

Theatre Organ

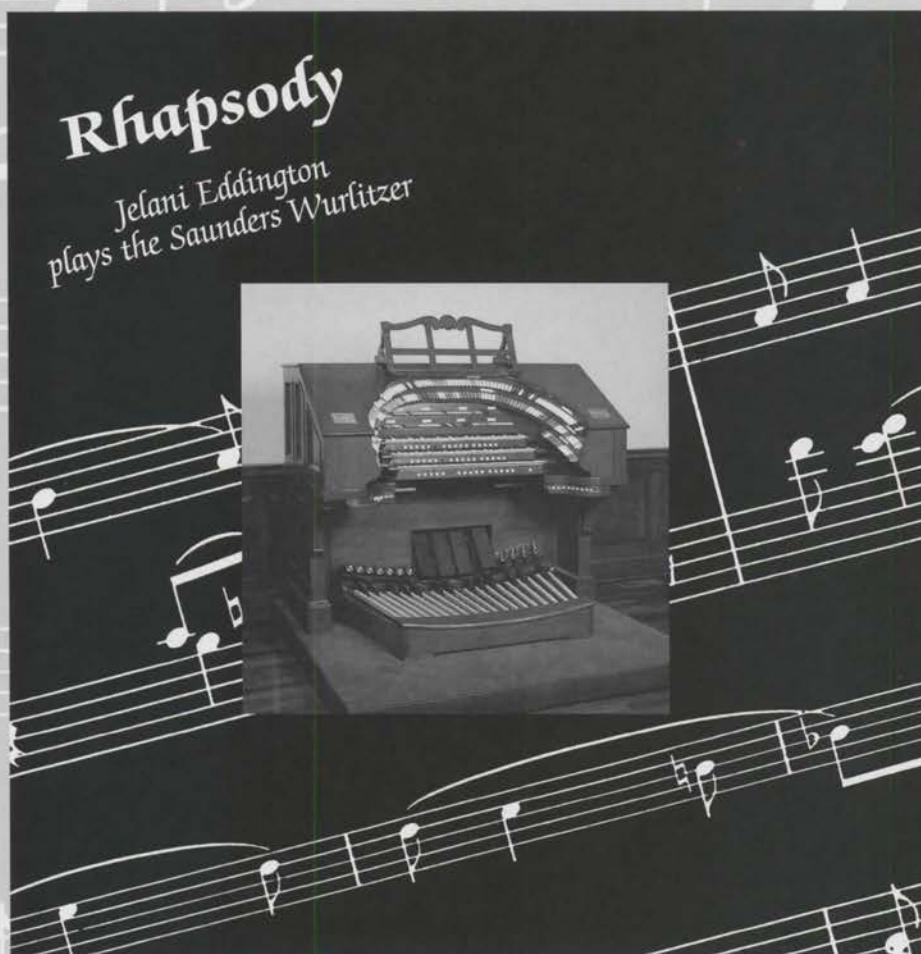
JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

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Theatre Organ

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MAY/JUNE 1997



COVER PHOTO:

Wurlitzer Opus 2189,
4/14 now in Granada Studio Tours,
Manchester, United Kingdom.

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(in alphabetical order)

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Respectfully submitted,
Jack Moelmann, Secretary

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EXECUTIVE SECRETARY: MICHAEL FELLENER



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President's Message



While the daytime temperatures, in this hemisphere, are rising, so is the level of anticipation for the annual ATOS convention coming up in July. The Central Indiana chapter has been putting in a lot of effort to give us a good time and to present some newly installed/restored instruments for our enjoyment.

It is not too late to register for the convention and I urge all of the members of ATOS to give careful consideration to attending this event.

The Directors, Officers, and Staff of ATOS look forward to meeting you during

the convention. You elected us, so seek us out during the convention and let us know how we may better serve you.

One exciting event, as always, is the young artist concert. These gifted youngsters are the future of ATOS and we all should make every effort to give them our support and encouragement.

The young people who perform at the annual convention are certainly not the only young people who share our enjoyment of the theatre organ. When young people attend your local concerts or other events, welcome them

as your children or grandchildren, as the case may be. They are our future. In addition to performers, we need the very important young enthusiasts behind the scenes, learning the rebuilding and maintenance of the instruments. Welcome them into our family; we all will be richer for it.

See you in Indianapolis.
Harry Heth

General Information

ATOS ARCHIVES/LIBRARY MOVES TO ELMHURST, ILLINOIS NEW CURATOR APPOINTED

After serving sixteen years as the ATOS Archives/Library Curator, Vern Bickel turned over the responsibility of the operation of the archives project to Joe Moffatt, an ATOS member who lives in Chicago. Joe was appointed by the ATOS Board of Directors to serve as the new ATOS Archives/Library Curator.

During the first week in April, the archives collection was professionally packed, and moved to the Elmhurst location. The ATOS Archives/Library will be housed in the Theatre Historical Society facility. The Theatre Historical Society is open to the public Tuesday through Friday, from (9:00 a.m. to 4:00 p.m.

All donations, orders, and inquiries regarding the ATOS Archives/Library are to be directed to **JOE MOFFATT**, 152 N. York Street, Elmhurst, IL 60126-2806, 630/782-1800 or 773/784-6124.

Appointment of Officers and Staff

You, the membership elect the Board of Directors of ATOS and each year, during the annual Board of Directors meeting, the following officer and staff positions are appointed, by the Board, for the coming year: President, Vice-President, Secretary, Treasurer, Executive Secretary, Journal Editor, and Newsletter Editor.

The requirements: (a) two (2) years continuous current membership in ATOS, (b) time to devote to the duties of the office or staff position, and (c) a desire to become involved in the growth of ATOS.

Please send your resume and a short statement, describing your desire to help ATOS and the office or staff position for which you feel most qualified, to: Harry Heth, ATOS President, 1247 Peden, Houston, Texas 77006-1130. Please be sure your submission is postmarked not later than June 10, 1997.

All candidates for these positions will present themselves, at their own expense, before the ATOS Board of Directors during the meeting in Indianapolis, Indiana, on July 11, 1997.

Like to chair a committee? Let me know. *Harry Heth, President*

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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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Our new permanent mailing address for
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Member's Forum

Dear Editor:

Thank you all for the wonderful article on my sister. It was very moving and carried tributes of which she would be justifiably proud. (I think the English was right on that last sentence.) We are taking the liberty of photocopying the article and sending it to relatives.

