

# Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

September/October 1997





It's Back!! The Theatre Organ Event of the Year!

# Pipe Organ Extravaganza

Number Two/1997

7 p.m. Saturday, October 11  
at the Magnificent Rialto Square Theatre in Joliet

## Scheduled to Appear

Tom Hazleton 🎹 Stan Kann  
Jonas Nordwall 🎹 Dave Wickerham  
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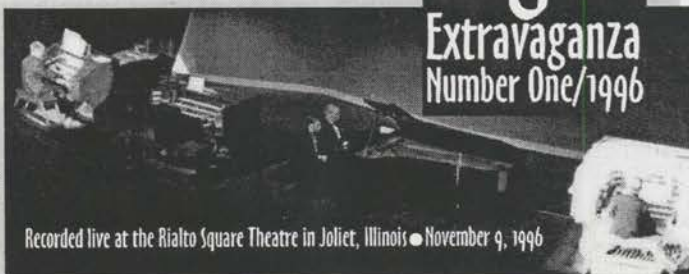
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Simon Gledhill  
Jim Riggs  
Walt Strony  
& Tom Hazleton

# Pipe Organ Extravaganza Number One/1996



Recorded live at the Rialto Square Theatre in Joliet, Illinois • November 9, 1996

On November 9th, 1996, the Theatre Organ World came alive in Joliet, Illinois with superlative gathering of five stellar organists - Barry Baker, Simon Gledhill, Jim Riggs, Walt Strony and Tom Hazleton - for the Rialto Square Theatre's production, in conjunction with JATOE, of the "Midwest Fall Fling '96 - Pipe Organ Extravaganza I"

For lovers of pipe organ music this was an unprecedented evening. While no recording can reproduce the magic that occurred that night, this CD is the next best thing to being there. Enjoy.

### First Half

1. *The Ride Of The Valkyries*
2. *The Boy Next Door* (Gledhill-Barton)
3. *Jamaican Rhumba* (Gledhill-Allen/Baker-Piano)
4. *The Aba Dabba Honeymoon* (Baker-Allen)
5. *Nola* (Baker-Barton)
6. *Land Of The Pharoahs* (Strony-Barton)

### Second Half

7. *Hindustan & Japanese Sandman* (Riggs-Barton)
8. *War March Of The Priests* (Hazleton-Allen 4/70)
9. *Oklahoma Medley* (Hazleton-Barton) - "The Surrey With The Fringe On Top"; "Oh What A Beautiful Mornin'"; "People Will Say We're In Love"; "Oklahoma"
10. *Finale Medley*: "I Got Rhythm"; "There's A Small Hotel"; "Alexander's Ragtime Band"; "So Easy To Love"; "Ol' Man River"; "The Lady Is A Tramp"; "Wunderbar"; "Our Love Is Here To Stay"; "Who" and "God Bless America"
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# Theatre Organ

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COVER PHOTO:  
Mesa, Arizona, Organ Stop's Mighty Wurlitzer is one of the largest and finest theatre organs in the world today. Its 5000+ pipes, numerous percussions and countless traps are masterfully presented by world class musicians.

EDITOR **Thomas L. DeLay**  
P.O. Box 3929  
Pinedale, CA 93650  
209/431-4305 • Fax 209/431-0604

PRESIDENT **Harry Heth**  
1247 Peden / Houston, TX 77006-1130  
713/527-8096 • Fax 713/527-9182  
E-mail: TIBVOX@aol.com

VICE-PRESIDENT **Robert Maney**  
229 Ellen Avenue  
State College, PA 16801-6306  
814/238-2022 • Fax 814/238-4034  
E-mail: rlm1@psu.edu

SECRETARY **Jack Moelmann**  
P.O. Box 25165  
Scott AFB, IL 62225-0165  
618/632-8455 • Fax 618/632-8456  
E-mail: RJGP84A@prodigy.com

TREASURER **Alden Stockebrand**  
2030 Lafayette Place  
Milwaukee, WI 53202-1370  
414/224-6442 • Fax 414/224-9406

ADVERTISING **Alva James**  
5765 S.W. River Lane  
Hillsboro, OR 97123-9122  
503/848-0677 • Fax 503/848-3691  
E-mail: DAJames@aol.com

ATOS SPECIAL SERVICES **Vernon P. Bickel**  
785 Palomino Court  
San Marcos, CA 92069-2102  
760/471-6194 • Fax 760/471-6194 (\*51)

EXECUTIVE SECRETARY **Michael Fellenzer**  
P.O. Box 551081  
Indianapolis, IN 46205-1081  
317/251-6441 • Fax 317/251-6443  
E-mail: fellenzer@in.net

#### Journal Staff

EDITOR **Thomas L. DeLay**  
ASSISTANT EDITOR **Donna Parker**  
EDITOR EMERITUS **George F. Thompson**  
EDITOR EMERITUS **Robert Gilbert**  
ADVERTISING **Alva James**  
PUBLISHER **Alden Stockebrand**

#### Associate Editors

REVIEWS **Ralph Beaudry**  
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Brant Duddy  
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Allen Miller  
Nelson Page  
Donna Parker  
Dorothy Van Steenkiste  
Jeff Weiler

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

DESIGN & TYPESETTING  
Stanley LeMaster Typesetting

PRINTING & MAILING  
Times Litho

#### ATOS COMMITTEES & CHAIRPERSONS

AGO LIAISON & AWARDS & RECOGNITION  
\* Donna Parker  
P.O. Box 6103 / Aloha, OR 97007-0103  
503/648-4181 • Fax 503/681-0444  
E-mail: dparker@rodgers.rain.com

ARCHIVES/LIBRARY  
Joe Moffatt  
152 York Road / Elmhurst, IL 60126-3417  
630/782-1800 • Fax 630/782-1802  
E-mail: jjmcb@worldnet.att.net

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

CHAPTER RELATIONS  
\* Doris Erbe  
4942 Hummelsheim Avenue  
St. Louis, MO 63123-4711  
314/481-1840 • Fax 314/481-5885

CONVENTION PLANNING (through 1999)  
Tim Needler  
5440 N. Meridian Street / Indianapolis, IN 46208-2656  
317/255-8056 • Fax 317/257-7031

CONVENTION PLANNING (beginning in 1999)  
Mike Kinerk  
2655 Pine Tree Drive / Miami Beach, FL 33140  
305/532-9000 • Fax 305/376-3679  
E-mail: mkinerk@herald.com

EDUCATION  
\* Jeff Weiler  
15 Peachtree Lane / Wichita, KS 67207-1023  
316/684-5411 • Fax 316/684-5423  
E-mail: gaumont@aol.com

ENDOWMENT FUND  
\* Vernon P. Bickel  
785 Palomino Court / San Marcos, CA 92069-2102  
760/471-6194 • Fax 760/471-6194 (\*51)

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

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

ORGANIST COMPETITIONS/SCHOLARSHIPS  
\* Dorothy Van Steenkiste  
9270 Reeck Road / Allen Park, MI 48101-1461  
313/383-0133 • Fax 313/383-1875

PUBLIC RELATIONS  
\* John Ledwon  
28933 Wagon Road / Agoura, CA 91301  
818/889-8894 • Fax 818/707-3808  
E-mail: jblprod@westworld.com

PUBLICATIONS REVIEW  
Alden Stockebrand  
2030 E. Lafayette Place / Milwaukee, WI 53202-1370  
414/224-6442 • Fax 414/224-9406

RESTORATION & PRESERVATION  
\* Allen Miller  
167 Carriage Drive / Glastonbury, CT 06033-3231  
860/633-5710 • Fax 860/633-7230  
E-mail: ztronics@tiac.net

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

THEATRE ORGAN INTEREST GROUPS  
THEATRE PIPE ORGANS  
Al Seff  
156 San Luis Way / Novato, CA 94945-1715  
Voice/Fax 415/897-9148  
e-mail: pipeorgn@aol.com

ELECTRONIC ORGANS & YTOE LIAISON  
Jack Moelmann  
P.O. Box 25165 / Scott AFB, IL 62225-0165  
618/632-8455 • Fax 618/632-8456  
E-mail: RJGP84A@prodigy.com

COMPUTER NETWORKS  
David Kelzenberg  
2801 Highway 6 East, #344 / Iowa City, IA 52240-2629  
319/351-3926 • Fax 319/335-1366  
E-mail: kelzenberg.david@mcleodusa.net

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EDITOR: THOMAS L. DeLAY  
EXECUTIVE SECRETARY: MICHAEL FELLENER



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## President's Message



On the return trip from the 1997 Annual ATOS convention, at an altitude of 31,000 feet, some lofty goals and programs came to mind. ATOS is happy to provide awards, endowments, grants, forums for the exchange of ideas, scholarships, and pay your ASCAP fees, and with our convention hosts, present great concerts, and the opportunity to renew old acquaintances and meet new friends. If this sounds like a lot of activity, it is, and it certainly makes the time pass quickly. Thanks, Central Indiana Chapter for a wonderful time.

Please join me in welcoming our new Vice-President, Bob Maney from Cumberland Valley Chapter.

By the time you read this, you will be well into another season of theatre organ and chapter activities. Please keep our Executive Secretary informed of the names of your Chapter Officers when you have your annual elections. Remember, all

voting members of your chapter should be ATOS members.

This is the time to help our young artists prepare for next year's competition. Practice is very important, but playing before an audience builds confidence. Invite your young artists to play often. Young people also are interested in how things work so be sure to let them see the organ in operation. Who knows, you may produce a future technician of the year just by your encouragement and training. Age has a way of making the act of getting under a chest increasingly difficult.

There are many theatre organ offerings this fall and I hope to join you in enjoying the Big Sound of the Theatre Organ.

*Harry Heth*



# Member's Forum

Dear Editor:

Reading Stanley Garniss' lament in the Forum column of the March/April issue of THEATRE ORGAN, I was reminded of the lyrics of a once popular song: "Zing Went the Strings of My Heart!"

Mr. Garniss, if you haven't gone the CD route yet after all this time, YOUR heart strings ain't even been plucked yet.

Then, put on your earphones ... and LIVE!

Bill Casazza

Lake Worth, Florida

Dear Editor:

Several weeks ago I was going through some books I inherited from my late parents. Among the pages was newspaper article about a John Near and his Barton organ then installed in his parents home near Wataga, Illinois. I have no idea why it was saved or even what newspaper it was from. But, it started me thinking — where is this John Near now? What happened to his beautiful Barton? It wasn't THAT many years ago.

As one of the original subscribers to Al Miller's Theatre Organ Digest or Kinura Theatre Organ Digest or Cinema Theatre Organ Digest, I wonder where some of the other original subscribers are now. Surely I can't be the only one still around.

I wonder where Weldon Flanagan is, or Lou Hollingsworth or any of the other subscribers and contributors. Perhaps other readers would be interested, too.

Sincerely,

William D. Kaltrider

P.O. Box 38

Alpena, Michigan 49707

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.

## Recent Action By the ATOS Board of Directors

Following the 1997 Annual Membership Meeting, the ATOS Board of Directors has revised the wording of the following two (2) sections of the By-Laws. The revisions do not change the provisions of the By-Laws, but clarify the intent and usage thereof.

**Section 3.1 ANNUAL MEETING.** In the absence of a quorum, see Section 3.5.a, motions from the floor will be accepted by the Board of Directors for action at their next meeting. The Board of Directors will report the action taken on each motion to the members at, or before, the next Annual Meeting. Any motions which cannot be resolved by the Board of Directors will appear in the notice of the next Annual Meeting for resolution at that time.

**Section 3.5 QUORUM.** a. Number Required. If fewer than one-third of the voting members of the Society attend the meeting, no business may be acted upon unless the motion(s) to be addressed is set forth in the required notice of the meeting.

*Respectfully submitted, Harry Heth, President*

## New ATOS Publications Index is Now Available

Since ATOS was founded in 1955, several publications have been printed which contain many articles about theatre pipe organ installations and the people who own, play and maintain these instruments. Articles of great historical interest regarding theatre pipe organ venues as well as the early movers and shakers in ATOS have also been published.

Until now, the listing of all ATOS articles has been found in different indexes. However, thanks to a great deal of time and effort by Jack Moelmann, we now have all indexes consolidated into one volume. The new *Consolidated Index of Articles Published in The Tibia, The Bombarde, and THEATRE ORGAN Journal, 1955 through 1996*, is now available. The *Consolidated Index* is offered in printed form as well as in computer disk form. The price of the printed index is \$5.00. The price of the computer disk index (Word For Windows) is \$10.00. You may order a copy of the new ATOS *Consolidated Index* from ATOS Special Services, 785 Palomino Court, San Marcos, California 92069. For your convenience, please use the order form found on the mailing cover of this issue of THEATRE ORGAN.

If you find an article of interest listed in the new index, and the publication is no longer available, you may order a photocopy of the article from Joe Moffatt, Curator of the ATOS Archives/Library. The archives collection contains copies of all ATOS publications from 1955 to the present.



## The League of Historic American Theatres Elects Officers and New Members of Board of Directors

The League of Historic American Theatres elected a new slate of officers and three new members of its Board of Directors at its Annual Meeting on June 21, 1997.

The new officers are President Laurence Capo, with Ford Farewell Mills & Gatsch Architects in Princeton, New Jersey; Vice President Thomas Einhouse, with Playhouse Square Center in Cleveland, Ohio; Treasurer Patrick Fagan, with Shea's Performing Arts Center in Buffalo, New York; and Secretary Margaret Genovese, with Genovese, Vanderhoof & Associates in Toronto, Ontario, Canada.

Board members beginning their terms in 1997 are David Boddie, with the Theatre Operating Company, Inc., in Dallas, Texas; Ann Dumaresq, with The Music Hall in Portsmouth, New Hampshire; and Deidre Simmons, with the Fulton Opera House in Lancaster, Pennsylvania.

These new members join the continuing members of the Board of Directors in supporting LHAT's mission as an organization of people working to rehabilitate and operate historic theatres.

Founded in 1976, The League of Historic American Theatres is an international not-for-profit membership association of people who appreciate the cultural and architectural heritage of historic theatres and who work locally to rehabilitate theatres in communities throughout North America.

Members of the League include specialists in theatre operation and management, preservation activists, architects, structural engineers, acoustical consultants, urban planners, restorers (painters, plasterers, metalworkers), vendors (seats, marquees, stage equipment, etc.), booking and artist management firms, fundraising consultants, and interested members of the general public. They collaborate with one another; share their experience and expertise; and provide inspiration, information, and a broad perspective on historic theatre restoration and operation.

## SILENT MOVIE SERIES SLATED FOR 1997/98 SEASON

The Washington Center for the Performing Arts in downtown Olympia, Washington

Musician Andy Crow will entertain silent movie fans on The Washington Center for the Performing Arts' 1924 Wurlitzer Theatre Organ during the 1997/98 season, which begins in September. The Silent Movie Series, in its second year at The Center in Olympia, features the following films: *The Sheik* with Rudolph Valentino (1926), Sunday, November 2 at 2:00 p.m.; *Safety Last* with Harold Lloyd (1923), Sunday, February 15 at 2:00 p.m.; *The Mark of Zorro* with Douglas Fairbanks (1920), Sunday, May 31 at 2:00 p.m.

The series was well-received last season and puts to good use the Wurlitzer that Crow and Leslie Lehne spent several years rehabilitating. The two men continue to log countless hours fine tuning the instrument and its myriad of pipes.

Crow has a rich history in music and organs, beginning study when he was 12 years of age. In 1964 he became staff organist at the Rodgers Organ

Company in Hillsboro, Oregon, and traveled throughout the U.S. and Canada with Ted Alan Worth playing for Community Concerts Association under Columbia Artists Management. They performed 366 concerts, using two touring organs. He has played at the Orpheum and Paramount theatres in Seattle and is currently staff organist at Pizza & Pipes in Tacoma and organist for the First United Methodist Church of Olympia.

Lehne has been a member of the Puget Sound chapter of the American Theatre Organ Society since 1966 and has worked on the organ at the Granada Theatre in Seattle and with Tom Solberg Sr. to install an organ in his Olympia residence. Lehne has worked steadily on the reinstallation and expansion of The Center's organ since 1994.

Prices for the series are \$18 and \$9 for youth 14 and under, the tickets for individual movies are \$8 (there is a \$1 service fee per ticket). For more information and tickets, contact The Washington Center Box Office at 360/753-8586, Tuesday - Saturday, noon to 6:00 p.m.

## Theatre Organ Society of Australia

26th National Convention

# Soundsational Pipes

in **SENSATIONAL ADELAIDE**

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Featured Artists

- |                        |                      |                      |
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Event Highlights and Featured Organs

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| ♪ 4/29 Capri Theatre Organ<br>in glass fronted chambers. | ♪ 3/15 Wurlitzer plus 4 rank<br>mixture. [St Peter's College] | ♪ 2/12 Wurlitzer.<br>[Pulteney Grammar School] |
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*They were skeptical when  
Radio City Music Hall opened in the midst of the Depression.  
They were skeptical when  
it was announced that a new Organ Stop Pizza would open in 1995.*



**BOTH  
PROVED  
THEM  
WRONG**



*The Organ Stop facility has a very contemporary look.  
The organ blowers and diaphones are visually displayed for public appeal.*

*In many ways, Mesa, Arizona's  
fabulous new Organ Stop Pizza  
facility echoes Radio City Music Hall:  
it is the biggest, with the largest  
Wurlitzer organ, the last of the breed,  
and was built when most everyone  
said the concept was dead.  
How did such an undertaking come  
about when most of the  
organ-equipped pizza parlors had  
long since disappeared?*

The story begins in 1975 when the second of the famous Organ Stop Pizza restaurants was opened in Mesa. The business did well, but really flourished after present owners Mike Everitt and Brad Bishop bought the operation in 1984, implementing a continuing and comprehensive series

of improvements. Increasing success every year since, allowed for the purchase of a suitable piece of land, and the dream of an organ/pizza restaurant which would be the grandest of them all.

Several years of intense study, exhaustive research of the "mega-parlors", and planning of the most minute facets allowed the project to begin to move in 1993. Details of dining room space and decor, organ chamber layouts and the glass 32' Diaphone chamber on the face of the building were major considerations in the "front" of the house. "Back" of the house design and coordination, including kitchen, food preparation areas, office space and storage rooms were masterminded by Brad Bishop. Collectively, a thousand-and-one other items were drawn up, juggled, improved, studied some more, and finally, approved. Firm construction

bids were secured in May, 1995. A target opening date of Thanksgiving, 1995 was set at that time.

Knowing that the handling of this goliath project would have to take place along with the regular day-to-day tasks of running the already-operating business led to Mike and Brad's decision to bring two long-time employees and managers into ownership. Jack Barz and Pat Rowan were taken into partnership at the outset. Today, they are responsible for much of the hands-on management of the enterprise and many of the innovative ideas which the business displays. Their expertise is further required in the training and maintenance of a staff capable of efficiently coping with the extreme trade generated in the winter months.

With a tightly-knit management team organized, the many and varied areas of the proposed operation were





*Organ Stop's Mighty Wurlitzer is one of the largest and finest theatre organs in the world today. Its 5000+ pipes, numerous percussions and countless traps are masterfully presented by world class musicians.*

delegated for each member to closely oversee; all steps of planning and construction were brought to meetings where every detail could be scrutinized before becoming a concrete reality. Contractors were chosen, land was broken, and construction commenced: the building would be up in only 5 months!

The concept of the present Organ Stop instrument began in the mid 1980s. The company sought to acquire the rarest and finest Wurlitzer components available. Planning the design for the four chambers which would house it were ongoing. The idea behind what would eventually be an eighty-plus-rank Wurlitzer was twofold: the audience appeal of such a massive instrument would be obvious, and the ability to give resident and visiting artists everything they could want in the tonal spectrum would provide an atmosphere for superior performances. The guiding approach, however, was to be a traditional one. The organ is fundamentally a theatre organ, with no attempts made at creating a dual purpose or

"concert" instrument. As nearly as was possible with existing Wurlitzer parts, design was to follow the Company's buildup of ranks, scales, and pressures. Some extremely fortuitous circumstances resulted in the acquisitions of such rare items as Wurlitzer Spitz Flutes, Cellos, Muted Violins, the 34" scale 32' Diaphones, Solo Diapason, Tuned Tympani, a 20" pressure division including superb Violins, 8' English Horn, 16' Clarinet, another English Horn at 16', a 10" pressure large scale Solo Vox Humana, and a 4-rank Vox Humana chorus at 16', 8', 8', and 4'. (Full specifications will be found at the end of this article.)

The entire winding system, which encompasses 37 regulators and 25 exclusively pneumatic tremolos, is done in traditional Wurlitzer fashion. Four Spencer turbines produce the wind supply; a 20-horse high speed, a 15-horse dual outlet, a 10-horse step-up for the high pressure wind line, and a 15-horse high volume standby to ensure continuous operation. Multiple rectifiers provide the keying voltage.

There was much to be gained from the use of modern technology in this installation. The first application ever of one inch-thick acrylic was made for crystal clear swell shades which have proven totally successful in volume control and stunning in visual impact. The fact that this arrangement allows the organ to speak directly into the room, as opposed to the more usual "up and over" setup provides an obvious advantage. Further, manual chests are stair-stepped, allowing for an unobstructed view of the ranks in the rear of the chamber, as well as unimpeded tonal egress.

All windlines are of ABS construction, including the main trunking. The advantages here were ease and speed of installation, virtually leak-proof operation and inherent low friction levels. Both the 10" high pressure and 20" main lines are run under the floors and through a concealed plenum area to reduce floor clutter in the chambers.

A Z-Tronics solid-state relay has been in service since 1984 due to its absolute reliability and time-proven





*The Wurlitzer style Art Deco console has been in service since 1984. It is soon to be replaced by an even larger Wurlitzer French style case. The Deco console is now available for purchase.*

performance. Combination action in the soon-to-be-replaced console is the innovative "Sterling System", designed by Al Young. A Trousdale computer record/playback system handles its tasks beautifully and is extremely handy when commercial recording of the organ is done. Rounding out the list of solid-state wonders available at the console is an infinitely programmable Roland rhythm unit which has been specially modified to drive real traps, as well as digitally sampled ones. Some of the hot jazz and rhythm numbers requiring full use of this unit must be heard to be believed! There is also a plethora of visual effects to compliment the music including several types of strobos, kaleidoscopes, chase lights, and the world-famous dancing cats which are activated from the organ keying. Words scarcely describe!

Possibly one of the most unique features, however, of the entire organ installation is the fact that it was done almost entirely "in house." The same "esprit de corps" that characterized the building project permeated the organ job, and a unique crew saw to it that 50+ ranks, traps and percussions, theatrical lights and effects were ready to go on opening night. No small task

when one considers that on-site installation could not begin until August 25th, the date the organ chambers were completed. The installation was finished in less than 3 months.

Mike Everitt served as general overseer of the organ installation and spent a tremendous amount of time in planning, as well as on-the-job construction. Assisting him in layout and overall winding and construction planning was Clark Wilson, who has also been in charge of tonal design. Two absolutely tireless workers who gave "above and beyond the call" were Jim Becker (heavy machinery, console lift, blowers, etc...) and Clint Davis (custom electronic applications and general electronics genius). The full management team was actively involved, and David Balogh, Mike Zembsch, Tom Fizzell, Charlie Balogh, Tom Knorr, Karin Copeland and Jonathan Van Arsdel were the mainstays for getting the job done. Well-known specialists Brant Duddy and Edward Millington Stout lent valuable help in voicing and regulation, and completely overhauling the vibrator mechanisms of the 32' Diaphone, which once again thunders as Wurlitzer intended. Organ Stop publicly acknowledged the tremendous

efforts of every one of these fine people.

An organ without musicians is valueless, and heading the Organ Stop staff are two of the very finest and best-known in the theatre organ world. Charlie Balogh returned to Mesa in 1991 and is tremendously popular with patrons. Lew Williams has been associated with Organ Stop since 1979 and excites patrons with his awesome musicality. Rounding out the list of organists are Ron Rhode, Mike Everitt, and Clark Wilson.

The evolution of this instrument from a standard style 260 to the largest Wurlitzer organ ever assembled has been the brainchild of Mike Everitt, who has long felt that there is a validity to this size instrument for a special application - not size for the sake of size, but size for the sake of ultimate color and an unparalleled offering of cohesive resources to the organist. Additionally, the instrument must be able to handle the demands of the room whether there are 75 or 750 people present. It is a recording organ, as well as one for concert audiences. The smooth buildup from almost inaudible to a deafening full organ is something that has been accomplished in very few venues.



There are a number of special ranks and extensions which are interesting and make such a buildup possible. The core of this is a string ensemble of 16 ranks spread evenly throughout the chambers to provide the "glue" which holds any unit organ together tonally. Extended to 16' are the Cello (as a wood Violone) and the Viol D'Orchestre. Diapasons are represented by the 20" Diaphonic, 15" Solo, 10" Open, Horn and Celeste, 4' Octave, and 4-rank Mixture. There are three Diaphones of escalating power: one metal and two wood. The largest goes to 32'. Chorus reeds include two Brass Trumpets (one 10", one 15"), Tuba Mirabilis and Tuba Horn, both to 16', Chorus Trumpet, two English Horns, and a blazing Serpent to crown everything. The Trumpet en Chamade over the balcony provides the dynamics for brassy fanfares and solo work. All of the standard color reeds are present including Krumet, Musette, 2 Kinuras, 9 Vox Humanas and French Horn. There are two Brass Saxophones, the Main being more diminutive, but the Solo left to sing and provide the famous "clang" which is missing in so many sets today. A 20" pressure Solo Clarinet provides another tremendously unusual and useful solo and (surprisingly) ensemble stop. Tibias include a 20", 15", 10", Murray Harris, and a huge Plena. The flute family is completed with two Concert Flutes, Lieblich, Harmonic, Rohr, and two Spitz Flutes. A rare and original pair of Quintadenas add much color.

