

Theatre Organ

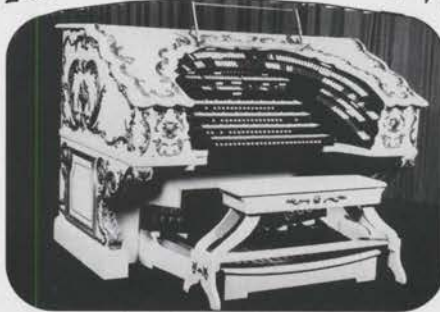
JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY



JULY/AUGUST 1997

Paramount
WEEKEND AT THE PARAMOUNT

WITH THE LEGENDARY 4/36
 NY PARAMOUNT WICHITA WURLITZER



at Century II, 225 W. Douglas, Wichita, Kansas



"The Phantom of the Opera"

silent film accompanied by
 Jeff Weiler
 Friday, October 31
 8:00 p.m.



Lunch & Listen

featuring Clark Wilson
 at the Wurlitzer
 Saturday, November 1
 11:00 a.m.



The Paramount Revisited

featuring Lyn Larsen
 at the Wurlitzer
 Saturday, November 1
 8:00 p.m.

3 Great Concerts and 1 Meal for \$55

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Afterglow

at the newly installed 3/19

WTO MILLER WURLITZER

featuring Clark Wilson
 Sunday, November 2 – 1:00 p.m.

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Wichita Theatre Organ, Inc.

Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

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VOLUME 39, NUMBER 4

ATOS
ARCHIVES / LIBRARY

JULY/AUGUST 1997



COVER PHOTO:

The auditorium of the Phoenix Orpheum Theatre (1929) Lescher & Mahoney architects. The murals were by A.T. Heinsbergen and Co.

Gary Quesada photo

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JULY/AUGUST 1997

VOLUME 39, NUMBER 4

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



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President's Message

Summer is here, yes, I know it is winter in Australia. Some of the chapters go inactive during the summer months due to vacations, lack of air conditioning, and whatever.

This, however, is the time to plan for another season and the time to formulate your plans for supporting your Young Artists for next year's competition.

The process of re-chartering the ATOS Chapters has had mixed results. Some groups have not been able to maintain the minimum number of members to qualify as a chapter. This was bound to happen, but I want to assure all of you in this situation, that we continue to welcome you as members of ATOS. For those chapters who, for whatever reason, are no longer chartered, we will hope that you continue to support theatre organ in your various venues and will remain active in ATOS.

Communication between the membership and ATOS is

very important and now, with the prevalence of e-mail, it is even easier to stay in touch. All the directors, officers, and staff of ATOS who have access to e-mail are listed on the masthead page of this magazine. If you have access to e-mail, please let me know as this is really a convenient and inexpensive way to communicate. It would be very helpful if someone in each chapter who has access to e-mail, and can speak for the chapter, would send me their e-mail address to open up more lines of communication.

I am pleased to welcome two new board members, John Ledwon and Nelson Page. Mr. Ledwon has served ATOS in the past and Mr. Page will be bringing some new perspectives based upon his business

experience.

We also have a new curator of the ATOS Archives, Joe Moffatt. Mr. Moffatt tells me that the materials made the trip from San Marcos, California, to the new location in Elmhurst, Illinois, in fine shape. Mr. Moffatt also tells me that the documentation and cataloging of the archives are superb, but then, with Vern Bickel having been the curator, we know that everything was in fine order. Many thanks, Vern for your years of hard work and service.

The Valley of the Sun Chapter is gearing up for another fabulous Regional Convention. I hope you get your registrations in early as it has always been a sell-out. See you there.

Harry Heth

Member's Forum

Dear Editor:

I have two reasons for writing to the editor of THE-ATRE ORGAN.

First, the masthead on page 4 of the March/April issue gives an e-mail address for President, Secretary, Advertising, and Executive Secretary, but I find no e-mail address for Editor. It seems I must relegate this literary effort to the tender mercies of snailmail. Sigh ... [Editor's Note: *Someday, Someday ...*]

Second, I would like to respond to ATOS member Stanley C. Garniss of North Easton, Massachusetts, who wrote in Member's Forum that he is "a long-time purchaser of LP's and cassettes," and "It is frustrating to read about new issues of recordings as Compact Disc Only."

I am, as is Mr. Garniss, in the "winter of life" with decreased hearing ability. But this has nothing to do with the constant development of new media for use in sound reproduction.

From Edison's early wax discs, we have seen the era of 78 rpm recordings come and go. Most of us, if we're old enough, once had a collection of 78s. The advent of 33-1/3 rpm LPs represented a significant advance over 78s. Both 45 rpm records and 8-track existed for a relatively brief time. Each new media had advantages over those that preceded it. Cassettes represented an advantage over LPs; they were small, easier to handle, and they weren't subject to warping and scratching. Now, CDs are the current coin of the realm.

Regardless of his frustration, I doubt if Mr. Garniss can persuade any recording artists to make their offerings available on, say, LPs because that is his preferred medium, or primarily on cassettes because he doesn't own a CD player. I would remind Mr. Garniss that modern technology rushes relentlessly ahead, and it will continue to do so, regardless of my preferences or his. CDs offer improved fidelity, and they boast a longer playing time than cassettes. I encourage him to enjoy his meticulously collected LP albums, to relish his carefully selected cassettes. And, he might, as did I, consider adding a CD player to his play-back options.

'Course, I don't have a CD player for my stereo system, but I did get one for my computer. Tom Hazleton, George Wright, Tommy Stark, and Lew Williams never sounded better.

Very sincerely,
J. Chandler Campbell, Ph.D.
Sarasota, Florida

Dear Editor:

Have just received my THEATRE ORGAN journal for March/April 1997. Your reviewer of recordings has dropped one of the biggest "clangers" of all time on page 20 reviewing "Wurlitzer Magic — Robert Wolfe."

One should never judge a recording by the picture on the cover!

This recording on Music Digital CD 6021 is NOT recorded on the Thursford Museum ex-Paramount/Odean Leeds 3/19 Wurlitzer. This CD is, in fact, a re-issue of an Australian recording by Robert Wolfe entitled "G-Day Australia!" and recorded on the Wurlitzer organ of the Orion Centre, Campsie, Sydney, New South Wales, Australia, and was issued on cassette reference number RWDC 01. Copyright was held by RWDC Recordings 1989 and the musical items were performed on 4 February 1989 simultaneously recorded onto Devtronix floppy disk. On 15 August after suitable tuning and preparation, the organ was audio recorded — played by the computer.

I have no idea how this recording now comes to be issued as Wurlitzer Magic with a picture of Robert at the Thursford console and now stated as being Copyright 1996 Delta Music Ltd., Beckenham, Kent. BR3 1QZ, England, UK. Perhaps someone could explain as I am sure that not only my friends in the USA but also enthusiasts back in the UK would like to know why and how this is not properly credited. Your advert on page 53 by the Piping Hot Recording Company even states that this CD is recorded in England.

Certainly to my ears the organ sounds nothing like the Thursford Wurlitzer and I cannot understand how your reviewer could make such a mistake.

However, one thing is for certain, it is a superb recording and shows off Robert Wolfe at his very best. Theatre organ stars do not come any bigger than Robert as far as I am concerned. Tremendous talent and superior showmanship and best of all "entertainment."

Best wishes to you all, see you in Indianapolis.
Jeffrey MacKenzie
London, England, UK

Dear Editor:

Since I last wrote you concerning videos of silent movies with organ accompaniment, I have unearthed many new ones, some of which are good to hear, a few not so good. I would like to inform the ATOS community about them, but no longer believe that the "Member's Forum" is appropriate for a topic so in keeping with the focus of the group. After all, a primary use of the instrument that we venerate was the accompaniment of silent films.

One of my concerns with the "Forum" is that it is probably the least-read feature of the magazine; therefore what I offer might be overlooked by someone who could benefit. Another is that because such submissions should be brief, I am prevented from giving the detail that a particular silent movie might merit.

An appropriate format is exemplified by Ralph Beaudry's "For The Records," where a few CDs are presented in a given issue. I have enough new material to keep such a column going for many issues, but the
(continued on next page)

undertaking would have to become a periodic as the supply of videos dwindles. My search would continue, of course, but silents are constantly being "remastered," a process in which theatre organ music is typically jettisoned in favor of that from little orchestras or pianos.

I was pleased to see that the subject of silent movies with organ accompaniment has occupied a measure of PIPORG-L space recently, triggered, of course, by the AMC series Silent Sunrise. It is good to see how much these films are of interest.

Of particular note is a pair of "twins." The same movie can be purchased played either by Gaylord Carter or Lee Erwin, although you would never know it from catalog listings or information given over the telephone. And, as a matter of fact, I have unearthed a second pair, but am still trying to locate a commercial source for one of them.

Yours truly,
Robert Gates
Mendham, New Jersey

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.

SAVE THAT PURE VINYL

**Please don't throw away!
LPs are particularly wanted.**

If anyone would entertain a donation, we are trying to build a library of theatre organ recordings at KEMC-FM Yellowstone Public Radio here in Billings, Montana. We have the distinction of covering the largest public radio geographical area in the country, with many translators which reach out to Idaho and down into Wyoming, and 100,000 watts in Billings.

This material will eventually be used to prepare theatre pipe organ programs that may be offered free on the satellite system to all public radio stations nationwide.

Anything not wanted may be sent to:
KEMC / Yellowstone Public Radio
Theatre Organ Library
Attn: Marvin & J.E. Schmidt
Montana State University at Billings
1500 N. 30
Billings, Montana 59101

This is eligible for a very low postal rate, mark as SOUND RECORDINGS - LIBRARY RATE. We might be able to reimburse for postal expenses, etc., if necessary.

J.E. Schmidt
P.O. Box 134,
Billings, Montana 59103
e-mail:
js53@juno.com (J.E. Schmidt)

CORRECTION:

On page 28, last issue,
Los Angeles Chapter, should read:
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2609 North Keystone Street
Burbank, CA 91504
818/566-1290

ATOS ADVERTISING HAS MOVED

Alva and Don James have sold their home in Portland, Oregon and (with their pipe organ) have moved to Hillsboro, Oregon. **Our new phone number is 503/848-0677 and fax number is 503/848-3691.** Our former phone number 503/245-2972 will be maintained as a Voice Mail number until the end of 1997.

U.S. Priority Mail has in the past seemed to work more than adequately for almost all expedited advertising deliveries. FedEx and UPS deliveries which cannot go to our Post Office box may be sent to:

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c/o James
5765 S.W. River Lane
Hillsboro, OR 97123-9122

Our new permanent mailing address for ATOS Advertising is:

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Our e-mail address:
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713/527-8096; FAX: 527-9182
Towe Ford Museum

Recipients of 1997 ATOS Scholarship Awards

Members of the Scholarship Committee are pleased to announce that the following students received scholarships:

CATEGORY "A"

Students working toward college organ performance degree. Scholarship award will be given to their college and applied toward their tuition.

ELVA FLEMING MEMORIAL

SCHOLARSHIP - \$1,000

Susan Lewandowski (18)

Eastern Michigan University
Ypsilanti, Michigan

GRACE MCGINNIS MEMORIAL

SCHOLARSHIP - \$500

Sean Henderson (18)

Arizona State University
Tempe, Arizona

\$500 SCHOLARSHIPS

Jeffrey Andrews (18)

Monash University
Melbourne - Victoria Australia

Suzanne Birkholz (21)

Concordia University
Meguon, Wisconsin

Elena Derzhavina (22)

The Lawrence University
Conservatory of Music
Appleton, Wisconsin

Bethany Kramer (21)

Concordia University
Meguon, Wisconsin

Joy Schreiber (20)

Concordia University
Meguon, Wisconsin

CATEGORY "B"

Organ students studying with professional theatre organ teachers. Scholarship award will be given upon completion of lessons with professional theatre organ teachers. (All scholarships must be completed by May 7, 1998).

Lisa Rose Mary Cox (17)

Ballarat, Vic, Australia

Teachers:

Mr. Davis Cross, Australia

Mr. John Ferguson, Indiana

Catherine Drummond (15)

Wigston, Leicester, England

Teacher:

Paul Kirner, England

Paul William Forte (22)

Ballarat, Vic, Australia

Teacher:

Mrs. Myrtle Cox, Australia

Richard Openshaw (20)

Brandon Village,

Co. Durham, England

Teacher:

William B. Thomas, England

Daniel Pierce (15)

Muncie, Indiana

Teacher:

John Ferguson, Indiana

Ron Reseigh (15)

Grand Rapids, Michigan

Teacher:

Tony O'Brien, Livonia, Michigan

Robert Sudall (13)

Eldwick, Bingley,

West Yorkshire, England

Teachers:

David Lowe, England

Brian Cryer, England

Heath Wooster (19)

Burwood, Victoria, Australia

Teacher:

Addam Stobbs, Victoria, Australia

Members of the Scholarship

Committee are:

Paul Fleming, John Ledwon,

David Love, Tony O'Brien,

Connie Purkey, Gordon Schwacke,

Jinny Vanore, Bob Wilhelm.

Chairman: Dorothy Van Steenkiste

Watch for news of our 1998 Scholarship Program in your September issue of the Journal. Following the convention, if approved by the Board of Directors, requirements and applications will be ready to send out during August.

We were very pleased this year to receive 15 applications and we awarded fifteen scholarships. In addition to the regular \$1,000 Elva Fleming Memorial Scholarship, we awarded the \$500 Grace McGinnis Memorial Scholarship. Also, we added three more \$500 scholarships to the regular ten as four scholarships were not completed in 1997. It was the decision of the committee, with the approval of our President Harry Heth, that we rolled over three of the scholarships that were not used.

Our program was listed in the Guidance Information System (GIS) published by Houghton Mifflin Company in Chicago, Illinois, and also the Educational Assistance Council, National Research and Processing Center in Burbank, California. We receive requests from various colleges and schools that have seen the information on our organization and their students apply. There were many requests for applications from these reports. Also, our chapters are getting the news to their local colleges and organ students. Word is out and everyone feels that this program is encouraging young adults to continue their education in organ performance. The committee will meet at the convention in Indianapolis and they hope to expand and continue the program.

We have already received the \$1,000 (1998) scholarship money for the Elva Fleming Memorial from Mr. Paul Fleming. I have also been informed by Mr. Fleming that it will be continued for years to come as he has set it up in his estate. We have received several other donations for our program during the year.

The mystical "Phoenix" has taken on the persona of many things in these pages. In the last issue of THEATRE ORGAN, we read of the incredible tale to resurrect a Wurlitzer from ashes. Here, the Phoenix bird has embodied the spirit of a movie palace ...

THE ORPHEUM PHOENIX

by Ron Rhode and Karl Warner



Console of the 3/30 Wurlitzer in the Phoenix Orpheum Theatre.

Like the mythical Phoenix bird which was consumed by fire and then rose from its own ashes, the Phoenix Orpheum Theatre has risen from a long sleep as a movie palace and emerged as a state-of-the-art performing arts center.

When the Orpheum was opened January 5, 1929, it was the pride of Phoenix, a town of 48,000. With 1,800 seats and an early form of air conditioning, the theatre quickly became the place to see and be seen in the city. When the older Rialto and newer Fox were demolished decades ago, the Orpheum remained as the sole sur-

vivor of Phoenix theatre architecture from the Golden Age.

The theatre was designed to accommodate talking pictures, vaudeville, and touring shows. Its 101 foot wide stage, with 28 feet of depth, made the Orpheum the only theatre between Los Angeles and Denver able to handle the traveling vaudeville shows then changing weekly.

The theatre was designed in the atmospheric style, with the audience sitting in a garden surrounded by Spanish-style buildings, murals of mountains and forests, under puffy white clouds moving across a deep

blue domed sky. The proscenium arch was a series of seven gilded arches, or 'ropes.' Paul Westlake, project architect for the Orpheum restoration, said the theatre is "a succotash of pseudo-Mediterranean styles. There was Spanish medieval and baroque, mixed with an Italian palazzo and Greek allegory."

The original organ was a 3/11 Meisel & Sullivan, a Los Angeles church organ builder which produced a limited number of theatre organs during the late 1920s. Using primarily Gottfried pipework, the instrument was billed as a 'Symphony of Pipes.' The two-chamber installation was traditional with ornate organ grilles on each side of the proscenium. The console was on its own lift on the left side of the stage. A publicity release from 1929 stated, "Six men labored 90 days to make and install the delicate scroll-like wrought iron pieces and the heavier grille work. Four tons of iron were used and the grille work alone will cover an area of 1000 square feet."

Don Steele was opening night organist along with the Orpheum Thematic Orchestra conducted by Gene Redewill. A bevy of stars arrived by special train from Hollywood. Town dignitaries gave speeches, and as the evening progressed, two feature films were shown in addition to a vaudeville revue. The festivities began at 8:45 p.m. and concluded with Paramount news at 3:00 a.m.

In the years that followed such artists as Rubenstein and Jose Iturbi graced the large stage. Mae West was chauffeured to the theatre in an open touring car in 1933 to promote her film, *I'm No Angel*. Harvey Krause was staff organist, and Joe Lizzarago, stage manager, presided over the house lights, including the stars and clouds,

as he had since the beginning.

Sold in 1949, the Orpheum was renamed the Paramount, but continued as a first-run film house. In the 1950s and early 1960s, Bill Brown and a dedicated crew, including Al Comtois, Warren Bechhoeffer, John Schultz, Clyde Hunnicutt, Don Rey, Bob Bellemore, and Don Story, rebuilt the organ. With a cooperative theatre management, the organ group located replacement parts, donated labor, and Paramount paid for parts and supplies. It was decided that the console would remain, as would the Gottfried pipework, but chests and relays would be replaced with Wurlitzer. The drapes behind the organ grilles were removed and chamber walls were covered with sound-reflective sheathing.

The Solo Tibia was replaced by a large scale Wurlitzer Tibia from the Los Angeles Paramount, with a Salicional added from the same instrument. Bill Brown loaned the chapter an English (Post) Horn, bringing the organ up to 13 ranks.

As work progressed and the organ sounded better than ever, the workers organized in 1963 to become the original Valley of the Sun chapter of American Theatre Organ Enthusiasts, later to become ATOS.

Although downtown Phoenix suffered the decline common to many city cores during the same time period, the Paramount was still considered a premier motion picture house in the city and chapter members often played overtures to feature films such as *The Longest Day*, *Cleopatra* and *The Sound of Music*. But when Paramount built a new suburban theatre as its Phoenix flagship, and refused to provide chamber space so the organ could be moved, the handwriting was on the wall.

In 1968 James Nederlander of New York City purchased the house, rechristened it the Palace West, and started remodeling it for production of musical comedies and plays. On a cold winter night, in the building without heat,

members of the chapter gathered to bid farewell. Don Story played the last program, and Joe Lizzarago turned out the lights from the backstage panels where he had presided for nearly 40 years. By this point, the David Swing murals were painted black, to be less distracting to the audience, four of the seven proscenium 'ropes' were removed to widen the stage, and much of the lobby and interior detail was painted neutral. At the same time, the organ was ordered to be removed so space occupied by the chambers could be used for other purposes.

The Meisel & Sullivan/Wurlitzer was purchased by a local enthusiast, and eventually broken up for parts. Today, the original console is in the residence of Beverly and Tom Fizzel of Phoenix, and the Gottfried Kinura is incorporated into the Mesa Organ Stop Pizza instrument.

Although such productions as *Annie* and *I Do, I Do* with Mary Martin and Robert Preston played the Palace West, it was becoming more difficult to attract an audience to the downtown area. In 1977, the building was leased to the Corona family which screened Spanish-language films. At the same time, downtown Phoenix was beginning to revive. Several high-rise office buildings, two hotels, Symphony Hall and the Convention Center were built within a few years.

It was the city of Phoenix itself which ultimately saved the theatre. In 1984, it acquired the block containing the theatre as a site for its new 20-story city hall. The next year, the city succeeded in having the theatre placed on the National Register of Historic Places. 1988 saw the city voters approve \$7 million in funds for restoration, with the Orpheum Theatre Foundation started the following year to raise the remaining funds.

At right: The famous "Peacock" spiral staircase at far side of main lobby. It connects the lower lounges, main lobby and second level lobby and balconies.

Gary Quesada photos



Main floor lobby.



*Restoration has had
its price.
Construction of the
original building cost
\$750,000; returning it to
its 1929 glory cost
\$14,500,000!*

In a brilliant stroke of planning, the city decided to incorporate the entire Orpheum building into its new city hall plan, with the new high-rise towering behind the theatre, providing the utilities and services for both structures. A cement and brick alley wall of the theatre has become an interior wall of the city hall lobby. As the theatre became an integral part of the new city hall, it enabled the stage to be expanded to a depth of 47 feet, the fly to be extended upward to 66 feet, and an interior loading dock constructed underneath city hall to service the theatre. Small shops on the ground floor of the theatre were transformed into an expanded lobby and box office area without destroying the integrity of the building. In addition, the street in front of the theatre has been closed, landscaped, and incorporated into a plaza.