For those who might be sticklers for such details, Grace passed away just before midnight on September 14, exactly 3 months to the day she would have turned 70. And it was not her grandfather, but her father who was the newspaper editor and who continued his playing of the organ in church. Other than one offering rendition of "Three Blind Mice" in fugue, I don't think he mixed theatre music with the church classics. For those who knew Gracie well, her father was a powerful figure in her life, both for good and for ill. That she made so much of her life, is a tribute only to her.

The family wants all to know that Paul Quarino played for Gracie's services in Portland, and evoked foot-tapping, tears and laughter with his choices — including the background for a Laurel and Hardy silent film, projected on the church's screen. As a dear friend of Gracie's that may have been one of his more difficult gigs, but certainly one of our most memorable memorial services for any family member! We should all have such a send-off. Thank you, Paul.

With appreciation for all you have meant to Grace Eleanor Gilmore McGinnis, from her little sister,

Roberta Post
Vashon, Washington

Dear Editor:

I was sorry to note that some of what I said in a recent letter to the Editor about electronic organs was not understood. I may have abetted this by trying to be brief.

Electronic pipe sounds produced by high-end microprocessor-controlled systems have voicing and tuning flexibility similar to that of pipes. Each electronic "pipe" can be tuned individually to provide the warmth conferred by slight celesting, just as in a pipe organ. The phase relationships are random. They depend on the exact moment a key contact is made, just as in a pipe organ. To illustrate this randomness, imagine playing two electronic "pipes" which are in exact tune with one another and in phase. One is released then held again. The phasing between the two will have shifted because of the improbability of having the wave train of the one turned back on start exactly in phase with the other.

It is axiomatic that whoever voices an organ, whether electronic or pipe, should be skilled in the art. The reputation of the builder rests on these skills. A number of the technicians who adjust these electronic

organs are professional pipe voicers who have been trained to use the specialized software in their laptop. They bring this with them and take it away; it is almost never provided to an owner. I view the ability to have voicing changed as an opportunity, not as an invitation to mediocrity. An organ then becomes more of a living instrument where alterations can be tried for effect. All it takes to return to the "factory" version is a few simple mouse-steps. And may I stress that like tuning, voicing is done on a "pipe-by-pipe" basis, just as in a pipe organ.

Whether voicing changes or sample changes (the equivalent of swapping pipe sets) are made rests with the owner of the organ and the technician. If a respected organist requests an alteration, what he or she recommends might in fact be of benefit to the design. Otherwise, as indicated, the change can be easily excised.

I should also point out that both the maximal sound level and the dynamic range can be set with a few commands to the digital output board and/or console controller. Even the mightiest instrument played for all it is worth need not threaten the hearing of the audience, and the softest stops can be set as is appropriate to the listening space.

Good pipe samples are also critical to the success of an instrument. A badly-regulated rank can reproduce as such, although careful editing helps. Sampling is an art-form, complementing voicing. The work is time consuming, and the challenge of finding worthy sets of pipes is a surprisingly difficult one.

It is always wise when buying an electronic organ (or a solid-state console controller) to inquire of the builder how he will provide for future servicing. What he says concerning, for example, the stockpiling of chips, should be weighed carefully.

Sincerely,
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.

ATOS DEBUTS ON WORLD WIDE WEB!

By David C. Kelzenberg, Chair, ATOS Computer Networks Committee

By now, most people have heard terms like "Internet," "Surfing the Web," and "Home Pages." Some even know that these terms concern computers and those who use them. But what does all of this have to do with theatre organs and the American Theatre Organ Society?

One of the highlights of the ATOS Convention in Los Angeles was the unveiling and demonstration of the new official ATOS Home Page on the World Wide Web. This exciting development promises to introduce the theatre organ and its history to an ever-expanding audience. ATOS and its many chapters can only benefit from this presence.

The Internet is a vast interconnected network of thousands of computers around the world. Through the Internet, people who have a computer and an Internet connection can communicate almost instantly via electronic mail ("e-mail") with others throughout the world. Communication can also involve large groups of people who share common interests, through e-mail lists such as PIPORG-L, and Usenet newsgroups. But, the most exciting and dynamic "branch" of the Internet by far is the World Wide Web (WWW), popularly known as "the Web." While most of us have heard of the Web, some may not know what it is or how it works.

The Web is made up of millions of "Home Pages," each of which is a document stored on an Internet computer somewhere. Anyone can create a Home Page; businesses, organizations, and individuals have created them by the millions. Using an Internet "browser" (a special software program used to find and display Web pages—popular browsers include Netscape, Mosaic, Lynx, etc.), one can view any of the millions of Home Pages on the Web. It is possible to search for pages by subject, making it very easy to jump from one page to another. The real beauty of the Web rests in the freedom and creativity possible in designing Home Pages. It is a true multi-media environment, in which spectacular artwork, photography, and design can be incorporated. As if that weren't enough, it is also possible to incorporate sound and animation or motion pictures for those whose computers are capable of displaying them.

The Web is expanding continuously, both in content and in number of users. It has become a logical means of advertising and displaying goods and services. More and more people are discovering the ease with which they can find topical information of interest to them. One of the goals of the Computer Networks Committee was the creation of a Home Page for ATOS, a project which came to fruition in May of 1996.

To join me on the Computer Networks Committee I recruited Dee Williams and Mark Renwick. Both are knowledgeable computer-users and subscribers to PIPORG-L. We discovered, to our dismay, when we discussed the creation of a Web page, none of us had the knowledge or experience necessary to do so. My colleague at the University of Iowa, Paul Montague, offered to contribute not only his expertise in the creation of the page, but also the crucial disk space for storage of the finished product. With help and input from Dee and Mark, I wrote a series of articles on the history, development, and make-up of the theatre organ. Paul and I then designed the Home Page (actually a series of linked documents), with Paul turning our ideas into spectacular reality. Paul's Web knowledge made him an invaluable addition to the Computer Networks Committee, and the attractive appearance and functionality of the page is entirely due to his efforts.

We are very proud of the ATOS Home Page, and invite you to "check it out!" It has several articles on the theatre organ, its history, biographies of famous theatre organists, information on the Society and individual chapters, with lots of other information and photos! As with many (if not most) Web pages, it is still "under construction" and likely will never be completely finished. Some of the links are not yet functional, and updates and corrections are constantly being incorporated. We are hoping to make a number of significant changes in the near future, including the addition of more artist biographies and photos, concert information from around the world, links to individual chapter and other related Home Pages, and the inclusion of photos of chapter organs from Marion Flint's annual display; a list of organs is already available on the page. We hope to eventually add another dimension: sound bytes!