The next major improvement comes this fall when a newly built 4-manual console with 600+ stopkeys and controls is coupled to the organ to command the full resources in the most flexible way possible. The console is a French Fox Special case, ornamented to closely match the decor of the Brooklyn Paramount Wurlitzer. Experts Ken Crome and Carlton Smith are respectively in charge of the case-work and ornamentation. Simon Gledhill has been most gracious and of immense help to the musical staff in arriving at a workable and artistic specification for this behemoth. The Z-tronics relay, Trousdale record/play and Roland system will remain in service. A Rickman Uniflex 2000 system



*The owners of Organ Stop, from left to right: Mike Everitt, Brad Bishop, Pat Rowan and Jack Barz.*



*Organ Stop staff artists Charlie Balogh and Lew Williams in the Diaphone Chamber.*

has been selected to handle the massive combination action requirements in a console of this size. Custom logic circuitry designed by Al Young and Clint Davis will provide the artist with electronic sophistication comparable to that of flying a Boeing 777! All wiring will be conducted in-house, and installation is slated for October, 1997.

And so it is in Mesa today. The business has been carefully handled, and the capacity crowds each year attest to the fact that, indeed, the concept is not dead; it is alive and flourishing. The new building is truly grand and the entire operation is well

worth a trip to see and hear. And you'll be well-fed, too. Organ Stop is doing its best in promoting the cause of theatre organ to hundreds of thousands as we prepare to enter the 21st century.

The proof is in the listening, and the magnificent sounds of the organ are featured on two new recordings by Lew and Charlie. You can be your own judge of the results when this very special instrument is featured at the Phoenix "Desert Winds" Regional Convention in November. Make sure to be there to hear it - you'll be ever so glad you did! *(continued next page)*



## CHAMBER ANALYSIS OF THE ORGAN STOP PIZZA WURLITZER • MESA, ARIZONA

### MAIN CHAMBER

<u>Rank Description</u>	<u>Compass</u>	<u>Wind</u>
Tuba Horn	16'- 8'	15"
Horn Diapason, Celeste	16'- 4'	10"
Concert Flute, Celeste	16'- 2'	10"
Viol d'Orchestre, Celeste	16'- 2'	10"
Clarinet	16'- 8'	10"
Oboe Horn	16'- 8'	10"
Vox Humana Chorus IV	16', 8', 8', 4'	10"
Trumpet*	8'	20"
Solo Diapason*	8'	15"
English Post Horn	8'	12"
Harmonic Trumpet	8'	10"
Tibia Clausa	8'- 2'	10"
Krumet	8'	10"
Kinura Minor	8'	10"
Brass Saxophone	8'	10"
Solo Gamba, Celeste	8'- 4'	10"
Salicional, Celeste	8'- 4'	10"
Quintadena, Celeste	8'	10"
Lieblich Flute	8'- 2'	10"
Tibia Minor	8'- 2'	8"
Vox Humana	8'	6"
Harmonic Flute	4'	10"

Various traps and sound effects

### FOUNDATION CHAMBER

<u>Rank Description</u>	<u>Compass</u>	<u>Wind</u>
Diaphonic Diapason	16'- 8'	20"
Tuba Mirabilis	16'- 8'	15"
Solo Violin, Celeste	8'- 4'	20"
Tibia Clausa	8'- 2'	20"
Serpent	8'	15"
Solo Brass Trumpet	8'	15"
Solo Vox Humana	8'	10"
Vox Humana	8'	10"
Flauto Mirabilis*	4'	20"

Chimes  
Chrysoglott  
Xylophone  
Glockenspiel

### DIAPHONE CHAMBER

(Front of building)

<u>Rank Description</u>	<u>Compass</u>	<u>Wind</u>
Wood Diaphone (34" scale)	32'	25"
Bombarde*	32'	25"



*The Main chamber houses over 2100 pipes. Still, there is ample room for tuning and service work.*



*The Foundation division is more densely populated than Manhattan! Ten ranks, 4 percussions, including a 16' Wood Diaphone and Bombarde inhabit this 12' x 12' space.*



## SOLO CHAMBER

<u>Rank Description</u>	<u>Compass</u>	<u>Wind</u>
English Post Horn	16'- 8'	20"
Tibia Clausa	16'- 2'	15"
Open Diapason	16'- 4'	10"
Cello, Celeste	16'- 2'	10"
Tibia Resultant	10 2/3'	10"
French Horn	8'	20"
Solo Clarinet	8'	20"
Tibia Plena	8'- 2'	15"
Solo String, Celeste	8'- 4'	15"
Brass Trumpet	8'	10"
Orchestral Oboe	8'	10"
Musette	8'	10"
Kinura	8'	10"
Brass Saxophone	8'	10"
Violin, Celeste	8'- 4'	10"
Muted Viol, Celeste	8'- 4'	10"
Spitzflute, Celeste	8'- 4'	10"
Vox Humana	8'	10"
Vox Humana	8'	10"
Cor Anglais*	8'	10"
String Bass	8'- 4'	n/a
Principal	4'	10"
Rohr Flute	4'	10"
Mixture IV	2'	10"

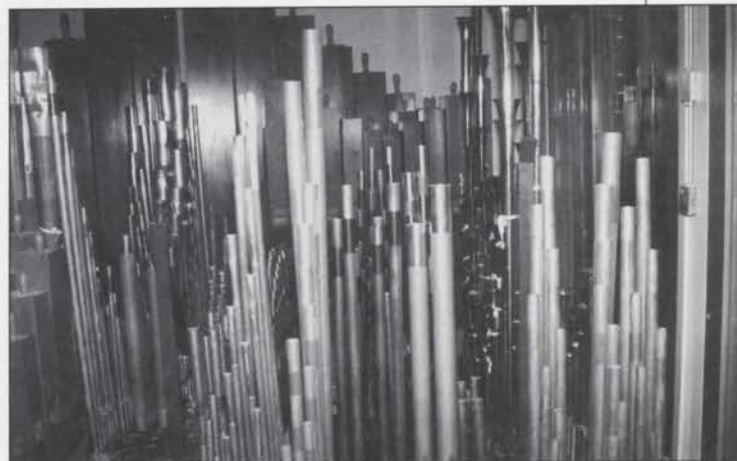
## UNENCLOSED

<u>Rank Description</u>	<u>Compass</u>	<u>Wind</u>
Contra Bourdon*	32'	10"
Tibia Clausa	16'- 8'	15"
Trumpet Enchamade	8'	12"
Tibia Clausa*	8'- 4'	10"
Solo Flute*	4'	10"
Tuned Bird Whistles	4'	10"

Master Xylophone  
 Xylophone  
 Glockenspiel  
 Glockenspiel Celeste  
 Chrysoglott  
 Tuned Sleighbells  
 Harp  
 Solo Harp  
 Grand Piano  
 Upright Piano  
 Solo Vibraphone\*  
 Vibraphone

Various traps and sound effects.

\* Indicates installation in process or otherwise provided for.



*The Solo division of the Organ Stop Wurlitzer. All 4 organ chambers have separate air conditioning systems for absolute temperature stability throughout the instrument.*



*All lined up in a row ... The four Spencer turbines are capable of producing over 11,500 CFM of static wind.*



# Desert Winds '97

Friday, November 28, 1997 - Sunday, November 30, 1997

PHOENIX, ARIZONA

## EVENTS TIMETABLE, VENUES & ARTISTS INVITED

### FRIDAY, NOVEMBER 26, 1997

- Morning Registration at Ritz-Carlton Hotel, 2401 E. Camelback Road
- 1:15 p.m. First buses load to First United Methodist Church, 5510 N. Central Avenue
- 1:30 p.m. Last buses leave for First United Methodist Church
- 2:00-4:00 p.m. Concert by LEW WILLIAMS on 3/56 Casavant pipe organ rebuilt 1995 by Robert L. Sipe, Organbuilders
- 4:00 p.m. Buses from First United Methodist Church to Ritz-Carlton Hotel
- 4:00-7:00 p.m. Leisure time in hotel area — dinner in area
- 7:00 p.m. First buses load to Orpheum Theatre, 203 W. Adams Street
- 7:20 p.m. Last buses leave for Orpheum Theatre
- 8:00-10:00 p.m. Concert by RON RHODE on newly installed 3/30 Wurlitzer pipe organ, in this refurbished/restored atmospheric theatre reopened January 29, 1997
- 10:00 p.m. Buses from Orpheum Theatre to Ritz-Carlton Hotel

### SATURDAY, NOVEMBER 29, 1997

*(Conventioneers are divided into 3 groups: Red, "White" and "Blue" for this day only upon registration check-in)*

#### MORNING:

- 8:30 a.m.-12:45 "Blue Group" - Leisure time, hotel area or sightseeing. Enjoy lunch.
- 8:30 a.m. "Red Group" - First buses load to W.P. Brown residence, 7243 N. Central Avenue
- "White Group" - First buses load to First Christian Church Fellowship Hall, 6750 N. 7th Avenue
- 8:40 a.m. Last buses load for destinations for "Red" and "White" groups
- 9:00-10:10 a.m. "Red Group" - Concert by LEW WILLIAMS on 5/34 Wurlitzer at W.P. Brown residence
- 9:00-10:10 a.m. "White Group" - Concert by ROB RICHARDS and RALPH WOLF on 2/10 Wurlitzer and show piano at First Christian Church Fellowship Hall
- 10:15 a.m. "Red Group" - buses leave from W.P. Brown residence to First Christian Church Fellowship Hall
- 10:15 a.m. "White Group" - buses leave from First Christian Church Fellowship Hall to W.P. Brown residence.
- 10:45-11:55 a.m. "Red Group" - Concert by ROB RICHARDS and RALPH WOLF on 2/10 Wurlitzer and show piano at First Christian Church Fellowship Hall
- 10:45-11:55 a.m. "White Group" - Concert by LEW WILLIAMS on 5/34 Wurlitzer at W.P. Brown residence
- 12 Noon "Red & White Groups" — buses leave from respective venue to Ritz-Carlton Hotel



*Left to Right:  
Jonas Nordwall,  
Walter Strony,  
Lew Williams,  
Ron Rhode*



## AFTERNOON

- Noon-7 p.m. "Red & White Groups" - Leisure time, hotel area or sightseeing. Enjoy lunch.  
12:45 p.m. "Blue Group" - First buses load to W.P. Brown residence  
1:00 p.m. "Blue Group" - last buses depart to W.P. Brown residence  
1:30-2:40 p.m. "Blue Group" - Concert by LEW WILLIAMS on 5/34 Wurlitzer at W.P. Brown residence.  
2:40 p.m. "Blue Group" - buses load/depart from W.P. Brown residence to  
First Christian Church Fellowship Hall  
3:15-4:25 "Blue Group" - Concert by ROB RICHARDS and RALPH WOLF on 2/10 Wurlitzer and show piano  
at First Christian Church Fellowship Hall  
4:25 p.m. "Blue Group" - buses load/depart to Ritz-Carlton Hotel  
4:25-7:00 p.m. Dinner and leisure time for all groups

## EVENING

- 7:00 p.m. First buses load to Orpheum Theatre, 203 W. Adams Street  
7:20 p.m. Last buses leave to Orpheum Theatre  
8:00-10:00 p.m. Concert by WALTER STRONGY on newly installed VOTS Chapter 3/30 Wurlitzer pipe organ  
in the beautifully restored Orpheum Theatre now owned and operated by the city of Phoenix  
10:00 p.m. Buses from Orpheum Theatre to Ritz-Carlton Hotel.

## SUNDAY, NOVEMBER 30, 1997

- 7:00 a.m. Buses load and depart to Organ Stop Pizza, 1149 E. Southern Avenue, Mesa  
8:00 a.m. Breakfast for all at Organ Stop Pizza (is included in convention fee).  
May sit in balcony or on main floor. Stair access to balcony only.  
9:00-11:00 a.m. Concert by CHARLIE BALOGH, Organ Stop Pizza Organist, on 4/65+ Wurlitzer  
11:00 a.m.-11:30 Buses load and depart to Food Plaza Area at Gilbert Road and E. Southern Avenue for lunch.  
Choice of about 12 food facilities ranging from cafeteria to sit down to fast food shops.  
Location is 1 mile from Organ Stop Pizza. This will allow time for Organ Stop to clean up and  
setup for next concert.  
12:15-12:30 Buses load at Food Plaza Area to return to Organ Stop Pizza  
1:00-3:00 p.m. Concert by JONAS NORDWALL on 4/65+ Wurlitzer featuring new console  
3:00 p.m. Buses load and depart to Ritz-Carlton Hotel.  
Organ Stop Pizza prepares to re-open for regular business hours at 4:30 p.m.  
Convention officially closed after concert by Jonas Nordwall.

## EVENING AFTERGLOW

*For attendees with reservations*

- 6:00 p.m. Buses load and depart to Yesterday's Restaurant, 8041 N. Black Canyon Hwy., Phoenix  
6:15 p.m. Last bus to Yesterday's  
6:30-10:30 p.m. Dinner and entertainment featuring owner DAVID LINDSAY at the electronic organ  
with his singing and performing waiters and waitresses, a show of shows for all valley visitors.  
David is long-time member of VOTS and ATOS  
10:30 approx. Buses load and depart to Ritz-Carlton Hotel

**(See Registration Form on Magazine Wrap) Please note that there was an error on last month's wrap.**

**The correct mailing address for the Ritz-Carlton is 2401 E. Camelback Road.**



*Left to Right:  
John Giardina,  
Ralph Wolf,  
Rob Richards,  
Charlie Balogh*



# Arizona Theatres

At right:

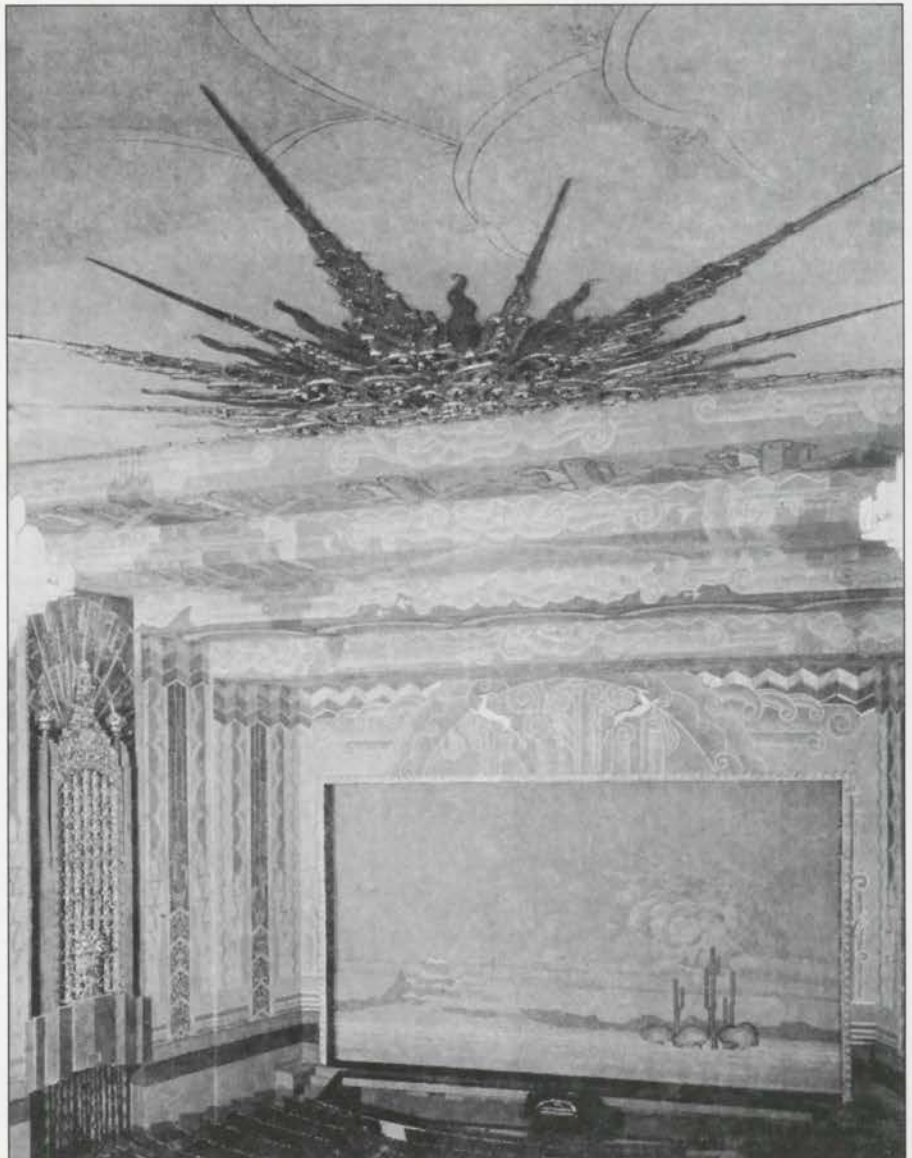
## Rialto Theatre

The Phoenix Rialto Theatre. A style 210 2/9 Wurlitzer opus 408 was installed in 1921. It is now installed in the auditorium at Phoenix College. *Photo courtesy of Theatre Historical Society Archives*

## Fox-Phoenix Theatre

This view shows the auditorium of the Phoenix. Designed by noted theatre architect S. Charles Lee, the unique art deco house was raised in the mid-1970s.

*Photo courtesy of Theatre Historical Society Archives*



Bottom right:

## Fox-Phoenix Theatre

This house opened in the early 1930s and held a transplanted style 210 2/9 Wurlitzer rebuilt by Louis Maas. Maas added to the basic style 210 a Robert-Morton English Horn and couplers. The organ's opus and original installation are not known. The organ was removed from the Phoenix and moved to Bill Brown's first organ-equipped residence. It was then in the home of Wade Bray. Broken for parts, its components now reside in organs all about the southwest. The Main 6-rank chest is in Pearson Auditorium New Mexico Military Institute, Roswell. The 16' Tuba and Orchestral Oboe are in the newly completed Phoenix Orpheum Theatre 3/30 Wurlitzer.

*Photo courtesy of Theatre Historical Society Archives*







1997 CONTESTANTS

by Dorothy VanSteenkiste

The cameo performances of our Intermediate and Senior winners of the 1997 competition together with the concert of MARK HAWN, the over-all winner of 1996, is a program that will long be remembered. All three performances were outstanding.

Ken Double, as emcee, presented Mark Hawn in concert and then introduced the two new winners of this year's competition. The audience was thrilled with the performance of these young adults.

We feel the theatre organ is in good hands. These young people work very hard, practicing many hours to perfect their performance. The technicians all over the world are working hard to keep these instruments in wonderful condition, and our ATOS members work very hard supporting and raising funds so that we may enjoy our love of theatre organ. We are certain that ATOS will continue to grow.

The following judges determined the over-all winner of the competition at the Manual High School concert: Richard Rogers, Donald Walker, and Joel Gary.

The over-all winner this year was Ryan Heggie in the intermediate division and was sponsored by the Australia/Felix Chapter.

We would like to thank Tim Needler and his committee members for arranging transportation for our contestants to the Manual High School so that they could practice on the 3/26 Wurlitzer.

Rules and regulations for the 1998 competition will be sent out in August. Be sure and encourage your young organists to enter the competition; contact your teachers, schools, and music studios.

**RYAN HEGGIE**

Over-All Winner &  
Winner of the Intermediate  
Division

*Sponsored by Australia/Felix Chapter*

Ryan is 17 years of age. His introduction to music came at the age of seven when he began learning recorder and violin at school. Two years later, he took up electronic organ and in 1991 auditioned for a position in one of Adelaide's four special interest music schools. Last year he completed his final (matriculation) year at this school, receiving perfect scores for two music subjects, solo performance and musi-

anship. He received an Associate Diploma in the Yamaha Music Foundation. Playing the piano, he is a member of a Dixieland jazz band, which last year released its first CD. This year, he is studying classical pipe organ at the Adelaide Conservatorium of Music as well as studying Dentistry at Adelaide University.

His introduction to theatre organ came in 1992. After playing at a few club nights, he was asked to play at a Young Organist Concert at the 1993 National TOSA Convention, held in Adelaide. Later that year, he was awarded a ROTOSA Youth Music Scholarship for theatre organ, and in 1994 was a recipient of an ATOS Scholarship. Since then he has been invited to play at many club nights and concerts, and often plays at theatre film sessions on the 4/29 Wurlitzer at the Capri Theatre, Goodwood. It was on this organ that he made his recording. As well as performing, Ryan is interested in becoming involved with the maintenance aspect of theatre organs.

**RICHARD OPENSHAW**  
Winner of the Senior Division

*Sponsored by London, South of  
England Chapter*

Richard is 20 years of age. He became interested in theatre organ at age ten, when he visited the Northeast Theatre Organ Association's 3/12 Wurlitzer at the New Victoria Centre, Howden-le-Wear, County Durham, England. Having already received some lessons locally on his home electronic organ, he made the theatre organ his hobby. Richard's favorite organists include Lyn Larsen, Lew Williams and Nigel Ogden. Richard began more formal instruction in 1991 with Bill Thomas. Richard took his GCSE practical exam in music

on the Wurlitzer of the New Victoria Centre, Howden-le-Wear, County Durham. At the age of 18 in 1995, Richard won the London and South of England Chapter's Young Theatre Organist of the Year competition and also won the Dean Herrick award for his contribution to the theatre organ scene. Since winning the award, Richard has been

*The 1997  
Young Theatre Organist Competition  
is dedicated to the memory of  
Catherine Koenig,  
former member of the  
board of directors of ATOS,  
who was a very strong supporter  
of our competition  
and remembered the young people  
and the program in her will.*





*Ryan Heggie - Overall Winner  
& Winner of the Intermediate Division*

invited to take part in theatre organ concerts in various locations in England.

Richard is church organist at St. Stephen's Church, Willington, County Durham and is assistant organist at St. Joseph's Church, Ushaw Moor, County Durham when time permits. He has played the organ at fund-raising events for the British Red Cross and Cancer Research and is presently in his second year studying Business and Finance at Sunderland University, Tyne & Wear.

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

## JEFFREY ANDREWS

**Entry in the Intermediate Division**  
*Sponsored by the Australia/Felix Chapter*

Jeffrey is 18 years old, and has completed his Victorian Certificate of Education at the Midlands Campus of the Ballarat Secondary College. At present, he is studying a Math/Science course, after completing year 12 Music Craft in 1995.

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

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

Jeffrey's interests include music,



*Left to Right: Richard Openshaw, Winner of the Senior Division; Jeffrey Andrews and Elizabeth Hanton, Entries in the Intermediate Division.*



*Left to Right: Eric Hite and Heath Wooster, Entries in the Senior Division; and Robert Sudall, Entry in the Junior Division.*

badminton, and tennis. He also plays the saxophone. He is part of a number of bands, including the school concert and stage bands, "Detour" a rock cover band, and "Sebaclear" stage band which went on tour and attended the International Music Festival in Hawaii in 1996.

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

## ELIZABETH HANTON

**Entry in the Intermediate Division**  
*Sponsored by the Australia/Felix Chapter*

Elizabeth is 16 years old and lives in the provincial city of Ballarat in Victoria's Western District. She began her musical career twelve years ago in a small country town when she started playing the organ and the piano in a junior music group. The family then moved to the bigger center of Ballarat and many opportunities arose for Elizabeth.

She gained a Music Scholarship in 1994 at Ballarat and Clarendon College where she attended secondary school. She plays synthesizer in the college concert band and the stage

band and is also the school organist. Elizabeth also plays violin and is the section leader of the school orchestra. She plays the trumpet, just for the enjoyment of it! Playing the electronic organ and piano, she has entered and gained places in many Eisteddfods and is also a regular competitor in the Yamaha Festival.

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

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

*(continued on next page)*



## ERIC HITE

### Entry in the Senior Division

*Sponsored by Toledo, Ohio Chapter*

Eric is 20 years old and attended Central Catholic and Whitmer High Schools, graduating in 1996. In addition to the organ, Eric participated in the school's orchestra, the varsity marching band, concert band, and the jazz band, playing both percussion and saxophone. He captured top honors with his performance in an area-wide high school jazz band competition performing on tenor sax.

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

He is Director of Music at St. Francis Catholic Church and assists at St. Joseph Catholic Church in downtown Toledo.

He plans to pursue a career in music and is planning on attending Bowling Green State University in Ohio or the University of Michigan in Ann Arbor. Bill Coine was his coach for the ATOS Young Theatre Organists Competition.

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

## HEATH WOOSTER

### Entry in the Senior Division

*Sponsored by the Australia/Felix Chapter*

Heath is 19 years old. He started lessons on electronic organ ten years ago and has achieved mostly honors in 21 organ exams — practical, performance, ensemble and theory with the Australian Guild of Music. He graduated in April 1996 with two diplomas, Proficiency and Diploma of Professional Performance. For the second time he was presented with the A.G.M.S. international award for music excellence. He gained distinction for his Associate Diploma (Practical) currently studying towards his Licentiate Diploma and corresponding theory exam.

His first experience with theatre

organ was in 1990 which sparked a desire to learn and explore the instrument. From then on he played on a variety of theatre organs.

Heath has been the recipient of four consecutive ATOS Scholarships. In 1994 he won the Young Theatre Organist Competition, Intermediate Division, and played in the ATOS Convention in Fresno and was given many opportunities to play various theatre organs in California.