The most delicate work was in the interior restoration. The murals were removed and restored by Conrad Schmitt Studios, then reinstalled. Decorative painting was also accomplished by Conrad Schmitt Studios. Four missing proscenium 'ropes' were replicated in fiberglass and finished to match the original three. The spectacular 'peacock' staircase, spiraling from lower lobby to balcony level, was restored to its original silver leaf and aqua lacquer splendor. An original carpet scrap found in an organ loft was cleaned and became the pattern for weaving the replacement. Seating was reduced to

1,400 with wider seats, and handicapped access provided. Even the clouds, stars and sunsets have returned. However, restoration has had its price. Construction of the original building cost \$750,000; returning it to its 1929 glory cost \$14,500,000!

Since none of the bond funds or monies raised by the Orpheum Foundation included an organ project, the Valley of the Sun Chapter dedicated itself to assembling, rebuilding, and installing the finest Wurlitzer possible. Spearheaded by Bill Brown, Adrian Phillips, Lyn Larsen and Don Reasor, the project advanced on many fronts. Adrian successfully hammered out a contract with the city of Phoenix allowing the chapter to install and maintain the instrument in return for use of the building several times a year for concerts and programs. Lyn and Bill began locating and acquiring suitable organ parts, while Don headed the fund-raising project. Bill donated

the use of his extensive warehouse and workshop as the focal point of activity until theatre reconstruction was advanced enough to allow preliminary work to proceed on-site. The city provided much larger chambers than the original, and doubled the size of the swell shade openings. Thus, the new organ expanded to its present size of 30 ranks.

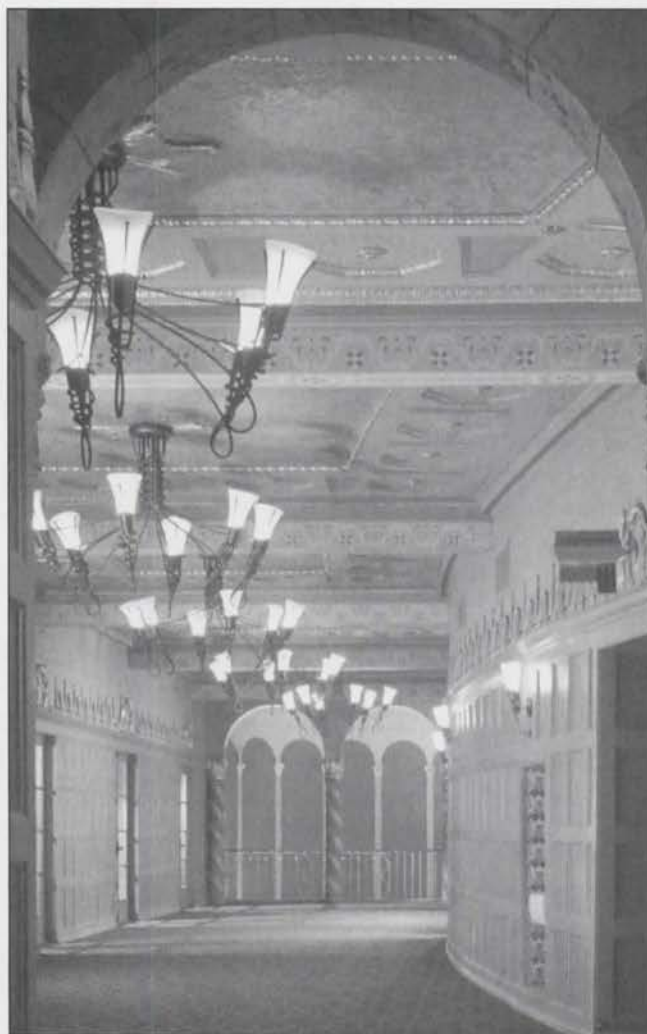
Included among the parts collected is a pair of 1948 Aeolian-Skinner Violes from the Tabernacle organ in Salt Lake City, an Austin Horn Diapason and Principal from the Solo division of the Los Angeles Philharmonic Hall organ, and a Wurlitzer three-manual console from the Paramount Theatre in Middletown, New York. Fourteen of the Wurlitzer ranks are from the Radio City Roxy (Center) Theatre, in New York City.

Some of the instrument has ties with Arizona's theatre organ history.

The Style E Main Tibia Clausa and Open Diapason are from the Fox Theatre, Tucson. The Flute Celeste/Concert Flute is from the Fox Theatre, Phoenix. In this new instrument the only part to be utilized from the original Phoenix Orpheum Theatre organ is the 7-1/2 hp Spencer "Orgoblo" blower. It assists a 10 hp Spencer in providing an adequate wind supply.

■ ■ ■
The organ will be
dedicated in October
by Lyn Larsen,
and heard
November 28 and 29
at the
Valley of the Sun
Desert Winds
Regional Convention.

As the project reaches its completion, the organ is emerging as a match to the grandeur of its new home.



A view of the second level lobby with the right and exterior balcony, overlooking the 2nd Avenue Memorial Mall, left.



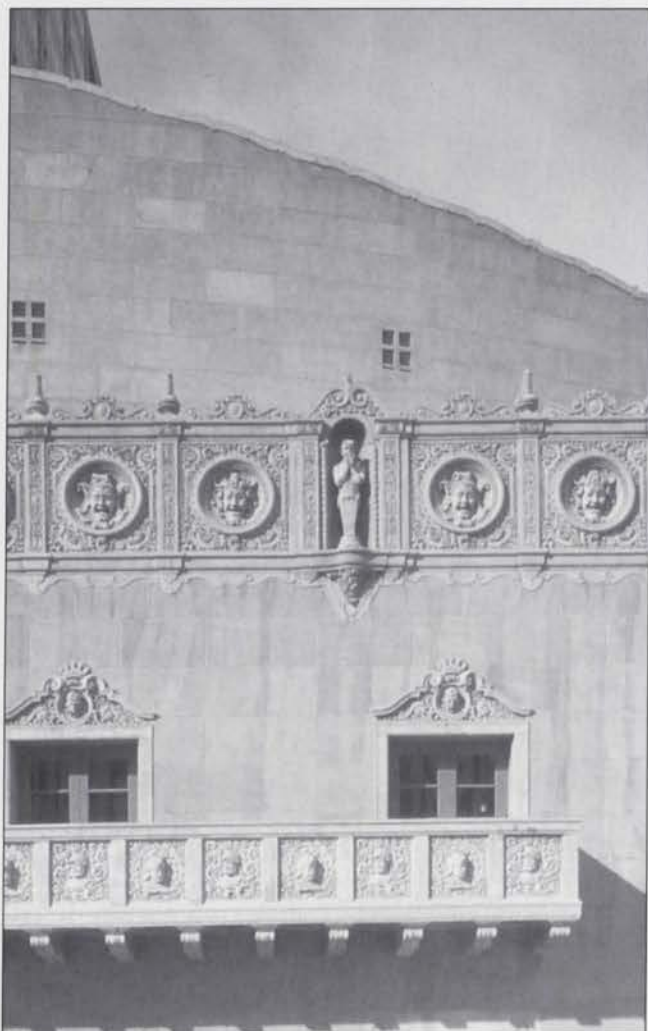
Above: The rotunda room, second level. This room is a favorite intermission meeting place.

At right: New reception areas utilizing former retail shop space along Adams Street.



This Phoenix, once again, has risen.

Below: Exterior balcony and architectural detail of the building



MAIN (Left Side)

Concert Flute
Open Diapason
Flute Celeste
Viole d'Orchestre
Viole Celeste
Krumet
Clarinet
Oboe Horn
Vox Humana
Viole
Viole Celeste
Diaphonic Diapason
Brass Trumpet
Tibia Clausa (10")

MAIN (exposed)

Traps
Vibraphone (49 note)

PROSCENIUM (exposed)

Sleighbells (25 note)
Wood Harp (Marimba) (49 note)

SOLO (exposed)

Xylophone (30 note)
Glockenspiel (30 note)
Traps

SOLO (Right Side)

Vox Humana
Tibia Clausa (15")
Tuba Horn
English (Post) Horn
Salicional
Quintadena
Voix Celeste
Horn Diapason
Horn Diapason Celeste
Trumpet (Style D)
Musette
Brass Saxophone
Orchestral Oboe
Kinura
Violin
Violin Celeste
Xylophone (37 note)
Glockenspiel (37 note)
Chrysoglott(49 note)
Chimes (25 note)

Traps

Desert Winds '97

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

PHOENIX, ARIZONA



The Organ Stop Pizza'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.

THE FIRST UNITED METHODIST CHURCH 3/56 SIPE

Located in the more affluent north central area of Phoenix, the church is a group of modern design buildings. The sanctuary is enhanced by the multi-colors of the stained glass windows. The Casavant organ was built in 1958 as a 3/58, has been enlarged several times by Casavant. In 1995, the Robert L. Sipe Organbuilders, rebuilt the organ making modifications and revisions to a 3/56 organ. The chancel renovations now allow the console to be moved to the center of the altar area so the organ can be seen fully and to be featured in organ recitals. Many AGO recitals are often held here. Lew

Williams has performed on this organ many times and is very comfortable playing bright and spirited selections.

THE FIRST CHRISTIAN CHURCH FELLOWSHIP HALL 2/11 WURLITZER

Located in the north central area of Phoenix, the Fellowship Hall adjoins the sanctuary of the First Christian Church designed by the associates of Frank Lloyd Wright. The acoustics are much brighter in the renovated hall where a 2/11 Wurlitzer is installed, a hybrid of parts from over the country. The console and many parts were donated by J.B. Nethercutt, founder of the Merle Norman Tower of Beauty in San Sylmar, California. Two string

ranks are from the original Meisel and Sullivan organ which was the first organ installed in the Orpheum Theatre. The chapter oversees the care and maintenance of this small installation.

THE WILLIAM P. BROWN RESIDENCE ORGAN 5/34 WURLITZER

Originally having 21 ranks when this 5 manual Wurlitzer was first home in Chicago's Paradise Theatre, complete with cupids and waterfall sides. It now has 34 ranks. The organ went to the Richard Vaughan recording studio in California where many early Hi-Fi label records were cut. It came to Phoenix in 1962, the installa-



Left to right: Jonas Nordwall, Walter Strongy, Lew Williams, Ron Rhode

Below: John Giardina, Ralph Wolf, Rob Richards, & Charlie Balogh



tion in the new home being built by William and Barbara Brown began in 1964 and was completed in 1968. The home, located in the north central area of Phoenix, down a tree-lined lane, is constructed around the organ. Percussions are both in a living room balcony area and behind the dining room. The console occupies an alcove in the living room area and the two organ chambers are located behind two sets of expression shades, playing out over the rear dining area, washing music over the heads of diners and into the listening/living room. A total rebuild in recent years included installation of a play-back system that enhances the quality of this fine installation.

ORGAN STOP PIZZA RESTAURANT 4/67+ WURLITZER

Organ Stop's original Wurlitzer theatre organ was built for the Denver Theatre and installed in 1927. In the theatre, it was a style 260, with a configuration of 3/15. Organ Stop purchased the instrument in the early 1970s, rebuilt and enlarged the organ and installed it in the original Mesa

restaurant in 1975 as a 3/23. Improvements followed in 1984, a larger 4 manual "Waterfall" style console was added. Many rare pipes have been added and in 1995 over 5000 pipes were in the organ. A new 2 story building was built, the new location of Organ Stop being opened in the fall of 1995, hardly losing a customer from the previous location. The organ is installed in four chambers at one end of the restaurant. 43-foot ceilings provide unparalleled acoustics. The console is "presented" on an 8000 lb. rotating hydraulic elevator. Many of the percussions such as xylophones, glockenspiels, drums and novelty lighting and effects are installed in the dining room for greater audience appeal. Balcony seats up to 190 and main floor seats up to 410.

CONVENTION HOTEL

Ritz-Carlton Hotel, a fine resort-commercial hotel at 2401 E. Camelback Road, phone 602/468-0700. Hotel is located in the exclusive busy business/shopping corridor at 24th Street and E. Camelback Road. Next to the hotel is the Hard Rock Cafe, Cine Capri Theatre, and in the

construction phase a large parking garage with theatre complex above the parking. Homes abound to the parameter of the hotel. Across the Camelback Road is the very upscale Biltmore Fashion Park, a very popular shopping area with many fine restaurants including Planet Hollywood. Stores such as I. Magnum and Saks Fifth Ave., anchor this park. No Target, Wal-Mart, or fast foods, just 30-40 fine, upscale businesses set in a garden/park setting that will give our conventioners an opportunity to relax during a few hours of downtime at the hotel.

TRANSPORTATION

From Sky Harbor Airport, which serves the Phoenix area, the Super Shuttle is the best and least expensive service from airport to hotel, a shared ride service operating 24 hours a day, costing \$9.00 a person one way. Reservations by attendees made in advance: 602/244-9000. Should attendees desire individual service or pooled service with companions, we may suggest Execucar (operated by Super Shuttle) at 602/232-4600 for reservations.

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. Sipes, 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

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

REGISTER EARLY for Three Days of Great Music and Fun in Beautiful Phoenix, Arizona!

(See Registration Form on Magazine Wrap)



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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Some Notes on WURLITZER STYLE NUMBERS

by Gordon Kibbee

Gordon Kibbee is one of the most deservedly loved and admired of all theatre organists. When asked to make the results of his research available to THEATRE ORGAN readers, Mr. Kibbee graciously consented, and this is the beginning of his study. His 'notes' are of great value to those who wish to know more about the fabulous Wurlitzer Story and of real help in understanding the meanings of the various model numbers and their designations. Once again we are grateful to Gordon Kibbee for sharing his talent with all of us.

One of the most important items of theatre organ lore to all enthusiasts, and certainly one of the most fascinating, is the Wurlitzer factory shipment list, the third installment of which appears in this issue of THEATRE ORGAN.

Many devotees have expressed a desire for information about the style numbers by which the Wurlitzer factory identifies various sizes and models of instruments shipped through the years. In addition, some of us who have worked around Wurlitzer theatre organs for more years than we might like to admit are somewhat prone, on occasion, to become a little vague about the meanings and indiscriminate in the application of the numbers in referring to particular installations. So, in the interest of better, more efficient communication among all of us who share an ardor for these marvelous instruments, and for the further benefit of our newer members to whom the style numbers

are rather cryptic, it seems advantageous to use, insofar as is practicable, the factory interpretation of these numbers when referring to instruments which are specific examples of standard models.

To this end I am happy to accept the flattering invitation of the editors of THEATRE ORGAN to compile some data on the subject. The information presented here comes from several sources including a set of stop lists inherited from the dusty files of a local Wurlitzer sales representative, console photographs, personal acquaintance with a number of instruments, and conversations with several men who worked on original Wurlitzer installations.

There were some 68 different numbers (or letters) used to designate standard models or those with only slight deviations from standard. In organs in which the differences were very great, and/or for which a stock console shell could not be used, the instruments were usually labeled (for example): special, 3 man, 4 man, or 4 man special. Certain special models, however, were so nearly alike that they could have been given a model number and in some cases later models which were practically identical with a number of earlier "specials" were given a new style number. Instances of this practice will be noted in future issues as these numbers appear in the list.

The 68 numbers mentioned above do not include church models but do include 11 models of residence organs, the first of which appeared in 1927.

Some data on each of 25 of the most frequently recurring numbers is summarized here. These 25 models account for more than 1300 of the 2234 shipments of new Wurlitzer organs.

The sequence of numbers used here is according to size, that is: the number of sets of pipes and the number of manuals normal to organs of the particular style indicated. Except where otherwise noted, all sets listed start at CC (eight feet).

A collation of "the list" and factory stoplists in our collection indicates that between 1918 and 1928 some four hundred instruments played from piano consoles were shipped to theatres in all parts of the U.S. These

were two manual organs of from three to five ranks of pipes and varied assortments of traps and percussions. In these models the lower manual was the actual piano keyboard with contacts on 61 of the 88 keys for playing the "Accompaniment" stops. A control was provided for muting the piano hammers when it was desired to play organ stops without piano on the lower manual. The upper (solo) manual was a standard 61 note organ keyboard.

The earliest of these (insofar as I have been able to determine) was a style 135, number 172 in the list, shipped 6/3/18. It is possible that some of the models prior to this also had piano consoles; our information on pre-1919 instruments is very meager.

MODELS PLAYED FROM PIANO CONSOLES:

Style 105, 3 ranks: Salicional, Flute-Bourdon 16', Vox Humana, Chimes (first Example: #596).

Style 108, 3 ranks: Same plus Xylophone, Glockenspiel and Snare Drum. Pedal Traps: Bass Drum, Kettle Drum, Cymbal, on second touch (first: #621).

Style 109, 3 ranks: Same plus more traps and effects (first: #611).

Style 110, 3 ranks: Open Diapason, Salicional, Flute-Bourdon 16', Chimes, (no traps) (first: #205).

Style 135, 4 ranks: Trumpet, Salicional, Flute-Bourdon 16', Vox Humana, Percussions, Traps and Effects, Pedal traps on second touch. (135A, 135B, different percussions?) (first: #172).

Style 1: Earlier version of Style 135 - Vox 8' and percussion on solo manual only.

Style 160, 5 ranks: Trumpet, Diapason-Diaphone 16', Salicional, Viole Celeste (tenor C), Flute-Bourdon 16' Percussions and Traps same as 135 (first: #184).

MODELS PLAYED FROM REGULAR 2-MANUAL CONSOLES (a few 3-manual exceptions are noted):

Style 100, 3 ranks: Salicional, Flute-Bourdon 16', Vox Humana, Chimes. Total number shipped: 14 beginning with #602.

Style B, 4 ranks: Trumpet, Salicional, Flute-Bourdon 16', Vox Humana, Chimes, Xylophone,

Glockenspiel, Bass Drum, Kettle Drum, Cymbal, Snare Drum, Tambourine, Castanets, Chinese Block. Second touch on pedal and both manuals. Smallest model with second touch on manuals. Thirteen assorted sound effects controlled by toe studs or push buttons. Smallest model with combination action -- 3 pistons for each manual. 209 shipped including 78 specials, 5 divided, and 5 divided specials. (first: #487).

Style 170, 5 ranks: Trumpet, Diapason-Diaphone 6', Flute-Bourdon 16', Vox Humana, Dulciana, same percussions, traps, effects and pistons as Style B. Second touch on pedal and both manuals. Style 170 is smallest model with 16' Diaphone. 15 shipped: first #387, last #684 w/celeste.

Style D, 6 ranks: Trumpet, Diapason-Diaphone 16', Tibia Clausa, Salicional, Flute-Bourdon 16', Vox Humana, Same percussions, traps, and effects as Styles B and 170, plus a Chrysoglott. Second touch on pedal and both manuals. Five pistons for each manual. Smallest regular model to include Tibia Clausa. A very well balanced selection of ranks for a small organ. A total of 201 were shipped including 21 specials and 47 divided. First D in list is #502 and last is #2068.

Style 165: Beginning with #1878 the D was superceded by the Style 165 with which it was practically identical except that the 165 had the Tibia "unified" at more pitches. #1878, itself, however, as well as #1982, were exceptional examples in that a Post Horn was substituted for the Trumpet. Approximately 17 were shipped.

Style E, 7 ranks: Trumpet, Diapason-Diaphone 16', Tibia Clausa, Violin, Violin Celeste (Tenor C), Flute-Bourdon 16', Vox Humana. Percussions, traps, effects, second touches and pistons as in Style D. The principal difference between Style D and Style 1 is the substitution of the Violin (large scale) for the Salicional and the addition of the Tenor C Celeste rank. Beginning with #778 there were approximately 155 including 13 specials and 56 divided.

Style 185, 7 ranks: Tuba Horn-Ophicleide 16', Diapason-Diaphone 16', Clarinet, Viole d'Orchestre, Viole Celeste, Flute-Bourdon 16', Vox

Humana, Chimes, Sleigh Bells, Xylophone, Glockenspiel, Chrysoglott, Snare Drum, Tambourine, Castanets, Chinese Block, Triangle. Pedal Second Touch: Bass Drum, Kettle Drum, Crash Cymbal, Cymbal. Second touches also on both manuals. Three toe pistons for Pedal, 10 pistons for each manual. Largest regular model with no Tibia Clausa. Beginning with #197, Reno, Majestic Theatre, 12/21/18, 26 organs of this model were shipped. Last one #748, 12/15/23. It will be readily apparent upon comparing their stoplists that the 185 with a Tibia Clausa added would be equivalent to a style F, and it seems that it was in this way that the F developed. Only one Style 185 was delivered after the first appearance of the F, and some of the 185's had Tibias added after installation. At least one, #321, was shipped with the added Tibia.

Style 3: From the information at hand it would appear that the Style 185 was merely a newer number for the earlier Style 3, the two being nearly identical in selection of stops. Between 1911 and 1918 there were about 53 organs of this model shipped. The first Style 3 was the eighth organ, built 1911, the last was #187, 10/26/18. An inspection of the list at this point reveals the abrupt disappearance of this number and the first appearance of the Style 185 less than two months later.