How can you find the official Home Page of the American Theatre Organ Society? Here's the "URL" (address)—just point your browser at:

<http://webeye.ophth.uiowa.edu/atos>

We welcome your comments and suggestions for improving this Web site. You may e-mail comments to me at: david-kelzenberg@uiowa.edu

We will be taking another look at the ATOS Home Page at the Computer Networks seminar at the Indianapolis National Convention in July. It is our hope you will be able to join us! In the meantime, keep watching the page; you will observe changes and improvements "as time goes by."



Old Glory -- the magnificent interior of the Granada, Manchester before opening in 1935 as the Gaumont. John B. Potter photo

Up From The Ashes ... The Phoenix Wurlitzer

by Eric Halsall (Head of the Lancastrian Theatre Organ Trust Technical Team)

The Phoenix in the title refers not to the place of that name but to the mythical Egyptian bird that rose from its ashes after being consumed by fire and the Wurlitzer is the 4/14 Special, Opus 2189, which left New York in August 1935 for the new Granada Theatre in the city of Manchester, England.

The Granada Theatre was built on the site of the Hippodrome Theatre in Oxford Street, almost opposite the Paramount Theatre with its 4/20 Publix #1 Wurlitzer. It was a partial demolition and reconstruction job starting in March 1935 and scheduled for reopening on the 10th October 1935.

Harold Ramsey was Granada's Musical Director and he designed a 4 manual 16 rank Wurlitzer for the new theatre, but this was reduced to 14 ranks, for reasons unknown today, just before construction in the factory. It has been speculated that the pow-

ers that be, did not want it to be larger than the 4/14 Wurlitzer in their flagship theatre, the Granada, Tooting, London.

Towards the end of September 1935, The Granada was purchased by the Gaumont-British Picture Corporation and consequently it opened on the 21st October 1935, some four weeks later, as the Gaumont with Stanley Tudor at the console. His signature tune was "Singin' in the Rain," an appropriate choice since Manchester has an unjustified reputation as a rainy city. He remained the resident organist, except for the war years when he served in the Royal Air Force. Then, in August 1953, he became another victim of financial cuts in the cinema industry due to falling attendance. On his return from war service, he changed his signature tune to "Powder Your Face With Sunshine" and during the long film runs of 1959

and 1960 he had a final short residency. The theatre suffered only slight damage during the enemy air raids that devastated the city centre and it was eventually taken over by the Rank Organisation. Audiences continued to decline until the theatre finally closed its doors on Monday 28th January 1974 for conversion to a night club. The Lancastrian Theatre Organ Trust successfully bid for the Wurlitzer and held a farewell multi-organist concert before a capacity audience on the day before closure. Reginald Dixon, the famous organist from the Tower Ballroom, Blackpool, topped the bill.

As there was no sign of imminent redevelopment, the L.T.O.T. obtained permission to leave the organ in situ and before the final removal in June 1976, three recordings of the organ were made. Since the services to the building had been disconnected and all the seating, stage curtains and

drapes had been removed, it was now dark, cold and dank inside. Arrangements were made with the local electricity company to reconnect the theatre, with the L.T.O.T. as the "owners," so that the organ could be played. The damp and low temperatures played havoc with the organ in its understage chambers. After retuning, we were plagued with ciphers due to congealed lumps of Manchester smog (soot and fog) under the armatures. The cavernous, empty auditorium gave a completely new sound to the recordings. Finally in 1991, after being unused for some years, the building was finally demolished but in February 1997 the site is still awaiting redevelopment.

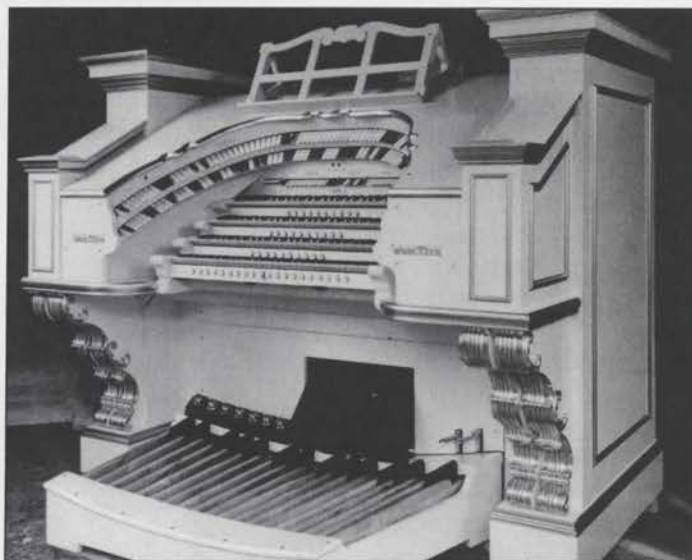
During the thirteen years it was to take before it finally found a new home, it traveled round at least ten different storage sites within a 20 mile radius and became split up when we were offered accommodation on the 4th floor of an old cotton mill which only had a small lift. The large and heavy items went to a good ground level storage in a rural area. Unfortunately, a disastrous fire in March 1988 completely destroyed this latter building and we lost the console, the relays, the main windchests and the regulators on their trunks from this organ, plus a Weber grand piano. Most upsetting of all, we lost most of the parts of Robert Hope-Jones's first organ which we had removed from St. John's Birkenhead, the wooden Diaphones and their chest and most of the Swell organ pipes together with the cast iron regulator weights with the words "Hope-Jones" on top. Fortunately, some of the latter survive in our Free Trade Hall 4/20 Wurlitzer, the ex-Paramount instrument mentioned earlier in this article. News of this fire and an appeal for replacement parts was published in the April 1988 edition of *ATOS International News*.

Second-hand replacement main windchests were obtained from America. These required a lot of work as they were older and not identical to the original chests. A four manual console proved impossible to get. We were lucky that P&S Organ Supplies Ltd. in Brandon, Suffolk, offered to make one for us and we were so impressed with their high quality workmanship that we ordered replacement regulators and trunks as well. The new console is an exact replica of the original in the same "Granada" style. Because the relays had been lost, the decision was taken to computerise the organ with a Devtronix, Syndyne electric stop actions and Hesco stop-keys for the console.