Since age ten, Heath has been entering Eisteddfods with acclaimed success, winning organ sections in the Grand National Eisteddfod of Australia and organ championships at Warragul, Dandenong and Ringwood. In 1994 he won the Yamaha Electone Festival Victoria Tasmanian State Final. Melbourne Music Life awarded Heath a trophy for outstanding achievement and effort. In 1996 Heath was the Musical Director and sole accompanist for Man of La Mancha. He won the 1997 Rotary Club of South Australia Youth Music Scholarship and trophy for theatre organ, Senior Division. As winner he played the Capri Organ Adelaide.

Currently, Heath is studying Business Management and Marketing at Swinburne University, Melbourne. His photography continues to win numerous prizes throughout Australia.

His recording was done on the 3/15 Wurlitzer at the Dendy Theatre, Brighton, Victoria, Australia.

## ROBERT SUDALL

### Only Entry in the Junior Division

*(Judged in Intermediate Division)*

*Sponsored by the London, South of England Chapter*

Robert is 13 years old and lives in Bingley, West Yorkshire, England. He took a keen, enthusiastic interest in the theatre organ when he first heard a fairground organ at a local village gala. He started formal music instruction at age five. Robert watches and listens intently to many organists, but the main influence is that of the "Blackpool" style of Phil Kelsall, Chris Powell and John Bowdler.

He has won a number of organ competitions. The prime achievement was winning the Young Theatre

Organist of the Year in Woking last year, at age twelve, organized by the London and South England Chapter of ATOS.

Robert has appeared on national BBC television. November 1996 saw a dream materialize making history by becoming the youngest person to play the Tower Ballroom, Blackpool, Wurlitzer for the dancing public! He played as part of a team of organists, including John Bowdler, Arnold Loxam, Raymond Wallbank, Graeme Scarlett, and Billy Warwick. Robert received a standing ovation at this charity event.

Robert is anxious to further interest in the organ, and gains tremendous support and interest from his friends and other youngsters, whenever he performs, despite his music being far removed from the "pop" scene of today.

Robert receives great encouragement from the Cinema Organ Society, sponsoring his practice on the Wurlitzer at Brighouse, and some expert tuition from David Lowe. Robert also enjoyed a recent organ workshop given by Jim Riggs at the Southbank University, London. He continues his music studies on both organ and piano, as well as finding time for his other interests of stage dancing, including tap and jazz, school choir and scouts.

His recording was made on a 3/8 Wurlitzer located in the new Ritz Ballroom, Brighouse, W. Yorkshire.

Congratulations to you all!



*These young people have  
a great deal of talent and  
they are encouraged to  
continue their study  
of the theatre organ.*





# THE 13th ANNUAL NATIONAL YOUNG THEATRE ORGANIST COMPETITION

## ADJUDICATORS

### GOALS OF OUR ORGANIZATION:

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

This was our thirteenth year of adjudicating the performances of young theatre organists. The convention in Indianapolis, Indiana, featured the two winners of the competition in cameos at the Manual High School 3/26 Wurlitzer organ. They were given standing ovations. ATOS members are very pleased with the music our young students are playing. Mark Hawn, the 1996 over-all winner also played an outstanding concert and received a standing ovation.

Adjudicators, must feel pleased to be a part of such an important program of ATOS. All have spent a great deal of time evaluating the tapes of all the contestants and writing helpful comments.

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



*Clockwise from top left: Jelani Eddington, Dave Kopp, Ashley Miller, Father James E. Miller, Stephen William Ross, and Steve Schlesing*

### R. JELANI EDDINGTON

Jelani Eddington was born in Muncie, Indiana, in 1974, the son of Louise Eddington and the late Robert Eddington. I really wish I had room in this column to list his professional resume. His piano instruction started in 1979 and continued down through the years including classical organ and theatre organ. Winner of the American Theatre Organ Society's Young Organist Competition in 1988, at age 13, he was the youngest contestant ever to win the over-all competition. He has gone on to perform all over the world and has received high national and international acclaim for his three recordings released on compact disc and cassette tapes: "Rhapsody," "Here's Jelani," and "Jelani Eddington

in Concert."

His musical repertoire includes approximately 1000 pieces, memorized, from all eras, with special strength in the area of music from the 1920s, 1930s, and the musical theatre.

His educational background includes Yale Law School; Indiana University; Academie De Strasbourg, Strasbourg, France; St. Petersburg State University, Russia; Muncie Southside High School. Of course all this schooling has been the result of academic honors and scholarships — which continues.

Jelani's plans for the future include combining his interests in theatre organ with a career in the legal profession.

#### JELANI'S COMMENTS:

"This is the second time that I have

been privileged to adjudicate the ATOS Young Organist Competition. For me, it has been most refreshing and encouraging to hear the high level of talent of this year's competitors. Since one of the paramount goals of ATOS is to promote the artistry of young theatre organists, it is heartening to see and hear the hard work of so many up-and-coming organists. I am confident that all of this year's competitors will continue to develop and share their talent in order to further expose the great art of theatre organ to as many as possible. Congratulations again to all of this year's entrants! I personally wish each and every one of you continued success in your musical endeavors!"

*(continued on next page)*



## DAVE KOPP

Dave Kopp is the president and owner of a software development company in New Jersey, but is also an active organist in the New York City metropolitan area. Dave became best known to New York organ buffs as the organist for the New York Rangers and Knicks at Madison Square Garden. An accomplished arranger, Dave served as editor of *Sheet Music Magazine*, and has published more than five hundred original arrangements for organ working for Warner Bros. Music and Columbia Pictures Publications. Dave currently performs at Radio City Music Hall, is house organist on the 4/26 Wurlitzer at Long Island University in Brooklyn, as well as at the 2/11 Ben Hall Wurlitzer in the Lafayette Theatre in Suffern, New York.

Dave served as chairman of the New York Chapter of ATOS for six years, and currently serves as a board member on their board of directors. He is the chairman of the chapter's technical advisory committee and serves as the crew chief for the Ben Hall Wurlitzer.

Dave is also a recording artist, and his "A Theatre Organ Christmas" recorded on the Ben Hall Wurlitzer, has sold over 10,000 copies worldwide since it was released by the Good Music Record Company in 1995.

### DAVE'S COMMENTS

"It was very rewarding to be able to participate in this year's contest as an adjudicator. It was obvious that all of the contestants worked hard to prepare their recordings, and I enjoyed the opportunity to sample the talent of those younger playing members of our international society. Working in an art form that has been taking shape now for almost 75 years, today's theatre organists are unquestionably held to a much higher standard than their predecessors. It takes a great deal of hard work to prepare and enter a contest like this, but the ultimate "prize" is not just winning. As a performer myself, I like to reflect back on my own "contestant" experience. It was very exciting with hundreds of people involved. I definitely benefited from the competition. So, what does all this have to do with the ATOS Young

Organist Competition today? Well, many things have changed. There are not that many young people interested in theatre organ. For this reason, the ATOS Young Organists Competition is definitely one of the best things that ATOS can do to keep our cause moving forward. The contest helps to raise the awareness of theatre organ as a contemporary musical art form in our society at large, and exposes new talent to the concert producers in the local chapter venues. Even though there can only be "one winner," the real prize for every contestant is the experience of competing to perfect their own talent and helping to shape the art form of theatre organ performance itself."

## ASHLEY MILLER

Ashley graduated from the Julliard School of Music with five years of organ study and a 3-year fellowship in orchestral conducting. He has performed with Leopold Stakowski and the American Symphony, and with the London Philharmonic Symphony. For seven years, Ashley Miller was featured organist on one of the greatest theatre organs, in Radio City Music Hall.

While live music was still being played on the "soaps," Ashley was heard by the millions of television viewers on "Search For Tomorrow." He has entertained thousands in Madison Square Garden and the Meadowlands Arena where he was official organist of the New York Knicks and New York Rangers.

Through the years, many of his wonderful arrangements of pop organ music were published. Ashley has over a dozen recordings to his credit, some of which are now being produced as CDs by Midnight Productions.

His pop concerts on theatre pipes have taken him to England, Holland and Australia. He has been featured at many ATOS conventions and was named "Organist of the Year" in 1983. Ashley is presently organist at First Congregational Church in Haworth, New Jersey.

### ASHLEY'S COMMENTS:

"Quality of playing music is getting better all the time. To see the young people participate and being interest-

ed in the on-going phenomenon of the theatre organ is very encouraging. Feeling as strongly as I do of the theatre organ, makes me happy to see the interest of the young people. I wish them continued success and participation in perpetuating this medium."

## FATHER JAMES E. MILLER

Father James Miller is an Eastern Orthodox Priest currently residing in Fenton, Michigan, serving Holy Trinity Orthodox Churches in Saginaw and Dearborn. In addition, he is an organist and music instructor — teaching organ, piano and theory seminars as well as sharing his love, laughter and contagious happiness through theatre pipe organ concerts.

Father Miller has performed innumerable times throughout the country and Canada with return engagements. Father Jim has also served as both artist and master of ceremonies for three ATOS National Conventions and also served as a national director.

Father Jim is famous for his blues and jazz styling of old favorites and standards. He is a one-man Dixieland band. He does it all and makes you laugh as well.

### FATHER MILLER'S COMMENTS:

"Thank you for the opportunity to judge in the 1997 ATOS Organist Competition. What I heard on the entrants' tapes exceeded my expectations. I was taught that music is a vehicle to communicate words, thoughts, and ideas, and it's up to the conductor to interpret those ideas and make them his own. We have a most unique situation with the theatre organ; it's a jazz band, marching band, symphony, etc. Many artists who perform in groups rarely get any kudos for their efforts as individuals; only the conductor is given the praise (e.g., the Boston Symphony and Maestro Ozawa). It is the theatre organist sitting at the console who will bring the music and the orchestra to life, who has the complete freedom and unique opportunity to be both artist, interpreter and conductor. One of the most important things to remember is that communication to the listener, heart-to-heart, is what you are striving for, performing in a manner that is uniquely your own by expressing



your own feelings. These tapes offered much to be happy for; we need new young conductors, artists, and musicians expressing themselves — and they have done a "Bang-Up" job! To each one of you, BRAVO! WELL DONE! Keep learning from everyone, and you cannot help but to succeed."

## STEPHEN WILLIAM ROSS

### STEPHEN'S COMMENTS"

"The pipe organ has fascinated and captivated me for as long as I can remember — first in church and later in the theatre. When I attended my first "live" concert at the Wiltern Theatre in Los Angeles in the early 1960s with its magnificent 4/37 Kimball, I also discovered ATOS.

In my 30+ year association with the Los Angeles Theatre Organ Society, I have been an active supporter in just about every aspect, with a variety of board positions (I am currently Chairman-President), organ restoration and installation projects, and was Chairman of the LATOS-sponsored 1996 ATOS Convention. I am proud to have been awarded Honorary Lifetime status in LATOS for my efforts on their behalf. The organ and its music has been a life-long passion for me. Having been involved with the production-promotion side of organ events for so long, has provided me a wonderful association with many of the classical and theatre organ "greats" of our time.

The organ is perhaps the most mechanical/impersonal musical instrument ever devised. Yet, under capable hands (and feet), it can produce as much variety and impact of music, emotion and sound as the greatest symphony orchestra. If players for it are to be found, it is vitally important to its future that programs such as this be greatly supported. I am honored to have been a part of it.

Congratulations to all of you who entered the competition. You won't all win a title, but for the fact that you made the effort, you are to be applauded!"

## STEVE SCHLESING

Mr. Steve Schlesing resides in Royal

Oak, Michigan, and has a diversified background as an artist of the pipe organ. Steve started his musical training at the age of seven. He studied the organ at Trinity College in Hartford, Connecticut, and has coached with Lyn Larsen. Steve was the winner of the First Annual Liberace Talent Search Contest, and performed with Liberace on stage and television.

Steve came to Michigan in 1984 to become staff organist at Theatre Organ Pizza and Pipes restaurant. He was then appointed organist at Tiger Stadium and entertained baseball fans for three seasons.

In May of 1996, Steve completed his Bachelor of Music degree at Wayne State University in Detroit, Michigan. Steve pursued a study of church music under the guidance of his organ professor, Ray Ferguson, and graduated Summa Cum Laude.

In July, 1996, Steve toured Great Britain with the Men's Glee Club of Wayne State University. Steve was the organ accompanist and played solos in several locations, including: St. Edmundsbury Cathedral; Bury St. Edmunds, Burton Town Hall; Burton, and Wesley Methodist Church, Cambridge.

Presently, Steve is in his twelfth year as Music Director and organist at the Church of Today in Warren, Michigan. In addition to his busy church schedule he is a staff organist at the Fox Theatre in Detroit.

### STEVE'S COMMENTS:

"Every one of the contestants for this year's Young Theatre Organist Competition have reason to feel pride in their accomplishment. It was an honor to be asked to serve as an adjudicator, and it was a joy to listen to each and every tape. The American Theatre Organ Society has developed a fine competition, that I believe helps our young organists push themselves forward in their study of the theatre organ. Preparing for this competition can only help the participants to hone their skills, and become better musicians because of their efforts. If you are a young organist studying the theatre organ, consider entering the next competition. The experience you will gain from working on the requirements for this competition will certainly be worth the effort. You

undoubtedly will come away from the experience with a greater ability to play the theatre organ. Give it a try!"

*Congratulations  
to all the Contestants,  
and thank you to all the  
Adjudicators for their help,  
support and comments.*

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

*Dorothy Van Steenkiste,  
1997 Competition Chairman*

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## FINAL RESULTS OF THE HOBBYIST DIVISION

There were three winners this year. Tapes were submitted with two of their favorite selections. The tapes were numbered and sent to the adjudicators.

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

### First Place ROBERT D. SALISBURY Avalon, California



*Bob Salisbury (left) and Stephen Ross, President of Los Angeles Theatre Organ Society.*

Bob Salisbury began with piano lessons, then organ lessons and moved on to theatre organ lessons with Gaylord Carter at age thirteen. At age 15 the family moved to Catalina Island and there he began practicing on the 4/16 Page organ in the Avalon Casino Theatre. He still plays this instrument for movies.

Bob is the organist for the Avalon Community Church and is on the Board of Directors for the Catalina Island Museum Society and plays the Page organ for an annual benefit silent movie performance for the museum. He is married and is employed as a civilian worker with the Los Angeles County Sheriff's Department. Retiring in a few years, he hopes to have more time to study the organ and also perform.

### Second Place PAUL WILLIAM FORTE Ballarat, Vic Australia



*Paul William Forte (right) and Mr. Winston Loveland, Secretary, Ballarat Theatre Organ Society.*

Paul Forte is 22 years old and missed entering our regular ATOS Young Theatre Organist Competition by just a few months. Paul has been learning to play the organ for more than ten years from Mrs. Myrtle Cox of the Galaxy School of Music.

Paul was highly recommended for our Scholarship Program and received one this year to continue his studies. To quote Paul, "I feel the theatre organ today has gained a wider interest, acknowledgment, appreciation, and use from people compared to that of ten years ago. There are many more concerts. Starting a stage show with theatre organ has become very popular. I hope to continue on with theatre organ lessons to enable me to become a professional entertainer with the musical instrument I really enjoy playing."

*The plaques were sent to all three winners as they were not attending the convention. They were presented their plaques by officers of their chapter.*

The Board of Directors voted to continue the Hobbyist Division in 1998. Be sure and encourage your members to enter. Rules and regulations will be sent to all chapters in August. Next year the judges will again be John Ledwon and Scott Foppiano.

We encourage other entries to try again next year. They were: Mr. N.E. Rosander - Rydal, Pennsylvania; Mr. Robert F. Schmit - Dayton, Ohio; Mr. Richard Best - LaGrange, Illinois; Mr. Jim Patak - Westchester, Illinois; Mr. Tom C. Musgrave - Durham, England; Mr. David Stephens - St. Louis, Missouri.

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

### Third Place PAUL JACYK Parsippany, New Jersey



*Paul Jacyk (left) and Dr. Cathy Martin, President of Garden State Theatre Organ Society.*

Paul recently graduated with a Masters Degree in Chemical Engineering and now works designing aqueous chemistry simulation software.

Paul has been playing organ and piano for 21 years. His musical interests include most kinds of music, theatre and classical pipe organ performance and building. In 1995, Paul performed a Bach harpsichord concerto with the Los Alamos Symphony Orchestra in New Mexico. He has also been playing clarinet with bands and orchestras for 15 years, currently with the Hanover Wind Symphony in Northern New Jersey. In his spare time, Paul likes to go bike riding, read, and take care of cacti and succulents.



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# "Grande Victorian" Extravaganza

OCTOBER 10-12, 1997

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•JELANI EDDINGTON  
•TOM HAZELTON  
•STAN KANN



•JONAS NORDWALL  
•WALT STRONGY  
•DAVE WICKERHAM  
•RON SMOLEN BAND

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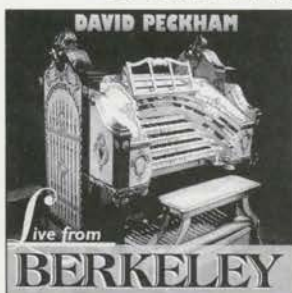
# For The RECORDS

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.*

Editor's Note: Our recent review of Robert Wolfe's *Wurlitzer Magic* contained a bit more magic than we thought! While Wolfe is the artist and the organ is a Wurlitzer — it is not the 3/19 in England's Thursford Museum but rather is the 3/19 in Australia's Orion Center! This is one of those very rare cases where an album has no information other than the artist's name and tune list — plus a picture of Wolfe at the Thursford console. Actually the album is a re-issue of Wolfe's 1989 recording titled *G'Day Australia*. Many thanks to Jeffrey MacKenzie for providing the information so we can correct this case of mistaken identification and our apologies to all concerned.

## LIVE FROM BERKELEY — DAVID PECKHAM



Peckham's first recording, *Electro-pneumatic Action*, (*Journal*, January 1995) was, for many, their introduction to this refreshing new artist; but his sensational San Gabriel concert during the 1996 ATOS Convention firmly established his reputation as one of today's finest organists. On this, his second album, we have a live

recording of most of David's February 16, 1997, concert on the now 4/33 Nor-Cal Chapter Wurlitzer in the Berkeley Community Theatre.

Since this organ's debut at the 1991 ATOS Convention some significant improvements have been made. Beside the addition of four ranks and on-going tonal improvements, the size of the swell shutter area has been increased and the former *vertical* shutters are now *horizontal* which allows this marvelous instrument to speak out with far greater clarity and grandeur. To record concerts the microphones were hung almost 60 feet above the audience where they easily capture all the organ voices with only a minimal loss of the room's acoustics. Too, there is an almost complete absence of the usual live audience distractions although the applause seems distant and a bit tepid.

A glance at this album's tune list may puzzle some with its number of apparently unfamiliar titles but, not to fear, Peckham isn't far out of the mainstream for all but two of the eleven tracks on this 66-minute disc come from the musical stage or films. David brings the console up with Gershwin's "Who Cares?" from 1931's *Of Thee I Sing*. Then Nacio Herb Brown's "Chant of the Jungle," from an early (1929) talkie; Hollywood and Tin Pan Alley go native! Returning to Gershwin, we have three of his five sublime piano preludes and a medley of five somewhat less familiar titles from his 1925 Broadway show *Tip-Toes*. The team of Richard Adler and Jerry Ross have four tunes from their 1955 smash hit *Damn Yankees*, including the unjustly unknown but tender ballad, "Near To You."

Turning now to some less familiar stage/screen music, David has two selections from *Willie Wonka and the Chocolate Factory* — an exotic but jaunty "Oompa-loompa-doompa-dee-do" and the exquisite "Pure Imagination." From the 1965 comedy film, *The Great Chase*, is Henry Mancini's "Pie in the Face Polka." Another lovely ballad, "Love Will Find a Way" comes from Eubie Blake's *Shuffle Along* which opened on Broadway in 1921 and ran for 504 performances!

Lastly are two probably new-to-pipes titles. The first is Dave Brubeck's

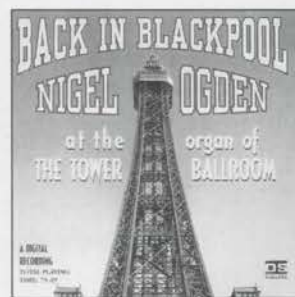
modern jazz classic "Blue Rondo a la Turk," with a 9/8 time signature which, rather than being the normal fast waltz tempo, has the rare 2-2-2-3 rhythmic grouping. "Bohemian Rhapsody" is an emotional, almost operatic, ballad despite being written by the late rock star, Freddie Mercury. Closing out both the album and his live concert, it's back to superb orchestral arrangements of the "March," "Dance of the Sugar Plum Fairy," and "Waltz of the Flowers" from Tchaikovsky's *Nutcracker Suite*.

Peckham's live concerts and recordings display a refreshing approach to theatre organ with their broad range of varied selections, sparkling clarity in registration and keyboard technique, sensitive phrasing, and imagination in the arrangements. When you add to that the superb Berkeley Wurlitzer, a crystal clear recording by Dick Clay, and excellent liner notes, this album well deserves a "You Must Have It" rating! Available in cassette at \$14.00 and CD for \$20.00 (both postpaid) from Nor-Cal TOS, P.O. Box 27238, Oakland, CA 94602-0438.

## BACK IN BLACKPOOL — NIGEL OGDEN

By now our readers must be well aware of Nigel's consummate musicianship and that the Tower Ballroom's 3/14 Wurlitzer is probably the snappiest organ ever produced in North Tonawanda. This time, however, unlike his earlier *Sentimental Journey* CD, Nigel features more of the familiar, rather astringent, Blackpool registrations.

There's nothing better than a brisk, brassy march to start an album off smartly, so Nigel opens with "Old Panama" and continues with a generous 9-1/2 minute medley from Sigmund Romberg's *Desert Song*, including the rarely heard "Azuri's Dance of Triumph," "Song of the Brass Key," "It" and "Romance" in addition to the usual favorites. A



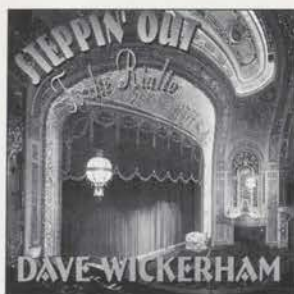


Richard Rodgers combination of "My Funny Valentine" and "Bewitched" show this bright Wurlitzer has some suitably lush, romantic voices, too. After whisking the listener around the Ballroom floor with a three tune up-tempo Dance medley, Nigel features the organ's Bechstein grand piano in Lecuona's "Malaguena."

A 9-minute medley of *Memories from the Swinging 60s* contains eight titles, only some of which may be familiar. The most unlikely combination of "Elephant Tango" and Saint Sæens' buoyant "Aquarium" works beautifully and is followed by a David Rose classic, "Holiday for Strings." The two lush tibias are featured on the Irish ballad "Macushla" and then it's across the waves for a jaunty "Wee Macgregor Highland Patrol" with only a trace of Scottish bagpipes. Chaminade's "Automne," a most descriptive tone poem, is followed by an Italian potpourri as arranged by organist/composer Ronald Hanmer. A *Trio of Golden Oldies* includes "At Sundown," "Anniversary Waltz" and Noel Gay's charming, up-tempo "You've Done Something to My Heart." "Small Town Parade" marches up the street to a brisk Dixieland beat.

The final selections on this near 76-minute disc are a six minute *Tribute to Duke Ellington* featuring the organ's immaculate untremmed brass ranks on "Sophisticated Lady," "Satin Doll" and "I'm Beginning to See the Light" (Nigel at his elegant, jazzy best,) an innocently titled, "The Firefly" which turns out to be a barn-burning samba(1) and, for his brief final selection, Nigel turns the organ into a classical instrument for "Intrada" (a prelude or entrance march) written for the Queen's Silver Jubilee.

This widely varied program amply demonstrates the wonderful versatility of Blackpool's famous Wurlitzer and is another winner in Ogden's expanding list of recordings. Definitely recommended for those who enjoy venturing outside the usual theatre organ fare. Compact disc only for \$20.00 (postpaid by cash or US\$ checks) from L.T.O.T., 21 New Hall Road, Jericho, Bury, Lancs BL9 7TQ, England.



## STEPPIN' OUT TO THE RIALTO — DAVE WICKERHAM

Little needs to be said about the Rialto Square Theatre and its now 4/23, Barton, which is truly the Golden Voice of the magnificently restored 2,000 seat Rapp and Rapp designed "Jewel of Joliet." However, Dave Wickerham's name probably is unfamiliar to most organ buffs despite his more than 20 years at the console. In the mid-70s, Dave began as a relief organist, first at the Great American Wind Machine in Reseda, California, and later, for the three Organ Stops in Phoenix, Mesa, and Tucson. Moving to the midwest he became the regular organist for seven years at the 3/17 Barton in Lansing, Illinois's Pipes and Pizza and, since 1990, at the 3/27 Kimball/Wurlitzer in Greenfield, Wisconsin's Organ Piper.

This, his first CD, firmly establishes Wickerham as one of the brightest console artists of today! But don't expect a typical pizza parlor tune list although we'd be surprised if a number of selections on this disc don't show up regularly among his audience requests. It should be noted, these selections, registrations, and arrangements are designed, as the liner notes indicate, to create that certain magic that occurs when the artist, the organ, and the room combine to create the style and sounds of a by-gone era. In comparing this album with the "Tiny" James/Everett Nourse recordings made years ago at the San Francisco Fox, we note Dave, the theatre, and the Barton have truly captured those same spine-tingling sounds of the Golden Age!