Style F, 8 ranks: Tuba Horn-Ophicleide 16', Diapason-Diaphone 16', Tibia Clausa, Clarinet, Violin, Violin Celeste, Flute-Bourdon 16', Vox Humana, Percussions and Traps and effects approximately as in D and E. Tuned sleigh bells. More stops on second touch, 3 toe pistons for pedal combinations, 10 pistons for each manual. Two chambers. 92 shipped including 25 specials, and 7 having 3 manuals. First F: #562.

Style 190, 8 ranks: Trumpet, Diapason-Diaphone 16', Tibia Clausa, Clarinet, Violin, Violin Celeste (Tenor C), Flute-Bourdon 16', Vox Humana. Normally installed divided between two chambers. Percussions, traps, effects, second touches, pistons, approximately the Style D, E, and F. This was a later model, the first appearing in 1926 as #1395. 43 shipped including 4 specials and 3 with 3 manuals.

Style 210, 9 ranks: Harmonic Tuba-Tuba Profunda 16', Diapason-Diaphone 16', Tibia Clausa, Clarinet, Orchestral Oboe, Violin, Violin Celeste, Flute-Bourdon 16', Vox Humana; Percussions, Traps, effects similar to D, E, and F. Second touch on pedal and both manuals. Three toe pistons for pedal combinations, 10 pistons for each manual, 4 tremulants. Two chambers. Five horse power blower. Approximately 45 shipped. First 210: #208.

Style H, 10 ranks: Harmonic Tuba-Tuba Profunda 16', Diapason-Diaphone 16', Tibia Clausa, Clarinet, Kinura, Orchestral Oboe, Violin, Violin Celeste, Flute-Bourdon 16', Vox Humana, Piano, 85 notes played from organ console by remote action. Other percussions, traps, effects similar to Styles D, E, F, above. Second touch on pedal and both manuals. Three toe pistons for pedal, 10 for each manual. Two chambers. Five horse power blower. Approximately 94 shipped, including 36 specials, 1 with echo, 9 with 3 manuals, 1 special 3 manual. First H: #530 (a 3-manual). First 2-manual H: #561.

Style 215, 10 ranks in 2 chambers: Harmonic Tuba-Tuba Profunda 16', Diapason-Diaphone 16', Tibia Clausa, Clarinet, Kinura, Orchestral Oboe, Viole d'Orchestre, Viole Celeste, Flute-Bourdon 16', Vox Humana. Wood Marimba-Harp. Other percussions, traps, effects, and accessories similar to D, F, H, 210. 13 shipped. First 215: #697.

3-MANUAL MODELS:

Style 235: 11 ranks in 2 chambers. Harmonic Tuba-Tuba Profunda 16', Diapason-Diaphone 16', Tibia Clausa (Solo scale), Clarinet, Orchestral Oboe, Kinura, Viole d'Orchestre, Viole Celeste, Salicional, Flute-Bourdon 16', Vox Humana, Piano (remote electropneumatic action), Sleigh Bells (tuned), Xylophone, Glockenspiel, Orchestral Bells (Glockenspiel reiterating), Chrysoglott, usual traps and effects. Second touch on pedal and on Accompaniment and Great manuals. Three toe pistons for pedal, 10 pistons each for Accompaniment and Great. Five or 6 pistons for Solo (3rd manual). Blower: 7-1/2 h.p. 41 shipped. First 235: #353.

(continued)

Style 235, Special: The above 11 ranks plus usually a brass trumpet and one or two softer stops such as Horn Diapason or Dulciana, and/or a second Salicional (celeste). At least two of these models have a Post Horn instead of Brass Trumpet, plus additional couplers. Some also had 16' Tibia 12 note extension and most had Registration Crescendo Pedal. 28 shipped. First 235 Special: #846.

Style 260: 14 or 15 ranks, two chambers, Trumpet (Brass), Tuba Horn-Ophicleide 16', Diapason-Diapason 16', Tibia Clausa 16', Orchestral Oboe, Kinura, Clarinet, String, Viole d'Orchestre, Viole Celeste, Flute-Bourdon 16', Vox Humana, Oboe Horn, Quintadena, Saxophone (omitted in at least one example, #505, Grauman's Egyptian in Hollywood, California). The Diapason and Tuba are larger in scale and on higher pressure than in smaller models. Piano, other percussions, traps, effects as in 235. Second touch on pedal and lower two manuals. Three toe pistons for pedal, 10 pistons for each manual. Among the special features of this model which were not regularly included in smaller organs were (1) Pizzicato touch; (2) 32' Wooden Diaphone extending into 8' octave to FF, Metal Open Diapason from FF# up; (3) Suitable Bass Tablet (piston under each manual); (4) register Crescendo Pedal in some later organs of this model; (5) 16' Tibia extension, 12 pipes; (6) Indicating keys connected to expression pedals. First 260: #383, Ascher Theatre, Cincinnati, Ohio, 1/24/21. Last 260: #1908, Kenmore Theatre, Brooklyn, New York, 7/17/28. Total: 22 style 260's. Blower 7-1/2 or 10 h.p.

Style 35, 15 ranks: The earlier model (pre-1920) from which the 260 was descended was known as Style 35, and had a 3 manual console with Solo (3rd) manual of 37 notes from Tenor C up. This was a "straight" division with the pipes on a 49-note 6-rank straight chest. The six ranks were: Trumpet (Brass), Tibia Clausa, Orchestral Oboe, Kinura, Oboe Horn, Quintadena. The 49-note ranks provided pipes in the top octave of the manuals when couplers were used. The other 9 ranks were unified on the Accompaniment and Great manuals and on the Pedal, and included: Tuba Horn-Ophicleide 16',

Diapason-Diaphone 16', Clarinet, Saxophone, Solo String, Viole d'Orchestre, Viole Celeste, Flute-Bourdon 16', Vox Humana. Three Style 35 organs shipped. First: Detroit, Broadway Strand, 6/26/15; Second: Oakland, T and D Theatre, 9/13/16; Third: Tacoma, Rialto Theatre, opus 178, 7/31/18.

Style 260, Special: 17 ranks (usually): 15 ranks of 260 plus Horn Diapason, and Dulciana. Typical examples: Grauman's Chinese, Hollywood - #1541; United Artists, 9th and Broadway, Los Angeles - #1731; United Artists, Detroit, Michigan - #1824; Keith Memorial Theatre, Boston - #1115, had 20 ranks, no 32'. In the "Chinese" installation the Saxophone was replaced by a Krumet although the tablets on the console were never changed. In some examples of this style an economy of space and lumber was effected by having only six pipes instead of twelve in the bottom octave of the 32' Diaphone. Each pipe served for two notes, e.g., CCCC and CCCC# were produced by the same pipe, the proper note being obtained by means of a pneumatically actuated tuning flap at the top of the resonator. Register Crescendo Pedal included. The piano was usually omitted. Blower: 10 h.p. Another famous 260 special, #1757, is in the Mosque, Richmond, Virginia. This organ contains a Tuba Mirabilis in addition to the Tuba Horn but there is no Dulciana. Complete stoplist of #1757 in *Tibia*, Vol. 1, No. 3. First 260 special in list: #870; Albee Theatre Brooklyn, New York - 7/30/24. Last: #2085; Seneca Theatre, Buffalo, New York. Approximately thirty-two 260 specials.

4-MANUAL MODELS:

Style 285, 32 ranks, 5 or 6 chambers: Ranks are listed here in order of their placement on manual chest from rear of chamber toward shutters. All stops on 10" except as noted.

Main - 9 ranks: Tuba Horn-Ophicleide 16', Salicional, Open Diapason, Viole d'Orchestre, Horn Diapason-Diaphone 16', Viole Celeste, Flute, Clarinet 16', Krumet. All on 10" wind except Tuba on 15".

Foundation - 7 ranks: Diaphonic-Diapason 32' (25" w.), Solo String 16', Tibia Clausa 16' (15" w.), Gamba, Gamba Celeste, Harmonic Flute 4',

Vox Humana (6" w.).

Brass - 2 ranks: Tuba Mirabilis 16' (25" w.), English Horn (Post Horn) 16' (15" w.).

Solo - 6 ranks: Saxophone, Quintadena, Trumpet, Oboe Horn, Orchestral Oboe, Kinura.

Echo - 8 ranks: Oboe Horn, Flute-Bourdon 16', Horn Diapason, Gamba, Gamba Celeste, Viole d'Orchestre, Viole Celeste, Vox Humana (6" w.). Additional set of chimes, snare drum.

Percussion: Large assortment of special percussions and traps, some in special chamber, others distributed in pipe chambers, varying somewhat in different installations.

Common order of manuals from lowest up: 1, Accompaniment; 2, Great (and Echo); 3, Bombarde; 4, Solo. Second touch on Pedal and first three manuals. Pizzicato touch on Pedal and manuals 1 and 2. Combination Pistons: Pedal, 3 (toe); ten each plus "Suitable Bass" action for Accompaniment, Great, and Bombarde; six for Solo. Four expressions pedals and indicating keys. One general expression pedal and indicating key with couplers. Register crescendo pedal. The long pipes of the 32" Diaphone were usually unenclosed; in some organs, standing backstage, in others, lying horizontally across the proscenium arch.

Blowers: 25 h.p. for 15" wind 10 h.p. for 25" wind.

Another unusual feature of the 285 and other early large models was the inclusion of a device known as "Sforzando Touch" which controlled the swell shutters of the Brass and Foundation Chambers from the manual keys. When the Sforzando Touch tablet was on for any given manual and no keys depressed on that manual, the shutters were open two stages ahead of the normal position with respect to the position of the swell pedal at that moment. When any key on the manual in question was depressed, the added open shutters would immediately close, giving the effect of an accent (or sforzando) to the attack of the first note of a phrase, or to each note if played non-legato.

According to the factory shipping list there were four organs of this model: #402 - Missouri Theatre, St. Louis/ shipped 1st carload 3/25/21; 2nd and 3rd carloads 3/28/21; 4th and 5th carloads 4/8/21; #416 -

Granada Theatre, San Francisco (now Paramount) 5/16/21; #434 - Chicago Theatre, Chicago 7/18/21; second console 10/12/23; #534 - Grauman's Metropolitan, Los Angeles (now Paramount) 3/31/22.

Any 4-manual Wurlitzer of more than 20 or 21 ranks is frequently referred to as a "285" but this is not in accord with factory records and specifications which list the above four instruments and no others by this style number. In one factory list the organ in Shea's Buffalo Theatre is shown as a "285" but the complete original list calls it "Spec." (Special). Furthermore, the stop layout of this organ differs markedly in several important respects from that of the above four "285s"; for example: It has 28 ranks rather than 32, and no Echo organ. Disregarding the Echo section, the "285" had 24 ranks including but one Tibia, thus the Buffalo job had four additional ranks in the organ proper. These were Vox Humana Solo, Dulciana, Tibia Plena, and Tibia Clausa Solo, giving a total of three Tibias, two in Foundation Chamber and one in Solo Chamber. In most other respects the pipe content of the Shea's organ was similar to that of the "285s"; however, the stop-tab layout on the console was quite different.

There were several other organs of approximately this size: #1984 - Paramount, Brooklyn. Special 4, 10/30/28 - 26 ranks; #2101 - Metropolitan, Boston, 4 -manual. 3/20/30 - 26 ranks (see *The Tibia*, Vol. II, No. 4, Summer 1958, page 14 for complete stoplist of this organ). #2000 - Mastbaum, Philadelphia. 4 manual. 11/30/28 - 27 ranks.

Precursors of the Style 285 were in the California Theatre, San Francisco, 6/2/17; Isis Theatre, Denver, 6/12/15; #164 Liberty Theatre, Portland, Oregon, 2/12/18; #170 Coliseum Theatre, Seattle, 5/22/18. These organs are designated in the list merely as "Special." In those early 4-manual instruments as noted regarding the Style 35, the Solo Organ was "straight," i.e. not playable on other than the top manual except by coupling. These solo ranks were in some cases on a 49 note (from Tenor C) straight chest and included Trumpet, Orchestral Oboe, Kinura, Oboe Horn, Quintadena and

usually a second Tibia. For full details of the famous Isis organ see the article in *The Tibia*, Vol. 1, No. 1.

Item #138 in list, "Portland, Liberty Theatre, Style 4; 6/2/17" appears to be either an error or a different Liberty Theatre from the one with the 4-manual special.

NOTES ON WURLITZER STYLE NUMBERS (PART 2)

Available information about later models not included in the first installment of "Notes on Wurlitzer Style Numbers" will be presented in this and future issues to coincide with the first appearance of each new style number in "the list."

The only such item in this issue is the style 216. Eleven organs of this model appear in the list, the first being #1142 Rialto Theatre, South Pasadena, California, 8/27/25.

Style 216, 10 ranks: English Horn, Harmonic Tuba-Tuba Profunda 16', Tibia Clausa, Clarinet, Orchestral Oboe, Viole d'Orchestre, Viole Celeste, Concert Flute-Bourdon 16', Vox Humana. Wood Marimba-Harp, Chrysoglott, Xylophone, Chimes,

Sleigh Bells, Usual traps and effects.

Second touch on pedal and both manuals. Three toe pistons for pedal combinations, 10 pistons for each manual, 4 tremulants. Installed in two chambers, 5 ranks in each.

This model has three very noteworthy features: 1. The English Post Horn (on 10" wind), the smallest regular model with this stop; 2. Several very useful couplers, namely: Accompaniment Octave, Solo to Accompaniment, Solo Sub, Solo Unison Off, Solo Octave, Solo to Accompaniment Second Touch; 3. Register Crescendo Pedal, the only two manual model with this device.

It may also be of interest to note that all eleven of these organs were installed in theatres in Southern California. [*Sic, the Editor*]

Footnote to comments on *Piano Consoles*, Vol. 2, No. 2, page 5, (col. 3, 5th line from bottom):

While the upper manual was an organ keyboard of standard 61-note compass the keys were considerably shorter than normal and the fulcrum much closer to the front, making these something less than ideal in the matter of playing ease.

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SACRAMENTO'S MEMORIAL AUDITORIUM ESTEY

May 17, 1997 was a major day in the long life of the 4-manual Estey organ in Sacramento's Memorial Auditorium. This date marked the first public performance of this 49-rank symphonic organ in over 22 years.

Several years back, the auditorium itself was nearly lost to a misguided remodel which would have turned the civic facility into yet another modern, 2000-seat, acoustically-dead auditorium. The organ, were it to have been retained, would have been massively altered, largely forgetting its orchestral, symphonic era roots.

Thanks to a very vocal group of citizens led by Richard La Voie, Measure H was placed on the Sacramento City ballot. The voters overwhelmingly voted for Measure H, essentially stating, "restore the auditorium," DO NOT alter it. As a result, the large building has been restored to its original appearance and decor. The building's "little theatre" has yet to be restored, but given time and funding, shall also see restoration.

Again, Richard La Voie chaired "The Pipe Organ Committee" which saw to it a major amount of work by volunteers was accomplished beginning in December 1996. Surveyed by local pipe organ serviceman Scott Nelson, the organ was found to have suffered a major amount of damage by vandals, careless stage workers, construction people and so on. Hundreds of smashed, broken and stolen pipes greeted the volunteers. This was a drastic change from the condition of the organ when last privately played and surveyed in 1990 (see THEATRE ORGAN "Memorial Auditorium Estey" May 1990, page 22). From the outset, the goal of the organ crew was to get the organ whipped into playable condition as fast as possible; this phase was not to

be considered a restoration; that can and will come in time.

To say that the crew succeeded would be an understatement. The purpose of the May 17 event was to reacquaint citizens with this largely forgotten treasure. Seven Sacramento area organists performed works ranging from Fox's setting of "Now Thank We All Our God" performed by Scott Nelson to a wide repertoire of organ music by Elgar, Fletcher, Lang, Messiaen, Boyce and Guilmant. The organ's accompaniment facilities were superbly demonstrated by organist Andrew Carhartt and the Sacramento Men's Chorus.

What of the organ's tonal facilities? It has a fine, noble ensemble which at times can be of the French romantic/Cavaille-Coll and yet at other times capably sounds forth in a manner of the English-Willis tradition. With 9-16' stops typical of its era, the organ has loads of pedal fundamental, but is never muddy. Unlike many Estey organs of the period, this instrument is placed on pitman/duplex or unit chests. There is not a single vent chest in the organ. Pressures range from 6" for the Choir to 20" for the unenclosed Solo Ophicleide unit.

As magnificent as the organ is tonally, the 4-manual "cash register" console is a nightmare. This is one of two such consoles known to exist (the other is in the Scottish Rite Cathedral, Oakland, California). William H. Barnes wrote, "... The mind of man never has thought of a more difficult console to play than the Aeolian ..." ¹ Mr. Barnes certainly could have and

should have included Estey. Barnes further notes "Estey was an innovator in stop controls." ² That is an understatement. While there can be no argument the original console must be preserved from an historic standpoint, a planned second, more traditional console will be a welcome relief. These "luminous" consoles were very trouble-prone and cost Estey to a great degree by having to replace faulty mechanisms. The organ is loaded with their typical "Haskell 1/2-length open basses," named after Estey innovator William E. Haskell. The organ contains a few of Haskell's other inventions including a reedless oboe (Fagotto) and Cor Gloria (labial Saxophone). Yet, the organ has some superbly voiced orchestral reeds as well as the Haskell work. These reeds are known to have been sub-let to companies such as Gottfried, White and Pierce.

The organ is not in any respect a theatre organ. However, it was built during the era of the theatre organ and as such, contains many of the voices found in theatre instruments. From time to time ideas have floated to the surface to "theatre-ize" the organ or, as earlier mentioned, massively alter and modernize the instrument. This would be a great tragedy for one of the last remaining Estey civic installations. From a "popular" music standpoint, if an organist plays lively marches or transcriptions, the organ serves admirably. To limit playing to ballads, the organ can be depressingly funereal, but the instrument is not designed to be solely a

theatre organ and should not be judged from such a standpoint.

In support of the venerable old Estey, many concerns helped solidify the efforts of the volunteers. Local hardware stores, photo labs and organ service technicians gave of their time. Schoenstein and Co. Pipe Organ Builders and the ATOS Sierra Chapter also gave towards the project. Without the help of many people and organizations, the Estey would remain silent.

While the organ cannot, at this time, be considered restored, it is playable again. We can all look forward to the day when the instrument is fully restored in its original environment. With competent guidance and care, this magnificent symphonic Estey shall be around for years.



The Estey "luminous" or "cash register" console.

¹ William H. Barnes, Edward B. Gammons, *Two Centuries of American Organ Building*, (Glen Rock, New Jersey: J. Fischer & Bro. first edition), p. 67.

² *Ibid.*, p. 28.

STOPLIST:

Estey Concert Organ, Opus 2526, 1927

SACRAMENTO MEMORIAL AUDITORIUM

GREAT 8 ranks; 7" wind (Tuba 15"); stage left.

No.	Pitch	Name	No. Pipes/Source
1 +	16'	Diapason (1-10, Haskell. 29sc)	97
2 *	8'	1* Diapason (39sc)	73
3 +	8'	Diapason	#1
4 *	8'	Tibia Clausa (1-12 Haskell)	73
5 dx	8'	Tibia Plena (Choir)	#65
6 *	8'	Gross Flute	73
7 dx	8'	Flute Celeste (Choir)	#67
8 dx	8'	Viol d'Amour (Choir)	#68
9 dx	8'	Viol d'Amour Celeste (Choir)	#69
10 +	4'	Diapason	#1
11 dx	4'	Wald Flute (Choir)	#73
12 +	2'	Diapason	#1
13 *	III	Mixture (4', 12th, 15th, 4'=58sc)	183
14 +	8'	Tuba	73

GREAT COUPLERS:

15	16'	Great to Great
16	8'	Great unison off
17	4'	Great to Great
18		On & Neutral
19	16'	Swell to Great
20	8'	Swell to Great
21	4'	Swell to Great
22	16'	Choir to Great
23	8'	Choir to Great
24	5-1/3'	Choir to Great
25	4'	Choir to Great
26	16'	Solo to Great
27	8'	Solo to Great
28	4'	Solo to Great

SWELL 14 ranks; 7" wind; stage right.

No.	Pitch	Name	No. Pipes/Source
29 +	16'	Gedeckt	101
30 *	8'	Open Diapason	73
31 *	8'	Melodia (1-11 Haskell)	73
32 +	8'	Gedeckt	#29
33 *	8'	Salicional (1-12 Haskell)	73
34 *	8'	Viole Celeste (TC)	61
35 *	4'	Traverse Flute	73
36 +	4'	Gedeckt	#29
37 +	2-2/3'	Gedeckt	#29
38 +	2'	Gedeckt	#29
39 +	1-3/5'	Gedeckt	#29
40 *	IV	Mixture (8, 12, 15, 17)	244
41 +	16'	Double Trumpet (97 note pipe unit; 10" wind)	97
42 +	8'	Trumpet	#41
43 *	8'	Oboe	73
44 +	8'	Horn (14" wind)	73
45 *	8'	Vox Humana	73
46 +	4'	Trumpet	#41
47		Tremulant	

SWELL COUPLERS:

48	16'	Swell to Swell
49	8'	Unison Off
50	4'	Swell to Swell
51		On & Neutral
52	16'	Choir to Swell
53	8'	Choir to Swell
54	5-1/3'	Choir to Swell
55	4'	Choir to Swell
56	8'	Solo to Swell

(continued next page)

CHOIR 14 ranks; 6" wind; stage left.