Finding a new home for such a large instrument within a few miles of Manchester proved a very difficult ongoing job. It was not until November 1988 that Granada Studios Tour accepted the Wurlitzer on permanent loan as part of their proposed "Projections" complex in the city. Granada Studios Tour is a theme park using the set of Granada TV's hugely successful soap opera "Coronation Street" as its main attraction. It also features backstage tours and major sets such as Baker Street where the Sherlock Holmes series was filmed. "Projections" was a new attraction for the site, intended to be themed on the cinema and would contain an old "flea pit" cinema of the 1930's as well as "Motionmaster," a cinema of the future where the



The Granada/Gaumont, Manchester under construction in 1935. John B. Potter photo



The original console seen in the Wurlitzer London Works in 1935 where the Granada style square topped console sides were fitted.

seats move individually to follow the action on the screen. The entrance hall was to be a scale replica of the Granada Theatre Tooting and contain our Wurlitzer console, on a lift, in an alcove. The organ chambers were at the top of a double staircase leading to the hall of mirrors and the two cinemas. Only one set of shutters was to be installed as Granada wanted a glass window in place of the other, but in any case it was thought there would be ample sound to fill the 125 seat foyer. As the Gaumont's original grand piano had long since disappeared a Wurlitzer upright piano, formerly part of the Empress Ballroom Blackpool organ, was purchased.

Granada allocated us the 6th floor of a warehouse on site to store and refurbish the Wurlitzer whilst their contractors were constructing the "Projections" complex. As soon as they had finished, we started installing the organ in its chambers and took delivery of the hydraulic console lift. To speed the job along and commission the computer, Tim Rickman was brought over and what a magnificent job he did! He completely wired the new console (except the pedal board) which now contained the computer and tried it out on the sleigh bells which were the only things

working at that time.

Finally, everything was ready for the opening concert on 13 November 1992 when the "Phoenix" rose again, but this time in a Granada "Theatre" as it had been originally designed to do, 57 years previously.

At Granada Studios Tour up to 4000 people a day are on the site and most of them pass by the Wurlitzer console and chambers on their way to the cinemas. In the morning, the Granada projectionist turns a key in the control room which starts the organ blower and computer and at the end of the day they turn it off. In between, the Devtronix computer comes into its own and presents the organ automatically. The console starts down and when someone passes a PIPR detector by the console, the lift takes it up and it plays a selection of tunes for about 20 minutes. Then the console goes down, waits 2 minutes and then the next person passing will send the lift up again for a different 20 minute selection of tunes. This goes on for about two hours and then it starts again with the first selection. We are planning to programme some spotlights into the sequence so the console will be more brightly lit when up. Organists play live voluntarily on at least three afternoons and, at times, an entire day every week and the L.T.O.T. present bi-monthly concerts featuring prominent organists.

It was found, that for concert purposes, insufficient sound was reaching the organist and audience, so agreement was reached with Granada to install glass shutters in place of the viewing windows. These were obtained from America and are of Möller manufacture from a Pizza-Parlour. They have made a tremendous improvement and everyone now gets a full "Earful of Music."

TOP TO BOTTOM:

■ World famous organist Reginald Dixon plays the organ on 27 January 1974, the last day of operation. It was the first and only time Reginald Dixon had played this Wurlitzer. *John B. Potter photo*

■ Interior of the Gaumont, Manchester in the late 1970's. The chambers with 14 ranks (including 7 reeds) were in chambers under the stage. ■ The organ chambers as they appear in Granada Studios Tour. The glass fronts have been replaced by glass shutters to improve the sound egress.



Wurlitzer Opus 2189 (1935)

Details of the organ are as follows:

MAIN CHAMBER

| | |
|--------------------|----------|
| Tibia Clausa | 85 pipes |
| Diaphonic Diapason | 85 pipes |
| Viol d'Orchestre | 85 pipes |
| Viol Celeste | 73 pipes |
| Flute | 97 pipes |
| Tuba Horn | 85 pipes |
| Clarinet | 61 pipes |
| Vox Humana | 61 pipes |
| Chrysoglott | 49 notes |

SOLO CHAMBER

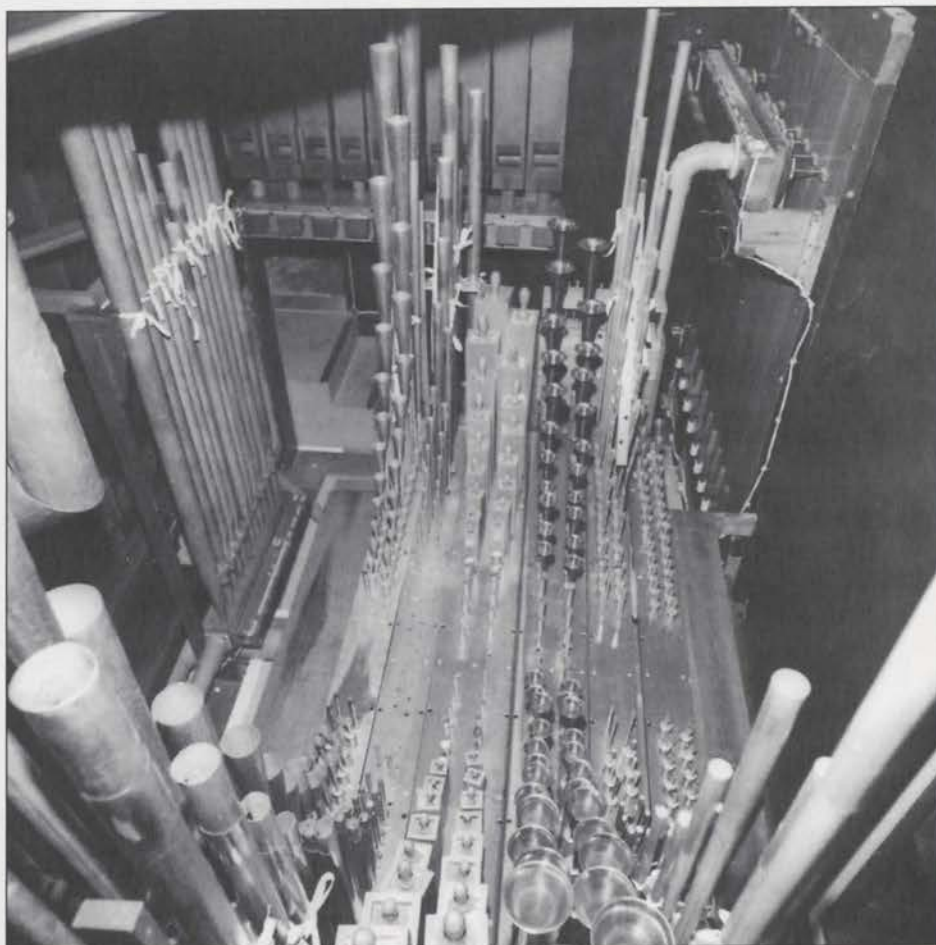
| | |
|------------------|----------|
| Tibia Clausa | 97 pipes |
| Gamba | 85 pipes |
| English Horn | 61 pipes |
| Saxophone | 61 pipes |
| Orchestral Oboe | 61 pipes |
| Kinura | 61 pipes |
| Xylophone | 37 notes |
| Glockenspiel | 37 notes |
| Cathedral Chimes | 25 notes |
| Sleigh Bells | 25 notes |

Bass Drum, Snare Drum (Tom-Tom), Crash Cymbal, Cymbal, Tambourine, Castanets, Triangle, Chinese Block, Sand Block, Surf, Boat Whistle, Bird Whistle, Fire Gong, Klaxon, Horses Hoofs.