"On With the Show — This Is It" may be a cartoon theme song, but it also makes a suitable console raiser. "Cuddle Up a Little Closer" precedes

a 9-minute Rodgers and Hammerstein *Oklahoma* medley which, besides the title song, has "Oh, What a Beautiful Morning," "Surrey With the Fringe on Top," and "People Will Say We're in Love." From the 1950s, we hear the fluffy novelty "Oh" (which could have come from the 20s) and then a near symphonic arrangement of "Serenade" from Romberg's *Student Prince*. All the Barton's tuned percussions help out Dave's "Kitten On the Keys." A saucy rendition of "Wake Up and Live" precedes an 11-minute medley from Disney's *Aladdin*. From the 70s, Dave selects "Steppin' Out, I'm Gonna Boogie Tonight" which surely has an 1890's flavor! "In The Mood" and "Moonlight Serenade" salute the Big Band era while Dave's variations on "Amazing Grace" provides an appropriate contrast.

Next, is an interesting symphonic performance of the "Colonel Bogey March." This 75-minute disc concludes with two selections which appeared on the previously reviewed *Pipe Organ Extravaganza* CD — we say "appeared" for, with a nearly full crowd soaking up some of the organ on that disc, here we have the Barton's thundering, full volume magnificence on Wagner's dramatic "Ride of the Valkyries" and, as an appropriate theatre organ encore, "There's No Business Like Show Business."

If your preference is for the big roll-around grandeur of theatre organ sounds in a genuine movie palace, recording engineer Jim Stemke of Digital Sonics has completely captured it here! Highly Recommended! CD only at \$20.00 (postpaid — \$1.00 additional to Canada or \$4.00 more for overseas) from WS Productions, P.O. Box 100587, Milwaukee, WI 53201.

## ONE MORE TIME — LEN RAWLE

If the name Len Rawle is unfamiliar, it really shouldn't be for his *first* theatre organ recording was reviewed in the *J o u r n a l*,





Summer, 1966! Many of Len's later recordings have been reviewed since then, including an album he made on the largest Wurlitzer in Europe, Opus 1931 (a 4/25) around which Len built his home in the early 70s. Len and his parents, (ATOS Honorary Members, Les and Edith) helped form our London and South of England Chapter in 1977.

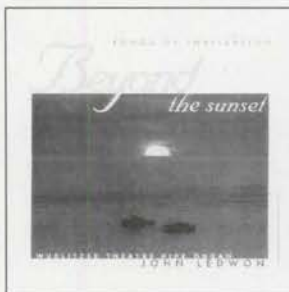
In 1974, Len visited Manchester and a double LP album made on that city's Odeon (Paramount) and Gaumont Wurlitzers was released. The Odeon's 4/20 Wurlitzer, of course was later relocated to the Free Trade Hall and is the organ heard on this album. The Lancastrian Theatre Organ Trust made its *Presidents on Parade* CD (Journal, March 1997) just prior to the organ's removal and, as an LTOT Vice-President, on June 18, 1996 Len recorded several titles for that disc. After playing his selections for that album, Len asked the engineer to "keep the digital information flowing onto the DAT recording machine as I played a relaxed personal farewell ... and I thought fellow enthusiasts might also care to share this personal and rather treasured musicale finale."

This 64-minute CD opens with Len's signature tune, "There's No Business Like Show Business" which immediately sets the album's mood for it is quite obvious Len is thoroughly enjoying his "go" at an organ he knows and respects. Continuing with a lightly rocking ballad, "Even Now," he then moves on to a bouncy swing version of "Pasadena," the rumba "Perfidia," and then features the organ's very lush tibias on "Darling, Je Vous Aime Beaucoup." A brief excerpt from Leoncavallo's *Pagliacci*, "On With the Motley (clown makeup)" precedes the beautiful Jerry Herman ballad "I Won't Send Roses" (from 1974s *Mack and Mabel* which brought Bernadette Peters to Broadway stardom,) and "On My Own" (from *Les Miserables*.) A near jet-propelled "Funiculi Funicula," and John Lennon's "Free As a Bird" brings us to the halfway point.

What might be considered the "second half" of Len's program begins with his own composition, an excellent console riser, "Curtain Up." He continues with a fully theatrical

arrangement of "The Londonderry Air," a medley of "Chanson D'Amour" combined with "Crazy," and a light classical dance, "La Cinquantaine." For the three closing selections Len has chosen a lush "Romance," (based on a theme by Pagine,) a very dramatic arrangement of "Granada" which utilizes the organ (and its piano). In a final, wistful farewell to this wonderful instrument, Len presents Andrew Lloyd-Webber's rich ballad, "The First Man I Remember."

In all, a nicely balanced program from an organist whose style encompasses the best of both American and British traditions. Len fully explores the many beautiful voices, particularly in their tenor and baritone ranges, although here and there the treble tones at the very top end become a bit too much. Len's liner notes nicely serve as a guide to the registrations and techniques he employs on many of the selections. Available in CD format for \$20.00 or \$14.00 for a cassette (both postpaid) BUT, organs for the CD also will receive a color poster, four times the size of a normal CD insert showing the 4 manual Publix 1 console close up. Send cash (currency) only, please! Order from Len Rawle, 132 Berry Lane, Chorleywood, HERTS, WD3 4BT, U.K.



## BEYOND THE SUNSET — JOHN LEDWON

John's first recording of his 4/52 residence Wurlitzer was released in 1994 as a three cassette set titled *Theatre Pipes of Praise*. This, his fourth CD release, contains computer playbacks of 19 of the cassettes' 34 inspirational and religious melodies. However, we must add that while the arrangements and registrations are identical, during the past three years great improvements have been made to the voicing and regulation of the organ and, it's quite obvious, this album is newly recorded using today's very best microphones and

DAT equipment.

There are between five and seven selections from each of the original three cassettes on this 73-minute CD. While John's liner notes tell us "... I have tried to present these selections in the same manner I might have used them in a church service ..." his arrangements are mostly trem-s-on and fully theatrical with frequent use of three stunning tibias. Also, John has balanced his program nicely between light, upbeat titles such as his opener, "I Just Feel Something Good (Is About to Happen)" and the reverent treatment accorded his finale, organist Albert Hay Malotte's musical setting of "The Lord's Prayer."

Throughout this album you'll hear most of the organ's unique solo voices and interesting soft combinations. Particularly striking are "He," which starts softly and builds to a full organ, dramatic conclusion, "Suddenly There's a Valley," with luscious tibias, "My Tribute," "Because He Lives," and "How Great Thou Art." The six rank antiphonal division (Austin pipework, from the Mormon Tabernacle organ, plus the Trompette en Chamade, is heard on a few of the trem-s-off climaxes. Some best-loved sacred melodies John has included are "The Old Rugged Cross," "In The Garden," "How Great Thou Art," "Blessed Assurance," and a dramatic "Amazing Grace" (appropriately sans bagpipes for it is an American melody written in 1835 by W. Walker!)

Schubert's "Ave Maria" deserves special note for it (and several other titles) feature what sounds like a real live flute soloist — or synthesized voice. John tells us it is actually the organ's (at 15" of wind) 4' Harmonic Flute! There are a few synthesized sounds here and there in this album; most notably the kettle drums in some full organ climaxes. The several really upbeat "pop flavored" selections include the album's title tune "Beyond the Sunset" as well as "He Touched Me" and a delightful, waltzing "Jesus Is Coming Again." Any of these cheery melodies could be on any theatre organist's concert list! "When the Roll is Called Up Yonder" is presented as a light, joyous march. Other selections are "How Big is God," "Great is Thy Faithfulness," and a Bach-goes-



country-styled "This Ole House."

While the tune list may not be typical theatre organ fare, the close-up, studio-type recording (with just a touch of added reverb) stunningly captures the full range of this one-of-a-kind theatre organ. Available in CD format only for \$19.00 (postpaid) from JBL Productions, 28933 Wagon Road, Agoura, CA 91301.

## WURLITZER TOUR — JOHN MANN

Recently Mr. Mann's *Moonlight and Roses* album, recorded on an Eminent electronic instrument, was reviewed

in this column; now we have the artist at the console of the former G a u m o n t (Manchester, England) Theatre's 4/14 Wurlitzer in its

new home, the Granada Studios Tour. For over 40 years Mann has been entertaining the British public on both electronics and pipes and, with two dozen albums to his credit, along with countless concerts and radio broadcasts, there is no question about his popularity with British audiences.

However, and his liner notes state, "The large American sound style you will not hear on this recording but (rather) a traditional British lively programme of popular music, some old ones and some new tunes all to create what we know as The Organist Entertains." This 75-minute album contains 49 selections in all. Since there are five medleys (which contain 34 of the tunes) of the 20 "cuts" on this disc, 15 titles receive a full hearing.

Taking the medleys first, there are a group of selections from the British musical *Salad Days*, another of *Swing Time* favorites, and like two drawers of mis-matched musical socks, a *Souvenirs of Song* and *Old Time Music Hall* tunes. The fifth, titled *Nights at the Opera*, presents eleven of the most beautiful opera arias ever written. At an average of 43 seconds each, these will surely appeal to those who like their opera in minuscule tidbits.

Turning to the solo selections, "Up

With the Curtain" is Mr. Mann's brisk console raiser. Some of the other up-tempo selections are "When the Stars Go to Sleep," "Cockney Capers," "Highland Route March," and a rather gloomy "Big Spender" (the best known tune from Gwen Verdon's hit musical *Sweet Charity*.) On the slower side, is a lovely version of Martini's "Evensong," a strangely metronomic "Mood Indigo" followed by Robert Farnon's "Westminster Waltz" with a too obvious simple pedal-chord-chord accompaniment, a somewhat ponderous "Bal Masque," "How Are Things in Glocca Morra," and "Love, Here is My Heart."

Mann is at his best with the several Latin-flavored tunes sprinkled throughout the album. These are "Don Jose," a jaunty "Primero," the "Tyrolean Tango" (which could well be titled the "Echo Tango,") and a surprisingly clever and bouncy "The Snake."

Now that the Granadaland Wurlitzer has more swell shutters, recording engineer Ray Pickett captures the 14 ranks in satisfying close-up studio sound which compliments Mr. Mann's clean, accurate, "Pointer System," style of playing. Compact disc only at \$20.00 postpaid (either currency or check) from L.T.O.T., 21 New Hall Road, Jerico, Bury, Lancs BL9 7TQ, England.

## CURTAIN UP — REGINALD FOORT

Laurence Whitfield, Guest Reviewer

Once again Frank Hare of Britain's Theatre Organ Club has been delving into his library of archive recordings,



remained at the post for two years before moving on to tour the country with his specially-constructed 5/27

this time to celebrate the 60th anniversary of the opening of the sadly short-lived BBC Theatre Organ No. 1 on 20 October 1936. Reginald Foort was the first BBC theatre organist and

Möller. The BBC organ was a 4/22 (24 ranks) Compton with Melotone and grand piano, installed in St. George's Hall, London. It was a superb solo instrument and also blended well into the orchestral, instrumental and variety programmes in which it was used. The organ was destroyed in the London blitz of 1940 when still less than four years old.

The opening track is "Curtain UP," a lively march, in which the organ is partnered effectively with the BBC Variety Orchestra. Following this is "Keep Smiling," composed by Foort and used throughout the rest of his life as his signature tune. Here, it is sensitively played in its entirety. Next comes "Puszta" (otherwise known as "I've Lost My Heart in Budapest") in which Foort's rhythmic style is heard for the first time, and then one of his best known recordings, "The Whistler and His Dog." "In the Chapel in the Moonlight" features, typical of its time, a male vocal quartet.

The French (despite his name) composer Emil Waldteufel composed some superb waltzes of which "The Skaters" is the best known. Then we have "Cloister Shadows," in which the organ's fine straight voices are heard, followed by a varied medley from *Snow White and the Seven Dwarfs*. Side one closes with "The ABC March."

Side two opens with a medley titled *My Dream Garden*, in which Foort introduces each of the items over the links between tunes. It is followed by "Seville" in which the BBC Orchestra appears again. This is outstanding — perhaps the best track on the cassette. "The Wind Has Told Me a Story," with many varied registrations, is played as a tango. The famous Foort rhythm is heard once again in *Broadway Melody of 1938* — excellent!

"Hejre Kati," a Hungarian czardas, demonstrates Foort's superior musicianship. "Teddy Bears' Picnic" is another of his best known recordings. Reginald King's "Song of Paradise" is delightful with a solo played by virtuoso violinist Alfredo Campoli. The closing items are "The Lost Chord" with a brass quartet, and a brief reprise of "Keep Smiling."

(continued next page)



FOR THE RECORDS cont.

Foort's British popularity seemed to carry across the Atlantic when he settled there after World War II. This is another worthwhile addition to anyone's library of vintage recordings and this one hour cassette is of remarkable quality despite its age. Cassettes only from Lawrence Whitfield, 903 Al Sahara Tower, P.O. Box 53553, Dubai, United Arab Emirates (note the new address!) US price is \$15.00, Australian \$20.00 (including airmail from the U.K.) Personal, bank checks and international money orders in American or Australian dollars or pounds Sterling are accepted. (Sorry, NO charges or CODs.) Allow four weeks for delivery. ■

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

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# ORGAN-IZING POPULAR MUSIC

by  
**AL HERMANN'S**

## USEFUL CHORD SEQUENCES

Many organists (including teachers) do not realize how much can be taught and learned about playing popular music on the organ. There are many musical ideas which occur so frequently in popular songs, that if you study and practice them in the five common keys it will not be necessary to figure out each one when it appears in a song you are playing.

The three chord sequences found most often in popular songs are: I - V<sup>o</sup> - V7; I - I<sup>o</sup> - V7 and I - vi ii - V7. Most of our best composers used them in most of their songs: Victor Herbert, George Gershwin, Richard Rodgers, Sigmond Romberg, Irving Berlin and many others. They are also very useful in making up introductions, modulations and filling in two or more empty measures. And when you know them, they make songs easier to memorize.

The reason many composers use these chord sequences is because any melody you add to them will sound good. The main themes of "Blue Moon" and "Heart and Soul" are written on nothing but I - vi - ii - V7 chords.

The only way to explain musical ideas so that they will apply to songs in any key is by using two sets of numbers. The Roman numerals refer to the root of each chord and its position on the scale of the key in which the song is written. The Arabic numerals refer to the notes in each chord regardless of the key it is in. (In C - G is the 5th of the I chord. In Bb - the same G is the 3rd of the IV chord.)

C	Dm	Em	F	G7	Am	B <sup>o</sup>	D7	E7	F7	Fm	A7	B7
I	ii	iii	IV	V7	vi	vii	II7	III7	IV7	iv	VI7	VII7

If you do not understand this, study and think about it until you do. This is not a new idea — all harmony and theory has been taught this way for hundreds of years.

The first of the three most useful sequences is I - V<sup>o</sup> - V7.

Diminished chords usually occur between the I and V7 chords of a song. When the diminished chord is the same as the V chord (I - V<sup>o</sup> - V7) the bass notes move upward three in a row from the root of the I chord to the nearest note in the diminished chord, and then to the 5th of the V7 chord.

STUDY AND PRACTICE each of the following examples in 3/4 and 4/4 time.

Next time, more on how to apply all this when making an organ solo arrangement.



# “An Acre of Seats in a Palace of Splendor”

## RAYMOND

Raymond, Washington

Opened: October 11, 1928

Architect: William R. Grant

Capacity: 660

Organ: Wurlitzer 2/5, Style 150 SP, Opus 1934

The Raymond is, by a significant margin, the smallest theatre yet to appear in this feature, and may very well be the smallest ever to appear, but in these days of vanishing original installations and the depressing sacrifice of original instruments in the name of ever-more-mighty Wurlitzers, its story is worth anybody's time.

Built by Raymond merchant Asaf G. Basil, the theatre was run by his family until 1952, when it was turned over

to other operators. Like too many other houses in cities and town of every size, it finally succumbed to the competition from television and sat closed for many years. Its salvation came in 1990, in the form of an interested community and a substantial grant from the Washington Department of Community Development. Nicely renovated, the Raymond reopened on September 1, 1992, with a showing of *A League of Their Own*. The theatre presently operates with a mix of stage and screen fare and community events.

The Raymond opened during an era of great uncertainty in the movie business: the audience had taken to talking pictures, but silents were not quite obsolete, at least not yet. On jobs with very tight budgets, the funds allotted to the organ were sometimes diverted to the purchase of sound equipment instead, but the Raymond came equipped with both. It opened with *The Jazz Singer*, but the organ enjoyed considerable use then and for years to come. (Significantly, Wurlitzer shipped only one more new organ to







*Small it may be, but the Raymond's organ is nevertheless installed in two chambers and fills the auditorium quite satisfactorily.*

Washington: Op. 2017, another Style 150, installed in the Liberty, Tacoma.)

The Style 150 was a late addition to the Wurlitzer line, first appearing in 1927. Depending on how one wants to look at it, the 150 is a Style B with a Tibia or a Style D without a Diapason, but with only three combinations per manual, it is actually closer to the former. Many came with full unification of the Tibia; the Raymond's is one of these, as was, in its original form, Ben Hall's celebrated "Little Mother."

When the Raymond first closed in 1952, the organ was purchased by Seattle organ buff Alden N. Bice, who installed it in a small warehouse in the Wallingford district. Bice was also a Ham radio operator, and broadcast the organ over the amateur airwaves. Upon his death in 1988, Bice's estate donated the organ to the city of Raymond, where a local fund drive provided the funds for its restoration and reinstallation. Organist Andy Crow spearheaded the project and frequently comes out to Raymond to accompany a silent picture, an attraction not commonly

encountered in towns this small. Raymond has every reason to be proud of what it has accomplished, and history-minded theatre organ fans should be thankful to see something original being preserved.

*Steve Levin*

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*Opposite: Clad from top to bottom in durable terra-cotta, the Raymond's facade has kept its modest good looks for nearly seventy years. Both photos Steve Levin*



*This series of articles on "Owning Your Own Organ" appeared in TIBIA - Winter, 1957 through Spring, 1958.*

*Primarily authored by the late Ed Gress, follow-up remarks have been added in 1988*

*by Allen Miller (M), Dave Junchen (J), and Lyn Larsen (L). (Please refer to all footnotes.)*

*This assemblage is typical of items to be found in the ATOS THEATRE ORGAN SHOP NOTES.*

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# OWNING YOUR OWN ORGAN

by G. Edgar Gress

This series of articles on the organ is intended for those readers who, if not especially interested in installing an organ, are desirous of learning the fundamentals of organ construction in terms that can be readily understood and without previous technical experience or knowledge.

## PART 1: AVOIDING PITFALLS

So you want an organ of your own. Those Crawford and Wright records aren't quite like the real thing. You want to get your fingers on the keys and squeeze the music out — with the Solo Tibia on the second touch.

Speaking as one who's done it, let me warn you: you're plumb crazy! Forget it while there's still time. I don't care if you have a fortune to spend — you won't have when you get through. A home organ isn't just a "Beast in the Basement," it's a monster that lives on daily gulpings of your sweat, blood, nervous energy, happy home life, and bank balance. Any organ nut serious enough about it to want to have his own organ had better be very sure he is that serious before he gets in over his head. Organ work is no fun — it's dirty, back-breaking manual labor for the most part.

Very frankly, if I'd known beforehand just what I was getting into, I probably would never have done it. On the other hand, I've got to admit that there's no feeling quite like making music on an instrument you put together yourself.

What I want to do is to help you avoid some of the mistakes I made and paid dearly for in the process of putting my "beast" together. It was a ten-year job, and knowing what I do now, I think I could have done it a little faster. Say in nine and a half years.

My first mistake was to try to turn a pile of miscellaneous junk into an organistic Cadillac. I did it, but I still wonder how. Lesson Number One, then: Don't fiddle around with unrelated parts.<sup>1</sup> Wait until you can pick up a complete organ close enough to what you want so that a major redesigning project isn't necessary. Believe me, it's a lot easier to build an organ brand new than it is to build it out of spare parts. I'll never forget the summer of 1948. I spent it rewiring my relay — at 3 switches per 12-hour day. By the time I got through, I could see certain advantages in Mr. Hammond's product.

Buying an organ intelligently isn't a simple matter, and a little careful consideration at the right time can save literally years of extra work later on. As a general rule it's better to get an organ from its original location. Make sure all the major components are intact and that all the pipes are there. Most important, avoid any signs of water as you would the plague. There's only one place for water-soaked chests — the junkpile — and building replacements gets to be a job.

Never mind about the console and the blower. Both are replaceable. The stuff in the chambers usually isn't. Consoles for any normal theatre organ can always be had from firms specializing in selling such organs to churches — usually with new consoles.

Blowers are a drug on the market.<sup>2</sup>

Don't worry about dust and dirt, or about the condition of the leather. Any leather dating back to the 1920s is past due for replacement anyway. The main thing is that all the major parts in the chamber should be intact. Missing pipes, even, can always be replaced by sending samples to a good pipe shop, but this can get expensive and in some cases it pays to dig up a complete used set. Relays and chests of the right size and design are another matter.

Assuming your theatre manager is willing to sell — what should you pay? That depends on the circumstances, but I've seen 20- to 30-rank Wurlitzers go for \$1000 or less and have myself bought whole organs for \$75 and \$25 respectively.<sup>3</sup> When you stop to think of the labor cost of renovating a 30-year-old organ, it's easy to see why few professional organ men will pay anything at all for one. As a generalization, it would be safe to set \$100 per rank as the absolute maximum, even for an instrument seemingly in perfect condition. But you can figure on spending that much again on supplies and various other expenses before you get through.

## WHAT NEXT?

So you've bought an organ. The next step is to get it home. Normally the place to begin is with the pipes.



These are the only really delicate items and the faster they're out of the way the better. Get some long boxes and plenty of newspaper, the boxes carpets are shipped in are fine, and pack each pipe individually. The top octaves can be rolled in sheets of paper.

Zinc and wooden basses usually have to be handled individually. Often one big pipe can hold two or three smaller ones.<sup>4</sup> It goes without saying that handling pipes, especially large ones of tin or spotted metal, is very touchy business and you have to be sure to pack them so they won't be pressed out of shape while being stored.

It's a good idea to measure the exact distance the longest pipe at each end of the chest stands above the rack-board. Then, you won't have to unpack the pipes to find out how much room to allow. Except for the offset basses, the last thing you'll do in the reinstallation job is to put the pipes back on the chests.

Ordinarily, the next job is the wiring system. Cables should be clipped off or unsoldered wire by wire at the junction pins where they enter the chests. Since each wire is tied off at the proper place, all you have to do is tag each group of wires and save yourself hours of cable-ringing later on. With any luck at all, it is usually possible to pull the complete cable for each chamber back to the relay room in one piece. If there's a junction board in between, you can leave it alone and disconnect the relay end. In any case, remember that cables are invariably tied off in order. Tag everything and it will be easy to put the wiring back intact, saving endless work with a battery and buzzer. Try to leave one end of every cable alone. Disconnect only the easiest end and take it out along with whatever it's attached to. The big ground wires need not be kept in any particular order — just roll them up for re-use. (*Ed note: Check N.E. Code on reuse.*)

The relay, depending on the size of the organ, may be in a separate room or in one of the chambers. Sometimes a small one can be taken out in one piece, but usually the key relays and the switchboards have to be separated.<sup>5</sup> The trick here is to avoid disconnecting the wiring between the two,

which is the most complicated in the whole organ. Notice that the cables from the key relays run only to the stop switches on the switchboards. These switches are made so they can be taken off the board, cables and all. As you unmount each switch, tape a piece of heavy cardboard against its contact wires for protection and finally pack the whole set of switches into a box. The switchboards can not be detached as soon as the stop action wiring is disconnected. In like manner, disconnect the ground and feed wires and your relay is ready to go.

Next, go downstairs and pull the console cable out of its conduit and you're ready to take out the console. Usually you'll find that the whole outside shell comes off, as does of course the pedalboard.<sup>6</sup> This makes the lifting job a little easier. But in any case, the console is probably the largest and heaviest single item you'll have to worry about. Often a console will go out of the theatre all right but not fit into the doors of a house.<sup>7</sup> In that case, you'll have to do some dissecting. Most consoles of the horseshoe type divide into two sections at the sill, but it isn't easy and requires much careful disconnecting of wiring. With the console goes its air regulator and as much of the air duct as you have use for.

The only other item outside the actual chambers is the blower. This is ordinarily too heavy to handle in one piece. By taking the motor off and the fans out one by one you can save a lot of grunting and groaning. But don't forget the order in which the fans go on the shaft and their exact placing on it, both ways. Dismounting the action-current generator is obvious enough. Make sure the power is turned off and then disconnect the starter unit and switchbox. Finally, pull out the generator feed wires and the starter cable running to the console. And don't forget the padding under the blower or the fabric sleeve on the wind outlet.

Now, only the chambers are left. Make up a diagram giving the location of the various chests, reservoirs, and air ducts, and number and mark everything in sight. Then start dismantling the wind ducts running to the offset chests and percussions. These can then be taken out, one at a

time in whatever order is most logical.

If the manual chests can be taken out in one piece, so much the better. Sometimes it's easier to take off the bottom and top boards. Naturally these must be carefully handled as all the pneumatics and valves will be exposed. After all the building frames and wind ducts are taken apart, the reservoirs and their windtrunk come out as a unit. Make a note of which springs went with each reservoir. Finally, pick up the floor frames.

Unscrew the action from each set of shutters after unhooking the motor pneumatics. You'll find that each shutter comes out separately, but don't lose the ball bearings or the bushings. Finally the frame of each set can be unmounted and taken apart at the corners.