No.	Pitch	Name	No. Pipes/Source
58 +	16'	Dulciana (1-24 Haskell)	108
58 dx	8'	Tibia Clausa (Wood, 1-11 Haskell)	73
59 *	8'	Concert Flute (Wood, 1-8 Haskell)	73
60 dx	8'	Flute Celeste (Wood, 1-11 Haskell)	134
61 dx	8'	Viol d'Amour (1-12 Haskell)	73
62 dx	8'	Viol d'Amour Celeste	61
63 *	8'	Viol d'Orchestre (1-6 mitered)	73
64 *	8'	Viole Celeste (TC)	61
65 +	8'	Dulciana	#57
66 dx	4'	Wald Flute	73
67 +	4'	Dulciana	#57
68 +	2-2/3'	Dulciana	#57
69 *	2'	Flautino (70sc)	61
70 +	2'	Dulciana	#57
71 +	1-3/5'	Dulciana	#57
72 +	1'	Dulciana	#57
73 +	16'	Fagotto (Labial, 1-12 Haskell)	97
74 *	8'	French Horn	73
75 +	8'	Fagotto	#73
76 *	8'	Clarinet	73
77 +	4'	Fagotto	#73
78 +	8'	Harp	48 bars
79 +	4'	Harp	
80		Tremulant	
		Sustain Pedal	

CHOIR COUPLERS:

81	16'	Choir to Choir
82	8'	Unison Off
83	4'	Choir to Choir
84		On & Neutral
85	16'	Swell to Choir
86	8'	Swell to Choir
87	4'	Swell to Choir
88	8'	Solo to Choir 2nd Touch

SOLO 10 ranks; 15" wind; stage right

No.	Pitch	Name	No. Pipes/Source
89 *	8'	Stentorphone	73
90 *	8'	Major Flute	73
91 *	8'	Violines (1-10 mitered)	207
92 *	4'	Hohl Flute	73
93 +	16'	Ophicleide (20" wind)	85
94 +	8'	Ophicleide	#93
95 +	8'	Trumpet	73
96 *	8'	Orchestral Oboe	73
97 *	8'	Cor Glori (Labial, open wood)	73
98 +	4'	Ophicleide	#93
909		Chimes (20 notes Deagan)	
100		Tremulant	

SOLO COUPLERS:

101	16'	Solo to Solo
102	8'	Unison off
103	4'	Solo to Solo
104	8'	Swell to Solo
105	4'	Swell to Solo
106	8'	Great to Solo
107	4'	Great to Solo

PEDAL 3 ranks; 10" wind; stage left.

No.	Pitch	Name	No. Pipes/Source
108	32'	Acoustic Bass	16'OW + 16'BRD
109 +	16'	Open Diapason (wood; 6" wind)	44
110	16'	2nd Diapason (GT)	#1
111 +	16'	Bourdon	44
112	16'	Gedeckt (SW)	#29
113	16'	Dulciana (Ch)	#57
114	8'	Open Diapason	#109
115	8'	Bourdon	\$111
116	8'	Gedeckt (SW)	#29
117	16'	Ophicleide (SO)	#93
118 +	16'	Trombone (15" wind)	44
119	16'	Double Trumpet (SW)	#41
120	16'	Contra Fagotto (CH)	#73
121	8'	Ophicleide (SO)	#93
122	8'	Tromba	#118
123	8'	Fagotto (CH)	#73
124	4'	Ophicleide (SO)	#93

PEDAL COUPLERS:

125	8'	Great to Pedal
126	4'	Great to Pedal
127	8'	Swell to Pedal
128	4'	Swell to Pedal
129	8'	Choir to Pedal
130	4'	Choir to Pedal
131	8'	Solo to Pedal
132	4'	Solo to Pedal

PISTONS

Generals:	1-7 (thumb)
Great:	1-6 (thumb) Double-touch Pedal
Swell:	1-7 (thumb) Double-touch Pedal
Choir:	1-7 (thumb) Double-touch Pedal
Solo:	1-6 (thumb) Double-touch Pedal
Pedal:	1-4 (thumb)



As seen in 1990, Solo Trumpet and Orchestral Oboe in the Sacramento Estey.

1 General Cancel
 Reversible Pedals: Great to Pedal, Swell to Pedal, Solo to Pedal, Swell to Great
 Master: all expression pedals on Swell expression pedal
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* = straight pitman chest / + = unit chest / dx = duplex

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Accidents *Will* Happen

by John Muri

The reason so many of us older pipe organ buffs like to keep the vision and sound of the theatre of the twenties alive is that we remember the vitality and activity of the time. Theatre was a buzzing enterprise, with a large reservoir of talent to draw upon and usually enough customers to keep the doors open year in and out. Today's picture theatre suggests a mausoleum with its closed balconies, its lonely ticket taker and popcorn girl, and its perpetual darkness that mercifully hides the decay.

There were dangers, however, in the "good old days." Most theatres were crowded buildings, and one could get into someone else's way in a hurry. I remember a night in 1928, when I was due to relieve the house orchestra at 10:30 p.m. in the Indiana Theatre at Indiana Harbor, Indiana. I had lain down backstage and gone to sleep (for I was feeling miserable with a flu attack and had virtually crawled to work that night) when suddenly I came to with a start, realizing that there was no music playing in the theatre. I looked at the clock and panicked; it was quarter to eleven, and none of the house staff had been able to find me. I hurried up through the orchestra pit and was making my way through the drummer's equipment when it happened. I dumped over his set of orchestra bells in a quiet theatre with two hundred people present. The bells fell into a couple of cymbals and set up a clatter that seemed to last an age, although the episode was probably all over in a few seconds. It created a big laugh, and I got a bawling-out from the manager.

There was a danger in going up into the spotlight on a lift. You became a beautiful target. There was a bald-

headed organist at the Fisher Theatre in Detroit who was the delight of the small fry who like to shoot gum-wads at his head to see if they would stick. Another organist at the Fisher, Don Miller, got his the day he was riding up on the lift and was frighteningly bombarded with a multitude of small pellets that rattled all over him and the console. Don didn't stop playing while his rapid inspection revealed that someone had thrown a bag full of jellybeans at him. After the solo, Don hauled the young culprit into the manager's office for a severe dressing down.

I was up in the spotlight one night at the Palace Theatre in Gary, Indiana, about five years ago, when I was shocked to have someone tap me on the shoulder. The lift was up at stage level, but the conspicuous position didn't phase this character, who asked if I would be able and willing to play the "St. Louis Blues." I didn't have time to explain anything to him at that busy moment, but I did succeed in shooing him off while playing up a storm of music at the same time. At the Hoosier Theatre in Whiting, Indiana in 1924, I had to play some unplanned exit music because the theatre building was on fire. There wasn't much danger, for the fire was in a remote spot, but smoke was billowing through the house and I was alarmed. I was afraid that my job was going up in smoke with the theatre. Actually, we shut down for only one night.

We had vaudeville and movies at the Hoosier. One Sunday we had an animal act made up in part of five bears. At rehearsal, the bears got loose from their cage and they emptied the Hoosier stage of personnel in nothing flat. The rehearsal crew was chased out of the theatre — with the act right after them. Combined efforts of the trainer, policemen, firemen, and theatre employees, rounded up the loose bears, some of them roaming happily in the back yards of homes in the vicinity.

You had to be quiet in most theatres when the show was on and you were waiting your turn to perform. Noisy conversation backstage or up in the projection booth was not the accepted thing. It was understood that no professional would disturb an audience;

in those days mothers with crying babies were requested to take the children out to the lobby. Nevertheless, some employees would occasionally get out of line. In one theatre, the janitor got drunk periodically, and he would then go up to the projection booth and start cursing the lady-manager of the theatre. One night his timing was wrong, for I had just stopped playing the organ and was going out for a scheduled rest period. The janitor was delivering his customary high-pitched uncomplimentary and vulgar descriptions of the lady to the projectionist. It was all heard down in the auditorium, in which the lady was watching the movie. She sprinted up to the booth, made her own loud speech (which all of us heard), and fired the mouthy offender. The next day she hired him back. I think they like each other in a kind of oddball way.

One is not expected to make noise while a performance is going on, and old professionals like L.F. Steinert, now of Birmingham, Michigan, knew it and observed it. Steinert was architectural engineer on such theatres as the Chicago and Oriental (Chicago) and the Fisher and Hollywood in Detroit. He smelled trouble when he helped an organ purchaser remove an organ backstage during a matinee performance. The pipe chambers were quite high, and the entrance doors to them opened onto the stage, about four stories up. It was the intention to remove a five-rank Hillgreen-Lane chest by swinging it out and lowering it to the stage floor with a block and tackle. Steinert warned the fellows that they should not use any of the stage lines or ropes, because the old hemp had lost its spring and was in all probability very brittle. Ignoring Steinert's advice, they tied some old stage-line around the huge chest and pushed it over the stage. Away she went! The rope broke instantly, the chest hit the stage floor with a crash, bounced around four or five times, hit against the back of the picture screen and ricocheted while falling to pieces. There was nothing to take home but a heap of kindling wood. The dirt and grime of forty years billowed up and out of the picture screen, sending a cloud of dirt into the auditorium. The audience, first

petrified and then terrified, made for the exits. They thought that the theatre had been bombed and that it was now on fire. The manager ran around the auditorium trying to calm the people. He had a tough time getting anybody to come back in.

One of the more lasting misfortunes would occur when a manager would hire an organist merely on hearsay without an audition. I worked for one manager who needed an organist for a vacancy in his finest theatre. I wanted the job myself, but he wanted to bring in an outside name, an organist from the eastern part of the country. He found a man who had worked for Stanley and Publix theatres, but he did not take into consideration the fact that the man had moved about from job to job frequently.

When the new man got to town and played his first performance, the manager was very upset. The organist's playing was stiff and amateurish, and I was called over to the big theatre for a midnight conference, at which I was ordered to play the organ so that the new man could get an idea of what kind of sound was desired and required. The poor fellow just couldn't give what was demanded; he got his notice the following evening and the management had to eat crow because of the big buildup that had been given the new organist in the press. That experience taught me that one should never buy a pig in a poke — particularly when the pig is an organist.

Liquor would bring about accidents in our fraternity. I know of at least two well-known organists who used to get so full that they would fall off the organ seats. Both of them did it by taking their bows and not remembering to come up again. One of them landed in the orchestra pit. He just bowed until he disappeared.

With all its vicissitudes, the theatre organ period was a good one in which to be young. There was individualistic opportunity, innocence and joyfulness (call it naiveté if you like), and creativity on a small but eminently satisfying scale. Even if things went haywire; at least you had something to talk about afterward. What's a hippie got to talk or laugh about?

P.S. In those days we found the organs complete; they had all their pipes and parts in them.

BANDA
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By
GEORGE WRIGHT



George Wright
PLAYING THE HOLLYWOOD PHILHARMONIC ORGAN
RHAPSODY IN BLUE

BA 59657

DDD

This is the latest recording from the "Living Legend". With notes on the music from George himself and original cover art work by Mrs. Jesse Crawford this album will become a George Wright collectors classic. This album was recorded in full digital sound and includes the following selections: SHAKING THE BLUES AWAY, BLUE HAWAII, YANCEY SPECIAL BLUES, BLUE SKIES, BLUE TWILIGHT, VALSE BLUE, MOOD INDI-
GO, ALICE BLUE GOWN, AM I BLUE?, MY BLUE HEAVEN, THE BIRTH OF THE BLUES, LITTLE
BOY BLUE, L'HEURE BLEU, BLUE MOON, I GET THE BLUES WHEN IT RAINS, BLUES SERE-
NADE, and for the ultimate "Rhapsody" George gives us, THE FRIENDLY SKIES OF GERSHWIN.

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ADD

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"An Acre of Seats in a Palace of Splendor"



UNITED ARTISTS Los Angeles, California

Opened: December 26, 1927

Architect: C. Howard Crane

Capacity: 2214

Organ: Wurlitzer 3/17

Style 260 SP., Opus 1731

Most of the major studios were developed by theatremen to guarantee a steady flow of product into their theatres, but at United Artists the studio came first. Established in 1919, UA did not begin to think about theatres of its own until 1925. Crane was engaged to design the first three houses in a projected circuit of twenty-two. The theatres in Chicago, Los Angeles and Detroit shared a flamboyant ornamental scheme described by decorator Tony Heinsbergen as "Drip-Castle Gothic." The largest of the set, the Los Angeles UA is the only one to survive relatively intact: Chicago is gone and Detroit has been grossly altered.

The theatre is particularly celebrated for the murals in the arches flanking the lower balcony. They were painted on canvas in the Heinsbergen studio and cemented to the walls. Decades later Heinsbergen still recalled his difficulties with Mary Pickford, who watched the entire project closely. None of his proposals satisfied her, and time was running short. He had the inspiration to add a montage of the United Artists and a few other screen figures to an existing design. Once Miss Pickford found herself in the picture, she was entirely pleased, and the panels were completed on schedule.

Top: Walker & Eisen, a local firm, designed the thirteen-story office building into which Crane put this theatre.

Bottom: The main lobby is quietly finished in simulated travertine up to the spring-line, then explodes into color. Note how the carpet reflects the articulation, if not the precise pattern of the ceiling designs. Heinsbergen always regarded this as one of his very finest jobs, and justly so. In both scale and decoration, this is an exceptional space for a theatre of only modest size.

While some historians feel the UA should have been built in the new theatre district on Hollywood Boulevard rather than downtown, it was still a prosperous house. In the 50s the mezzanine loge was removed to accommodate the new wide screen processes and a massive curved screen was erected outside the original proscenium. Later it switched to Latino product, as did most of the big theatres downtown. More recently it has become the headquarters for the ministry of Dr. Eugene Scott.

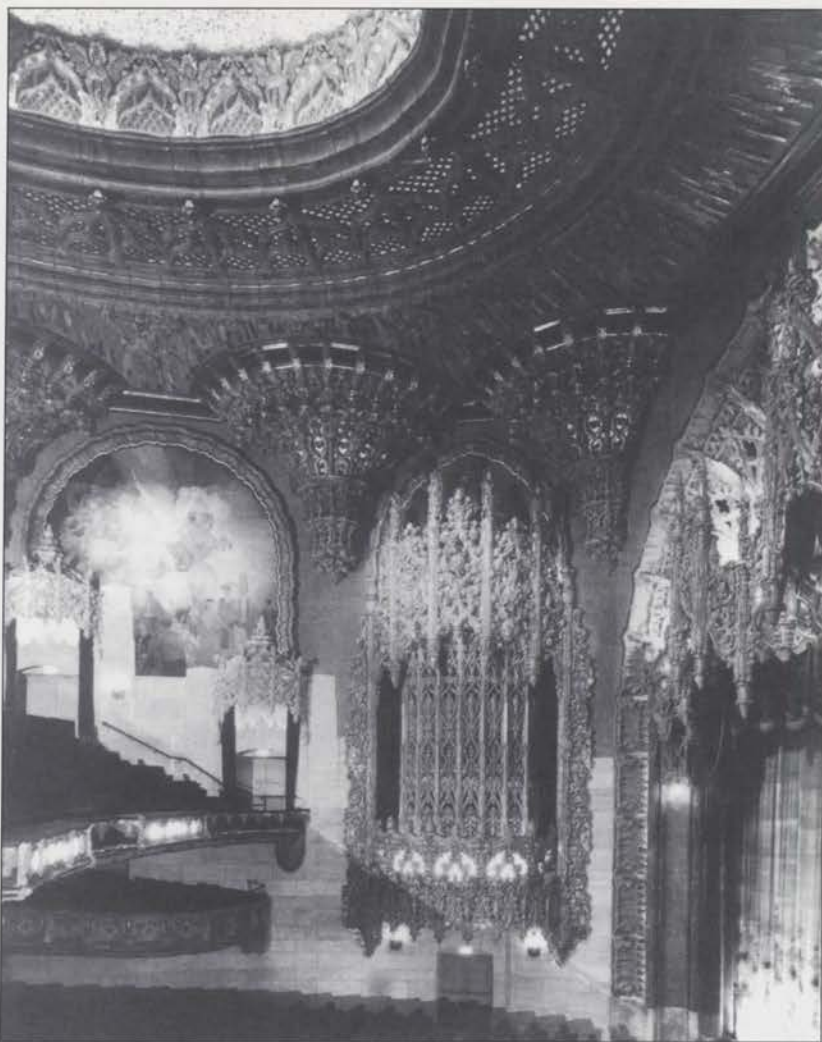
A twin to Grauman's Chinese, the UA's Wurlitzer had a Krumet and Dulciana in addition to the usual equipment of the Style 260. Installed in four shallow chambers, it had the reputation of being quite aggressive, and was always popular with the local organists. Buddy Cole like it so much he finally bought it and married it to the smaller Robert-Morton he had been recording on for some time. The 32' "trap door" Diaphones remained in the theatre; later they went to the California, San Diego. After Cole's death in 1964, the combined organ went to a pizza parlor in San Jose, California, and then to England. *Steve Levin*

CORRECTION: (March/April 1997) The Louisville Palace was sold at auction in December 1996, not 1995. We still have no report on who bought it or what use it is now getting. Thanks to THS Executive Director Richard Sklenar for this information.

For membership, back issue publications, photo availability, research and museum hours information, contact:
THEATRE HISTORICAL SOCIETY OF AMERICA
 152 N. York St. #200
 Elmhurst, IL 60126-2806
 630/782-1800

*Right: Miss Pickford posed for at least two photographs seated at the Wurlitzer. As is customary in this sort of shot, no stops appear to be drawn. In a rare reversal of the usual procedure, the console was shipped with an ivory finish and later stripped. By the time it appeared briefly in *The Benny Goodman Story* (1956) it had a natural wood finish. (The Wurlitzer logo did not actually appear on the side of the console; the photographer dubbed it in later.*

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Above: The auditorium repeats the lobby's pattern of buff travertine below and great riots of color above. One of the sidewall murals is visible at the far left. The shadow of the balcony indicates that the photographers have brought in their own lights, but they have also used the theatre's own indirect lighting. Photographs of this sort are very rare: usually the house lighting was left off.

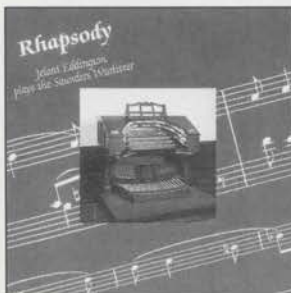


For The RECORDS

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.

RHAPSODY — JELANI EDDINGTON



For this third release Jelani is, once again, presenting the inaugural CD of a major theatre organ. His first album, *Here's Jelani*

featured the Manual High School 3/26 Wurlitzer in Indianapolis. His second was made on the 3/27 Kimball/Wurlitzer in Greenfield, Wisconsin's Organ Piper Music Palace. On *Rhapsody* Jelani introduces the 3/31 Dr. Karl Saunder's residence Wurlitzer in Zanesville, Ohio.

This truly unique organ is briefly described in the liner notes but was more completely detailed in the cover story of the November 1992 THEATRE ORGAN.

This 75-1/2 minute album opens with a favorite console-raiser, "That's Entertainment" (not from the 1931 Broadway production of *The Band Wagon* but written especially for the 1953 film version.) One bouncy delight deserves another so next up is the Oscar nominated Johnny Mercer tune "Something's Gotta Give" written for the Fred Astaire-Leslie Caron film *Daddy Long Legs*. Michael LeGrand's languorously seductive "What Are You Doing the Rest of Your

Life" is followed by Rossini's exhilarating "La Danza" in which Jelani exhibits his fantastic keyboard technique.

George Gershwin Remembered is Jelani's 14-1/2 minute tribute to one of the world's favorite composers and includes "Love Is Sweeping the Country," "Nice Work If You Can Get It," "Embraceable You," "I Got Rhythm," "The Man I Love" and an excerpt (the slow theme) from *Rhapsody in Blue* which is reminiscent of Jesse Crawford's rather unusual arrangement! From one of the best known to one of the least appreciated composers, Jelani showcases Kurt Weill's "Speak Low" — the organ lilt to the subtle beguine rhythm and note the haunting solo voice in the second chorus. Throughout this album, Jelani is exploring the wonderful voices and combinations in this instrument. Next up is, we believe, a first recording on pipes of LeRoy Anderson's "Penny Whistle Song" featuring flutes and flute celestes.