The Wurlitzer upright piano (85 notes) is unenclosed, between the two chambers.

The Console has 4 manuals (two with second touch), a pedal board with second touch, 200 stop tabs, 52 combination pistons including setter and a general cancel, 5 Departmental cancel push buttons, 2 Accomp. keycheek push buttons (Cymbal Crash and Chinese Block), 7 toe pistons (for effects), 4 swell expression pedals (Main, Solo, Piano with sustain button and Crescendo) and two sforzando pedals (Snare Drum Roll and Bass Drum Roll with Cymbal Crash).

The two ranks that were omitted from the original specification were Gamba Celeste and Quintadena.



Pipework in Solo Chamber, Granada Studios Tour. Note the frame of the glass viewing window in the bottom right hand corner of the photograph.



Two views of the new console shell in bare wood form. The photo at right shows the console with the Wurlitzer logos fitted and the carved treatments to the console sides.

“An Acre of Seats in a Palace of Splendor”

SEATTLE, (PARAMOUNT) SEATTLE, WASHINGTON

- Opened: March 1, 1928
- Architect: C.W. & George L. Rapp
- Capacity: 3054
- Organ: Wurlitzer 4/20, Publix-I, Opus 1819

Rapp & Rapp turned out only two theatres west of the Rockies, this and the very different Portland, opened seven days later. A third was to have been built in San Francisco, but the Depression halted this project in the early stages of site acquisition, leaving investor Herman Wobber holding the bag. Originally named for their cities, both Northwest houses were renamed “Paramount” a few years later.

The city’s largest movie house by a comfortable margin, the Seattle was a bit removed from the hub of the theatre district, but proved sufficiently attractive to survive in its original role until 1971. Its next life was mostly as a rock palace. Retired Microsoft executive Ida Cole purchased the theatre in 1993 and has since made a substantial investment enlarging the stage and restoring the interior.

The Seattle represented the Rapps at their Franco-Publix best; the basic look was not new, but the house is among the best of those pressed from more or less the same mold. No small part of this comes from the complex yet subtle color and leaf work, preserved and restored in the recent overhaul. Terry Helgesen, who had seen them all, thought the Seattle the best-decorated of all the Rapp Paramounts. The theatre also evinces the firm’s efficient use of space; beneath the balcony are a three-story lobby, three adjacent promenades and a separate upper-balcony foyer, none of which seems abbreviated to accommodate the others.

Billed as “the largest orchestra unit organ built,” the Wurlitzer wasn’t even the largest in Seattle, (that would have been the Coliseum’s 28-ranker) but certainly had the fanciest console, similar in decoration to the Brooklyn Paramount’s. It shares an unusual deployment with the Publix-I in the Alabama, Birmingham: the Main division is split into two distinct chambers stacked on the left, while the Solo is double-decked in a single chamber opposite. The organ is presently out of service; the console was removed at the start of renovations and has not yet been reinstalled.

Steve Levin.

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





Opposite: The main lobby features a pair of Pearlman Co. chandeliers, standard issue in every Publix house. All three promenades are visible; the balcony foyer is directly above the left side of the lobby.

Above: This is a trick picture: the auditorium is not much higher than what you see, but its complex curves suggest limitless space. The elaborate valance survived until a 1981 "restoration."

Right: Ron and Ron, the opening organists, and a gaggle of young admirers gather around the spinet console used for their duets. Local legend pegs Sandy Balcom as its builder.

All photos: Terry Helgesen Collection, THS

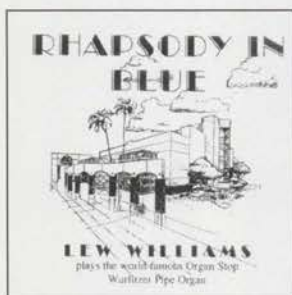


For The RECORDS

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 IN BLUE — LEW WILLIAMS



Recently, we reviewed Charlie Balogh's recording on the Mesa, Arizona Organ Stop Wurlitzer. Now, it's fellow staff

organist Lew Williams' turn at the 4 manual near 70 rank behemoth. After a 15 year "record drought," this is Lew's third release in less than a year!

As Lew's excellent liner notes say, this 62 minute album "... features some of the more frequently requested tunes from Organ Stop's audiences, as well as a few of my own favorites." Yes, most of the titles are what one would expect pizza chompers to love. But, as has been true throughout the Organ Stop's 20-plus years of success, each title played is a masterpiece of arranging, registration, and performance; these are not routine, tired old run-throughs.

Lew launches in proper fashion with his legendary orchestral arrangement of Glenn Miller's "In the Mood;" complete with brass riffs, cowbell, newly installed automatic rhythm unit, and all including a won-

derful, low-down growling pedal in the finale. "Wind Beneath My Wings" is a relaxing ballad featuring lush combinations before another Miller big-band treasure, "String of Pearls." The album's only medley is next; four selections from Webber's *Phantom of the Opera* (mercifully without the usual J.S. Bach intrusion!) Lew's 9 minute arrangement has a delightfully rhythmic "Think of Me" in the middle as a relief from the dramatic power of "Music of The Night," "All I Ask of You," and the title melody.

Lew adds a novel touch to his "Chattanooga (You Know What)" by having a diesel locomotive roar by prior to the choo-choos' departure! "Unchained Melody" is another breath of calm between the choo-choo and nearly everyone's all-time-favorite toccata by Charles-Marie Widor. Lew takes the "Tocatta" at its designated tempo of over 100 beats per minute. It's a stunning tour-de-force as played by Lew. Next, Webber returns for an encore in a shimmering strings version of "Memory" from *Cats*.

Next up is another all-time hit; this one has truly stood the test of time since it's been around for almost 170 years! It's the "Hi Ho Silver" theme from Rossini's *William Tell Overture*. Zez Confrey's "Kitten on the Keys" features Organ Stops' new 7' Yamaha Grand Piano. Then, it's bagpipe-time for the introduction to a completely theatrical "Amazing Grace." Lew skips the usual John Philip Sousa titles by selecting the March King's light, exuberant "King Cotton." Next to closing is Clark's "Trumpet Voluntary" featuring the organ's unique Serpent and assorted brass in place of the expected Trompette en Chamade.