Salvage as much of the blower pipe as you think you'll need. This stuff looks quite formidable but comes apart easily with a little pounding at the soldered joints. Save a good collection of the elbows and any other odd fittings for future use.

One final word about handling organ parts. Patience and common sense are your best assets. Organ chests aren't lumber and the less banging around they get, the better. Delicate valve wires are usually sticking out on one or more sides and these must be very carefully watched and not allowed to bump against anything. And, your final installation will look much nicer if you avoid scratching the wood as much as possible. Old blankets and burlap are useful in this connection.

Ordinarily the contents of any organ chamber can be taken out through the trapdoor usually provided in the floor for service access. If necessary, such a trapdoor can be enlarged somewhat. Often, organ chambers open directly onto the stage — several stories off the ground, with only a ladder for access. In such a case a good block and tackle is the only solution. Getting an organ out can involve some engineering — especially when it was installed through the front grilles and these were then plastered up leaving only a rathole for the tuner to crawl through.

Usually you can figure on spending about half a day per rank to get an  
*(continued on next page)*



**Part 1 cont.**

organ out of normal surroundings with one helper.

Your organ is now home. Your next job is to recondition it and figure out how to install it.

1 This doesn't necessarily apply, however, it is easiest to start with a complete instrument. (M)

2 This is no longer true. (M)

3 In 1988, this is a rather amusing thought. Ah, for the "good old days!" You can probably figure a maximum of \$2000 per rank in the 1988 market. (L) (M) (*Editor's Note: Guess again in 1997!*)

4 When packing smaller pipes within [larger] metal pipes, pad a space above the languid. If a pipe slides or drops onto the languid, the languid will, most likely, be seriously dam-

aged. This method [of packing] IS NOT recommended. (M)

5 Wurlitzer junction strips should be unsoldered from the buss bars. (M)

6 The shell rarely comes apart as it is primarily structural. Remove all covers and trim pieces which are screwed on. (M)

7 Occasionally a console will go through a doorway on end. (M)

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# Owning Your Own Organ

by G. Edgar Gress

This is the second of the series of articles designed to help those readers who are desirous of learning the fundamentals of organ construction in terms that can be readily understood and without previous technical experience or knowledge.

## PART 2: RECONDITIONING YOUR ORGAN

With no room in the garage for the car, no room in the basement for your wife to wash, and six ranks of pipes under every bed, you're just beginning to experience the joys of amateur organ building. An organ looks beautifully compact — put together. Take it apart and it won't fit in ten times the space! However, this isn't your only problem. The real drudgery is about to begin in earnest, reconditioning every part to the condition it was in when it left the factory, twenty to thirty years ago.

This reconditioning process, while the most tedious part of the whole project since it produces few tangible results to look at, is nevertheless the most important and must not, under any circumstances, be rushed or evaded. Repair work is not easy under ideal conditions, but to attempt it after the organ is installed, is hopeless and will probably mean taking everything apart to do a job that should have been done in the first place.<sup>1</sup> Nothing is more discouraging than to try to keep up a running battle with decomposing leather or dirty magnets. By doing the job right the first time, your brain child will give you a lifetime of trouble-free service. So, taking the various parts, one by one, here's what you have to do:

### THE BLOWER

Clean thoroughly, inside and out. Unless the finish looks really spotless, sand it down to the bare metal and give everything two coats of a good rust-resistant paint. If there's a filter cloth over the intake, replace it. Check the motor bearings and also the ones in the blower itself, if there are any; ordinarily they'll need to be replaced. The outlet valve flaps can be replaced with heavy rubber cloth, and the felt piece where the shaft enters the main housing also has to be renewed. New brushes must be installed in the generator, and a new drive belt should be provided. The commutator may need to be sanded down (but not with steel wool!) and a set of bearings may be necessary. To be really fancy, one can omit the generator in favor of a selenium rectifier of the same rated amperage — rectifiers are literally foolproof, while a generator requires periodic attention.<sup>2</sup> Finally, obtain new felt pads to put under the blower and generator.

### THE RESERVOIRS

Since these are of wood, it's time to go into the techniques of cleaning wood surfaces. Organ wood is of three kinds: finished (usually with shellac), sized (with a coating of glue — as for example the insides of wind trunks, reservoirs and wood pipes), or unfinished. Only on finished wood may water be used, and then only sparing-

ly. Take a bucket of lukewarm water and pour in some powdered soap or detergent capable of cutting grease and soot. Into this, dip a rag. Wring it out and use it on a moderate-sized area, then immediately wipe the wood dry with a second, dry rag. Assuming that all loose dirt has been already brushed off, you should come up with a gleaming result that really looks like new. Sized or unfinished surfaces, which invariably means inside, never outside ones, must be well brushed and then wiped with dry rags to get rid of all loose dust. In work of this kind, a tank-type vacuum cleaner with a flexible hose is extremely useful, and can later be put to work providing wind for test purposes.

With the reservoirs cleaned, their top boards can be taken off and the interiors brushed and wiped out. Check the valves to see that their leather is pliable and that they work freely. Lubricate their guides with graphite to forestall any tendencies to squeaking. Next, check the leather all around the edges for cracking, leaks, and pliability. Ordinarily this will not need replacing, but if it does, you'll need some leather of both the regular and the soft corner types, and a good grade of hot glue in a gluepot. The chances are that only the outside leather will need replacing; if the inside does, this means taking the reservoirs apart and starting from scratch, and your best bet is to get a



friendly organ man to show you the techniques first-hand.<sup>3</sup>

## THE CHESTS

After cleaning the outside, taking due care not to drip water into the valves, unscrew the top and bottom boards and stand them to one side. Assuming that you have a Wurlitzer organ on your hands, you'll see that under each rank of pipes runs a separate compartment with a row of pneumatics along one side. These are glued in place with a gasket of heavy leather underneath. Using a wide, sharp chisel, or better yet, a plane-iron, slide through this gasket and each pneumatic will drop free. Notice that there are three widths of pneumatics — mark plainly which type goes where.<sup>4</sup> With the plane-iron, carefully scrape off the remains of the gaskets inside the chest, down to the bare wood, without marring the surface.<sup>5</sup> Blow out all the dust from inside the channels.

All the old leather must be removed from the pneumatics, and by far the best way to do this is with a power sanding disc. Sand all four sides and the bottom, but be careful not to go too far. Keep the interior cloth hinge intact.<sup>6</sup> Remove the small felt-padded bumpers which engage the pallet wires, and glue on new felts before putting them back (these go back on only when the releathering operation is completed).

Releathering is not difficult, once you get the knack of it, but it is a tedious job and demands careful workmanship. First, measure the distance all around a pneumatic of the size you're working and add to this an amount equal to the width. Cut the leather into strips this long, and as wide as the pneumatic needs to open. Hold the pneumatic in your left hand, with your index finger in between its top and bottom to hold it in its wide-open position.<sup>7</sup> With a knife, coat the three sides away from your hand with glue. Apply the leather, wrapping it around one side at a time starting with the back. Next, keeping the flap of unglued leather out of the way, lay the pneumatic in your left palm, finished side down, and apply glue to the bare side and to the leather on the back. Then wrap the leather around,

making it overlap in back. Lay the whole thing aside to dry, and do another one. Later, trim off the excess leather, punch out a new gasket (the punchings from the large piece around the hole are just right for the small piece at the back end) and glue it on, put back the bumper piece, and wiggle the leather around to break up the hardened glue in the hinge.

One important point to watch is that no glue must get on the leather or drip on to the inside surfaces. If this happens the leather will be stretched too much at one place and the pneumatic won't last long.

With all the pneumatics completed, glue them back in place, being very careful to line them up with the guide lines in the chest. When they're dry, test each one by holding your finger over its channel and trying to pull it open, to see if it leaks.

Next, go to work on the top boards. Take off all the pallets and clean the expansion chambers thoroughly. Scrape off the old pallet leather and replace it with felt-and-leather material sold by organ supply houses for the purpose.<sup>8</sup> This step is important, and will save no end of trouble with partial ciphers due to hardening, out-of-shape pallet leathers. Replace the pallets and lubricate their guides with graphite. Then replace the whole top board, with the chest on its side so the pneumatics drop open and the pallet wires fit under the bumpers properly. Adjust each pallet wire by bending it slightly, until there is a little free play in its closed position and everything works freely.

The bottom boards, containing the magnets and primaries, must also be thoroughly cleaned, with a soft brush and the vacuum cleaner. Take off all the magnet caps and thoroughly clean them out, clean off the magnet itself and polish the armature. Test the magnets and replace all dead ones, and those of the less than normal resistance.<sup>9</sup>

Unscrew the board covering the primary valves and with a twist drill or hand chuck, twist out the valves and wires, keeping them in order. Brush them off and brush out the spaces they fit into.<sup>10</sup> Remove and releather the primary pneumatics, following the same procedure outlined

above with the exception that since these are square, not book pneumatics, there is no hinge and the leather overlaps about half the length of one side. Needless to add, the leather used on these small pneumatics must be the thinnest obtainable.

Replace the primaries, screw in the valves adjusting them as you go, and replace the cover board with the valve wires all in their holes. Then screw the bottom boards back on the chest, turn it upright and temporarily feed it wind from the vacuum cleaner, which ought to be good for 8- to 10-inch pressure. With a test wire, operate each note to see that everything is working perfectly, with no leaky valves, no dead notes and no ciphers. You've just finished one chest. Now you can start on the others. After that comes the relay, percussions and traps, tremulants, shutters, and pipes — but the chests will keep you going until the next issue.

<sup>1</sup> This CANNOT be overemphasized! (M)

<sup>2</sup> In this age of silicone diodes, any generator should be replaced with a quality pipe organ rectifier. (M)

<sup>3</sup> All original leather including packing [leather] must be replaced. (M)

<sup>4</sup> There are FOUR sizes. (J)

<sup>5</sup> Gaskets may also be removed with warm water-soaked towels. (M)

<sup>6</sup> Leather and felt glued on with hot glue, may easily be removed by immersing the pneumatics in warm water for a few minutes. Wipe parts dry and allow to air dry thoroughly. Hinges should be replaced also. (M)

<sup>7</sup> I use a #2 bristle brush and do one-at-a-time. Use hot hide glue ONLY so the next person can also releather the pneumatics [when in need of restoration years later]. I prefer to use a fixture or block to hold the pneumatic open the exact distance for the first side. (M)

<sup>8</sup> On Wurlitzer pallets, use two thicknesses of the finest grade Cabretta or Alum-tanned Valve Leather. Original dimensions are critical to proper operation. (M)

<sup>9</sup> Bad magnets may show high resistance also. Most organ magnets will measure between 150-190 ohms, some will measure 90 ohms (Morton) and some Kimball magnets were as high as 400 ohms. (M)

<sup>10</sup> I replace all primary valves and valve wires. (M)



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# Owning Your Own Organ

by G. Edgar Gress

This is the third of the series of articles designed to help those readers who are desirous of learning the fundamentals of organ construction in terms that can be readily understood and without previous technical experience or knowledge.

## PART 3: ABOUT WIND SUPPLY AND BLOWERS

### Section 1: Wind Supply

by Roy Gorish

Since the pipe organ is a wind instrument, fundamental to its proper functioning is a copious, well regulated and steady supply of air from a dependable source. This is particularly true for the high-pressure unit organ whose responsive action and tonal qualities are possible only through the culmination of many ingenious advancements in the evolution of the wind supply for the organ.

For hundreds of years, the pipe organ obtained its breath from a crude system of bellows, reservoirs, and weights. It is, indeed, a credit to the skill of the old-time builders that so many large instruments were capable of filling large buildings with sound obtained from a wind supply which more often than not came from the manual labor of several men operating a series of bellows or feeders. These bellows, much like those from a forge, were affixed to the bottom of a reservoir which, in turn, literally stored the air until it was needed. A single bellows, or even a series of them, could provide only a most unsteady supply of wind; so the reservoir (frequently measuring 15' x 18') not only reserved a large amount of wind, but through weights resting on its top, it calmed the turbulence and regulated the pressure.

Reservoirs somewhat resemble the corrugations of an accordion and are capable of ascending and descending with fluctuations in the amount of air contained within. Inside are several valves — one of which is an exhaust valve to prevent the reservoir from rising beyond a safe height. As air is called on to make the pipes speak, the reservoir's top starts a downward movement aided by the weights

affixed to it. Thus, air is forced into the various wind lines leading to the chests beneath the pipes. In the case of the hand-pumped organ, this downward movement inaugurated a never ending battle for the "pumper" in an effort to keep the wind supply up above the point where insufficient air would result in a drop of pitch and silent notes should the organist suddenly shift to full chords.

With progress, the larger instruments frequently were outfitted with water wheels, water engines, steam engines, gasoline engines, or electric motors which motivated a series of bellows on cam shafts. At their best, however, these various contrivances were exceedingly unreliable, noisy, and space-consuming affairs.

The omnipresent shadow of inadequate wind supply dictated the size and tonal qualities of the organ for generations. The old organs were constructed with mechanical action which did not draw on the wind supply to lighten the touch, and since this action operated only through the force of the organist's fingers and feet, it meant that the wind pressure had to be kept as low as possible to facilitate his playing. Furthermore, to conserve wind, pipes were small in scale and voiced on pressures seldom exceeding three or four inches. Although flue pipes do use more wind, proportionately, than do reed pipes for the amount of sound produced; reed pipes on such low pressures were voiced "freely" and little refined tone could be obtained from them. Flue pipes, however, can be voiced with great beauty on such low pressures. Therefore, the old organs depended heavily on the voices in their ensembles with only a few reeds utilized for power and the piquant quality their harmonics lent to brighten the chorus.

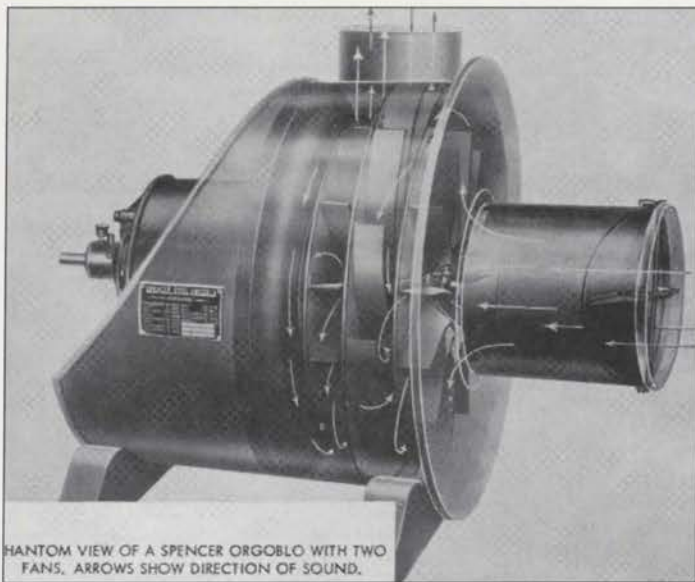
The last quarter of the nineteenth century brought revolutionary

changes in the organ's wind supply. Mr. Cousans of Lincoln, England, introduced the principle of fans in series in an organ blower somewhat patterned after the centrifugal blower used, again, in the forge. This particular organ blower is known as the Kinetic Blower and is manufactured in America today by the M.P. Möller Company. The principle of this blower is that one or more fans connected together on a common shaft when set in motion compress air in stages, i.e., the first fan raises the pressure from that of the atmosphere to, say, three inches; this air is then passed on to the second fan which in turn increases the pressure. This pattern may be continued until pressures exceeding 100 inches are reached. Air may be tapped off at any one of several pressures, and this is frequently done in large organs which employ several different pressures. Such a blower powered by an electric motor freed organ building from the hampering effect of limited wind supply. Furthermore, it released the "organ pumper" from his thankless task. For the first time, the organist was free to play as often and however he wished without first considering the man behind the organ.

### RESERVOIR IMPROVEMENTS

At about the same time the organ blower was invented, Robert Hope-Jones added his talents to the question of regulating and steadying the wind. His placement of coil springs on the reservoir in place of the old lead weights had far-reaching effects. The inertia of the old reservoirs, necessarily encumbered with hundreds of pounds of lead, was one of the prime reasons for organs being slow in speech. Full chords played staccato would exhaust the windchest of its meager supply of air so fast that the large reservoirs could not drop quickly enough to force more air into the





HANTOM VIEW OF A SPENCER ORGOBLO WITH TWO FANS. ARROWS SHOW DIRECTION OF SOUND.

chests. Since there is little inertia to overcome in a spring, the reservoir introduced by Hope-Jones was capable of responding immediately to any demand made upon the wind supply.

With the advent of the fan-type blower, the reservoir, as such, went out of existence. Although it has still retained its name, the reservoir of today's modern organ is not much more than a regulator where static or "raw" air as it is received from the blower is steadied and regulated to a pressure predetermined at the time of the voicing of the pipes. It is a valve which regulates the maximum supply of air available at all times from the blower. Furthermore, its dimensions have been reduced considerably for today's reservoir does not need to hold in reserve any great amount of air.

The modern wind supply for an organ is relatively simple. From the blower where the air is compressed and made available in thousands of cubic feet per minute, it passes through wind lines, often called "wind trunks," to the reservoirs. After the reservoirs, or regulators, have their desired effect, the wind passes through smaller wind lines into the chests which hold and control the pipes. The only other devices it encounters on its way may be the tremulants and a concussion bellows. The former is a large pulsating valve which produces a vibrato or tremolo by varying the wind supply in its process of letting air escape. The latter may take the form of another reservoir or may be simply a pneumatically controlled gate in the wind line itself.<sup>1</sup> Its purpose is to help overcome the concussive effect of a large column of elastic air in very long sections of wind trunk. It does one other important thing, it helps eliminate "wind-line rumble" which is conveyed from the blower through the various wind lines.

Although it is still possible today to find instances of church organs operating with an out-moded wind supply system, all theatre organs, because of their high pressures utilize the efficient fan-type blower. Fundamentally, all makes of theatre organs have a system of wind supply based on common ground; and parts from various organs are usually interchangeable within reasonable circumstances.

The leading manufacturer of organ blowers in America

is the Spencer Turbine Company of Hartford, Connecticut, whose product is called the Spencer Orgoblo.<sup>2</sup> It is found on all leading makes of theatre organs with the understandable exception of the Möller.

## Section 2: These Three-Phase Blowers

by L.F. Steinert, P.E.

Practically all theatre organs had three phase blowers and this seemed to be the greatest drawback to the purchasing of these old instruments even when the price was a steal.

This is a pretty tough proposition especially since three-phase service is so costly and usually impossible to obtain for the average homeowner.

The writer purchased a 6-rank Wurlitzer in 1940 which had the usual 3-phase 220-volt blower motor. This did not seem to be much of a problem at that time until I tried to get a three-phase service. I found that it would practically have taken Act of Congress and even if I got it, there would have been a cost of \$10.00 per month just for the service charge. (Ed. notes: Oh, for the costs of 1958!)



100 H. P. Spencer Orgoblo installed on the Barton Organ at the Chicago Stadium, Chicago, Illinois.

After spending considerable time trying to get that three-phase supply installed, I decided to do it the easy way and buy a single-phase motor.

I found that this would also require an Act of Congress to get a requisition from the War Production Board just to order the motor, and then delivery would have been about two years later.<sup>3</sup> It wasn't so easy after all and besides a considerable amount of currency (more than the organ cost) would have had to change owners.

So the next solution was to rewind the motor for single phase 220 volts. Well, I was stuck here again, because wire was scarce (the size I needed) so now I had to do some thinking.

Since a three-phase motor will run on single phase, providing you can get it up to speed, why not manufacture the starting phase with capacitors and inductances.

So, out came the engineering handbook in regards to figuring out the capacitance and inductance necessary for the third leg or starting current. This was easy, but where do we get the capacitors and materials to make the inductance?

I called a few friends at Westinghouse and General Electric and all they had to offer was some shorted power-

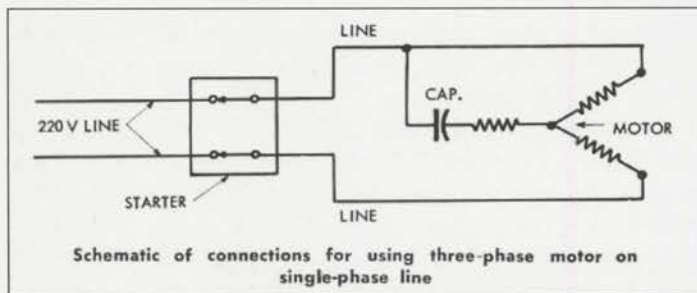
(continued on next page)



factor-correction capacitors which I could have if I would pick them up. These were better than nothing so I picked up a few of them in hopes that I might find the short.

It worked out better than I expected because the capacitors were assembled in banks of separate units and unsoldering the pigtails soon located the bad section. So I had capacitance to give away.

These capacitors came in sealed steel cases with stand-off insulated connections. With a grinding wheel it took no time at all to grind off the welded edge along the top of the case, exposing the sections below.



Note these sections are immersed in Inerteen which is an acid.

**WARNING: YOU FELLOWS WHO TRY THIS STUNT BE CAREFUL NOT TO GET ANY OF THIS STUFF ON CLOTHING OR IN EYES.**

Today you can go to any electronic surplus house and buy ten-microfarad capacitors for about a dollar each, and for \$10.00 you can get enough to start up to a three-horsepower motor. (*Remember, 1958 costs! - Ed*)

When buying these capacitors be sure that they are the tin-foil and paper type as electrolytic types will not work for this application. The working voltage should be rated at

330 volts a.c. or higher.

In actual practice I found that you do not need the inductance as capacitance alone will supply enough push to start the motor, providing the motor is in good shape. I also found that running the motor on single phase a.c. does not detract from its output of air. We have loaded up a three-horsepower blower — which normally blows six ranks — with 12 ranks and full super and bass octave couplers playing full for hours without any loss of speed or excessive heating. All this with Wurlitzer pipes and 10-inch wind.

Below is a schedule of capacitors for the various horsepowers to avoid the need for another lengthy process of calculation:

Horsepower	Capacitor
up to 1	60 mf.
2	80 mf.
3	110 mf.
5	170 mf.

The above table is based upon 220-volt, 60-cycle current for use with a 220-volt, 3-phase, 60-cycle motor.

The capacitors must be rated at an a.c. working voltage of at least 330.

<sup>1</sup> A concussion bellows is nothing like this description. (J) Should read "gate controlled pneumatic." A true concussion bellows or "winker" is not a regulator. The term "Winker" has been erroneously used to refer to a console or "static" regulator. (M)

<sup>2</sup> Spencer Turbines no longer makes long motor shaft "Orgoblo" organ blowers. They can supply high pressure "Turbine" type blowers to specification, however. (M)

<sup>3</sup> Commercial phase changers are available. (M)

## Owning Your Own Organ

by G. Edgar Gress

This is the fourth of the series of articles designed to help those readers who are desirous of learning the fundamentals of organ construction in terms that can be readily understood and without previous technical experience or knowledge.

### Part 4: Reconditioning Your Organ

Continuing with the reconditioning job, assuming that you now have completed the chests, reservoirs and blower, your next job is:

**The percussions.** Handle the various action boxes the same as any chest. Chime hammers will need replacing — these can be obtained from the manufacturer (usually Deagan).<sup>1</sup> Chime tubes and Chrysoglott and Glockenspiel bars should be washed in a grease-cutting detergent and polished with a good metal polishing compound.<sup>2</sup> Xylophone and Marimba bars and res-

onators, as also the resonators of the other percussions, should be brushed and cleaned with dry rags. Don't forget to check and scrape clean the reiterating contacts on the pneumatics of the Marimba, Xylophone, Sleigh Bells, Orchestra Bells, and the like.

If your organ has a Piano, this will be most likely a vacuum-operated unit very similar to a player piano. In place of the player mechanism, a magnet box containing special vacuum magnets is connected to the organ.<sup>3</sup> The best course is to get the advice of a good piano serviceman as to what is necessary.

**The traps.** Again, the actual organ

actions involved aren't much different from the innards of a chest, so give them the usual treatment. Missing Castanets, Triangles, Drums, and so on, may have to be replaced if the neighborhood kids were too enterprising. Often the drum heads will need renewing. Heads can be had from most good-sized music houses. After a good soaking in water to render them pliable and swell their size, lay them out on a table, lay the mounting ring on top and tuck the edges up and around the ring on the inside. The best tool to use is the handle of a teaspoon. The head should dry, tight and even all around, ready to be clamped on the



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drum. Clean out the bird whistle and give it a "drink" of glycerin from the corner drugstore, and a new rubber hose.

**Miscellaneous parts.** The tremulants and shutter motors, for example are handled like the chests insofar as their actions are concerned. The large pneumatics which work the shutters, as well as the small bumper pneumatics, may need releathering. The same goes for the Tremulant leather, which may prevent the tremulant from working properly if too stiff.

**The relay — reconditioning and reassembly.** Assuming that you have enough of an idea as to where the relay will eventually be placed, your best bet is to get it back in one piece as soon as you can. First of all, the key relays get the usual treatment the same as any chest. In addition, while the main pneumatics are out for releathering, clean all the contacts by scraping gently with a knife blade. Check for any broken contact wires. If there aren't many, and enough spares have been provided on the blocks, you can wire up a spare instead of replacing the missing one, which saves you the job of taking out the entire block to get a new contact wire into position. Also, scrape each wiper plate clean at the business end.<sup>4</sup>

Notice that one or more contacts on each block are adjusted higher (closer to the plate) than the others, and are wired to the feed bus from the generator. The idea here is that these should engage the plate before the plate

touches the other wires, in order to decrease the tendency of the feed contacts to burn out sooner than the others because of the heavier load they carry.