A lush Hoagy Carmichael jewel, "The Nearness of You," precedes a medley of Irving Berlin favorites from the first Astaire-Rogers film, *Top Hat*. Included in this 13-1/2 minute medley are "Top Hat, White Tie and Tails," "Isn't This a Lovely Day," "Cheek to Cheek," and "The Piccolino." Next to closing is a jazz delight, "Since I Fell For You." Note Jelani's tasteful use of pizzicato touch on this one. Liszt's devilish "Hungarian Rhapsody #2 in C# Minor," concludes this album which does live up to the definition of a rhapsody as it overflows with enthusiasm, excitement and passion!

Rhapsody has our highest recommendation for the artistry of 22-year-old Jelani, the organ building skills of Allen Miller, the spacious in-theatre sound (without added reverb) captured by Dick Clay, and 12 pages of excellent liner notes. Available in cassette for \$14.00 and CD for \$20.00 (both postpaid) from R. Jelani Eddington, P.O. Box 200064, New Haven, CT 06520-0064.

PIPE ORGAN EXTRAVAGANZA #1 — Five Organists

There have been live organ concert recordings before — BUT — never has there been an opportunity to hear five of the finest organists, playing *three* organs (and a Steinway concert grand) in solos, duets and *en masse* at one event! To have a generous sampling of the event's highlights captured on a 75-minute digital recording in truly spine-tingling, "You Are There" sound is even more unprecedented!

The event, of course, was the Grand Finale program of November, 1996's "Joliet Organ Fling" at the luxurious Rialto Square Theatre. The five artists appearing live are Barry Baker, Simon Gledhill, Tom Hazleton, Jim Riggs and Walt Strony. There was also a sixth "phantom" organist, David Wickerham. Dave had programmed the Barton's new relay to play "The Ride of the Valkyries" during the console's initial ascent through a blanket of fog, and to play "There's No Business Like Show Business" at the program's conclusion; both selections are included on this album. A review of Dave's first CD, *Steppin' Out to the Rialto* will appear in the next Journal.

Besides the now 4/24 original installation Barton, Allen Organ Company provided both an MDS Theatre III and AP-20 (the equivalent of a 4/70 classic organ) and sufficient power and speakers for a not-to-be-forgotten sound when all three (plus the Steinway) are being played. With a near SRO crowd, laser animation, pyrotechnics, confetti cannon and, of course, the artists' "inter-play" throughout the event (particularly in the program's finale), is it possible to successfully capture the exuberance and excitement of this event? Perhaps not completely because of the visual elements. But, with the skillful editing of the 2-3/4 hour program, it includes just enough of the spoken introductions and audience reaction and

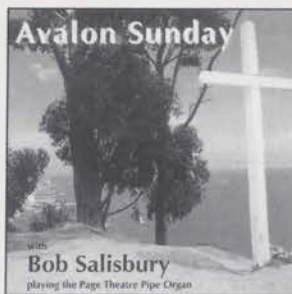


applause to quite successfully transport a listener to the Rialto. (The liner notes also help fill in most of what is visually missing.)

Master of Ceremonies Lee Maloney introduces first Simon Gledhill at the Barton playing a quietly tender "Boy Next Door." Simon moves to the Allen and is joined by Barry Baker on piano for "Jamaican Rumba" after which Barry solos on the Allen with "Aba Dabba Honeymoon." Walt Strony takes over the Barton for his "patented" arrangement of "Nola" and Dmitri Tiomkin's imposing themes from the 1955 film, *Land of The Pharaohs*. A medley of "Hindustan" and "Japanese Sandman" features Jim Riggs at the Barton. Next is Tom Hazleton with a rousing "War March of the Priests" on the classical Allen and a 7-minute medley from *Oklahoma* played on the Barton.

All too soon it's "Grand Finale" time featuring all five organists, each soloing a major popular composer (Berlin, Rodgers, Porter, Gershwin, and Kern) on one or another of the instruments in a 10 tune, 18-minute medley. You'll need the liner notes to help follow this. The artists are constantly switching instruments and adding bits of "business" to break up each other (and the audience); listen too, for those musical non-sequiturs. It's obviously the evening's highlight! The only possible encore is Sousa's "Stars and Stripes Forever" with all five artists going full blast on three organs and piano! Talk about bringing down the house!

Aside from the great organists and magnificent instruments, the success of this album lies in the superb recording and mastering of Digital Sonics' Jim Stemke who puts the listener in the very best center balcony seat. Our only regret is this album was not issued as a 2 CD set so we could hear more of the wonderful music making which occurred! CD only for \$20.00 (postpaid except add \$1.00 more for Canada and \$4.00 more for overseas) from Joliet Area Theatre Organ Enthusiasts, P.O. Box 471, Joliet, IL 60434.



AVALON SUNDAY — BOB SALISBURY

With this, his third recording of the original installation 4/16 Page organ in the Avalon Theatre on Catalina Island, Bob Salisbury joins a limited but distinguished list of organists who have recorded albums of religious music played on theatre pipe organs. In the LP days there were Paul Carson, Dean McNichols and Lorin Whitney and, more recently, cassettes of hymns and sacred music have featured Tom Hazleton, John Ledwon and Paul Quarino.

For over 15 years Bob has been the resident organist at the Page organ and has overseen its rehabilitation, although he's been associated with it since he was a teenager in the late 50s. Over the years, too, he's served as organist for the island's churches. Despite having just 16 ranks, this Page boasts three complete rows of stop tabs so the organ's unification provides virtually unlimited tonal combinations which Bob uses to demonstrate "... the wide range of sounds and colors the organ is capable of producing." (A complete stop list is included in the liner notes.)

The 27 selections on this 69-minute album include almost everyone's favorite old-time hymns along with some lesser known titles and a few hand-clapping, foot-stomping gospel delights. Franz Schubert's "Ave Maria," Martin Luther's "A Mighty Fortress" and Malotte's "The Lord's Prayer" are a few of the traditional favorites. Among the Sunday School melodies there are "This Is My Father's World," "Jesus Loves Me, This I Know," and "There Is Sunshine in My Soul Today."

Bob's arrangement of Sullivan's "Onward Christian Soldiers" is briskly dramatic while "In The Garden" is filled with religious fervor and "Fairest Lord Jesus" is warm and

lush. "The Old Rugged Cross" is theatrical with a gentle beat. Indeed the same could be said for most of Bob's registration and arrangements. "Abide With Me," "Sweet, Sweet Spirit" and "He Lives" are Hammond-flavored upbeat, jazzy gospel delights! Space precludes listing all the album's titles, but among the other 14 hymns are a drum-laden march "Leaning on the Everlasting Arms," "Amazing Grace," "His Name is Wonderful," "Precious Lord, Take My Hand," and "I Need Thee Every Hour."

Theatre organ buffs looking for something a bit different than the usual pop tune list will find this disc completely satisfying. Lots of variety in tempo, mood, and registration. It makes one wonder why so few churches have an organ like this which handles sacred music so well! It's available in cassette for \$10.00 and CD at \$20.00 (both postpaid) from Island Recording, 1903 El Camino de la Luz, Santa Barbara, CA 93109. (Bob's previous releases, *A Page from Avalon* and *Christmas Island* are still available — same formats, prices and ordering information.)

AT HOME WITH JACK MOELMANN



A frequent Master of Ceremonies at ATOS Conventions, Jack, a member of ATOS for over 30 years, has served three times as President, currently is our National Secretary, and recently retired from the U.S. Air Force after 26 years in communications and electronics. Jack's musical career playing keyboards started at age eight and over the years he's developed into a crowd pleasing organist/entertainer who's played most major venues from coast to coast! In 1973, while "moonlighting" at Shakey's Restaurant in Anaheim, California, playing a 2/10 Wurlitzer, he made his first, and until now, only recording! *(continued)*

A few years ago Jack bought a Rodgers 340 "Century" electronic which, with his electronic skills, has become a truly unique custom-built theatre organ boasting an additional 7 ranks of pipework, an arsenal of real tuned and untuned percussions, dozens of musical action figures, upright piano, and Kurzweil synthesizer! Now the equivalent of a 3/22 theatre organ, it has 88 speakers in 28 enclosures with 3,000 watts of power playing through 18 channels plus reverb and delay units, all installed in his 28' x 40' basement recreation room.

Not one to pass up the chance to have a good time and promote theatre organ, Jack's "beast in the basement" has been attracting audiences by the busload (40 are scheduled during 1997!) for three hours of entertainment including organ solos, sing-along, and silent comedy shorts concluding with a flag-waving patriotic medley. In response to demands for a momento of these occasions, Jack has made this one hour cassette. He writes us "... the purpose of the recording was ... to get theatre organ in(to) the hands of people ..."

It's a fun musical album from the first clang-clang of the "Trolley Song." Next is an eight minute medley of seven Stephen Foster favorites followed by the tender ballad "Secret Love" combined with a soft beguine version of "I've Got You Under My Skin." Jack next has a robust pairing of "Granada" and "Lady of Spain." Hymn time follows with "Amazing Grace" (mercifully without the almost mandatory bagpipes,) "How Great Thou Art," and "The Lord's Prayer." Closing side one is a quacking delight, Sesame Street's "Rubber Duckie," and the "Washington Post March" with glockenspiels and drums galore.

A high jumping "Satin Doll" opens side two. Jack's *Old Time Medley* is almost 7-minutes of some wonderful not-so-old delights: "Sentimental Journey," "Tea For Two," "Don't Fence Me In," "I'm Forever Blowing Bubbles," "Bye, Bye Blues," and an upbeat "The World Is Waiting for the Sunrise." Jack plays three military hymns next — "Eternal Father" (for the Navy,) the "Air Force Hymn," and

"Let There be Peace on Earth."

Closing out the cassette are a ricky tick "Alexander's Ragtime Band," "We Need a Little Christmas" (with tuned sleighbells) and an 8-minute *Tribute To America* composed of "Battle Hymn of the Republic," "Dixie," "Battle Cry of Freedom," "When Johnny Comes Marching Home," "America," "This Is My Country" and, with Air Force jets roaring overhead (courtesy of the Kurzweil), "God Bless America."

The recording by Jim Stemke of Digital Sonics presents the roomful of organ and music makers in beautiful "you-are-there" detail. Purists might wince here and there, but Jack's obvious love and enthusiasm for theatre organ shines out joyously in every selection. It's a most refreshing album in every way for, as the liner notes say "... That's the way it is when you might be *At Home with Jack Moelmann*. Enjoy!" Cassette only at \$12.00 post-paid (\$14.00 overseas) from Jack Moelmann, P.O. Box 25165, Scott AFB, Illinois 62225.

■ THE ENTERTAINING ORGANIST ■ A WURLITZER CELEBRATION — NIGEL OGDEN



Nigel's career and talents encompass being the host of the weekly BBC *The Organist Entertains* program since 1980, an accomplished composer, and a performing artist equally at home on either a classical or theatre organ bench! The organ on both albums is the 4/20 "Crawford



Special" now being removed from Manchester's Free Trade Hall (see John Potter's article in the January, '97 Journal.) No one knows this instrument better than Nigel who, on July 8, 1973 was the last to play it in its original Paramount/Odeon Theatre home and four years later to the day, reopened it in the Free Trade Hall.

We are reviewing these albums together for all the tracks were recorded over a two day period in mid-1993 (although they were released in different years.) Each is a 76-minute "concert" in its own right and together they are quite complimentary with wonderful melodies both old, and to some of us, new — but well worth hearing.

The Entertaining Organist has for its opener Sydney Gustard's "At the Console" (a selection very reminiscent of Hector Olivera's version of "Bobsled") followed by a rather vigorous waltz, "Bal Masque," and a charming trifle titled "Miss Melanie." Nigel's feel for jazz is revealed in outstanding arrangements of "Sweet and Lovely," Dave Brubeck's "It's a Raggy Waltz" and "Body and Soul."

Other selections on this disc include a 9-minute medley of seven Bing Crosby hits, the march "In the News," Nigel's own novelty "Penguin's Playground," and a graceful arrangement of "Londonderry Air." Selections with a Latin flavor include the "Can-Can Polka," "El Adorno," "Tango Havana," "Spanish Harlem," and a haunting "Latin Love Potion." Completing the tune list for this album are Leroy Anderson's "The Waltzing Cat," "World Traveler March," "Baby Ballerina," the "Waltz" and "Mirror Dance" from Gounod's Faust and a stirring "March of the Bowmen."

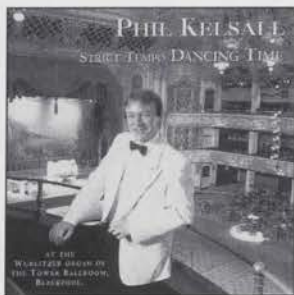
A Wurlitzer Celebration starts with a sparkling "Beyond the Blue Horizon" followed by Nigel's refreshing arrangements of the all-time favorites "Pizzicato Polka," "How Are Things in Glocca Mora," Orth's "In a Clock Shop," Friml's "Love Everlasting" (which you might know as "L'Amour, Toujours, L'Amour,") "Shadow Waltz," and "The Whistler and His Dog."

Included, are three movements from Nigel's charming and quite styl-

ish "Art-Deco Suite," along with Boccherini's "Minuet," "Celebration March," "The Waterloo March," Satie's "Gymnopedie," and an *Eric Coates Fantasy*. New to most listeners will be "Duo" by Davies, the romantic-nostalgic "Dusk," "Tell Me I'm Forgiven," Chuckerbutty's trumpet-filled "Paeon," and a high spirited "At the Sign of the Swinging Cymbal."

Hardly the usual "stateside tune list," but Nigel's consummate musicianship and exquisite good taste in registration and arranging earns both albums a Highly Recommended rating! Albums are sold separately at \$20.00 each postpaid — in currency or US checks — from L.T.O.T., 21 New Hall Road, Jericho, Bury, Lancs BL9 7TQ, England.

STRICT TEMPO DANCING TIME — PHIL KELSALL



Jerome Kern's rarely heard quickstep "Dancing Time" opens Phil Kelsall's latest (1996) Blackpool dance album.

This 66-minute disc again features both familiar and unfamiliar titles along with a few items you won't find anywhere else; all played in groups of two or three selections in 13 different

rhythm patterns.

The 25 "cuts" contain the amazing total of 49 tunes and once again, you'll find some "That ain't the way I heard it" items like "Til the End of Time" and "On Green Dolphin Street" in rumba tempo and "The More I See You" and "Talk to the Animals" done as cha-chas.

Phil's selections include some wonderful memory floggers such as "No Can Do," "Deed I Do," "Little Dutch Mill," and "I'm Shy, Mary Ellen, I'm Shy." Played in Blues tempo are "Rock-A-Bye Your Baby," "Buddy, Can You Spare a Dime," "Puff the Magic Dragon," and "I'd Like to Teach the World to Sing." A bonus title is the only known composition written by legendary Blackpool organist, Reginald Dixon, "Can't We Sing Love's Old Sweet Song Again?"

A sampling of some of the other pieces includes Noel Coward's waltz "Ziguener," Walter Donaldson's "Love Me or Leave Me," the Bossa Nova "Guaglione," "Non Dimenticar" and "Midnight Tango."

Quoting from Ian Dalgliesh's review of Phil's first Blackpool Tower recording (*Console Magazine*, Sept., 1978) "Those tibias, tierced and quinted to the hilt — that bouncy pedal department, those big chorus reeds, Tuba Mirabilis and Harmonic Tuba, and the biting strings, the keen trumpet and kinura, and with the acoustics, it makes for a big sounding organ of 14 ranks!"

All true! It's wonderful, refreshing-

ly cheery listening on all counts — and, sure, you can dance to it, too! Cassettes at \$13.00 and CDs at \$21.00 (plus \$3.00 per order postage) from Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184-5918. (continued)

Ed Zollman

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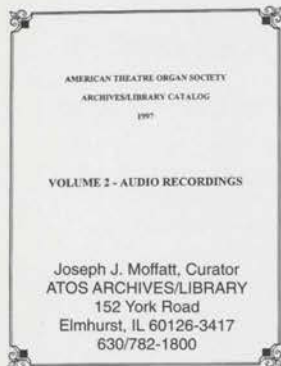
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BOOK REVIEW

ATOS ARCHIVES CATALOG VOLUME 2 — Audio Recordings



Joe Moffatt, Curator, ATOS Archives/Library

Early this year, the ATOS Archives released new editions of their four volume catalog of the wealth of theatre organ memorabilia to be found in our National Library. Of greatest interest to our readers will be the new 263 page list of theatre organ recordings. This is an increase of 68 pages (and 225

new LPs!) over the first edition issued in 1995. 8-1/2" x 11" in size, it is spiral-bound so it lays flat, and has an easy to read typeface.

This volume is divided into seven sections with 195 pages of 33-1/3rd Long Playing records, 2 pages of 45 rpm records, and 14 pages of 78s, as well as 29 pages of audio cassettes, 2 pages of audio-only VHS tape recordings, 9 pages of CDs, and 6 pages listing the 52 ATOS 30-minute radio programs. Cassette copies of most of these recordings can be made for those who may wish to add out-of-print items to their collection. However, please note that under policies established by the National ATOS Board of Directors: "1. No material may leave the ATOS Archives/Library collection, 2. Recordings that are currently available commercially will not be duplicated," and "No CDs will be transferred to tape."

There is, of course, a charge for this duplicating service. The catalog has full details and a sample order form. All sections of the catalog are in alphabetical order by artist with multi-artist albums listed separately. A very valuable part of this catalog is that the listings for LPs, 45s, and 78s give the entire tune list for each record! However, the organs are not identified (nor are electronic albums so indicated) and the date of recording and label name are not given although the manufacturers' record numbers are. Also, non-de-plumes are not identified as to who is the actual artist; George Montalba is shown as having four recordings!

Along that same line, both Guy Melendy and Jocelyn McNeal albums are in the list along with 12 LPs by Leon Berry, 8 by Gaylord Carter, an amazing 50 by Jesse Crawford, 9 by Eddie Dunstedter, 7 by Reggie Foort, 14 by Korla Pandit and the George Wright listing runs for 10 pages. Remember, too, as the catalog states, "The phonograph records ... are used records ... Some records are in excellent condition, others show considerable use."

We estimate there are over 1,000 LPs listed, almost 500 78s, and at least 700 cassettes. The ATOS Archives is a goldmine! In addition, the cassette and VCR Audio sections,

while they have a few commercial releases, contain recordings of live concerts from most of the ATOS Conventions back to 1976! There are real treasures to be found here.

Copies of *Audio Recordings* are available for \$35.00 post-paid (add \$5.00 for overseas shipping) from ATOS Archives, 152 York Road, Elmhurst, IL 60126-3417. (See the Journal's mailing wrapper for ordering information on the other three Archive Catalogs via ATOS Special Services Department.)

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ETONES

by Jack Moelmann

There continues to be a lot of discussion concerning 'MIDI' (Musical Instrument Digital Interface). This discussion is not just confined to the electronic organ world but is being implemented in pipe organs as well.

MIDI, by itself, produces no sound. It is nothing more than an "interface" which sends and receives digital information signals to control an external sound producing device. When MIDI is installed in an organ it results in an "input" and "output" to which "Sound Modules" can be connected which produce the sounds through an amplification and speaker system. The most simplistic "sound module" might be something like a Casio keyboard found at music and discount stores. Not all of them have MIDI connections, but several do. The MIDI system in the organ does nothing more than "key" the sounds of the module — the same as playing the keys on the Casio keyboard in this example.

The newer electronic organs such as Rodgers and Allen come equipped with the MIDI. Older organs can have it installed either by the owner or a local technician. It is not difficult, but is not cheap either, depending on the number of manuals which are connected. The quality of sound produced by the sound module is certainly a function of the amplification and speaker system used. While the relatively inexpensive keyboards do have built-in speakers, external speakers such as those of a stereo system provide much better sound.

MIDI implementation in pipe organs is becoming popular. If the pipe organ has a computer relay system, installing MIDI is nothing more than an additional card and software in the processor in most cases. Other pipe organs can have MIDI just by connecting the various input wires to the MIDI interface to the key contacts — similar to the procedure when adding MIDI to an electronic organ. In many cases, additional key contacts are not required. However, additional key contacts are required if you want to connect MIDI to an older Hammond organ.

The end result is a system which provides additional sounds and/or voices, percussions, effects, you name it, depending on the module. There is no limit on what can be added from the simple 3-wire cable to and from

the MIDI interface. There are several theatre pipe organ installations where MIDI and appropriate sound modules have been added to provide such things as 16' and 32' pipe extensions where physical limitations in the facility would not have permitted their installation as real pipes. In many cases, additional pipe voices can be added through MIDI in a much more cost effective manner than using the real thing. However, now we have a pipe organ with "electronics" which might need a little attitude re-adjustment. Depending on who I talk to concerning my organ at home, I either have an electronic organ with pipes or a pipe organ with electronics.

The ETONE group is growing all the time. If you want to belong, just drop a note to:

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or e-mail: RJGP84A@prodigy.com

Please include your name, address, phone number and type of organ that you have, if you have one.

You might enjoy being part of the group which exchanges a great deal of helpful information concerning electronic organs.