"Rhapsody in Blue" is the album's title and Lew's phenomenal piece de resistance. Alone, it is well worth the price of the entire album! Since Lew introduced his arrangement of this musical landmark at 1981's ATOS Seattle Convention, it has surely been his most requested selection. Gershwin wrote this masterpiece for two pianos (it was arranged for Whiteman's jazz band in its 1924 premiere by Ferde Grofe who later rearranged it for full orchestra.) At

10-1/4 minutes, (the full version, including repeats, runs 16-1/2 minutes) Lew has given us all the themes and most of the cadenzas. There is no over dubbing making it a formidable accomplishment and a musical experience for organ buffs to treasure!

Again, Bruce Liddil has beautifully captured the organ's awesome sound without added reverberation and with the exposed percussions well balanced with the pipe work. We recommend it! Cassettes are \$14.00 and CDs are \$20.00 (both postpaid) from Organ Stop Pizza, 1149 E. Southern Ave., Mesa, AZ 85204.

DOWN WITH THE CURTAIN — NIGEL OGDEN

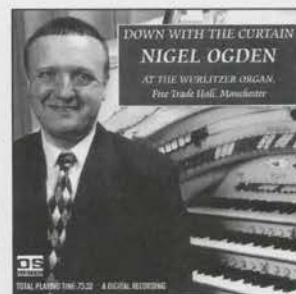
Stu Green, Guest Reviewer

Down With the Curtain marks a sad occasion, the removal of the 4/20 Wurlitzer from Manchester's Free Trade Hall. Negotiations for a new venue are cooking — but this big Wurlitzer sounds

so good in the live acoustics of the Hall! We don't have to say much about Nigel Ogden, other than he's one of Britain's most in-demand entertainment organists. His biography has been recorded in previous issues of this publication. So let's examine the program Nigel offers.

"Down With the Curtain." Mr. Ogden says he likes to open with a lively march, and the title is appropriate. The building is being razed and a new location must be found for the organ. Second is a medley including "Hostess With the Mostest," "The Best Thing for You," "It's a Lovely Day Today," "Marrying for Love," "Washington Square Dance," "The Ocarina," "You're Just in Love," and "Something to Dance About" — a selection of Irving Berlin tunes from *Call Me Madam*.

"Westminster Waltz" is a tribute to its composer, Robert Farnon, on his 80th birthday. It's a haunting melody, well registered with lots of registrational variety. "The Legend of Glass



Mountain" by Nino Rota is dramatic film music. The tone colors used by Nigel express the dramatic nature of the music. We particularly like the big, trem-off, fanfare used several times.

A *Portuguese Medley* has "April in Portugal" and "Portuguese Washerwoman." The first tune is played using the organ's second touch system wherein both the melody and accompaniment are played one-handed on one manual, leaving the other hand free to noodle, or as Nigel puts it, "three hands for the price of two!" Interesting.

"My Prayer" and "This is My Prayer" feature the organ's solo reeds during the first tune. The second is started on a lush Tibia. The pieces fit together well, though they were written 25 years apart; nice ballad work. "Tampico" is a lively Latin piece Nigel first heard on a Reginald Dixon broadcast with lots of intricate fingering. "On My Own" and "I Dreamed a Dream" are selections from the ever-popular *Les Miserables*. Both are lovely ballads and Nigel features the big organ sound with rewarding effect. The original Wurlitzer upright piano is heard during "Lingering Lovers," a rhythmic ballad.

Many years ago, this reviewer had a set of four 78 rpm Columbia 10-inch sides of *Ballet Egyptian Themes* by Luigini, played by an early British organist. They were seldom played because, frankly, they were boring. But Nigel Ogden's condensation features the meatiest parts from the four movements. It adds up to good listening. This arrangement was prepared by former theatre organist Jack Helyer according to Nigel. "How Deep Is Your Love" is a pleasant ballad associated with the Bee-Gees. "S'Wonderful" is Nigel at his jazzy best. Next in this fast medley is "The Lady Is a Tramp" then "Who" all complete in two minutes and seventeen seconds. Yes, this one moves! Nigel associates this with Tower Ballroom organist Reginald Dixon, but this reviewer has never heard a Dixon recorded medley played as fast, however we could be wrong.

"Moving South" and "Moving Out" are comments on the organ's current threat of homelessness; wry

humor from Nigel, and with a Latin beat. The upright piano is prominent. In *Swingband Medley*, Nigel likes to play the swing numbers fast. Here's "Getting Sentimental" played as Tommy Dorsey never heard it. Included also are "Deed I Do" and "Georgia on My Mind" in medium swing tempos.

"Coronation Scot" is steam train rollin' music, complete with chugging, bell, wheepee whistle and an *Acme Thunderer*. Sibelius' "Waltz Triste" is the only disappointing selection in the group. We feel he played it much too slowly and minus spirit. Nigel just doesn't seem to be at home with the piece. The middle part sounds stilted and we were pleased when it was finished. Better luck next time Nigel. But Nigel makes a fast comeback with one of his own compositions, a march entitled "New Era." Using the Wurlitzer's battery of brass and legit voices (trem off), he closes with a majestic "coronation" type processional worthy of an Elgar; in fact, it's a thriller. We keep replaying it in admiration, a fitting close marking the shutdown and removal of the organ from the wonderful acoustics of the doomed Free Trade Hall.

Ray Pickett's recording is technically excellent. On some of his straight organ numbers Nigel employs a heavy booming pedal bass. It plays back with no obvious distortion. During recording, Pickett manages to catch both light and heavy combinations in acceptable perspective, as well as balanced with percussions. Here are 30 titles well worth owning. Available on a 73 minute compact disc from the Lancastrian Theatre Organ Trust, 21 New Hall Road, Jericho, Bury, Lancs BL9 7TQ, England. US cash or check accepted. Price is \$20.00 postpaid.

ASHLEY MILLER AT THE WAR MEMORIAL

During his long, illustrious career as one of the world's finest theatre organists, Ashley has made but a dozen recordings and, for many years, those rare LPs have been collectors' items. Recently, however, these marvelous recordings have

begun appearing on re-mastered compact discs and cassettes. Here, we have the re-release of Ashley's 1977 LP (of the same title) made shortly after Möller Opus 5198, a 3/16, was moved from its original home in Trenton, New Jersey's Lincoln Theatre to that city's War Memorial Auditorium.