In readjusting the travel of the pneumatics and wipers, make sure not to leave so much play that the contact wires have to bend too far. Leave enough for positive action — say about 1/8" to 3/16" — and no more, with about another 1/4" before the wiper touches the contacts.

Turning now to the switchboards: their actions get the usual treatment as needed. Sand off the contact bars with the sandpaper to remove any dirt or corrosion — a flagrant cause of dead notes. Finally, remount the switchboards on top of the relay.

Next, very carefully unpack the switches themselves one by one, check their contacts to make sure they're not bent and that they work freely, scrape the contacts clean, and remount them in position on the boards so that each contact lines up squarely in the center of its bus bar. Hook up the pull wires and the springs in back, and readjust the travel of each switch.

The console. This we've left until last because it's the most delicate job of all. The experience you've had up to this point will come in very handy one place or the other. A console is a complicated affair to talk about, but it's easily broken down into its component parts: the outer shell, the stop holsters, the primary boxes, the manuals, the pedals, the swell shoes and

crescendo pedal, the wind regulator, and the piston relay and setter boards.

Again referring most especially to Wurlitzer practice: let's assume the console is still in one piece. Begin by removing the front panels, the two top panels, and the two back panels. Pull out the pedalboard and (being careful not to bend the contacts) unscrew the contact bar from underneath and the swell shoes from on top, and get the pedalboard out of the way.

Next, lift up on the front ends of the stop bolsters. If everything is loose as it should be, you'll find that the top one or two rows of stops (depending on the size of the console) will tilt up and back to about a 30 degree angle, complete with their lead tubing and primary boxes.

The manuals, plus the second-touch panel of stopkeys, pull forward as soon as you've disconnected the lead tubes running from the stops back and downward to their primary box.<sup>5</sup> You'll find two matching junction blocks held together by thumb-screws. With the manuals pulled forward, they open up one by one like the leaves of a book.

Your own judgment will have to tell you just how much you'll have to do to get the console working reliably and quietly. The bare minimum treatment would include removing the primary boxes and reconditioning as described for the chests; replacing the leather on the bolster pneumatics; releathering the piston relay and

(continued on next page)



cleaning and adjusting the contacts; cleaning the setter board contacts; cleaning and adjusting the stopkey contacts; cleaning, releveling and readjusting the keyboards and their contacts; cleaning and adjusting the swell and crescendo shoe contacts; cleaning and readjusting the pedalboard and its contacts; cleaning and polishing the outer casework; reconditioning the wind regulator.

With all this done and the console put back together, feed it air from a vacuum cleaner and trace down any leaks, however small. Often an ill-fitting magnet armature can make a hiss as annoying as it is hard to locate. Feed the piston system ten volts d.c. from a battery or rectifier, and test all the pistons to make sure that each stop sets on and off properly.

**The pipes.** These are best left packed up, out of harm's way, until they're needed. However, it may be desirable to give instructions for handling them at this point, so you'll have them when you need them.

*Wood pipes* are cleaned with a damp rag. Unscrew the caps and brush out the feed and windways.

*Metal flue pipes* should be washed in a detergent and water, using a long trough. Remove the tuning slides so they won't rust. Pipes with leathered lips or wooden rollers will have to be kept out of the water — brushes and dry rags must suffice for them.<sup>6</sup>

*Reed pipes.* These are the most delicate to handle. Use extreme care not to alter the precise curvature of the

tongues. Begin by removing the boots and washing them. Withdraw the wedges with a chisel, using it as a prying tool against the side of the wedge and gradually working it out. Keep the wedges strictly in order! Now remove the tongues and shallots, keeping them also in order. The resonators and blocks can now be washed. Polish the tongues and shallots on a board covered with very fine crocus-cloth to a mirror-like surface. Be especially careful to do as little hard rubbing as possible on the tongues. When everything is dry, reassemble each pipe. Make sure the tongue is exactly lined up with the shallot, and that the shallot fits squarely and goes into the block as far as the setting-in mark and no farther. Be certain the wedge is good and tight. Finally, replace the tuning wire and the boot. From now on, resist the temptation to blow sample toots on the reeds. Moisture — from your breath — is the worst thing that can happen to a reed pipe.

ings on percussion bars should be replaced with latex surgical tubing. Its resilience allows the bars to "ring" longer than felt, plastic, or neoprene bushings. (J)

<sup>3</sup> Most Wurlitzer pianos were pressure operated with two primary systems for each note for "accenting" using second touch. Rebuild as you would other chestwork. Pay extra attention to packing leathers. You may want to use Silicone rubber sealer judiciously when reassembling as the original design was not well thought out, and they tend to leak. (M)

<sup>4</sup> For many reasons, it is now preferable to replace the original relay with solid state. These include reliability, less space requirements, flexibility and the ability to include unification more appropriate to concert use of the organs. (M)

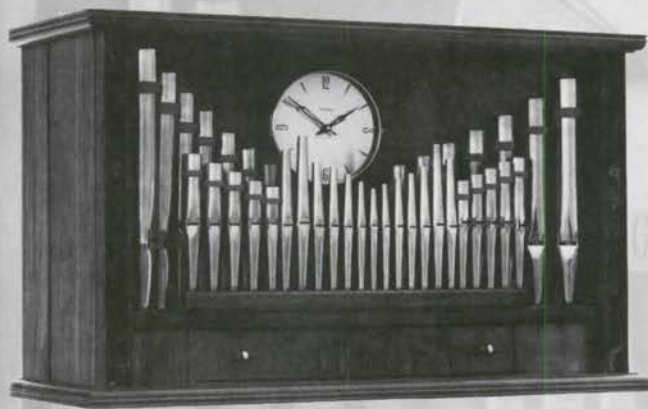
<sup>5</sup> Wurlitzer and Kimball console tubing was Tin, not lead. (M)

<sup>6</sup> Lips should be releathered. Use "burnt shellac" or thickened shellac to adhere leather to metal pipes. (M) Don't wash zinc reed resonators unless you plan to lacquer them inside. After washing, zinc oxide forms, falls into the reeds, and gives no end of trouble. (J) The formation of zinc oxide seems to vary according to how well AND how soon you dry the resonators. I prefer to use brushes, rags, and compressed air to clean out reed resonators and the inside of flue pipes. (M)

<sup>1</sup> No longer available. (M)

<sup>2</sup> A "Metal Conditioner" such as DuPont #5717 S. There are other Phosphoric Acid based cleaners, but I have yet to find another which works as well. (M) Old rubber or felt bush

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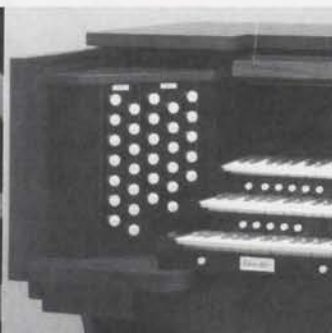
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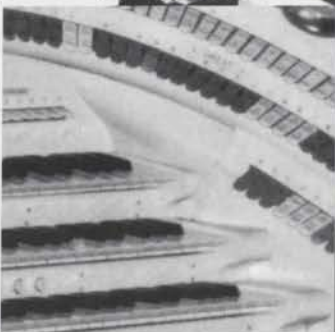


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# ---Closing Chord---

## A THEATRE ORGAN LEGEND DIES

W. Stuart "Stu" Green, 85, passed away during the night of June 10 following several months of declining health. While still a high school student in Syracuse, New York, Stu knew he wanted to play the organ for silent films. In 1928, he was first employed as relief organist for his teacher, Bart Wright, at the Regent Theatre. Soon he was promoted to full time organist at the Harvard Theatre where he played a 2/4 Wurlitzer for a few months until "talkies" came in and he moved down south to the Lyric Theatre in Stuart, Florida, where he found a 2/3 Robert-Morton, Style 49.

When "talkies" caught up with him, he returned north to become a music major at Syracuse University. Then, his career turned to radio and journalism, but he was able to claim he introduced the Hammond organ to Austria during his military service in World War II. Following the war, technical writing for the Bendix Corporation in the San Fernando Valley became his career. With the rebirth of theatre organ in the 50s, he became editor of the Theatre Organ Club of Los Angeles' Posthorn magazine.

Soon, he was writing liner notes for LP records made by Lyn Larsen, John Ledwon, and other organists. In February, 1964, he launched the ATOS Bombarde magazine (which alternated with THEATRE ORGAN journal). Stu, with his assistant Peg Nielsen (who later became Mrs. Green,) wrote hundreds of articles and reviews under their own names and such delightful aliases as Elmer Fubb, Bert Brouillon, G. Bandini, and Effie Klotz.

In 1969, Stu was named Editor Emeritus of the Journal. In 1972, Stu was the ATOS Honorary Member. His outstanding record reviews continued until 1984 when he suffered a stroke. Recently, however, he was once again writing reviews of, and liner notes for, new organ recordings and, at the time



1930 photo of Stu Green at the Syracuse Harvard Theatre's 2/4 Wurlitzer.



Stu playing his 2/5 Robert-Morton home installation.



A stunned Stu Green accepts his award from George Thompson on behalf of Elmer Fubb, G. Bandini, Hal Steiner, Effie Klotz, etc. Bill Lamb photo



of his death, he was well along on a biography of organist Buddy Cole. With Stu's passing, an era has ended and his witty and incisive writing will be missed. Our deepest sympathies go to Peg Nielsen and their thousands of fans and friends. *Ralph Beaudry*

*Reprint from THEATRE ORGAN, August 1972:*

## W. "Stu" Green 1972 Honorary Member

By unanimous vote, the National Board of Directors bestowed the honorary member award, upon W. "Stu" Green.

His accomplishments have been many mostly through his written contributions.

He has collected, researched, and documented theatre organ history for a period of over 22 years. Ten of these years have been devoted mainly to ATOS and its official publications.

As "Stu" stated in his impromptu remarks during the presentation, "you could have knocked me over with a fender!"

He also said, "I share my hide with such alter egos as Elmer Fubb, Effie Klotz, Guano Bandini, and several others who emerge from time to time — my staff."

The amount of work he has done for ATOS including Record Reviews, Vox Pops column, Special Features, and as co-editor of THEATRE ORGAN, Bombarde, and editor of Bombarde, would take pages to list.

Stu also published, at one time, his own informative magazine known as Post Horn. He suspended this publication upon joining the ATOS magazine staff. Stu's devotion and personal integrity are best summed up in his closing remarks:

"Whatever I've done to deserve this honor, I couldn't have done it without the help of my wife, Peg. Not only has Peg ghosted for me and my staff of zanies, but everything I've ever written for ATOS has passed through Peg's typewriter where the mis-spelled words and bad grammar got corrected."

"In all humility, for Peg and for me, thank you for the honor."

## HOMER R. JOHNSON

Homer R. Johnson, a longtime member of the Puget Sound Chapter and lifetime devotee of the organ passed away on August 4 at the age of 84. Homer and Jane McKee Johnson were synonymous with organ music in Tacoma and Puget Sound. I had known Jane since the early 1960s through Rodgers and ATOE, but did not know Homer as well until I was invited to play at their wedding in 1972 on a Saturday morning at First Methodist Church. Looking back, their bachelor/bachelorette party was the Rodgers concert I played at Jane's store the evening before.

Homer and Jane were family to me, my wife and our children. They were unknowingly great role models of quiet modesty. Homer's passions were his love and devotion for Jane and their families, the Methodist Church (especially First Methodist with its G. Donald Harrison Aeolian-Skinner), Masonry (he was a 32nd Degree Mason) and organs and organ music of all kinds.

Homer had a remarkable memory. He could vividly recall live performances in great detail of a variety of the earlier twentieth century organ virtuosos such as Marcel Dupre, Alexander Schreiner, Virgil Fox, both Albert Hay and Stanley Malotte, Henry Murtaugh and his personal favorite, Oliver Wallace. He was fond of the Wurlitzer sound, especially the cleanliness of the New York Paramount's theatre and studio organs. When he and Jane had the opportunity to play the Wichita/New York Paramount organ, it was a thrilling experience of which he often spoke. No matter what brand or condition of the organ, Homer would say something positive about the instrument. This special quality also applied to his comments about people.

In addition to his primary occupations as a sheet metal fabricator and projectionist, Homer was respected as an excellent pipe organ technician and builder. As a projectionist, he had access to most theatre organs in Tacoma and knew them well. Until his death he still maintained several church organs in the Tacoma area with

the same meticulous care that earned his reputation. His magnum opus was a clever rebuild and upgrade of the unique 4-manual Reuter in Tacoma's First Presbyterian church. Homer also rejuvenated the 2/9 Kimball in the Temple Theatre and was always eager to have the public hear the organ, especially when played by Jane. The organs in the Temple Theatre, Tacoma Pizza and Pipes and their residence were recorded by Jane in the 1980s.

Homer and Jane's residence organ was a hallmark to his tonal ingenuity. With carefully chosen pipework of various origins, their residence organ was clean, musical, never abrasive and spoke with eloquence, just like its creator. Homer became the local curator of the Wilcox/Johnson 4/48 Wurlitzer, located directly across the Tacoma Narrows from their home. This organ especially delighted both Homer and Jane, who were very long time friends of the family of this instrument's creative genius, Ed Zollman Jr.

His devotion to Jane was equally returned. They would always attend musical events together and even prepared some organ/piano duets for special occasions. Homer's great admiration for gifted and skilled performers introduced him to Jane in the late thirties when she was broadcasting from the Music Box Theatre in Tacoma. After their marriage, Homer was always assisting Jane with their store operations and would frequently be with her when she played her weekly shift at Tacoma's Pizza and Pipes. With Jane's untimely passing last year, Homer carefully masked his great loss with his dignified manner and ongoing enthusiasm for the organ.

He is survived by his son, Robert L. Johnson of Flagstaff, Arizona, daughter, Gayle Krauss, stepson Richard Powers, both of Tacoma, five grandchildren and two great grandchildren. Homer will be greatly missed as a family man, friend, gifted craftsman and a true gentleman. *Jonas Nordwall*



# AMERICAN THEATRE ORGAN SOCIETY CHAPTER NEWS

SEPTEMBER/OCTOBER 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.

## CHICAGOLAND

Jim Koller: 847/864-2923

**Chicago, Illinois.** We apologize for not appearing in the journal as we continue to be very busy. Our first item that broke the ice was on Sunday afternoon April 20 at the home of CTOS Roland and Gertrude Frase in suburban Roselle, Illinois. Roland is the proud owner of a 3-manual, 8-rank Kimball which was originally installed in the Hoosier Theatre in Whiting, Indiana. CTOS member Jim Patak was our artist-of-the-day. He entertained us with his unique style, and played some well-known selections as well as some seldom heard pieces. Good show Roland. Thanks for your hospitality.

On Sunday, May 18, CTOS returned back to the Hinsdale Theatre for a performance by former Chicagoan Tom Sheen. It had been a twenty-year absence, musically, from the Chicago area. It seemed only natural that Tom would return: he grew up in the town next door. Tom's program was interspersed with arrangements by Chicago area theatre organ legends: Jesse Crawford, Pearl White, etc. CTOS felt compelled to produce this show for two reasons: 1) Tom was overdue to play at a Chicagoland theatre, and 2) the Hinsdale

Theatre postponed their remodeling until we completed our show. (Not to worry, the pipe organ will not be affected.)

On Saturday, June 14, CTOS members were doubly treated to a good time. Chicago's very own Freddy Arnish presided over the 3/10 Wurlitzer. He played medley after medley for an hour without a break. Freddy turned around and invited all attendees to remove their shoes and replace them with boots and eight little wheels. Here again Freddy played for another hour marathon. "All Skate!" came his voice, booming in the echo-like structure, and then we all enjoyed waltzes and fox-trots.

We thank all our hosts for allowing us to enjoy good wholesome theatre pipe organ music in their respective venues. It is hoped that we can return in the near future.

Jim Koller



Ralph Ringstad and Maria Zito-Kaufman at Shelton High School. Art Bates photo

## CONNECTICUT VALLEY

Jane Bates: 860/529-7141

**Wethersfield, Connecticut.** To wrap-up CVTOS's 1996-97 concert season, Ralph Ringstad turned in an outstanding performance at Shelton High School on May 10. We'll kick off the 1997-98 season in September with a silent film festival, again at Shelton High School.

Ralph's performance clearly demonstrated what sets some artists apart from the others. With just a few hours to get acquainted with the 3/13 Austin and set up his registrations for the evening, he so skillfully blended color and expression, that you felt certain he had played this

organ many times before. Using the organ's many voices to full advantage, he pleased the audience with a program built around music of the 1930s.

Maria Zito-Kaufman shared the stage with Ralph. Her beautiful soprano voice delighted the audience and her amazing range and clearness of delivery combined to make a concert that was both exciting and pleasing. It was quite apparent that she and Ralph were having a good time, a key ingredient in a successful concert. Ralph's wry humor added a nice touch, too. All in all it was a very entertaining evening.

On June 6 we were privileged to attend "Silent Laughter" at the Brookdale Community College Performing Arts Center in Lincroft, New Jersey. Ralph Ringstad composed and performed the organ accompaniment for this live silent film play. Seldom have I seen such an entertaining, funny and clever play. This production truly portrays theatre organ at its finest. I sincerely hope that a way will be found to produce this comedy at different theatre organ venues around the country for it would be a wonderful way to promote the theatre organ.

Jane Bates

## CUMBERLAND VALLEY

Robert Eyer, Jr.: 717/264-7886

**Chambersburg, Pennsylvania.** On a Sunday afternoon in glorious mid-June, about 50 chapter members and friends traveled to two residence installations near Thurmont, Maryland, that are among the chapter's most favorite places to visit. First was the 2/6 Robert-Morton in Bob Leatherman's home, followed by Dick Kline's fabulous 4/29 Wurlitzer. This two-organ trip is always a special treat; both hosts are most gracious in welcoming everyone and in sharing their instruments for all to enjoy. Open console was featured at each location, and at the Kline Wurlitzer, Bob Eyer, Jr. demonstrated the various ranks and then thoroughly entertained the group with a mini-concert.

Bob Maney

## EASTERN MASSACHUSETTS

Donald Phipps: 508/990-1214

**New Bedford, Massachusetts.** With the Richard Knight Auditorium at Babson College being in almost constant use, we could not have our usual monthly meeting therein, so our generous President, Donald Phipps, invited our members to his Phipps Marine, Machine & Pipe Organ Works in New Bedford on May 11. The Southeastern New England Theatre Organ Society was also among us and friends of



our host had their turn the previous day. Jelani Eddington was the featured artist at the big Wurlitzer.

This young man has two successful CDs and cassette tapes to his credit so far and in 1988 was the youngest ever (age 13) over-all winner on the ATOS Young Organists Competition. Classics and pops are both in his repertoire, which he handles with equal confidence. Jelani plays with originality and his mental song library is very extensive. Variety characterizes a typical Eddington console performance.

Jelani gave us a full program, utilizing the instrument to the delight of the full house. Watch this true musician, for he is going places in the world of music.

EMCATOS and SEMATOS members and a few other friends chartered a bus for a field trip on May 17 to the Cadet Chapel at the U.S. Military Academy, West Point, New York. It was a wonderful experience to see and hear the ever-growing, largest church organ in the world so ably played by Lee Dettra, organist/choirmaster for the last twelve years.

Mr. Dettra is only the third person holding that position since the organ was installed in 1911. He was most generous with his time and willingness to explain all pertinent facts about the organ of over 20,000 pipes, played from a huge four manual console. The instrument is mostly Möller and Gress-Miles, but some Cavaille-Coll, Bonavia-Hunt, Stinkens and Bier pipework are represented. Principal winding is supplied by two very large blowers, a 30 and 50 hp, plus four smaller blowers. Two full time organ curators are employed to keep this instrument in full operation.

After answering all questions, Lee played a few selections to show off various elements of pipework and then assisted in registering as some of our group played in open console. A tour of the two blower rooms, large workshop, and storage area,

followed. We also saw a small chapel with its own small Möller pipe organ, completing our visit.

It was a fine opportunity for those of us who chose to see and hear this fine instrument as few visitors are privileged to partake.

The long bus trip ended after dark and was delayed by a flat tire on the homeward trek. It was a tired and happy group who alighted both in Marlboro and ??????

Our June 1 social at Babson was a modified Music Madness gathering of several organ groups with over 100 members and invited guests. Edward Wawrzynowicz played our Wurlitzer and created pleasant music.

President Phipps presented a \$500 scholarship check once again to member John Cook, to help in his musical education tuition. He deserves this assist as he applies himself and shows improvement every time he plays.

Each of the following played three songs, mostly medleys: Mr. Cook from EMCATOS, Robert Legon from CVPCS, Dr. Alan Goodnow from SENATOS, Gigi Rinhart for the Cape Cod Home Organ Society. Mr. Legon also represented Pine Tree Chapter.

This gathering was one of good fellowship and good music in an unhurried atmosphere to reluctantly end our season.

*Stanley C. Garniss*

## GARDEN STATE

Dr. Catherine Martin: 201/256-5480

**Trenton, New Jersey.** Since last September when our new officers were installed, there has been a Garden State activity each month. This has given our members and interesting variety of programs, especially as they all were with theatre pipe organs.

April was special, as our world famous, well-loved, organist Ashley Miller, gave a formal concert on the 2/7 "Biggest Little Wurlitzer" in the Union County Arts



Center in Rahway, New Jersey.

It was a delight to hear the famous Miller arrangements fill the auditorium which has good reverberation. After intermission, Ashley and Jinny Vanore teamed up and performed several duets, on pipes and piano. It was a lovely day and one that long will be remembered.

On Monday, June 9, a final farewell to the 2/8 Wurlitzer Opus #1914 was held in the Pascack Theatre in Westwood, New Jersey. This original 2/8 was installed in 1928. It remained so until 1985 when the theatre was divided into a four screen house. The Solo Chamber was moved to a new chamber on the stage with the console placed in theatre #1. When United Artists decided to sell their smaller theatres and only keep their multi-screened ones, the Westwood Pascack was listed for sale. It was sold to Spiro Pappas in December 1996. The new owner who is donating the Wurlitzer to our chapter asked GSTOS to remove the organ by the end of June. He offered a free evening in theatre #1 for our members to bid a final farewell to the organ before the removal.

Monday night June 9, came all too soon and it was a happy/sad occasion. About

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## GARDEN STATE cont.

75 members which included many talented artists, gathered. Flowers decorated the console, tables were loaded with food, champagne and dessert, were all donated by our new national ATOS Director, Nelson Page. Mini-concerts were given by Ashley Miller, Jeff Barker, Byron Jones (from England), Dave Kopp, Brian Bogdanowitz (from Florida), Ralph Ringstad, and Jinny Vanore. Champagne was given to everyone and a toast was made to the Wurlitzer, which is now an orphan seeking a new home.

Open console continued until midnight. Everyone wanted a last chance to play the Wurlitzer. After the members gradually departed, the theatre was cleaned. With only the crew, a few loyal-to-the-end friends remained, and Jinny Vanore played "Auld Lang Syne" for the last. Then, Joe Vanore walked over, threw the power switch to "off;" all left silently.

## HUDSON-MOHAWK

Frank Hackert: 518/355-4523

**Schenectady, New York.** The Hudson-Mohawk Chapter's final active months of the 1996-97 season were full of wonderful activities. The high point of the spring was, of course, the chapter-sponsored appearance of Tom Hazleton in concert at the console of "Goldie" the 3/18 Mighty Wurlitzer, at the Proctor's Theatre in Schenectady, New York. The concert was held on Mother's Day, and aptly demonstrated the potential of a wonderful instrument in the hands of a true master. Mr. Hazleton presented a varied, superb repertoire which was truly a memorable experience for all in attendance.

Our final season meeting at the Proctor's Theatre was held on May 19 and consisted of a wonderful chamber music concert featuring member Carl Hackert and the Ethos Instrumental Ensemble. The 1997-98 season kick-off banquet date was also announced. It will take place at



Garden State members toasting a farewell to the Wurlitzer. Jeff Page photo



Tom Hazleton at "Goldie."

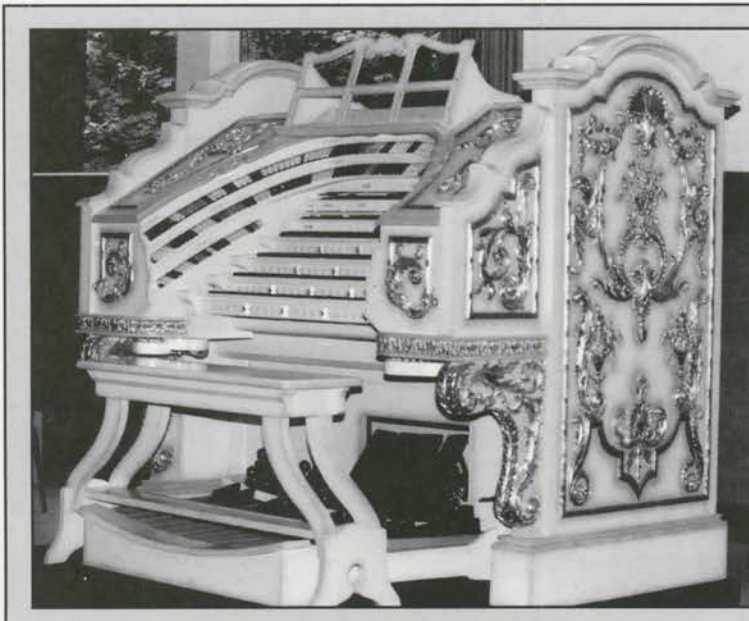
Schenectady County Community College on September 29. The college has a fine culinary arts program.