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ORGAN-IZING

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by
AL HERMANNs

A BIT OF THEATRE ORGAN HISTORY

Many ATOS members were born too late to remember how popular the theatre organ was during the 1920s and 30s. I have also discovered that many of our older members had no interest in theatre organs at that time. They became aware of them later by way of home electronic organs and ATOS.

For all of those, it may be a surprise to learn that live theatre organ music was one of the most popular forms of entertainment on the radio. Almost every radio station had a microphone in a local theatre and featured regular programs every day.

When the networks were formed, around 1927, the best organists could be heard every day all over the country. Most organ programs were for a half an hour, but I remember Lew White had one-hour programs (on a 3/11 Kimball in the White Institute of Organ) sometimes featuring focal or instrumental soloists. One New Year's day a football game was canceled because of a snow storm and Fred Feibel played for over two hours on the CBS network. In 1928, when the 4/21 Wurlitzer was installed in a studio between the eighth and ninth floors of the New York Paramount Theatre, CBS leased it for all their network programs. Jesse Crawford's associates at the Paramount Theatre Studio, Fred Feibel and Ann Leaf, became the principal staff organists for CBS and were featured on the radio several times each day. Dick Leibert was heard every morning from the Radio City studio, Lew White from the Roxy, and Jesse Crawford at nights on NBC. The most popular organist from Chicago was Irma Glen, who could be heard almost every day on NBC. Around lunch time, Herbert Foote played from the Edgewater Beach hotel. Eddie Dunstedter was heard on CBS, and Fats Waller played a half hour at 7:15 Saturday evenings on the 4/21 studio Wurlitzer. C.A.J. Parmentier, Betty Gould and others also broadcast on that organ.

One summer, CBS presented a program entitled "Three Consoles" featuring Ann Leaf from New York, Milton Charles from Chicago, and Eddie Dunstedter from St. Louis. Each played several solos and ended the program all playing together. This was on prime time Saturday nights and all of these organists received great quantities of fan mail.

Proof of the popularity of these and many local organ programs was the fact that stories and pictures of theatre organists appeared often in Sunday papers with many organists as well known to the public as singers and actors. In addition, the weekly publication "Radio Guide" and the monthly "Radio Stars" always contained articles and pictures of Theatre/Radio organists. I might also add that "The Diapason" and "The American Organist" contained articles by and about theatre organists.

Journal of American Organbuilding

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

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

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Roland and Rodgers 'Organ Fair '97' in Japan



Mr. Rob Richards lectured on the history of the theatre organ. Mr. Ryoki Yamaguchi translated his English into Japanese.

photo by Mr. Eiji Kikuchi.

Roland and Rodgers organ corporations held an Organ Fair '97 in Kobe and Tokyo on March 27-28 and April 2-3. During this fair, many Japanese organ fans had a precious chance to see and touch the theatre organ models shown. There were only a few theatre organs in Japan and as such, were new to many Japanese fans. Church, theatre and home organs were demonstrated. Among these organs, the Rodgers Theatre 360 Digital Organ attracted many eyes of Japanese fans. Fans liked this model very much and tried to play it one by one. The sound from Rodgers Theatre 360 was powerful and realistic, leaving a deep memory on the fans' minds.

The seminars on the fair were also interesting. Mr. Kakehashi, chairman of Roland Corporation, presented a lecture on the history of the electronic organs in Japan. Furthermore, Mr. Rob Richards, presented a lecture on the history of the theatre organs and accompanied the traditional American silent movies with the Rodgers Theatre 360. The music he played made traditional American moods and melodies extremely agreeable to the movies. Mr. Ryoki Yamaguchi, a young Japanese organist, translated to Japanese fans how to play the theatre organs from Mr. Richards. Mr. Ralf Shink, a young German organist, played Roland Atelier AT-90. The sound and melody were delicate and enjoyed by many fans. American organist, Mr. Don Lewis, played and sang with the Atelier AT-90. Mrs. Yuri Tachibana, famed Japanese organist, played the Atelier AT-80. Her arrangements of music were excellent. Mrs. Megumi Ohshiro, a Japanese organist, played classic organ music on Rodgers N-835 in evening and morning concerts. Mr. Masato Akiyama, a Japanese famous organist and teacher, presented a lecture of fascinating organ music.

This fair was extremely successful. Japanese fans could widen their horizons and learn a lot during this fair. Fans eagerly expect Roland and Rodgers corporations to show many new models of organs during the next fair. Fans also expressed their sincere thanks to Mr. Kakehashi, chairman

of Roland Corporation, and his staff, for placing much time and energy into preparing for this fair. Without their great efforts, this fair could never go as smoothly.



Organists standing on the final stage. L to R: Mr. Ralf Shink, Mr. Rob Richards, Mr. Don Lewis, Mr. Ryoki Yamaguchi, Mrs. Megumi Ohshiro, Mr. Masato Akiyama and Mrs. Yuri Tachibana.

photo by Mr. Eiji Kikuchi

New Allen Theatre Came to Osaka in Japan!

An Allen Theatre MDS-312 was installed in the new shopping center, "Herbis-Osaka," in front of Osaka station. The shopping center was built by Hanshin Railway Corporation and opened 19 March 1997. The huge building includes the Ritz Carlton Hotel, and many famous stores and offices of the world.

The Allen is installed on the second floor balcony in the entrance hall "Organ's Open Space" in Herbis-Osaka. The new organ has 4 external speaker boxes under imitation pipes. Performances on the Allen are at twelve o'clock, three o'clock, and five o'clock, with short music by the digital sequencer. A few female organists play the organ three times in a weekend day.

In Japan, Mitsukoshi's Wurlitzer in Tokyo, Matsuzakaya's Casavant in Nagoya, Navio-Hankyu's Rodgers in Osaka and the new Allen Theatre, are four instruments installed in department or shopping stores. I hope many Japanese people learn about the magnificent theatre organ as well as increase our organ fans.



Allen MDS-312 and imitation pipes installed on a balcony.

photo by Eiji Kondo

A Remembrance of Frank E. "Bud" Taylor

by John Catherwood



"Bud" Taylor, State Theatre Barton, Kalamazoo, 1934.

I first met "Bud" in the fall of 1950. He had returned home for a visit and well-earned vacation. Instead, he ended up with a 12-week contract at the State Theatre ... which lasted for nine months. I had returned to Kalamazoo College and a friend told me there was "some guy" playing the State organ. Being an organ nut, I couldn't wait to beat a path to the theatre. We met and became instant friends, but it took quite a while for me to muster the courage to play in front of him. On the surface, "Bud" could be intimidating, but he was one of the kindest people I've ever known. He was a tough task-master, yet always constructive in his criticism.

One afternoon at Bud's home, I finally sat at his Hammond and began to play. I was having a great time entertaining myself and, hopefully, the maestro, (when) I heard this yelling from a back room, "My God, John, can't you count?" I was devastated.

When Bud came into the room, he turned his criticism into an object lesson. He said, "Don't just play ... listen to yourself ... learn to count, it's so important." After all these years I still try very hard to remember that lesson.

Bud's move to California in 1958 was a sad time for my wife and me. The casual visits at his home, fun-filled hours of music and laughs came to an end. We stayed in regular touch by mail and phone, and cheered his many musical accomplishments on the west coast: The Hearth, in Downey; The Hunter's Inn in Temple City; The Vagabond House and the Sky Trails in Los Angeles. In addition, Bud served many years as editor of *Off The Keyboards*, newsletter of Los Angeles Organists Broadcast Club.

We didn't see one another often in the last several years, but when we'd occasionally get together here in Michigan or in California, it was like old times; wonderful times filled with music, funny stories, enduring friendship and mutual admiration.

Bud's warm personality and great musical talent gained him a host of friends from coast to coast. He will be long-remembered and greatly missed by those whose lives he touched.

A group of friends gathered at the home of Bill Mollema to remember and reminisce. Some of us were brave enough to try to play some of Bud's famous arrangements on Bill's beautiful hybrid home installation. It simply can't be done!

Closing Chord

DAVID WILLIAM SACRE

David Sacre passed away on April 22 from complications following the collapse of his immune system. Although he may not have been personally known to many people, his work was enjoyed by thousands. David tuned and maintained the great Ruffatti organ in San Francisco's Davies symphony Hall and every time the instrument was used almost since its installation David was responsible for getting it into tip top shape for the performance. He was also a consultant nationally and internationally for the organ builder. On a more local level, until his illness, he was also organist for St. Peter's RC church in the San Francisco Mission District.

Born in Brisbane, Australia, he immigrated to the U.S. in the early seventies. Among his family, he is survived only by his cousin Barbara Hemming, however, his passing is mourned by a host of friends in the organ world, including his close friends John Seng, Tom Sheen, Ted Allan Worth and Don Thompson and by his good friend Michael Gronski who cared for him in his final weeks.

No funeral services will be held, however a memorial service will be announced at a later date and will probably be held in Davies Symphony Hall. In lieu of flowers, donations may be made to the David William Sacre Memorial Organ Fund, instituted to help restore the recently burned organ at St. Peters. Donations may be sent c/o Roy Powlan, Attorney, P.O. Box 6312, Moraga, California 94570.

MARGARET TAPLER

Margaret carried the past five presidents of our organization through many situations as secretary. Her constant concern for the organization was very evident by her being there to serve in many capacities. Margaret loved our Barton organ and our audiences loved hearing Margaret play for

our bi-weekly movie series. Before concerts she always worked with the technicians in tuning the organ. She set up our library, making it possible for artists to find concert material and our members to find information about our heritage in the theatre organ world. She made sure that recordings were available for those that needed them.



Our friend, Margaret Tapler

Our school programs were successful because Margaret made certain the children were furnished with popcorn and pop to help make their field trip memorable. She worked out schedules for our young artists to be able to practice the organ so they could play in our competition programs. The concession counter, her prime concern, is successful because of her constantly improving service and products. Yes, everything Margaret worked on, succeeded. Margaret was there, always offering to help anyone needing help. Our right hand has left us, we all loved her and the void that is left by God taking her to be with him hurts, and shall hurt a long time. She is probably in heaven working with God; Margaret could never be idle and we are sure she is playing music for all the angels.

Dorothy Van Steenkiste

FRED PAGE



A dedication to the theatre organ world through many years of service has ended, following a long illness. Fred served on the Board of Directors of the Detroit Theatre Organ Society, the Motor City Theatre Organ Society and was President of the Wolverine Theatre Organ Society for over twelve years. He was honored with a Lifetime Membership in ATOS and their chapter by the Wolverine Theatre Organ Society.

Fred always referred to the Wolverine Chapter as a "Social" Club of ATOS. He arranged concerts and trips to many organ installations throughout the years, promoting theatre organ. Serving on many committees in these organizations, he helped secure the future of the theatre organ world. We all remember his portrayal as "Santa Claus" at the Christmas concerts.

He loved camping and his Trailer Club, loved his Harmonica Club, and encouraged their members to join us, which they did on many occasions.

We miss Fred, who was always there to work with us. He has probably formed a "Social" theatre organ chapter where he is and playing up a storm on his harmonica.

Dorothy Van Steenkiste

J. PAUL CHAVANNE

J. Paul Chavanne has passed from this life. The end came suddenly at his home in Wakefield, Massachusetts, on April 6, 1997, after a period of gradually failing health. Inevitably, we have also lost pianist Val duVal. They were, of course, one and the same. Paul had, in his earlier years as a popular show biz and restaurant pianist, adopted Val as his personal alter ego.

I first met Paul in 1967 when we were both new members of the Eastern Massachusetts Chapter of ATOS. I was drawn to his quiet, gentle nature and fascinated by his musical talents and experiences. By 1968 we were a team during the hectic weekend removal of our chapter's 3/13 from Boston's now-gone Loew's State Theatre.

The friendship has continued to the present, with Paul and myself serving together for some time on the editorial staff of the Eastern Massachusetts Chapter's Eastern Pipes. Paul's former training and skills as an English teacher made him a valuable member of the paper's staff, and his vast and fascinating knowledge of the local musical and theatrical scene provided countless wonderful stories for the Pipes. Paul also served for a time as President of our chapter.

Paul was born about 80 years ago in Boston. In 1941 he married Canadian-born Irene Rochette. The devoted couple were blessed with three daughters, a son, and now with eight grandchildren. Irene passed away in 1993. She, too, had been a talented pianist, leaning more to the classical. She and Paul became regular entertainers for various Senior's groups, after Paul's retirement from work with the Massachusetts Department of Employment Security. With Irene's passing, Paul continued to entertain at the keyboards, often teaming up with his eldest daughter Valerie.

With no disrespect or slight intended, it might be said that Paul was the consummate "gin-mill" pianist — his repertoire was inexhaustible, and always great listening. Paul was also quite adept at the organ, playing in a number of churches. He was also

(continued next page)

As we go to press, we have learned of the passing of Theatre Organ Editor Emeritus, W. Stu Green. More shall appear in the September/October 1997 issue of Theatre Organ

often heard at the Mighty Wurlitzer, where his fondness for, and vast knowledge of jazz and show music provided a wealth of material.

In a 1977 Theatre Historical Society Marquee story about the original Loew's State home of EMC's Wurlitzer, Paul concluded the piece with the line: "Good-bye, Loew's State! You may never have been a big money maker, but you had style." The line so eloquently sums up the life of my good friend and fellow theatre organ lover, Paul Chavanne — "You had style." We know of no one today who can begin to take his place.

Stu Hinchliffe

Farewell to ROBERT G. WALKER



Bob Walker pictured in 1989 in the Solo chamber of the LIU/Brooklyn Paramount Wurlitzer. Here he is preparing to work with his crew on reconstructing one of the 16' Bombarde pipes that had sustained water damage from a leaking roof drain.

Robert G. Walker, a member of ATOS and the New York Chapter for more than thirty years, and curator of the Long Island University/Brooklyn paramount 4/26 Wurlitzer, died on April 21 at St. Elizabeth's Hospital in Elizabeth, New Jersey. Bob had been hospitalized with congestive heart problems several times in recent months. He was 70.

Born in up-state Auburn, New York, Bob resided for many years in New York City where he worked as a graphic artist until retiring in 1989 and moving to Elizabeth, New Jersey. Bob's association with the Long Island University Wurlitzer dates back to mid-1960s, when he joined the LIU organ crew, shortly after the university bought the Brooklyn Paramount Theatre and converted it into a gymnasium and athletic center. Bob was appointed crew chief in 1972. He devoted the last thirty years of his life to the preservation and restoration of the big Wurlitzer. Bob was also a member of the Board of Directors of the New York Theatre Organ Society.

In 1987 the organ was severely water damaged from a leaking roof drain. Since that time and particularly since his retirement, restoring the LIU Wurlitzer became Bob's full time volunteer job. In recent years he virtually lived in the chambers and the work room at LIU. Bob was recently honored by LIU for his more than thirty years of dedicated volunteer service to the University. Those who have had the pleasure and thrill of playing the LIU organ or of hearing it in concert, have enjoyed the fruits of Bob's many years and countless hours of labor and love for this magnificent original Mighty Wurlitzer. With his passing, we have truly lost a very special person and a very dear friend. He will be missed.

Tom Stehle

One of the saddest tasks a writer must periodically do is tell of the passing of a loved one or special friend. In this case, Bob Walker was both a loved one, and a special friend.

To me, Bob was an icon in the organ world. He literally lived and breathed for the welfare of the 4/26 Wurlitzer at Long Island University in Brooklyn, New York. When I first met Bob, I learned very quickly that it was

virtually impossible to phone him during daylight hours. More often than not, he got up every morning, had his coffee and then boarded a bus which took him to the subway and on to Brooklyn. After all, there was usually something that needed to be done for the Wurlitzer! For all practical purposes, those pipes were Bob's family. Bob was very conscious of the new modernization techniques that were being used in many theatre organ installations but felt that this particular organ deserved to be preserved and maintained in its original form. Anyone who has ever heard and felt the results of this thinking, surely can not argue the results. It can certainly be said that if it were not for the efforts of Bob and his crew, this instrument would produce a mere shadow of the glorious sound it makes today.

Bob was my friend. He was the friend of most artists who appeared at this instrument. His love and care for this organ was apparent to all who heard and played at LIU. I feel a deep professional and personal loss in Bob's passing. He was and will always be a very, very special person in the organ world and in my life.

Dan Bellomy

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AMERICAN THEATRE ORGAN SOCIETY CHAPTER NEWS

JULY/AUGUST 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 indicate *italics*.

CEDAR RAPIDS

William Peck: 319/393-4645

Cedar Rapids, Iowa. Our chapter had its April membership meeting at the former Iowa Theatre in downtown Cedar Rapids, home of the "Rhinestone" Barton theatre organ. Approximately 40 members and guests attended with a dozen or so playing during the open console. The Barton will be featured during our Regional next year along with the Paramount Wurlitzer and the Coe College Skinner organs.

On March 19 Hector Olivera was the artist at the Paramount Theatre. His concert was sponsored by the Cedar Rapids Community Concert Association as one of the five programs selected for that organization's 1996-97 series. Hector, in addition to the Wurlitzer, made use of an electronic organ (a Roland Music Atelier, AT-90) on center stage which he used during a portion of his program. It was a great evening enjoyed by a near-capacity audience of approximately 1,800 in a theatre which seats 1,913.

We are an active group and thank our lucky stars in having two theatre organs (both 1928 original installations) at our disposal — to which hardly any other chapters (or cities) can lay claim. We do feel most fortunate and know the attendees at our 1998 regional will agree.

George K. Baldwin

CENTRAL INDIANA

Tim Needler: 317/255-8056

Indianapolis, Indiana. Manual High School with its 3/26 Wurlitzer was the site of both our March and April chapter meetings. On March 9, we were treated to a wonderful afternoon of music by Rick Veague, one of our chapter members. John Ferguson provided the entertainment for our April 13 meeting. As always, his performance was filled with a diverse selection of songs, each one interpreted with inventive harmonies and deep sensitivity. We are quite fortunate to have so many excellent musicians among our members.

One of the Central Indiana Chapter's programs that brings theatre organ music to the general public is the playing of our 2/11 Page-Wurlitzer located in the Hedback Community Theatre before musical productions by Footlite Musicals. For many years, thirty minutes of organ music has been provided by our members as well as several non-member organists before each performance. This has been a very successful project allowing the organists to utilize their talents and exposing new audiences to the wonderful sound of the theatre organ. Ruth Ward has organized the program for many years and has done a wonderful job.

The 1997 ATOS National Convention is keeping us all busy as well. Organs are being installed and readied for the convention, registrations are coming in, and preparations are being made to ensure each person attending the convention has a wonderful time.

Mike Rolfe



John Cook entertained at CVTOS birthday party. Art Bates photo

CONNECTICUT VALLEY

Jane Bates: 860/529-7141

Wethersfield, Connecticut. We held our popular annual birthday party celebration at Thomaston Opera House on February 22. Following open console, brief business meeting, and dinner at the Thomaston Senior Center, we returned to the Opera House in the early evening for a concert by John Cook from Eastern Massachusetts Chapter.

Tom Hazleton was featured for our March 16 concert at Thomaston. His program included traditional St. Patrick's Day melodies, many familiar tunes and a few that were new to use. It was a delightful afternoon, attendance was good and everyone left wearing a big smile. Thanks, Tom, for a great concert!

Jane Bates

CUMBERLAND VALLEY

Robert Eyer, Jr.: 717/264-7886

Chambersburg, Pennsylvania. The Capitol Theatre in Chambersburg, home of the chapter's Möller theatre pipe organ, was the talk of the town in early April. A gala celebration of the theatre's opening 70 years ago drew a full house, lining the sidewalks with spectators watching performers in tuxedos and evening gowns arriving in antique cars and stepping onto a red carpet leading to the theatre entrance. Extensive media coverage added to the excitement.

The Möller was prominently featured in the celebration, with Bob Eyer, Jr. at the console. Bob performed for 30 minutes at the beginning of the show, then later in



Tom Hazleton at the Thomaston Marr & Colton. Art Bates photo

CUMBERLAND VALLEY cont.
the program accompanied a Laurel and Hardy silent film.

The theatre has thrived under the new ownership of Downtown Chambersburg, Inc., a group of area businesses. Also, the Alliance for the Capitol Theatre, a group of over 100 dedicated volunteers, has been active in many areas of the theatre's operation, including fundraising, building improvements, program development, and finances. Some of the larger projects completed so far include a new roof; wheelchair-accessible bathrooms on the first floor; newly renovated seats, and increasing the capacity by about 200 to 854; and new neon and paint for the marquee. The owners' long-term goal is for the theatre to become a regional cultural arts center. Toward that end, a managing director has been hired, and two buildings immediately south of the theatre have been purchased to allow for future expansion.

The new owners are enthusiastic about the chapter and the Möller's role in the success of the theatre. Their support has ushered in a new era for the theatre organ in south-central Pennsylvania.

Bob Maney

DAIRYLAND

Corey E. Olsen: 414/646-8647

Racine/Milwaukee, Wisconsin. March 16, Bob Leutner entertained his 3-manual Rodgers Olympic organ.