Along with that album's 14 selections, an additional 8-1/2 minute *Spring Medley* has been included so we now have a total of over 47 minutes. (Apparently this new material was recorded live during Ashley's dedication program on February 29, 1976.) It should be noted that the only other commercial recording of this excellent Möller is the recent *One of a Kind* album reviewed in the Journal, July 1995. In comparing this new album with the original LP and "One of a Kind," we're happy to report the re-mastering is superb; it's much fuller and richer (particularly in the pedal). The recording was made quite close-up, so a touch of reverberation has been added, but is detectable only at the end of some of the selections.

A highlight of this album is the wonderful velvety trumpet of Joseph Scannella heard on "I Can't Get Started," "On the Sunny Side of the Street," "Stardust," and Bert Kaempert's bouncy "Love." Each of Ashley's solo selections is a gem of arranging and registration from the console-raising fanfare for "Strike Up the Band" to Leroy Anderson's "Serenata." The other titles are: "I Write the Songs," Morton Gould's "Pavanne," Victor Young's "Street of Dreams," Burt Bacharach's delicious "Wives and Lovers," a circus-like "Jing-A-Ling," "Yellow Days," an outstanding orchestral transcription of Tchaikovsky's "Humoresque (Op. 10 #2)" and "I Wish You Love" (which includes the rarely heard verse.) The five songs heard in the "new" medley are "Easter Parade," "April Love," "Singing in the Rain," "April Showers," and "Mountain Greenery." As mentioned earlier, this medley appears to be from the dedication concert for the audience is quite evident and the sound quality not quite as good, but for Ashley's superb artistry, it's well worth hear-

ing.

Cassettes are \$12.00 and CDs are \$18.00 (both postpaid) from Midnight Productions, P.O. Box 68, Warwick, NJ 07463. (Midnight has in stock all the currently available Ashley Miller albums and they accept VISA, Mastercard, American Express and Discover charges. To request a catalog or place a telephone order call 1-800-788-1100.)

SOME ENCHANTED EVENING — CHRIS POWELL



Here's a recording from New Zealand! However, it is not made on one of the four theatre pipe organs shipped there by Wurlitzer.

Instead, it's a recent model Allen electronic (the MDS III), roughly equivalent to a 3/12 theatre pipe organ with the usual tuned percussions. We believe this is the first recording of the MDS III. It's installed (with a customized multi-channel audio system so no added reverb is necessary) in a specially designed music salon in the Audrey and Bill Koke home.

Young British organist Chris Powell has been on the team at Blackpool (although only "touches" of that style of playing are heard here and there in this 72 minute album). He made this recording during his recent year-long tenure as resident organist at Tauranga's Baycourt Theatre Wurlitzer. Chris presents a well balanced program which contains 31 tunes on its 15 tracks. The "Colonel Bogey (March)" is first, followed by Harry Warren's lovely "Serenade in Blue" (from the 1942 film *Orchestra Wives*) and a near 11 minute medley of six selections from *My Fair Lady*. Chris's medleys present each title as a fully arranged presentation.

It's obvious Chris enjoys film and Broadway music. He also has gener-

ous medleys from both Cole Porter and George Gershwin. You'll instantly know all six of the Gershwin titles and all but one by Cole Porter — "I Love You Samantha" which was a Bing Crosby/Louis Armstrong duet in *High Society!* Of course the album's title song is included as is "Be My Love" (you do remember this Mario Lanza classic from *The Toast of New Orleans*, don't you?) and "Can You Feel the Love Tonight" from Disney's recent hit *The Lion King*.

Completing the tune list are Ketelby's "Sanctuary of the Heart," a percussive "Temptation Rag," the cheerful waltz "Nights of Gladness," a "Thunder and Lightning Polka" which lives up to its name, a toe-tapping samba medley of "South American Joe" and "Brazil," and the closing *Farewell Medley* of "Now Is the Hour," "Once in a While," and an upbeat "I'll See You in My Dreams."

Chris's playing is crisp, accurate and suitably theatrical. It's available in cassette at US \$20.00 and compact disc format at US \$22.00 (which includes air mail postage) in US currency or a bank draft in NZ dollars. Order from F.W. Koke, 21 Martin Place, Kelston, 1007, New Zealand.

- BLACKPOOL MAGIC
- I DO LIKE TO BE BESIDE THE SEASIDE
- MEMORIES ARE MADE OF THIS — PHIL KELSALL

Unlike Phil's recently reviewed strict-tempo dancing discs, these three albums feature Blackpool's long-time resident organist in a concert mode. One of the joys of listening to Blackpool-style albums is to find the artists often play some of the great old favorites from the 20s, 30s and 40s we rarely hear on other recordings!

To again paraphrase Walter Beaupre (*Journal*, Jan. '86), Phil not only has the talent for making unfamiliar tunes instantly likable, he never hides the melody. Phil reserves his subtleties for left-hand figures — and, occasionally, while the left hand plays the accompaniment and melody on second touch, the right-

hand runs rampant over the keyboards and stoprail!

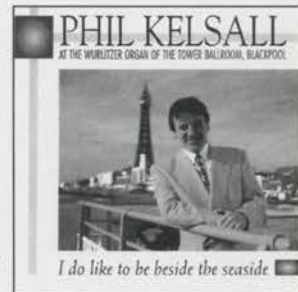
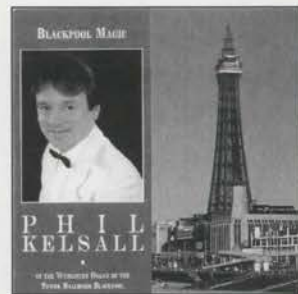
Each of these three albums is over 60 minutes long, has 17 tracks and from 25 to 36 titles. So we'll hit just the highlights from each. Unlike the strict-tempo albums, Phil has written interesting liner notes about his selections.

Blackpool Magic opens with the "Entry of the Gladiators" and goes on to Ketelbey's rarely heard "Sanctuary of the Heart." Outstanding on this disc are three Harry Warren medleys showcasing that composer's amazing versatility; everything from "Chattanooga Choo-Choo" to "Lullaby of Broadway," "Shadow Waltz," "September in the Rain," "Jeepers Creepers," and "Pasadena!" The "Coronation Scot" is a real train enthusiast's song. Some of Phil's other notable tunes include "Russian Rag," Nacio Herb Brown's "Rag Doll," "Dardanella," "The Dubarry Waltz," and "Bless This House."