A special "open console" afternoon was held on June 14 at the charming country home of Ted and Betty Wood in Salem, New York. The Woods' have a 3/22 Wurlitzer pipe organ which afforded many hours of pleasure to chapter members. The annual chapter picnic was held



Picnic hosts Mina and Ed Lungren.

on June 21 at the home of Mina and Ed Lungren in Cobleskill, New York. Mina's late husband Bud amassed a unique and extensive collection of antique musical instruments which was available for members to view. Mina's son Ed is a talented clock and music box enthusiast who is a true craftsman. Open console was available on a variety of instruments. Our sincere appreciation to Mina and Ed for a



*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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Our final free noon-time concerts at Proctor's Theatre featured Jinny Vanore in May and Robert Frederick in June. Both presentations were enthusiastically received by our ever-expanding audience. The series will re-commence in September. Future regional genre-related events include the eagerly awaited Allen Mills concert at the historic Round Lake Auditorium on August 17.

## LAND O'LAKES

Roger R. Dalziel: 715/262-5086

**Minneapolis/St. Paul, Minnesota.** An announcement from the Phipps Center for The Arts, in nearby Hudson, Wisconsin, proclaims that the 1997-98 "Organ Series" will include the appearances of Dennis James, Jim Riggs, Jonas Nordwall, Barry Baker and Chris Gorsuch. This \$7 million state-of-the-art facility, built and funded by the William Phipps Foundation as well as private contributors, contains a 243-seat proscenium theatre that is ideal for organ concerts, as well as stage plays, orchestral performances, singers, dancers, art displays and other special theatrical events. The centerpiece of the whole building is, of course, the 3/16 Wurlitzer, Style 260 Special, Opus 1404.

During the months of July and August, the Organaires home organ guild of LO'L-TOS are in summer remission. They will resume their regular monthly meetings at the homes of members in the month of September.

The organization known as the Friends of the Northrop Organ continues its sponsorship of pipe-organ concerts featuring the 4/108 Aeolian Skinner instrument housed in Northrop Auditorium, on the East Bank campus of the University of Minnesota in Minneapolis. The most recent performance, in May 1997, showcased prominent local organist Frederick Hohman performing the works of Tchaikovsky, Widor, Dezsó D'Antalfy, and Victor Herbert.

Father James Miller, visiting the Phipps Center in June, accompanied his brilliant performance of Cole Porter tunes with the comment that it is pleasant to see Minnesota when it's not under three feet of snow! (His usual month to visit the Upper Midwest territory is January.) An evening with Father Jim is a rollicking variety of humor and music together, and his 1997 visit was no exception.

*John Webster*

## LOS ANGELES

Stephen Ross: 818/507-0775

**Los Angeles, California.** *Twenty Six Miles Across the Sea, Santa Catalina Island's the Place to Be.* Catalina Island and the Casino Theatre with its original installation 4/16 Page with its three rows of stop tabs was very definitely the place to be for the 92 LATOS members, friends, and guests who thoroughly enjoyed the boat trip to this unique venue in May. Shirley Obert, unof-



*Console of the 4/16 Page in the Avalon Theatre on Catalina Island.*

*At left: Allen Mills at the San Gabriel console. Wayne Flottman photos*

ficial social director extraordinaire, with the assistance of the Catalina Island Company's tour bureau, arranged a one day version of the very successful 1995 two day LATOS event of two years ago. The LATOS '97 Catalina Adventure included boat transportation to and from the island, and an island tour in luxurious 16-wheeler trailers with large windows. Also included was a tour of the familiar casino building and the top floor Avalon Ballroom where the big bands used to broadcast. Finally, the feature of the day was a concert by resident organist Bob Salisbury. Some 16 individuals took advantage of open console and tried their hands at the monster instrument in the atmospheric main floor theatre located underneath the ballroom.

The June event with Allen Mills at the San Gabriel Civic Auditorium 3/16 chapter maintained Wurlitzer, was billed as a show, rather than the usual concert. It was a delightful afternoon of organ and piano with vocals, sing-along, and a dance presentation choreographed by Riki Lugo of the Southern California Music Theatre. Dancers Ray Rochelle and Tobrina VanBushkirk performed a beautiful recreation of Ginger Rodgers and Fred Astaire's *Cheek to Cheek* accompanied by Allen doing the vocals from the organ. The audience of over 500 included many members of the church where Mr. Mills plays as well as a number of non-members who learned of the event from advertising. Hopefully, some will return in the future to enjoy another organ show.

And finally, a quick footnote: Wow! What a convention in Indianapolis! Fifteen organists and six pipe organs in five days, with three of the organs having been only very, very recently finished! As Ken Double, the convention master of ceremonies might say, it just kept getting better! Organ technician Carleton Smith (who

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## LOS ANGELES cont.

supervised much of the work) must travel in a jet with no need for sleep. Chairman Tim Needler and the Central Indiana Chapter are to be congratulated on a job well done!

Wayne Flottman

## LONDON & SOUTH OF ENGLAND

Gwen Light: 0-1932-565819

The organists for our monthly concerts at Northolt were Bernard Tilley, Ena Baga, Richard Hills and our patron Bill Davies.

In May, Janet Dowsett was the organist at the console of the ex-Regal Edmonton Christie, in the Memorial Hall, Barry, South Wales.

Doreen Chadwick gave us a varied programme on the Woking Wurlitzer. William Davies entertained us at the console of the State Kilburn Wurlitzer in June. Bill's programme was very enjoyable.

Once again we held our Garden Party at Les Rawle's Northolt home, to raise funds towards the Young Organist of the Year competition held annually in September at the Woking Leisure Centre. Thank goodness the weather stayed dry, everyone enjoyed themselves. Open console was held and about twelve people had a go! Jack Ferguson was our first organist, at the console of Les Rawle's Wurlitzer. Jack played a selection of fellow organists' signature tunes. The evening closed with Len Rawle playing and demonstrating what can be achieved with the mixing of the various stops on the Wurlitzer.

Gwen Light

## MANASOTA

Charles Pierson: 941/924-0674

Sarasota, Florida. The annual meeting and election of officers was in June at the Charles Ringling Mansion on the campus of the University of South Florida New College in Sarasota. Bob Baker gave a

mini-concert on the Aeolian pipe organ restored and maintained by members of the Manasota chapter. He demonstrated great dexterity by simultaneously playing the grand piano with one hand and the organ with the other. The closing number was an organ duet for four hands with Dave Braun as the second artist.

Work on the chapter's Wurlitzer is progressing. Every Thursday and Saturday some eight to ten members are at the shop busily engaged with leathering, reassembly of chests, refinishing chests and making pressure tests of completed pneumatics. The platform for the blower is complete at the church with the blower in place. Swell shades are installed in both chambers. Percussions are being polished and racks refurbished. Soon, chests will be moved into position and attached to the floor.

When this article is in print, the ATOS annual convention will be history. Several of Manasota members will have enjoyed the meeting. The rest of us will hear first hand reports of the activities at the July meeting at David Braun's home. Dave has a Hammond with many additions. In August, we will be guests at the home of Chan Campbell and hear his theatre style Allen organ.

Carl Walker

## MOTOR CITY

David Ambory: 810/792-5899

**Detroit, Michigan.** Scott Smith appeared in concert at the Redford Theatre on Saturday, May 10. His varied program was his first at the Redford and included his accompaniment to the Buster Keaton silent film *The Blacksmith*. The last staff organist at the Michigan Theatre in downtown Lansing, Scott is now president of Lansing Theatre Organ, Inc., which oversaw the restoration and installation of that instrument in the Grand Ledge Opera House where it was heard during the 1995 ATOS National Convention. Scott's program was



Scott Smith at the Redford's 3/10 Barton.

Ray VanSteenkiste photo

very well prepared and well received by an enthusiastic audience.

To have two artists each ask to play a return engagement within months of just having played a concert for us is unusual. All Saturday dates were booked through the end of the year, and so it was that on Friday, June 6, Tom Hazleton (our September artist) and Scott Foppiano (who played our Christmas program) returned in a joint concert at the Redford Theatre entitled "An Organ Extravaganza;" and what an evening it was. The 3/10 Barton had been augmented with a three-manual Allen Digital Computer Organ., courtesy of Evola Music in Plymouth. Each took solo turns at one of the two organs and the inevitable duets were a glorious amalgamation of the two talented men. The evening included classical, semi-classical and popular pieces each evoking wild appreciation from the audience.

The Redford's Barton is not huge, but it isn't small. The theatre is a typical, attractive atmospheric neighborhood movie house from the twenties. The organ has never been moved since it was installed. Could that be the secret?

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Ken Double will perform at the Redford Theatre on September 6 and Father Jim Miller will return to the Redford for a concert on October 4. Lyn Larsen and vocalist Laurie Meeker will perform for our Christmas Concert at the Redford 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*



*Juan Cardona Jr. and soprano Nina Cathey at the Chaminade High School 3/15 Austin-Morton in Mineola, New York. They performed a May concert for the New York chapter. Tom Stehle photo*

## NEW YORK

John Vanderlee: 914/266-8177

**New York, New York.** On Sunday, May 4, Juan Cardona, Jr. performed in concert for the New York Chapter at Chaminade High School's 3/15 Austin-Morton in Mineola, New York. From his opening number, "Married I Can Always Get," through a varied program of well chosen selections, to his encore, "From This Moment On," this talented young artist demonstrated



*In the audience that came to hear Scott Smith and Tom Hazleton (both seated) at the Redford Theatre were (L to R) organists Eric Hite, Steve Schlesing, John Steele, and Tony O'Brien. Bo Hanley photo*

not only his ability to play the theatre organ, but also a thorough understanding of the instrument and an appreciation for the popular standard music that comprised most of his program. His registrations, varied and always appropriate to the music, showcased all aspects of the instrument including individual solo stops, subtle combinations of voices, lush string ensembles, and the big, full theatre organ sound. As a special feature, Juan introduced soprano Nina Cathey, whom he accompanied for several selections including an excellent rendering of Cole Porter's "So In Love." Although this was Juan's first formal concert outside his home state of Connecticut, we expect to be hearing more from this talented young performer as he takes his place on the theatre organ concert circuit. Open console followed the concert, with several chapter members enjoying a turn at the organ. Special thanks to the Chaminade organ crew, Brother Bob Lahey, Ken Ladner, Bob Atkins and Dennis Morrelly, for extending their usual warm hospitality to the artist and the chapter, and for seeing to it that the organ was in fine tune and sounding better than ever.

On Saturday, June 28, we held our annual June open console gathering at Long Island University in Brooklyn, where a number of talented chapter members were among those who took a turn at the 4/26 former Brooklyn Paramount/L.I.U. Mighty Wurlitzer. Others came to listen and enjoy the camaraderie of their fellow theatre organ enthusiasts over coffee and other refreshments. This was our first event at LIU since the April death of Bob Walker, who served as dedicated crew chief of this instrument for nearly thirty years. He was missed by everyone. The University allowed us access to the Athletic Center and the organ on short notice in spite of major construction in the building that prevented us from presenting a formal concert this spring. Following open console, house organist Dave Kopp played an excellent mini-concert of selections that demonstrated the incomparable sound of this original Wurlitzer as well as his outstanding keyboard talent and obvious knowledge of the instrument. Dave opened his short program with the up-tempo Jerry Herman tune, "It's Today" from *Mame*, and continued with a beautiful rendition of "When I Fall In Love,"

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**NEW YORK cont.**

which he dedicated to the memory of Bob Walker. Referring to the song's title and lyrics, Dave pointed out that when Bob fell in love with the LIU Wurlitzer, it was forever, and that thanks to his thirty year love affair with the instrument, we are able to enjoy its magnificent sound as we hear it today. A medley of Henry Mancini music from the movie version of *Victor Victoria*, and a wonderful arrangement of "I Could Have Danced All Night" rounded out Dave's delightful program, and brought to a close a most enjoyable day of theatre organ activity. Thanks to Warren Laliberte and Keith Gramlich for preparing the big Wurlitzer for the occasion. *Tom Stehle*

**NEVADA DESERT LIGHTS**

Mark Hawn: 702/263-8000

**Las Vegas, Nevada.** Something unique is coming to Las Vegas on October 4, when the Nevada Desert Lights chapter, in association with the Performing Arts Society of Nevada, will present "The Sound of the Silent Movies." Our internationally known guest artist, Jonas Nordwall, will be featured at the Rodgers Theatre 360. Other artists on the program include Mark Hawn, chapter president and 1996 winner of the ATOS Young Artists Competition, and Tim Harvey, an outstanding, classically-trained organist, with his M.Mus. degree in organ from the University of Mississippi, presently manager of Nevada Piano and Organ Centers. The setting of the program will be in a 1920s atmosphere, for the theatrical experience.

Producer and Director, Kahara Pavé, will introduce the program with a brief history of the theatre organ. This is the first time in many years that a concert of this nature has been presented in Las Vegas. For further information, contact Mark Hawn at 702/431-3785 or 702/458-5131.

**NOR-CAL**

William O. Schlotter: 510/482-3183

**San Francisco, California.** On May 31, NOR-CAL joined forces with members of Sierra chapter and a few intrepid visitors from Sequoia and LATOS. The third annual event, usually held in March, was billed this year as May Morton Madness, and was great fun for all who attended. Ron Rhode played two outstanding concerts that day, the first at Bob Hartzell's big blue



*House organist Dave Kopp played an informal mini-concert for the New York Chapter during the June open console meeting at Long Island University. Tom Stehle photo*

barn in the middle of his vineyard near Lodi. The day was pleasantly warm, and the garden in full bloom, enticing many attendees to listen to the concert while sitting outside. From there, we traveled to John Kautz's Ironstone Vineyards, just out of the gold country town of Murphys. We enjoyed the gardens, the new gold country museum with its 44 pound crystalline gold "nugget," toured the winery and sampled the wine before being ushered into the dining room for a delicious dinner and a second concert played by Ron. Both concerts were excellent with both of near concert length. Both pipe organs are 3/15 Robert-Mortons with nearly identical stoplists, but they are quite different in sound due to different pressures, different scales; and play into room with different acoustical qualities. Ron chose his selections to take full advantage of these differences, producing two separate and quite different programs, both immensely enjoyable. The Hartzell organ is of a smaller scale, in an intimate setting with a carpeted floor, producing a lovely studio sound. The Kautz instrument is of a larger scale and higher wind pressure, playing into a large room with hard surfaces on floor and walls, yielding more of a theatre sound. Each organ is well-suited to its room. It's exciting to hear the same artist play both instruments on the same day, to contrast

the two and to enjoy them both. Concerts drew upon Broadway, light opera and film sources, featuring favorite composers and a broad swath of time through 20th Century popular music.

On June 29 we saluted the fourth year of operation of the 3/15 Wurlitzer in San Jose's Towne Theatre, and the initiation of its monthly silent film series. Warren Lubich played a short but delightful program of past and recent music from varied sources. He is a charter member of NOR-CAL, a recording artist, and was chapter chair for an important four years of NOR-CAL's history. He and Bob Vaughn did very well with the time constraints imposed by the necessity of fitting the concert and silent film presentation into the time required for the showing of one current film. Bob scored and accompanied three silent "shorts" plus the Charlie Chaplin and Jackie Coogan favorite *The Kid*. Bob began playing for silent films in 1929, and does it very well. He travels to numerous film festivals in other parts of the country, as well as playing frequently at the Pacific Film Archive at UC Berkeley and UCLA. Bob played this organ for 18 years when it was installed in San Francisco's Avenue Theatre. He explained that not all the prints of this film are identical, as prints have lost different scenes over the years. This print was in excellent


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condition, and had footage not seen in other prints. The audience enjoyed the presentation and organ buffs hope some of the newcomers to the silent film and theatre organ world will take steps toward getting involved in both and will join NOR-CAL soon. *Evelyn Woodworth*

## NORTH FLORIDA

Gene Stroble: 904/879-6579

**Jacksonville, Florida.** Times, they are changing. On May 17 we met at "Verdie's Place," Kelly's Piano & Organ Store in Orange Park. The organ is alive and well at Kelly's For the second time, Verdie's student organists played in recital to our chapter's discriminating audience of theatre organ enthusiasts.

Times have changed in that these budding organists are not playing by the "pointer system." The budding artists, mostly of the older generation, put on quite a show, for which the applause was mighty generous.

On June 21 we met at San José Episcopal Church in Jacksonville to hear two performances on a recently installed Allen church organ. The first performance consisted of beautiful and stirring classics played by Bill Peters, the regular organist at this church and local Allen representative. He showed true virtuosity at the organ and played with great sensitivity. Our president, Gene Stroble, played the second performance consisting of "music for entertainment." Naturally, before playing his concert, he changed the trem and voicing to theatre style and MIDI'd his own synthesizer to the organ for additional special voices and effects. There was no doubt that this was theatre organ music in the true tradition. *Erle Renwick*

## NORTH TEXAS

Irving Light: 214/931-0305

**Dallas-Ft. Worth, Texas.** The North Texas chapter held its June meeting in the Major Theatre, Dallas, which the chapter has leased for a period of eight months. We have an option to buy the theatre during the lease period. The Major was built in 1947 as a neighborhood movie house, but in recent years has had a rocky time and has been vacant for over a year. The availability of this theatre was brought to our attention when we began looking for a place to move our Robert-Morton organ,



*Marquee of Major Theatre, site of the North Texas June meeting. Paul Adair supplied the message on the marquee.*



*Danny Ray played for North Texas June meeting in the Major Theatre, Dallas.*

(now in the Lakewood Theatre). After the Lakewood was sold, we were uncertain of our continuing status in the theatre.

With encouragement from the Director of Preservation Dallas, we are seeking funding from charitable foundations for the purchase and rehabilitation of the Major Theatre by the North Texas Chapter. We chose to lease the theatre while we seek funding to both lock-in an attractive purchase price and to assure interested foundations of our resolve.

After rehabilitation, the Major will have almost 800 seats divided between the orchestra and balcony. Ample room is on the sides of the stage at the second story level for divided chambers, with room for 15-18 ranks. The theatre comes equipped for the projection of most types of film, though it would not be our intent to use the theatre for current movies but for renting to musical groups and the presentation of an occasional special film. Having a the-

atre we control will allow us more freedom to do the things that will further our chapter goals with regard to the theatre organ.

Holding our June meeting in the Major was to give all our members a chance to view the theatre and see its attributes for themselves. After a lengthy business meeting, Vice-President Don Reasons introduced the musical program. Using a borrowed Rodgers TRIO organ, the program included a mini-concert by organist, Danny Ray, followed by showing the 1925 classic silent film, *The Lost World*, accompanied by Don Reasons.

After the movie, open console attracted several of our members while refreshments were served at the concession stand by Annette Peterson and Mabel Westbay. On view in the lobby were architects' drawings showing the largely unaltered appearance of the theatre after rehabilitation is completed.



*Paul Adair points out proposed chamber openings in architect's drawing of Major Theatre interior.*

We are indebted to Don Peterson and a cadre of volunteers who filled a dumpster with trash. Danny Ray and Don Reasons spent time preparing their programs and seeing that Danny's Rodgers organ was moved and checked out before the day.

Member Paul Adair played a number of roles leading up to our meeting in the Major Theatre. Paul sought out and evaluated the available theatres in the area and prepared the way for us with the owner of the Major. Paul also cut a lot of weeds around the theatre, spruced up the mar-



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## NORTH TEXAS cont.

quee and with Don Peterson, did a lot of relighting all around the theatre. Paul also furnished the film and video of *The Lost World* from his personal collection.

To the members of North Texas Chapter, the theatre may have looked a bit raw, but they should have seen it before these folks spent countless hours preparing it for their first view!

At the Lakewood Theatre, things are much more cordial than a few months ago. We continue to provide volunteer organists to make special organ music available when the Lakewood is rented to civic and non-profit organizations that ask to have the organ played during their meetings. The most recent of these was a cast party for the people from the musical play *The Music Man*. The Lakewood Theatre lessee hired Don Reasons to play the organ during the reception in the theatre.

Crew chief, Earl McDonald continues to maintain our organ as much as the theatre schedule allows. We currently are seeking to have our August meeting in the Lakewood and will be glad to hear our Robert-Morton playing for us again. *Irving Light*

## ORLANDO AREA

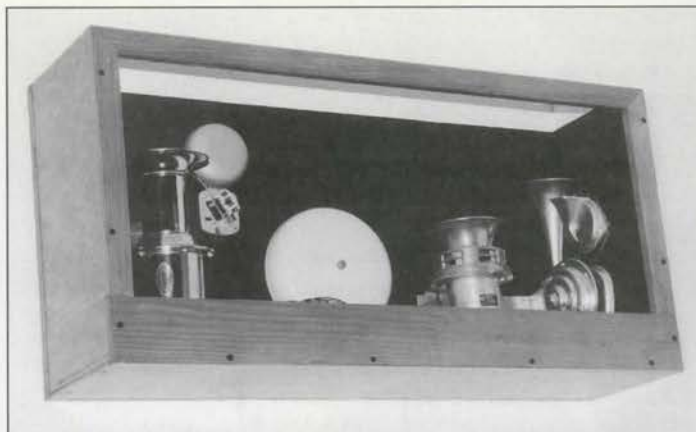
Wayne Tilschner: 407/331-4271

**Orlando, Florida.** Our chapter concluded its 1996-1997 season when our chapter Vice-President, Ron Bower, and his creative wife Mary, hosted our first musical ice cream social. For our May meeting, Ron had his electronic Kilgen theatre organ, Yamaha organ and electronic grand piano plugged in and ready to go. Chris Walsh volunteered to start the musical program on the Kilgen. Our members enjoyed a 15-minute mini-concert that included some old standards and a few show tunes. After a little coaxing, Doris Ferrar sat down at the console and played a few numbers for us. Leroy Lewis sat down at the key desk and engineered one of his creative medleys. Afterwards, Leroy went over to Ron's electronic grand and demonstrated his abilities at the piano. Most of our members agree that Leroy is just as talented at the piano as he is at the organ.

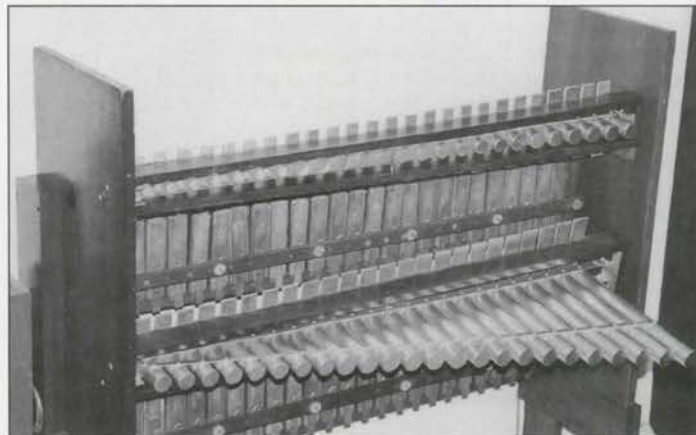
We want to thank Ron and Mary Bower for the fine creative job they did in hosting this party. Also, thanks must go to Leroy Lewis, Dorothy Bethune, Doris Ferrar and Chris Walsh for entertaining us.

Because a number of our members go back north for the hot summer months, our chapters meetings are canceled for June, July and August. Our next meeting is scheduled for September 21.

Things have been going extremely well with our Don Baker project at Lake Brantley High School in Altamonte Springs. Well, maybe we shouldn't say extremely well! It seems that the crew was getting ready to install the 20 x 30 regulators in the Main chamber. The regulators were stored in a mechanical room located next to the Main chamber. The crew unlocked the room to take out the equipment and instant horror took over. It seems that the gussets were eaten out on five of the eight regulators. Rats! No, that isn't the expletive that was sung by the crew, but the reason for the eaten gusset. Our OATOS President drove to the nearest home improvement center and purchased a case of rat poison, then baited both chambers, the console room and the mechanical room. The following Monday, our President faxed the high school



Sirens, bells and horns are added to the Solo chamber.  
Below: The restored chrysoglott installed by the Main chamber.



to complain about this situation. The school called out the "county rat patrol" and eliminated the pests from the high school auditorium.

Although the rat attack was minor setback for us, the project is still moving ahead. The technicians installed the chrysoglott on the Main side. Also, the big five rank chest has been put in place with the Clarinet, Concert Flute, Gamba, Gamba Celeste and Diapason being installed. The regulators are being repaired and installed one at a time. The manifolds have been built and installed on all of the chests in the Main Chamber. A special effects box has been built and installed on the Solo side which includes police sirens, fire bells, car horns, telephone bells and the famous "aah-ooo-gha" horn. The crew is trying to have all the chests installed and winded on the Main side by September 1997. They are fairly confident they will be able to make this goal.

If you come to Orlando to visit, give us a call. We hold our meetings on the third Sunday of each month at 2:00 p.m. We love to hear from other ATOS members and chapters. You contact us at the telephone number above, or you can fax us at 407/331-9056.

Wayne Tilschner



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## POTOMAC VALLEY

George Mather, Jr.: 703/644-1262

**Springfield, Virginia.** The Potomac Valley Theatre Organ Society's stellar event of the year was the presentation of the incomparable Dick Hyman, an innovative composer, studio musician, conductor and brilliant performer. The following review of Mr. Hyman's program was prepared by Charles B. Davis, a regular attendee of PVTOS events and contributor to a number of publications:

Sunday, June 15, Dick Hyman gave an unparalleled performance on the chapter-owned mighty 2/9 Wurlitzer and the Steinway concert grand at the Harris Theatre on the campus of George Mason University in Fairfax, Virginia, sponsored by the Potomac Valley Theatre Organ Society.