Our annual spring concert was held on Sunday, April 27, at the Avalon Theatre in Milwaukee, with guest artist, David Peckham. In the first half of his program, he played a variety of movie theme favorites, pleasing youngsters in the audience with music from *Mary Poppins* and *The Wizard of Oz*. David's formal musical training has been in the classical realm, and his performance of Lubeck's "Prelude and Fugue in F Major" proved

that. After the intermission he accompanied the silent movie *Safety Last* starring Harold Lloyd.

Our Board of Directors decided to dedicate the concert to the memory of Phil Marten, an active member of DTOS, who died just one month earlier, at the age of 81. Phil will be deeply missed by his family and his friends at DTOS.

One of our members, Dave Wickerham, has just released his first compact disc recording. Dave made the recording on the Barton Grande theatre organ at the Rialto Square Theatre in Joliet, Illinois. The CD called "Steppin' Out To The Rialto" is 75-minutes long and contains 14 familiar numbers. CDs are available from WS Productions, P.O. Box 100587, Milwaukee, Wisconsin 53210, for \$20.00 post paid and cassettes are \$16.00.

EASTERN MASSACHUSETTS

Donald Phipps: 508/990-1214

New Bedford, Massachusetts. Knight Auditorium, Babson College, on March 9 had the Sons of The Desert local chapter named "The Boston Brats," as guests of EMCATOS. The Grand Sheik of their tent, Scott MacGillivray, and several members had two Laurel & Hardy silents screened for us after briefly explaining that the Brats were one of 151 chapters of the International Laurel & Hardy Society established in 1967.

Three chapter members accompanied *Big Business*, *You're Darn Tootin'* and *Cops*, the later with Buster Keaton. Those "doing the honors" at the console were Robert Legon, John Cook and Chad Weirick respectively.

Our spring public presentation on March 22 was a wonderful silent drama, *Old Ironsides*, in honor of the 200th anniversary of the U.S.S. Constitution. This drama was masterfully accompanied by Chad Weirick. Bill Fowler preceded



Retiring Treasurer, David Marden, receiving engraved plaque from President Donald Phipps. Carolyn G. Wilcox photo

the film with some of the long history of this gallant ship. Mr. Fowler is Professor of History and Chairman of the Department at Northeastern University and author of several books on maritime and naval history as well as serving on the boards of the U.S.S. Constitution Museum and other historical societies. Not only did this ship glorify the early American Navy, but the filming was one of the best sea adventures ever. The characters were superb for their parts and included Esther Ralston, Wallace Berry, George Bancroft and Charles Farrell.

Chad finished with two selections, "Tap Dance Kid" with many tempo changes and a wonderful interpretation of "I'll Never Smile Again." Prior to the film, our conscientious retiring Treasurer, David Marden, was presented with a fine plaque suitably mounted on a wooden base for his meritorious service to the chapter for fifteen years by President Donald Phipps.

April 20 at Babson, we had member, Robert Heterich as our artist. This was Bob's first appearance at our console and he announced his program as a happen-

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ing, not planned, programmed, performance or concert. He displayed a nice, easy style and his song beginnings and endings were unique.

New talent is most welcome, for everyone has his or her approach as to how music is to be played. Bob will be yet another of our musicians to interpret for us. Welcome, Bob!

Stanley C. Garniss

GARDEN STATE

Dr. Catherine Martin: 201/256-5480



Everett and Cathy Oliver at their 3/11 Wurlitzer. J. Vanore photo

Trenton, New Jersey. In the past, Garden State has successfully sponsored a series of five theatre organ concerts each year. They were held in the Trenton War Memorial Auditorium. The first concert in February 1976 was a thrilling, wonderful dedication concert with Ashley Miller at the console playing to a packed 2,000 seat auditorium.

This series continued for 18 years, but came to a sudden end in March 1994 when the War Memorial was closed for removal of asbestos and a complete restoration of the building. Two years passed slowly with little hope for a completed auditorium. We were recently informed that the proposed date for an opening is set for late summer of 1998. What a happy day that will be!



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John Ferguson (left) and Jelani Eddington at Shean's 3/19 Wurlitzer.

R. Miloche photo

Leaving Trenton, we all gathered at the home of Jim and Dot Shean. The Shean's special attraction is their great 3/19 Wurlitzer. John Ferguson from Indianapolis and Jelani Eddington from Yale Law School in Connecticut joined the fun. Our many thanks are given to Jim and Dot.

Garden State has acquired a 3 manual, 4 rank Kilgen, opus #3677, originally installed in the Tivoli Theatre in Hastings, Nebraska. It is being placed in the Mayfair Theatre in West New York, New Jersey. Crew chief, Bob Miloche, is enthusiastically preparing the pipe chamber. It is the first organ to be owned by our chapter.

On Sunday, April 13, some fifty members arrived at the home of Everett and Cathy Oliver. Members stared in wonder at the 3/11 Wurlitzer, Style 235, as we have but a 2/8 and a 2/7 Wurlitzer in New Jersey theatres.

President Cathy Martin held a brief, detailed meeting. Our host Ev Oliver began open console playing several enjoyable pieces. He ended his short program with an organ and piano duet with Jinny Vanore at the piano. Open console continued throughout the afternoon.

Special thanks go to Everett and Cathy Oliver who generously opened their home and made the day a special, memorable event.

Jinny Vanore

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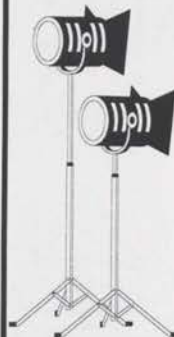
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Dennis James at the Monterey State Theatre 2/13 Wurlitzer.

GOLDEN STATE

Bert Robinson: 408/424-6251

Salinas/Monterey, California. Golden State Theatre Organ Society again presented a successful silent film event at the Monterey State Theatre. As usual, Dennis James graced the console to accompany Buster Keaton in *Steamboat Bill, Jr.* The audience in Monterey never ceases to amaze us with their enthusiasm and their very vocal ability to handle sing-alongs.

The summer months shall be used to have the Wurlitzer's manuals rebushed and the finishing of the various sound effects, stupids and cupids. In many instruments, these things are the first to play. In Monterey, the organ itself was of much more importance.

The joint Golden State/NorCal organ project at the Salinas Fox-California Theatre is moving along. The relays are in place and now 95% of the organ's complete rehabilitation has taken place. It has been over 40 years since the instrument's raucous voice sounded forth in San Francisco's El Capitan Theatre. We are all a bit more than curious what shall emerge from this instrument when finally given the opportunity.

We are looking forward to presenting Jonas Nordwall at the Monterey State Wurlitzer on September 8, just prior to the annual Home Organ Festival at Asilomar. For more information, please call the telephone number shown above. T. Louis

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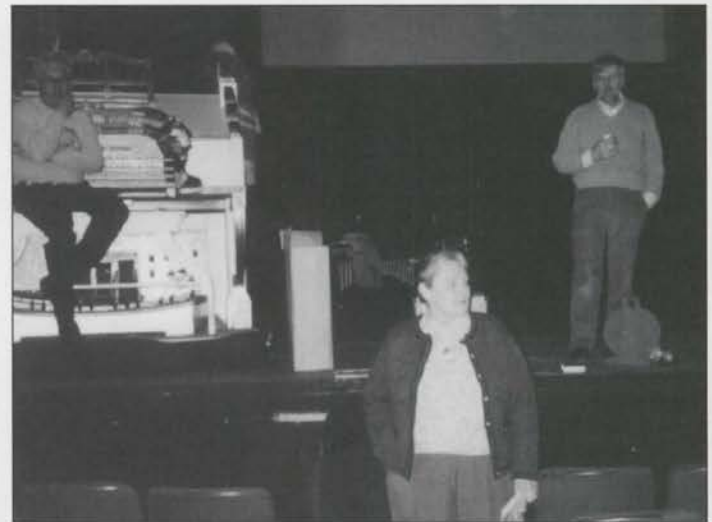
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HUDSON-MOHAWK

Frank Hackert: 518/355-4523

Schenectady, New York. Our March and April general meetings ran the gamut from the culturally historical to the ultra technical. On March 24, the meeting, held at Proctor's Theatre, Schenectady, New York, spotlighted local theatre organ legend Warren Ford. The late Mr. Ford holds the distinction of being the chapter's first honorary member. A Schenectady native and General Electric engineer, Mr. Ford became the vortex of theatre organ enthusiasts by being the first in the area to install a theatre organ in his residence garage behind his home. The meeting's presentation consisted of vintage recordings and photos of Mr. Ford and his instrument played by area organists. His daughter, Marion Ford Jones, a chapter member, was on hand to answer questions and provide a personal perspective on this unique, great personality. The April general meeting was also held at Proctor's Theatre. Member Carl Hackert continued his widely applauded presentation from last season with "More Theatre Organ Registration Tricks" on Goldie, the theatre's Mighty Wurlitzer.



Marion Ford Jones (center) spoke about her father, Warren Ford, at the March meeting.

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On April 13, chapter members journeyed to the Utica-Rome area of New York state to hear two marvelous concerts by British organist Paul Roberts, at 3 p.m. at the Proctors High School 3/13 Wurlitzer, and later that evening he performed on the Möller organ at the Capital Theatre in Rome.

The free noon-time concert series presented by the Hudson-Mohawk Chapter and Proctor's Theatre continued with David Lester on March 25 and Dr. Edward Farmer on April 22. *Norene Grose*



Paul Roberts at the Capitol Theatre's Möller.

LAND O'LAKES

Roger R. Dalziel: 715/262-5986

Minneapolis/St. Paul, Minnesota. Restoration of the 10,000-pipe Mighty Kimball organ, formerly installed in the old Minneapolis Auditorium, received another setback recently. The city's \$37.5 million request for expansion funds wasn't included in the omnibus finance bills approved by both the House and Senate economic development committees of the State Legislature. City officials have been asking the Legislature to show them the

money, so they can move forward with plans to expand the existing Minneapolis Convention Center — regarded by local organ enthusiasts as the entry point for resuming restoration of the Mighty Kimball. It has been in dead storage, at the Convention Center, for almost ten years now. Faint hopes for the proposal are now in the hands of Governor Arne Carlson, who line-item vetoed expansion money approved by the Legislature last year.

"The governor can find some money if he wants to," remarked Representative Richard Jefferson of Minneapolis. "The project is the number one priority for the city." (Jefferson's remarks were directed to the overall Convention Center expansion, possibly but not necessarily including the Mighty Kimball.) Later, the Governor stated that he will give it full consideration as a bonding request in 1998!
John Webster

LOS ANGELES

Stephen Ross: 818/507-0775

Los Angeles, California. The LATOS annual spring general membership meeting was held Sunday, April 13, at the Wilshire-Ebel Theatre. Rob Richards entertained the small but enthusiastic gathering of friends and members at the chapter-owned 3/13 Barton. Rob had just returned from Japan a few days before, spending two weeks touring the major cities of Japan for the Roland Company demonstrating the Rodgers 360. Among the many that took the opportunity to play during open console was none other than Tom Sheen.

Several LATOS members made a trip to Garden Grove to hear Chris Elliott accompany Lon Chaney in *The Phantom of The Opera*. Chris did a superb job as always on the newly installed Aeolian-Skinner in the Arboretum at the Crystal



Rob Richards at LATOS spring meeting at the Wilshire Ebel.

Cathedral. The organ was rescued from the Beverly Hills Christian Science Church which was damaged beyond repair in the Northridge earthquake. This was one of the last A/S organs built under G. Donald Harrison's supervision. For those that attended the 1987 ATOS convention, the Arboretum is the room where we had lunch the day we heard Frederick Swann at the 5/233 Crystal Cathedral organ.

Many LATOS members were in attendance at the Jerry Nagano concert presented by the Orange County Theatre Society in Plummer Auditorium on Sunday, April 27. Jerry was a regular performer at the Joe Koons Motorcycle Shop in Long Beach before he moved north. He is currently featured artist at Ye Olde Pizza Joynt in San Lorenzo, California, and recently joined the staff of the Stanford Theatre in Palo Alto.

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Tom Sheen gets a little help from Rob Richards.

LONDON & SOUTH OF ENGLAND

Gwen Light: 0-1932-565819

In March Joyce Aldred entertained us on the State Kilburn Wurlitzer with a varied selection of music.

The highlight of the year so far has been our visit to Holland. It was a great success thanks to Judith Rawle and Don Wharram's hard work. We spent a very pleasant first evening on a canal boat looking at the Amsterdam illuminations.

Our first full day began with a morning's visit to the Netherlands National Museum in Utrecht. Dr. Jan Jaap Haspels, the Director of the museum gave us a guided tour. On the outskirts of Rotterdam, we visited a little village called Pernis, where we were entertained by Richard Cole, Curator of the Brantford Museum in England. The Compton organ was originally installed in the Astoria, Folkstone. The day closed with a visit to Middleburg where we listened to Len Rawle playing the Ex-Granada, Rochester, Compton. The members of the

Zeeland Organ Society made us very welcome.

Saturday morning found us in the Tuschinski Theatre, only a short distance from our hotel in Amsterdam. entertained by Len Rawle. The organ was built in North Tonawanda and shipped from America to the theatre in 1923. On Sunday we visited Voorburg to hear Len Rawle playing the Standaard organ situated in a government building. A few of us took advantage of the open console held after Len's concert.

It was very enjoyable getting to know fellow ATOS members and also the Dutch people.

During April Arnold Loxam was our guest organist at the console of the Woking Wurlitzer. Arnold played two of his own compositions "Thame Waltz" and "Audrey's Lullaby."

Arthur Lord played the Woking Wurlitzer for our May concert. Arthur's programme included a selection of George Gershwin melodies and music from the show *Merry Widow*. Gwen Light

MANASOTA

Charles Pierson: 941/924-0674

Sarasota, Florida. In April, a varied program was presented by Bob Baker and Dave Braun, playing on Dr. Ketch Morrell's new Allen MDS-317 EX theatre organ.

Bob Baker played for the graduation ceremony of the University of South Florida at Sarasota. The organ is the 1926 Aeolian 3/36, restored by the Manasota Chapter. The organ is in the music room of the bayside mansion of the late Charles Ringling. Our June meeting will be at the mansion, where all who desire, will be able to play the Aeolian.

Thanks to the leadership of President Chuck Pierson and Norman Arnold, work is progressing at a rapid pace on the

rebuilding of our Wurlitzer. When complete, it will be a 3/23. The chambers are ready for the installation of the swell shades and the blower platform is prepared. By the middle of May, parts of the organ will be moved from the warehouse to the chambers. Winding and electrical controls will then follow. Late 1998 is our goal for tuning and voicing. Every Thursday and Saturday, a group workers meet at the warehouse to perform all the many tasks involved in releathering chests, off-sets, tremors and so on. All the chests have been completed to better than new condition.

Carl Walker

MOTOR CITY

David Ambory: 810/792-5899

Detroit, Michigan. Our annual Young Theatre Organist Competition was held on Sunday, March 2, at the Redford Theatre and featured six entrants competing in two categories. Kristie Mumbroe placed first in our Pre-Teen Division while Heather Novak took second, and Kevan Remick placed third. Ron Reseigh took first place in our Hobbyist Division and Chris Kreipke placed second in that division. There were no entrants in the Junior, Intermediate or Senior Divisions, so none qualify for the National ATOS Competition.

Competition judges this year were Gil Francis, Susan Lewandowski, and Steve Schlesing. All participants received a plaque and each first place winner received \$25. Brian Carmody was chairman of the competition and we thank Dorothy Van Steenkiste for scheduling practice time and taking care of a multitude of details.

A lively crowd was on hand to hear John Lauter accompany two silent films on Saturday, April 12, at the Redford Theatre. Following some up tempo selections in his smooth, listenable style, John

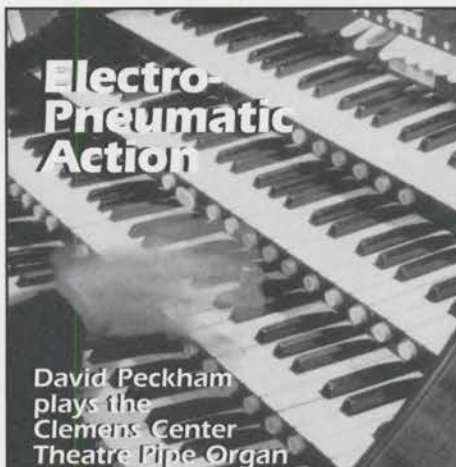
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Emcee Don Lockwood, organist John Lauter, film sound re-recording mixing engineer Jerrell Frederick and Mike Allore, director of the silent film *The Hunter*, at the Redford Theatre. *Bo Hanley photo*

accompanied the premiere of a brand new silent film, *The Hunter*, directed and produced by Grand Valley State University graduate Mike Allore as a tribute to the great silent film artists of the past. Although John's original organ score to the black and white comedy had been professionally mixed on the sound track with appropriate sound effects by film sound re-recording mixing engineer Jerrell Frederick, the sound track was not used for this premiere and John played his score live.

The enthusiasm continued into the second part of the program with John providing an original score for Buster Keaton's *The Cameraman*, made in 1928, the same year in which the Redford opened for business. The audience response during the showings of these two silent films was unbelievably enthusiastic. Director Mike Allore perhaps summed it up best when he said, "I didn't realize until now the impact an audience has on (the viewing of) a silent film."

Ken Double will appear in concert at



Motor City's Young Organist Competition winners: Chris Kreipke, Ron Reseigh, Heather Novak, Kevin Remick and Kristie Mumbroe with judges Susan Lewandowski, Steve Schlessing and Gil Francis. *Ray Van Steenkiste photo*

the Redford Theatre on Saturday, September 6, and Father Jim Miller will be featured at the Redford's 3/10 Barton on Saturday, October 4. Lyn Larsen and soprano Laurie Meeker will perform at our Christmas program at the Redford on Saturday, December 13.

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

NEW YORK

John Vanderlee: 914/266-8177

New York, New York. On March 9, Barry Baker performed in concert for the New York Chapter on the Ben Hall Memorial Wurlitzer at the Lafayette Theatre in Suffern, New York. Barry exploited every voice of the Ben Hall organ, proving to us that he is an artist of incredible imagination, impeccable taste and colossal technique. The dedicated crew of Martin Boehling, Bruce Courter, Rusty King, Bob Raymond, Jr., Tom Stehle, and crew chief

Dave Kopp, recently completed the installation of an 11th rank, a small scale post horn, with "Little Mother" Wurlitzer in top form.

March 22, found New York Chapter members boarding a bus in Manhattan and New Jersey for a trip to the Allen Organ Company in Macungie, Pennsylvania, followed by a visit to the home of members Jim and Dot Shean and their 3/18 Wurlitzer. Our first stop was the Allen Organ factory building where we were greeted by Dwight Beacham, Clark Ferguson, Ken Fowler and Jim Feller who led our group on tours through the vast plant. Next, a short distance from the factory, we visited the Allen Sales Center, which houses Allen's Octave Hall, a large recital hall in which several classical, theatre and custom organs are set up. Dwight Beacham gave a superb mini-concert, demonstrating the large 3-manual theatre organ. As in the past, the Shean's greeted our bus load of NYTOS nomads with a warm welcome.

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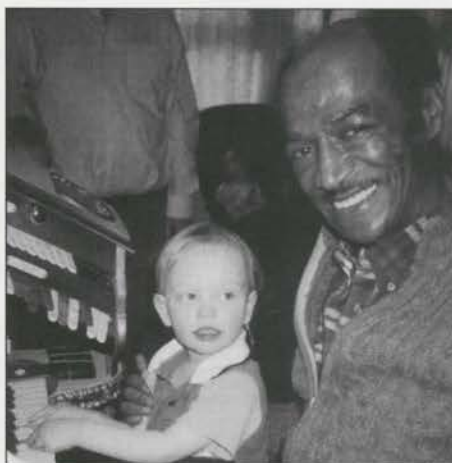
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English organist Paul Roberts at the New York Military Academy 4/33 Möller in Cornwall, New York, where he played an April 5 concert for the New York Chapter.

Tom Stehle photo



"Here's how you play that chord, Mel!" Gabriel Roth, Candi Carley-Roth's son, shares the bench at the Shean Wurlitzer with Mel Robison during the New York Chapter's March organ crawl. Tom Stehle photo

Their beautiful new 3-manual white and gold Wurlitzer console (formerly installed in the California Theatre in San Diego) is an impressive sight as you enter the front door. Members took turns at open console, crawled through the pipe chamber in the attic, and just enjoyed the music and camaraderie.

On Saturday, April 5, British organist Paul Roberts entertained us with an outstanding concert on the 4/33 Möller at New York Military Academy in Cornwall-on-Hudson, New York. An excellent musician and a highly energized entertainer, Paul's up-tempo style of playing and light hearted comments won the audience over immediately. Thanks to Bob Welch and Tom Stehle, the big Möller was in fine tune. Tom Stehle

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NOR-CAL

William O. Schlotter: 510/482-3183

San Francisco, California. The chapter's third annual Stage Door Musical took place at Berkeley Community Theatre on January 19. The stage shop was open so members could see the third (and last) section of new swell shades before they are disassembled and hoisted 51 feet to their permanent location in the center chamber. Also on display was one of the combination action chests being rebuilt by the organ crew, part of the new console that will complement the present one (all the chests have now been rebuilt, and are awaiting installation). Bill Schlotter brought a large number of slides which he showed and narrated in several installations. They showed views and details of the San Francisco Fox Theatre and the Fox Oakland Theatre.