He started with Fats Waller's "Ain't Misbehavin'," very reminiscent of Fats' Compton organ solos for H.M.V. in 1938. At the piano, what followed was a dip into the George Gershwin songbook and we were rewarded with a scintillating version of "S'Wonderful" followed by "Strike UP the Band." At one point he used a famous Fats Waller break, the descending scale, alternating single notes in the right with octaves in the left.

Since this particular Sunday was Father's Day, he played "Let Ev'ry Day Be Mother's." With "The Man I Love," he had many nice ideas with the second part sounding very similar to those 1920s Victor sides Fats recorded on the Estey organ in the Victor studios in Camden, New Jersey.

Back at the organ, Mr. Hyman's improvisations were less adventurous and tended to go very much with the recordings. "Squeeze Me" was his first offering followed by "I Ain't Got Nobody." The ambiance of the old Waller Victor recordings imbued his performance. Then came "Jitterbug Waltz." Fats did this number on a Hammond organ for the Bluebird label and this presentation on the theatre organ was a vast improvement over the sound of the electronic organ. Hyman modulated beautifully from Eb to C. No doubt Fats used all the different stops when he was playing at the Lincoln Theatre in Harlem where he learned to play under the tutelage of Mazzi Mullins (on a piano console Wurlitzer - Ed.) "Messin' Around With the Blues" is another number found on the old Victor shellacs. "Wiper's Drag" was originally a piano solo, but Mr. Hyman transcribed it in a very spectacular fashion for organ.

Fats Waller, along with James P. Johnson, Garvin Bushell and



*PVTOS June 15 concert (L to R): Dick Hyman and pianist Alex Hasson; and Dick Hyman with radio personality Bill Mayhugh.*

Jabbo Smith formed a quartet called the Louisiana Sugar Babes, which recorded for Victor in 1928. One of their recorded numbers was the wonderful chestnut by Rodgers and Hart, "Thou Swell."

Dick asked Alex Hasson, a local piano virtuoso, to join him for this number. The only problem with this presentation was that as Alex played the James P. Johnson part nearly note for note from the recording, Dick needed to back off the volume as Alex came through a little too lightly, whereas on the old recording both men are equal partners. (But then, they played together many times over the years, from the time Fats started studying with James P. when he was a teenager, up to the year of his death.)

But the state of equality changed with W.C. Polla's "Dancing Tambourine." Alex showed his outstanding understanding of the novelty idiom with the little novelty riffs all over the keyboard and some wonderful "call and response" patterns between organ and piano. The duo was truly a delight to the ear!

Roy Bargy's "Pianoflage" on the organ with piano? I didn't believe it would work, but in the hands of two masters, the impossible becomes possible. This knuckle-busing opus, that literally flies all over the piano, had those four hands working very quickly, very expertly.

Mr. Hyman was called back for an encore and played "America the Beautiful" in a very introspective manner.

Bill Mayhugh, well-known in the greater Washington, D.C. area for his broadcasting of the music of America on radio for 46 years, served as emcee for the program. For two years, he was a co-host for the television series "All About Music" which was seen in 60 cities around the nation. His 24-hour radiothons have raised more than \$25 million for leukemia research.

*Bill Mastbrook*

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## RIVER CITY

Gregory Johnson: 402/624-5655

**Omaha, Nebraska.** Lynn Lee hosted our May 18 chapter meeting at his West Omaha home. His weekend house guests, Jim and Wini McClellan, longtime friends from Atchinson, Kansas, were given a warm welcome. After a short business meeting chaired by Paul Kanka, our guest artist (and resident electronics whiz) Lynn Lee opened the program with a demonstration of his new digital keyboard and large Baldwin speaker system, that he uses along with his custom Baldwin Model 48 electronic organ. Lynn played "What A Friend We Have in Jesus" with a Latin beat, "How Great

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### RIVER CITY cont.

Thou Art" with lush registrations and "Anytime You're Sad and Lonely" featuring the keyboard's brass voices. Then Wini McClellen joined Lynn at the Baldwin piano for a rousing duet, playing Paul Lincke's "The Glow-Worm," and believe me, they used all 88 keys! With Wini on piano and Lynn on organ and keyboard we were treated to "Buttons and Bows," and "Blue Hawaii" featuring steel guitar on the keyboard. Wini closed the program at the organ with lively renditions of "Begin the Beguine," "Tea For Two," and "Tocatta Viva."



Maurine Durand. Tom Jeffery photo

books were distributed, Maurine Durand presented a sing-along, taking requests from the audience, and spotlighting tunes from the early 1900s.

On May 4, at the Douglas Building the former 1916 Masonic Temple in downtown Omaha, was "imploded" to clear land for new Federal Courthouse construction. Local media had reported that one meeting room still contained a pipe organ. RCTOS organ buffs were naturally concerned about the organ's fate, but member George Rice (who maintains pipe organs at both the Orpheum Theatre and the Scottish Rite Cathedral) reported that the organ was removed and stored by the man holding salvage rights to the building. The organ was a 2/14 tubular-pneumatic Möller. In prior years, some of the pipework had been donated to Mount Michael, a boy's Catholic board school in Elkhorn, Nebraska. Those pipes were never installed, and the organ's new owner purchased them back from the school. The demolition of the Douglas Building was featured by the ABC Network on the evening of May 6, 1997, in an hour-long telecast titled "Explosion."

Tom Jeffery



Lynn Lee and Wini McClellen combined their talents for a fantastic piano duet, "The Glow-Worm." Wini McClellen of Atchison, Kansas, teaches organ, piano and band instrument students.

Tom Jeffery photo

For our June meeting we returned to Durand's Sky Ranch Organ Studio. Warner Moss conducted a short business meeting. Our guest artist for the day was ill, so Lynn Lee and Maurine Durand stepped in to provide the program. Lynn Lee opened his program at the Barton organ with "Beautiful Ohio." After song

### ST. LOUIS

Jim Ryan: 314/892-0754

**St. Louis, Missouri.** The May SLTOS meeting was held at the Lowrey Organ dealer in St. Louis. Our members had fun trying out the new instruments. June brought the annual summer BBQ which was held at the home of SLTOS Treasurer, Wallace Dittrich. It was a wonderful afternoon of good food and fellowship. Wallace's home is situated on the bluffs overlooking the Mississippi River and has a beautiful vista. Wallace and his mother, Mrs. Elsa Dittrich always go overboard to make sure that there is plenty to eat and they everyone has a great time.

In late June, some of our members accompanied Mr. and Mrs. Richard Wright, owners of the Lincoln Theatre in Belleville, Illinois, to the Rosewood Theatre located in Pana, Illinois. The Rosewood was constructed in 1940. It is a concrete block and brick building that is very nice looking on the inside. The original owners removed a 7-rank Wicks Theatre pipe organ from one of their other theatres and transplanted it to the Rosewood while the building was under construction. It is interesting to still find in-theatre installations that have been long forgotten. The instrument had sustained some water damage and had not been playable in many years. Mr. and Mrs. Wright had purchased the instrument and needed help getting the organ out. With assistance from SLTOS members, Wallace Dittrich, Jay Nies, David Schoenborn and his son Alex, and Dennis Ammann, the instrument was dismantled, loaded up and hauled to Belleville and deposited on the stage at the Lincoln Theatre, all in one 18 hour period. The most unique feature of the instrument is a French Trumpet rank that has the identical reeds and shallots as a Wurlitzer brass trumpet. The resonators were even shaped like the brass trumpets



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but were not made of brass. The new owners of the Rosewood Theatre said that they were not able to undertake the large expense of restoring the instrument. The Wrights plan to repaint the very ornate 2-manual console and display it in the big front windows at the Lincoln. There is now, thanks to our LSTOS volunteers, theatre pipe organ music preceding the evening shows on Friday, Saturday and Sunday. Patrons get a great bargain, the movie and a free organ concert, all for \$1.50.

*Jim Ryan*

## SAN DIEGO

Don Cooke: 760/726-5618

**San Diego, California.** We are pleased that the re-installation of the chapter's Trinity Church Wurlitzer is going forward as scheduled. A larger blower has been installed and most of the pipes are in the chapter's service building awaiting completion of the church and chamber repairs. At the service shop last May, the organ crew ran live wind tests of the xylophone, wood hard, glockenspiel, and trap assembly, audibly demonstrating the tangible progress to the board members meeting there. We credit the organ crew for many months of hard work!

An active concert schedule has continued on private home pipe organ installations with top notch performing artists Jerry Nagano, Barry Baker, and Tommy Stark, the latter playing on the chapters' electronic theatre organ accompanying a silent movie. All of our members appreciate the generosity and hospitality of Chuck and Kay Lyall, for allowing the chapter access to their fine pipe organ for the Messrs. Nagano and Baker concerts.

Chapter members also are indebted to Jane and John Dapolito for opening their home and Wurlitzer organ for the September concert by David Peckham. At the ATOS convention in 1996, Peckham was acclaimed for his performance. He



*L to R: Dave Schoenborn, Sydney and Alex Schoenborn, Betty Wright, Richard Wright seated at the 2/7 Wicks.*

delivered a quality concert from the console, and he is a technically versed organ builder as well. In a public concert in October, Don Thompson will perform on the chapter's Allen electronic organ in Trinity Church Williams Hall, Spring Valley. Mr. Thompson has had great breadth of venues, playing from Australia to Europe, as well as in musical skills, from the liturgical to the more popular theatre organ veins.

November 16 will be a Bob Ralston concert on a real "Gee, Dad, It's a Wurlitzer" 3/21 at Emmanuel Faith Community Church sponsored jointly with our chapter. Accessibly located in Escondido, the church seats over 1000. A new solid-state control system and six new ranks have been added recently making this instrument a concert quality Wurlitzer in a large venue. Members of the public are cordially invited to this 2:00 p.m. concert, as are members of ATOS and organ clubs who may call the telephone number

heading this column to purchase, in advance, tickets at a discount to that charged to the public at the door.

The Dapolito's Wurlitzer pipe organ was played in July for a selected group of 23 young musicians as part of a multi-day organ encounter camp and workshop under the auspices of the San Diego chapter of the AGO. Two of our own chapter members, Howard Bertin and Wayne Seppala were participants. The former is a teenage musician, and the later is a professional who will be demonstrating theatre organ techniques and sounds on the Wurlitzer to the youngsters, who have been trained mainly in a classical piano environment.

*Don Cooke*

## SOONER STATE

Sam Collier: 918/834-6255

**Tulsa, Oklahoma.** Another talented newcomer, Jeff White, entertained us during our May meeting, playing our 3/13 Robert-Morton theatre pipe organ at the

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### SOONER STATE cont.

Broken Arrow campus of Tulsa Technology Center. He opened his program with a lovely "A Perfect Song." Jeff played an encore of "Up a Lazy River" which evolved into "Love Me or Leave Me" and was all played in double-time. He had as much fun playing as we did listening, and we're delighted to welcome him to our midst. Eight people played at open console.

June found us once again at Tulsa Technology Center, this time with Irma Lile on the Robert-Morton bench. She opened with a pretty "Say It With Music," with generous use of the Tibias. There were some other love songs, and a real-down boogie-woogie "Ross Tavern Boogie."

Before open console began, at which eight people played, we saw a short videotape segment of a recent broadcast on Public Television, "Oklahoma Magazine." The part we saw highlighted the Coleman Theatre Beautiful in Miami, Oklahoma, and featured an interview with Tom Hazleton, demonstrating the newly-reinstalled 3/10 Wurlitzer pipe organ. The tape also presented some history of the Coleman, as well as showing scenes of the theatre itself.

A special treat for us had been a concert played by Tom Hazleton at the Coleman, On May 17 and May 18. Everything that organ has, he played! His opener was a rousing "This Can't Be Love." His encore was a spine-tingling "God Bless America." It was fabulous.

We have had to say farewell recently to some very special people. John Schwenker and his wife, Helen, have moved to Oregon to be near their daughter. John had given us many, many hours of his expertise, especially in electronics, on the maintenance of our Robert-Morton. Joel Hurley has accepted a position with the Allen Organ Company, and has moved to Allentown, Pennsylvania. His is also an expert electronics man. His wife, Jane, will join him in December. We shall miss them. Dorothy Smith

### SUSQUEHANNA VALLEY

York, Pennsylvania. On February 9, members of the chapter traveled south to the Catonsville, Maryland, home base of



Bob Lilarose at the Catonsville Maryland, Rice Auditorium organ.

the Free State Theatre Organ Society. There on the grounds of Spring Grove Hospital Center sits Rice Auditorium with the chapter's 2/7 Robert-Morton playing proudly from a single chamber to the left of the stage.

Bob Lilarose, from Reading, Pennsylvania, and numerous cruise ships around the world, played for the joint meeting. Forty years of entertaining via accordion, piano and organ were brought together by Mr. Lilarose for a very receptive audience. Bob made every effort to use all of the instrument's resources in his selections. In the twenty-two years that he has been my mentor, Bob has never failed to come up with some new or unusual arrangements of popular or obscure music.

After refreshments, open console and pleasant conversation, the Susquehanna crew headed north, anxious for a return visit next year.

SVTOS members met at their home console in the Capitol Theatre in York, Pennsylvania, on March 17 and June 16 for short business meetings and lengthy open console sessions, the mainstay of our existence. April 19, highlighted by a vaudeville show, saw the 3/17 Wurlitzer paired with an upright piano for an annual event. Don Kinnier, noted silent film accompanist and theatre organist, teamed with Karl Hausman, American Dixieland-Ragtime piano player to fill the Capitol with an evening of great music. Both singly and in duet, these gentlemen of the keyboard left the audience in anticipation of next year's

show. An early silent film concluded the program. Judy Townsend, songstress extraordinaire, provided the vocals.

Gary Collier



Barbara Burton (Left), and Myrra Johnson at First Christian Church Fellowship Hall Wurlitzer. MLV photos

### VALLEY OF THE SUN

Donald Reasor: 602/877-0635

Phoenix, Arizona. Our April chapter meeting at First Christian Church Fellowship Hall featured chapter member Myrra Johnson. She filled in at practically the last minute when our originally scheduled artist had to cancel. Myrra had called simply to ask for practice time on the organ and was encouraged to play for the chapter meeting. Ms. Johnson taught Hammond organ at tone time and has had some experience as a church organist. She was excited to try her hand at the Wurlitzer. Myrra's program included music from movies and Broadway shows and one classical piece.

The concert Ron Rhode played at Organ Stop Pizza on May 11 was a fundraiser for our Orpheum organ project. The Phoenix Male Orpheus Chorus was also featured in the program. Much of Ron's music was from the 20s and 30s. In a tribute to Mother's Day, he played "That Wonderful Mother of Mine," "Mammy," and "Bless This House." The Orpheus portion included "Ain't She Sweet" and "I Wish I Were Single Again."

June 15 found us back at the FCC Fellowship Hall with another of our talented chapter members at the console. Barbara Burton, who also had a career with the Hammond organ, had her first concert experience at the Wurlitzer. Barbara really seemed to be enjoying herself as she played medleys of old standards. Her openers, "There Goes That Song Again" and "I've Heard That Song



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Before" seemed very appropriate for the afternoon.

We are fortunate to have some of the country's finest professional concert organists residing in the Valley of the Sun. In addition, we have been pleasantly surprised lately to find many "hidden talents" in the ranks of our chapter membership. We hope to spotlight them ore in he future.  
*Madeline LiVolsi*

## WESTERN RESERVE

Janice Kast: 216/531-4214

**Cleveland, Ohio.** Western Reserve chapter's March 9 social doubled as 1997's first business meeting and was held at the downtown Cleveland Grays' Armory. As there was no scheduled artist, the afternoon's entertainment was open console at the 3/15 Wurlitzer.

WRTOS presented Barry Baker in his second appearance at Cleveland Grays' Armory on April 26. His varied program included a medley of Richard Rogers' waltzes, selections from Disney's *Pocahontas*, a sing-along suite, and accompaniment to the silent Harry Langdon

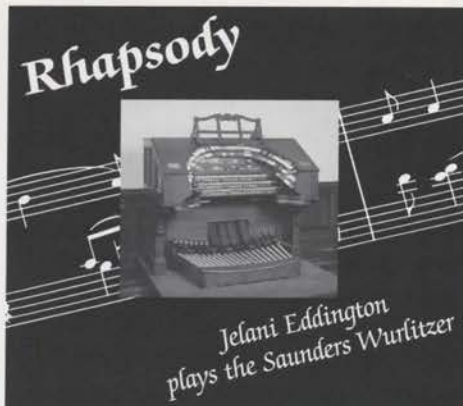


At left: Barry Baker at Grays' Armory.

R. MacCallum photo

film, *All Night Long*. His rousing encore "Stars & Stripes Forever" happily brought us to our feet, but sadly brought the evening to an end.

Dawning bright and sunny, April 27 was a perfect day for the drive to Canton Ohio, where we enjoyed the gracious hospitality extended us by the Canton Palace Theatre and the "Friends of the Kilgen." We were treated to a verbal tour covering the history of the building and its organ, which both date back to 1926. Our console host, Bob Beck, demonstrated the restored organ and provided a delightful mini-concert before open console and refreshments were enjoyed by all.  
*Jim Shepherd*



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**AUSTRALIAN CONVENTION.** Why not come Down Under in '98 to the 26th National TOSA Convention, Soundsational Pipes in Sensational Adelaide, April 10-13. Three theatre organs, including the Capri 4/29, seven concerts, brass band, great artists, silent movie, fine food and fun. Inquiries: Mrs. Gail Ward, ph/fax +61 8 8387 1554, e-mail ward@adam.com.au. Package tours from USA: Susan Cole, 352-303-6975.

**DEVTRONIX PARAMOUNT** Three manual, 32 note AGO Pedalboard, Accompaniment and Great Second Touch, 150 stop tabs, 12 couplers, 16 ranks, French Style Console. 503/359-4128.

**CLEARING INVENTORY - MAKE OFFER.** Louisville Organ #531 5 ranks, relay by Kilgen, \$6000. Kimball theatre organ 4 ranks with swell shades, \$4000. Moller Harp, \$800. Moller Wind Chime action, \$100. 8' French Horn, \$1000. Moller 16' Tuba 73 pipes 1-12 telescopic, \$2500. Reisner console 2 manual stop tabs w/large bench, \$2500. Pedalboards Pilcher Wangerin, \$100. 12 pipes Flute Harmonic, \$200. Estey 8' Melodia 1-12 Haskel, \$1000. Pilcher Vox Angelic, \$1000. Pilcher 2nd Open Diapason, \$1000. Pilcher Vox Humana, \$300.

Four manual Draw Knob Aeolian-Skinner oak console shell w/bench, pedal keys, asking \$5000. John Cave, P.O. Box 9403, Evansville, IN 47724. 812/423-1596.

**WURLITZER BRASS TRUMPET**, (very nice) Dennison French Trumpet (excellent) both reasonable. 2 hp Orgoblo VAC. 510/228-0270.

**FREE TO GOOD HOME:** Two Hammond M3 Spinnet Organs. One is in good condition and working. One has been partially disassembled to refinish cabinet. It also works. Also complete parts for another M3 minus cabinet. Dave Watkins, 2509 Silver Palm Dr., Edgewater, FL 32141. 904/427-4076.

**WURLITZER 2/9 THEATRE PIPE ORGAN.** Horseshoe console, all percussions, excellent condition. Pipes mitered to fit 8'. Asking \$9000. 847-395-2864.

**WURLITZER 3/16 THEATRE PIPE ORGAN.** Double Bolster paneled console. 223 heavy duty Syndyne 24 volt stop actions, new Stop Rails, double row backboard by Kenny Crome. Refinished in red mahogany, new key and pedal contacts. Devtronix Multi-action control system, 16 channels MIDI connected to Rodgers W50 digital keyboard. 7-1/2 hp Spencer single phase blower. Completely reathered. Posthorn, Saxophone, 4 strings, Flute/Flute Celeste, Clarinet, Tibia, Vox, Trumpet, Tuba, Kinura, Diapason, Orchestral Oboe. Currently playing in my residence. Price includes Shafer and Son Reproducing Grand Piano playable from organ console, \$75,000. Ron Carter, 219 Lake Somerset Drive, Marietta, GA 30064. 770/428-4809.

**MORTON VIOLIN & VIOLIN CELESTE** - both 8' and 4', \$800 OBO. Pianocorder Reproducing System (bench style) will allow any piano to be used with electronic relay equipped pipe organ, \$2200 OBO. Wurlitzer Chime Action (25 note), \$150 OBO. Morton Regulator, medium size (reathered), \$150 OBO. Robert Hartzell. 209/369-4184.

**SEVEN RANK RESIDENCE PIPE ORGAN.** Reuter and Kimball pipework. Estey console (18 ranks). Classic design. Excellent working condition, \$5500 or make offer. Must sell. 916/961-8441.

**PLAYER PIANO** ready for organ hookup. Plays rolls or play from keyboard. 162 rolls. 414/639-1219.

**RODGERS 321A TRIO ORGAN.** Serial #41164. Excellent condition. Completely serviced 1997. Original owner. 614/623-0016 or 814/733-2760.

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**PIPE ORGAN LPs** - Modest personal collection. Send SASE for list: Mark Cianciola, 4843 Amboy, Memphis, TN 38117.

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## SPECIFICATION

<b>Great</b>	Accompaniment to Pedal	Sound Effects (LP)
Double English Horn 16'	MIDI A (LP)	MIDI A (LP)
Tuba Profunda 16'	MIDI B (LP)	MIDI B (LP)
Tibia Clausa 16'		
Contra Viol Celeste II 16'	<b>Pedal Voice Palette</b>	<b>Solo Voice Palette</b>
Vox Humana 16'	Double English Horn 16'	Kinura 8'
Trumpet 8'	Kinura 8'	Musette 8'
Tuba Horn 8'		Vox Humana 8'
Open Diapason 8'	<b>Accompaniment</b>	
Tibia Clausa 8'	English Horn 8'	
Orchestral Oboe 8'	Tuba Horn 8'	<b>Tremulants</b>
Krumet 8'	Open Diapason 8'	Main Tuba
Clarinet 8'	Clarinet 8'	Solo Tibia
Viol Celeste II 8'	Viol Celeste II 8'	
Vox Humana 8'	Quintadena 8'	<b>Combination Action</b>
Tibia Quint 5-1/3'	Concert Flute 8'	(Lighted Pistons)
Octave 4'	Vox Humana 8'	Generals: 1 2 3 4 5
Piccolo 4'	Octave 4'	Divisionals:
Viol Celeste II 4'	Piccolo 4'	Great
Tibia Twelfth 2-2/3'	Viol Celeste II 4'	pp p mf f ff 1 2 3 4 5
Tibia Piccolo 2'	Flute 4'	Solo 1 2 3 4 5
Viol 15th 2'	Harp	Accompaniment/Pedal
Tibia Tierce 1-3/5'	Chrysoglott	pp p mf f ff
Tibia Fife 1'	Snare Drum	Pedal 1 2 3 4 5
MIDI A (LP)	Tambourine	Set and Cancel
MIDI B (LP)	Cymbal	4 Internal Memories
Solo to Great Pizzicato (LP)	Trap Select (Wood Block)	<b>Mood Enhancement</b>
Great Sostenuto (LP)	MIDI A (LP)	Seashore
Solo to Great Melody (LP)	MIDI B (LP)	Pastoral
		Thunderstorm
<b>Great Voice Palette</b>	<b>Accompaniment</b>	Tropical
Saxophone 16'	<b>Voice Palette</b>	City
Tibia Minor 8'	Trumpet 8'	Fantasy
Kinura 8'	Tibia Minor 8'	
Musette 8'	Mixture IV	<b>Rhythmaker™</b>
Tibia Minor 4'		Swing
Mixture IV	<b>Solo</b>	Rock
Trumpet 16'	English Horn 8'	Country
	Trumpet 8'	Dixie
<b>Pedal</b>	Tuba Horn 8'	Waltz
Diaphone 32'	Tibia Clausa 8'	Bossa Nova
Tuba Profunda 16'	Orchestral Oboe 8'	Latin 1
Diaphone 16'	Krumet 8'	Latin 2
Contra Violon Celeste II 16'	Saxophone 8'	March
Bourdon 16'	Piccolo 4'	2nd Pattern
Tuba Horn 8'	Tibia Twelfth 2-2/3'	
Tibia Clausa 8'	Tibia Piccolo 2'	Rhythm start/stop
Clarinet 8'	Solo Suboctave 16'	Rhythm break
Cellos II 8'	Xylophone (LP)	Sync/Start
Flute 8'	Chrysoglott (LP)	Intro/Ending fill
Tympani	Harp (LP)	
Cymbal	Glockenspiel (LP)	*LP Lighted Piston
Trap Select (Bass Drum)		

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# Allen MDS-317 EX Theatre Organ

## Solo

16' Posthorn  
16' Trumpet  
16' Tuba Horn  
16' Tibia Clausa  
16' Saxophone  
16' String Celeste III  
16' Vox Humana  
8' Posthorn  
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  
Cymbal  
Accompaniment to Pedal

## MIDI

MIDI on Pedal  
MIDI on Accompaniment  
MIDI on Accompaniment 2nd Touch  
MIDI on Great  
MIDI on Solo

## Great

16' Posthorn  
16' Trumpet  
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' File  
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.

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- Authentic Sampled Waveform Pipe Organ Tremulants
- Four memory capture system - 192 total combinations
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- 18 rank theatre organ plus 37 rank classic organ available with 2nd voicing
- Settings can be saved via external MIDI sequencer
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- Programmable MIDI sustain
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  - 2) all circuit boards
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