David Peckham played the third public concert of the 1996-97 season on February 16 at B.C.T. There was wonderful Gershwin material, Broadway and film favorites. He also played some unusual numbers, saying he was going to stretch our musical horizons. The very orchestral last number held the audience's rapt attention, and earned David a much deserved standing ovation.

The March 23 chapter concert at the Grand Lake Theatre in Oakland celebrated the life of the late Wes Cavett, a long term NorCal member. Wes talked Kevin King into going in with him to buy the organ several years ago from the estate of Ernie Wilson, who installed the instrument in the theatre. The organ is now all Wurlitzer and a 3/15, 9 ranks of which are new to the instrument. It sounds great, and the plan is to finish the organ at 18 ranks, with most of them playing in time for the 1998 convention. Kevin is doing nearly all the work on the organ by himself.



Jonas Nordwall at the Berkeley Community Theatre Wurlitzer.

Jonas Nordwall played the final concert of the 1996-97 season at B.C.T. on April 20, and Donna Parker flew in to introduce him. He gave us a very ambitious and exciting program of music in various tempos and rhythms, composed early and late this century. He paid tribute to Don Simmons, for years organist at Portland's Oaks Park roller rink on an unenclosed theatre organ. He then played a piece in the Simmons style. Jonas showed us some very beautiful and unusual registration, and a lot of incredibly smooth fingering in runs up and down the manuals.

Tom Hazleton will open our 1997-1998 public concert season on November 2 with a program of ragtime favorites. Stan Kann will play on February 15, 1998, and Dennis James will accompany a silent film on April 26, 1998. Jonas Nordwall will play the final concert of the series in July 1998 on a date yet to be set. All concerts will be at Berkeley Community Theatre. The first three will be on Sunday afternoons at 2:30 p.m.

Evelyn Woodworth

NORTH TEXAS

Irving Light: 214/931-0305

Dallas-Ft. Worth, Texas. We continue to respond to requests to provide organ music for special meetings being held in the Lakewood Theatre, home of our Robert-Morton organ. In the last two months we have been able to showcase our organ in this manner on three occasions, including providing organ prelude and choir accompaniment for an Easter service held in the theatre. The theatre operator is increasingly impressed with the requests for the organ. He is more openly receptive to our presence in the theatre and the unique value of the organ in this environment. North Texas chapter officers are having dialogue with the theatre operator about ways to further use the organ in special presentations. Don

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Bob Goodwin played the Wright residence Wurlitzer for the North Texas April meeting.

Reasons and Danny Ray have provided their talents for special events.

In April we were invited by Gordon and Evelyn Wright to hold our meeting in their home.

Chosen to play the Wurlitzer, was Bob Goodwin. Bob has had engagements at the Fort Worth Casa Manana Wurlitzer, the Landmark Pizza restaurant in Dallas and in Denver at Twenty's restaurant which featured a theatre pipe organ. More recently, Bob has kept his hand in on the El Paso Plaza Wurlitzer in the Dallas residence of NTC member, Gil Swift. Everyone was excited by Bob's playing and we hope that we get to hear his music-making more often.

In preparing the Wurlitzer for the meeting, host Gordon Wright heard a faint fluttering noise coming from one of the pipe chests and pulled a pipe to see if he could determine the cause. What he



North Texas chapter president Don Peterson (left) greeted Earl "Mac" McDonald (who is obviously very proud of his Scottish heritage). Mac is the donor and crew chief of the North Texas 3/8 Robert-Morton organ in the Lakewood Theatre, Dallas.

discovered was a folded piece of newspaper that had been jammed into the opening. He pulled the piece of paper out of the opening and carefully unfolded it. Imagine his surprise in finding that this was part of a page from the July 24, 1921 issue of the New York Tribune, 220 West 42 St., New York City. *Irving Light.*

OHIO VALLEY

Janet Peek-Gavin: 606/491-3950

Cincinnati, Ohio. "Down the valley of a thousand yesterdays flow the bright waters of Moon River, on and down, forever flowing ..." With these words and the organ playing Kreisler's "Caprice Viennois," the chapter put on another "Moon River" show at Emery Theatre. The co-sponsor was Radio WMKV (89.3). As in past live shows, Gene Wilson was the organist on the 3/29 Wurlitzer. Judy James was the vocalist and Bill Myers read the poetry. Bill had been on the staff of WLW Radio for 30 years including stints as reader on "Moon River," closing the show in 1968.

"Moon River" is now heard on WMKV nightly at 11:00 p.m.

After a hiatus of a few months our Nostalgic Movie Series was set to begin again August 15 and 16. Excluding the weekend of Labor Day, we will have movies each Friday and Saturday nights until around Thanksgiving. We shall have a big stage and movie show for the Christmas season on December 13.

Many convention attendees had come to know the late John Gogle and his wife Mickey. Their pipe organ has been sold and will be re-installed in the rebuilt home of the Kettering, Ohio, inventor Charles Kettering. Before the home burned, an Aeolian organ was installed in 1917. The rebuilt home is part of the Kettering Medical Center and will be used as a conference center.

The organ, a 3/11 Kimball, was originally in the Capitol Theatre, Hazleton, Pennsylvania. The Gogle's bought it 23 years ago. Prior to the Gogle ownership of the organ, it had been owned by a per

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OHIO cont.

son who was an auto painter, and had painted the console midnight blue, using a metallic car paint. So the paint wouldn't crack he put formica on the console! Under Gogle's ownership, the console has been refinished a more traditional white with gold trim. In its new home, it will be redone to blend with the wood paneling in the newly restored home.

The Kimball console will be at the top of the stairs in Ridgeleigh Terrace, as was the Aeolian console. The organ is being restored by Larry and Angie Stofer of Dayton.
Hubert S. Shearin



Chapter Chairman Don Near and Jerry Nagano at the now 4/36 Wurlitzer in Plummer Auditorium, Fullerton.

ORANGE COUNTY

Don Near: 714/539-8944

Fullerton, California. As we move through our second year as Orange County Chapter, the Plummer Wurlitzer approaches completion as a restoration project. For those who don't know, our club was founded as a support group for this organ. An original installation four manual concert Wurlitzer is located in Fullerton High School Plummer Auditorium, a designated Landmark Historical Building. The organ has been completely rebuilt and updated as a project of the Trousdale Organ Company with hundreds of volunteer hours from Bob Trousdale and his band of organ volunteers. With the addition of the Quintadena as the thirty-sixth rank, Bob has no plans (and no room) to add more pipes. As more organists play the Plummer, word spreads that it is a fine instrument both for listening and recording. We hope a CD will be produced later this year by a prominent recording artist — more on this to come!

Our second concert of the year was given by Jerry Nagano on April 27 and was well received by an appreciative audience. The program ranged from romantic ballads to contemporary film music of John Williams and included Jerry's accompaniment to the Laurel & Hardy silent film, *Two Tars*. Our concerts



OATOS organ technician Warren Thomas poses after playing for the membership.

often feature a silent film, usually a comedy running about 20 minutes. For the first time, the 16mm movie projector was replaced with an LCD Video Projector with improved picture quality. We've discovered that it's becoming more and more difficult to obtain silent movies on film. The audience is typically a mix of theatre organ buffs and people from the local community with varied backgrounds and interests. We discuss concert programming at meetings and continue to search for new and better ideas to help build larger audiences.
Jim Merry

ORLANDO AREA

Wayne Tilschner: 407/331-4271

Orlando, Florida. For our March meeting we were able to have our monthly program in the home of OATOS member Chris Walsh. Chris has a three manual Allen theatre organ installed in his living room.

The meeting started off with our Chapter President Wayne Tilschner, giving our members a brief status report on the work being done on our Don Baker Wurlitzer. His enthusiastic and positive report was well received by the attending membership. Basically, Wayne stated that there has not been any technical set backs since November of 1996. The organ now has 10 complete ranks playing. We are hoping to have all the chests winded by the end of July. This would complete the main chamber of the organ, bringing the instrument up to a 3/18. Chris Walsh, then played a short concert on his Allen organ.

The April meeting was held at Lake Brantley High School. Our magnificent organ console, spot lighted on stage, gleamed like a beautiful jewel. As the afternoon progressed, we heard the musical abilities of Warren Thomas, Don Jeerings, Jim Fles, Chris Walsh, Doris Ferrar and Dorothy Bethune. Unfortunately, this is the last time we'll be able to play our Wurlitzer until next fall. Over the next few months, the organ crew will be busy completing the installation of the remaining pipe ranks.



Jim Fles enjoys one last number before the organ is shut down.

If you are planning a trip to central Florida this summer, give us a call at the above number, or you can fax us at 407/331-9056. Otherwise we hope to see you at the National Convention in Indianapolis. Until next time!

Wayne Tilschner

POTOMAC VALLEY

George Mather, Jr.: 703/644-1262

Springfield, Virginia. Noted American Film Institute organist, Ray Brubacher, performed a marvelous public program Saturday evening, May 10. This was the first of our Sound of the Silents concerts for 1997 at the Harris Theatre on the campus of George Mason University in Fairfax, Virginia.

The chapter-owned Wurlitzer was in top condition for the concert, enriched by the new Möller posthorn rank and some beautiful sounds from the clarinet rank, which was revoiced by Trivo Company during the winter hiatus. Brubacher is a master at silent film accompaniment, and the audience was treated to two hilarious short comedies, Hal Roach's *It's A Gift*, starring Snub Pollard, and the restored Laurel & Hardy *Fight of The Century*, with its spectacular pie fight at the end of the film.

Ray's concert featured a variety of popular music selections played on the theatre's superb Steinway concert grand, including favorites from the Glenn Miller era and compositions by George Gershwin and Andrew Lloyd Webber.

Our organ crew made significant progress in making essential repairs to our Kimball theatre pipe organ at the University of Maryland. We look forward to the day when that instrument will be ready for concerts again.

George Johnson, our chief organ technician and honorary life member, has been sidelined recently due to a health condition. We hope to have him "back on the job" very soon.

The next program in our 1997 series at the Harris Theatre will be held Sunday, June 15. The guest artist will be Dick Hyman, who is considered by many to be the most influential jazz pianist/organist of our time.
Bill Mastbrook

PUGET SOUND

JoAnn Evans: 206/485-5465

Seattle, Washington. Sixteen interested people attended a "MIDI For Dummies" workshop recently. Sponsored by the chapter, it was an introduction to the world of MIDI for the uninitiated. Keith Evans, Director of the Digital Music Department at Edmonds Community College near Seattle, gave the presentation. It was held in his fully MIDI-equipped classroom, and covered many MIDI basics: MIDI explained; MIDI applied; how various MIDI equipment works together; how a computer enhances your own setup; various software packages to consider; where to begin with a home studio. During the second hour, attendees visited the department's various small studios each equipped with a computer and specific keyboard/software configurations. It was a great learning experience for those interested in understanding the workings of MIDI.



Russell Holmes at the Evans' 3/16 Wurlitzer.

On April 19, England's Russell Holmes (a former ATOS Young Organist Competition winner) played a delightful concert for about 60 people at the home of Russ and JoAnn Evans. The Evans home was used due to a real shortage of available venues. The Evans' Wurlitzer is a 3/16 with piano (Yamaha Disklavier connected via MIDI), and Russell used all its resources fully. Arriving guests were treated to pre-program piano music on the Yamaha Disklavier player piano.

Plans are in the works for the annual One Big Weekend Opus IV, a cooperative effort with Columbia River Organ Club. This year's event will feature a day-long organ crawl including several home pipe installations.

RIVER CITY

Gregory Johnson: 402/624-5655

Omaha, Nebraska. Warner Moss hosted our March 16 meeting in his north Omaha condo. Vice-President Paul Kanka conducted a short business meeting, including an update on the Rose Theatre's Wurlitzer installation and then introduced member Jim Ross, our guest artist for the afternoon. Jim Ross, in addition

to being a talented young organist, is a natural entertainer, he kept us "in stitches" with his homespun humor from the organ bench. Many thanks to Jim for his artistry and to Warner Moss for his generous hospitality.

For our April 20 meeting we returned to Durand's Sky Ranch Organ Studio, with our President Greg Johnson, as featured organist for the afternoon. Paul Kanka, in addition to being our Vice-President, is our resident movie maker. For



River City president Greg Johnson at the chapter's Barton console. Tom Jeffery photo



Guest artist Jim Ross at the console of Warner Moss' Conn theatre organ. Tom Jeffery photo

this occasion Paul screened 16mm black and white archival film of Omaha, from his private collection, cued by Greg Johnson at the organ. The sequences included aerial shots of the city, streetcars, passenger trains, and hydroplane boat races on Carter Lake, and we all got the chance to sing "Omaha," introduced by organist Arthur Hays at Omaha's World Theatre in the 1920s. Following the film, Greg closed his program with a medley from *The King and I*. Many thanks to Greg and Paul for an outstanding program.

At Omaha's Rose Theatre the chambers have been prepared for installation of the 3/17 Wurlitzer, wind lines have been run, and power has been wired into the blower. Work also continues on the home installation of Bob Markworth's Kimball theatre organ. Bob's cadre of helpers includes Paul Kanka, Harold Kenny, Greg Johnson, and Steve Barker. Tom Jeffery

ST. LOUIS

Jim Ryan: 314/892-0754

St. Louis, Missouri. March saw the premiere of a special vaudeville show as part of the 75th anniversary celebration at the beautiful Lincoln Theatre in Belleville, Illinois. It was a marvelous afternoon of live entertainment which included a visit by the "Andrews Sisters," for three fabulous songs. Their "Boogie

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Woogie Bugle Boy" brought down the house. Belleville East High School presented a few numbers from the "Will Rogers Follies" and SLTOS Board Member, Dave Stephens performed a special mini-concert along with SLTOS member Bob Heil who also played a mini-concert and acted as Emcee. Dennis Ammann, SLTOS Past President, accompanied a hilarious Will Rogers silent film entitled *Don't Park There*. Dennis's daughter, Sara, was also featured as one of the "Andrews Sisters," and also performed some vocal solos. Lincoln Theatre owners Richard and Betty Wright, and their daughter Sandy, and her husband, David Schoenborn, all SLTOS members, did a remarkable job of bringing an afternoon of great entertainment to the stage of the Lincoln.

Our March membership meeting was held at the Lincoln Theatre. Members Richard and Betty Wright invited our membership to a long-anticipated opportunity for a two-hour open console on the 3/15 hybrid instrument.

In March, Vice-President, Mark Gifford presented two performances of the DeMille silent classic, *King of Kings*. One of the shows was held in Granite City, Illinois, and the other in Springfield, at the high school that is home to the former Orpheum Theatre 3/12 Barton.

The April 20 meeting was also held at the Lincoln Theatre so our members could enjoy the first feature length silent film to be presented at the Lincoln since 1930. Our own Dennis Ammann provided the accompaniment to the Buster Keaton classic, *The General*, on the 3/15 instrument. Bob Heil performed the pre-movie concert. Bob and Dennis will again team up on October 26 at the Lincoln for afternoon and evening showings of the Lon Chaney classic *The Phantom of The Opera*. For information, call Dennis Ammann at 618/654-7855 evenings.

Jim Ryan

SOONER STATE

Sam Collier: 918/834-6255

Tulsa, Oklahoma. Our March meeting was held in the Broken Arrow campus of Tulsa Technology Center, where newcomer Wayne Barrington played the mini-concert on our 3/13 Robert-Morton theatre pipe organ. Seven people then played at open console.

Because we have so many new members in our chapter, our meeting for April, held at Tulsa Technology Center, was a repeat of Phil Judkins' fascinating "History of Theatre Organ in Tulsa and Surrounding Areas." His text was not identical to the lecture he gave last year, so we all had plenty more to learn. Phil presented his history, starting with the organs in the four downtown Tulsa Theatres. The Majestic was the first built, in 1921; its original two-manual Hillgreen Lane was replaced with a 3/16 Robert-Morton. The Morton was broken up for

parts in 1956, but its 16' Tibia is part of Phil's own residence instrument today. The downtown Orpheum Theatre received the 2/6 Wurlitzer that had originally been installed in the Rialto Theatre; this organ was expanded to nine ranks at the time, completely restored in the early 1960s, and in 1969 was sold and moved to Dallas. A 4/11 Robert-Morton replaced the Wurlitzer in the Rialto Theatre. This organ was sold to Central Assembly of God Church when the theatre was demolished. This is the instrument currently being installed in the Orpheum Theatre in Okmulgee, Oklahoma, by our member John Mcconnel. It is being expanded to 28 ranks, and Phil said he'd played some of it a few months ago on John's test keyboard.

The 4/17 Robert-Morton housed in the downtown Ritz Theatre is the instrument best remembered today. That instrument, designed by organist Wade Hamilton, was installed in 1926, and played by Wade, his brother Howard, and Milton Slosser. Phil recalled his older brother Harlan taking him to hear Milton play when he (Phil) was about three or four years old. The organ is presently expanded to 21 ranks and now owned by Mark Kenning, installed in his home in Richardson, Texas.

There were smaller theatres in Tulsa with pipe organs: the Alhambra had a small Kimball, disposition unknown; the Circle had a 2/4 Robert-Morton, presently being expanded to 6-8 ranks and to be

installed in Tulsa's Scottish Rite Temple. The Tulsa Coliseum housed a 3/10 Wurlitzer which operated on 25" of wind; its ivories were worn through! The organ was totally destroyed when the Coliseum burned to the ground in September of 1952. The 4/21 Wurlitzer in Christ Chapel at Oral Roberts University is a late-comer to Tulsa, but is probably the largest theatre organ Tulsa had. It was brought from the Palms Theatre in Detroit, in the mid-1970s, but is presently unplayable.

Phil mentioned a number of other instruments: home installations (many of which have found new homes); a 3/11 Wurlitzer brought from the Palace Theatre in Memphis by John Devine, then played for a time in the Showplace Restaurant in Oklahoma City but was removed to a Pizza Parlor in Houston, then ultimately broken up for parts.

The 4/45 Kilgen at Tulsa's Central High School is presently unplayable, but there are interested people who want it rebuilt.

He also told us about many surrounding cities and their theatres, and the pipe organs they contained. The list was quite surprising! Of course, the most exciting one for Oklahoma today is the 3/10 Wurlitzer which is completely restored and playing, in the Coleman Theatre Beautiful in Miami, Oklahoma. Our own chapter 3/13 Robert-Morton, housed in the Broken Arrow Campus of Tulsa Technology Center, is also worthy of mention.

Dorothy Smith

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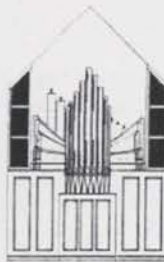
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SPECIFICATION

Great	<i>Accompaniment to Pedal</i>	<i>Sound Effects (LP)</i>
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'	Pedal Voice Palette	Solo Voice Palette
Vox Humana 16'	Double English Horn 16'	Kinura 8'
Trumpet 8'	Kinura 8'	Musette 8'
Tuba Horn 8'		Vox Humana 8'
Open Diapason 8'		
Tibia Clausa 8'	Accompaniment	
Orchestral Oboe 8'	English Horn 8'	Tremulants
Krumet 8'	Tuba Horn 8'	Main Tuba
Clarinet 8'	Open Diapason 8'	Solo Tibia
Viol Celeste II 8'	Clarinet 8'	
Vox Humana 8'	Viol Celeste II 8'	Combination Action
Tibia Quint 5-1/3'	Quintadena 8'	(Lighted Pistons)
Octave 4'	Concert Flute 8'	Generals: 1 2 3 4 5
Piccolo 4'	Vox Humana 8'	Divisionals:
Viol Celeste II 4'	Octave 4'	Great
Tibia Twelfth 2-2/3'	Piccolo 4'	pp p mf f ff 1 2 3 4 5
Tibia Piccolo 2'	Viol Celeste II 4'	Solo 1 2 3 4 5
Viol 15th 2'	Flute 4'	Accompaniment/Pedal
Tibia Tierce 1-3/5'	Harp	pp p mf f ff
Tibia Fife 1'	Chrysoglott	Pedal 1 2 3 4 5
MIDI A (LP)	Snare Drum	Set and Cancel
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Kinura 8'	Tibia Minor 8'	
Musette 8'	Mixture IV	Rhythmaker™
Tibia Minor 4'		Swing
Mixture IV	Solo	Rock
Trumpet 16'	English Horn 8'	Country
	Trumpet 8'	Dixie
Pedal	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
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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' Fife
16' Piano*
8' Piano*
Glockenspiel
Xylophone
Solo to Great

Generals

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

Tremulants

Main Tremulant
Solo Tremulant
Tibia/Vox Tremulant

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

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

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