I Do Like to Be Beside the Seaside opens with the title tune and proceeds with a gorgeous theme from a British TV series, "The Darling Buds of May," followed

by a cheery waltz, "Nights of Gladness." "Amazing Grace" and two Gershwin medleys are featured along with "South Rampart Street Parade" and the "Blackpool Belle," which is another British train-music favorite! This disc has Webber's theme for the Barcelona Games, "Friends for Life," as well as a country-western trio of "Crystal Chandeliers," "Crazy" and "Blanket on the Ground" plus two Gershwin medleys.

Memories are Made of This opens with the lively "Grasshoppers Dance" and features a medley of four of George M. Cohen's best tunes, selections from *Snow White and The*

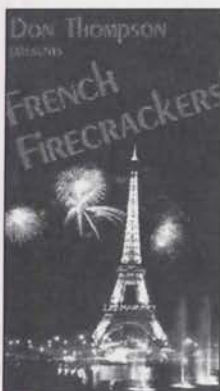




Seven Dwarfs and three titles from *Mary Poppins* (but somehow misses the Academy Award winner, "Chim Chim Cher-ee"!)" "The Trolley Song," "Limehouse Blues," a barnyard pot-pourri titled "Blackpool Hoedown" and "Somebody Stole My Gal" are some of the other memory-floggers.

As Phil writes in his liner notes, "We have tried to provide wide ranging programs to display all facets of the world's finest-sounding Wurlitzer." It is, of course, just 3 manuals and 14 ranks, but these three albums prove beyond doubt, this is all Phil Kelsall needs to produce great, satisfying entertainment! Each album is sold separately. Cassettes are \$13.00 and CDs are \$21.00 plus \$3.00 postage per order from Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02185-5915.

FRENCH FIRECRACKERS — DON THOMPSON



Although Don has recorded many LPs, cassettes and CDs over his lengthy career at the console, this is only his second all classical album. In the March '83 *Journal*, Stu Green reviewed his earlier *Toccata* with

"We admire the manner in which he performs the toccata-type music. It is big, brash and dramatic — just what the toccata lover is looking for."

The same can be said of this new 60 minute release which, besides toccatas, has some "other Bijoux" (jewels.) Several tracks on this tape are from Don's *Toccata* release which was recorded on the Casavant organs in Toronto's St. James' Cathedral and St. Paul's Church. Three other selections were recorded recently in San Bruno, California's St. Robert's Church

where Don currently is principal organist. However, the liner notes state the remainder "... were made using the instruments for which the pieces were originally written ... all in Paris." Of course, these organs were built by Cavaille-Coll. Since the liner notes do not indicate the recording locations, we will show that information, which Mr. Thompson provided us, in brackets following each title.

Don opens with the famous Widor "Toccata in F" (St. Sulpice) from the *Fifth Symphony*. However, chances are you haven't heard it played his slowly before (6-1/2 minutes compared to the usual 5), but this is the tempo used by the composer himself on a 1932 recording. Widor (1844-1937) was 88 years old at the time of that early electrical recording and he is reputed to have said, "... don't you realize my fingers are no longer the same and ... at my age I'm nearer the grave than the organ?" Upon first hearing that '32 recording the liner notes tell us Don, and French organist Xavier Dasarre, "... rushed out and both recorded it ..." We've listened to Dasarre's recording, made at the Basilica of St. Sernin in Toulouse (Turnabout VOX TV34238), and noted the striking similarities with the version heard here!

Next is Gigout's somewhat gentler to the ear, but very rapid, "Toccata in B Minor" (St. Augustine's) and a lovely theatrical reading of Debussy's "Arabesque #1" (St. Paul's). The Emerson "Toccata — Von Himmel Hoch" (St. Paul's) is a different "take" than the one heard on the earlier album. A light and airy "Gymnopedie #3" (St. Paul's) by Satie precedes the Vierne "Carillon de Westminster" (Notre-Dame). Closing the first side is the very familiar "Toccata" from Boellman's *Suite Gothique* (St. Vincent's).

Side two opens with Bonnet's "Etude de Concert" (St. Eustache) which has beautifully contrasting themes ultimately building to a grand climax. A distinctively husky Pontifical Trumpet is featured in Lefebure-Wely's rather aggressive "Marche" (St. Robert's). Then it's Masterpiece Theatre Time with Mouret's "Rondeau" (St. Robert's). Another Widor favorite follows, the

"Intermezzo" from his *First Symphony* (St. Paul'). Then we hear the brief, brisk Murrill "Carillon" (St. James'). A light, cheerful, almost classical novelty, is next — Lefebure-Wely's "Offertoire" (St. Robert's). Appropriately, the album closes with a very dramatic Franck "Final" (St. Paul's).

Although all the composers are not French nor are all the organs by Cavaille-Coll, the programming fits the album's title beautifully and Don deserves credit for the excellent mastering of tracks recorded within the past year with some made quite a few years ago. All the organs heard here are full-blooded with marvelous cathedral-like reverberation. It may surprise listeners to learn the tracks recorded in St. Robert's church in San Bruno, were made on a Rodgers 955 classical electronic organ with 59 speaking stops playing through 16 stereo channels. Indeed, the entire album is a thrilling listening experience which toccata lovers and all who enjoy the French Romantic organ literature will find satisfying. Cassette only for \$10.00 (postpaid) from Pipe Organ Presentations, 95 Duboce Avenue, San Francisco, CA 94103.

AVALON — WILLIAM CAMPBELL



From Milwaukee, Wisconsin, we have a first recording of what was an original installation Wurlitzer. When the atmospheric Avalon Theatre opened in 1929 it had Opus 2021, a 3/8, Style 200 Special. In 1979

one rank was added and it soon ballooned, with added pipework from Milwaukee's Oriental Theatre Barton and several other sources, to its present 3/27 size. (Also added, a 3m double bolster console from Houston's former Scobby Fun Factory, where it controlled 21 ranks.) For over 20 years, William Campbell has been on the staff of organists pro-

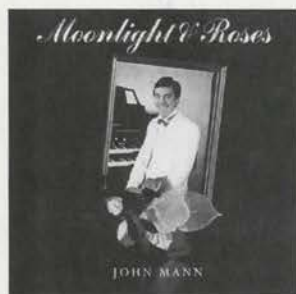
viding intermission music. The Avalon is still a commercially operating movie palace! In 1993, he was Second Place winner in the ATOS Hobbyist Competition.

Mr. Campbell's 45 minute cassette opens with a bright, wishful "This Could Be the Start of Something Big" and proceeds with that old Italian favorite (by Luigi Denza) "Finculi Fincula." Continuing in that vein, is Nino Martini's "Come Back to Sorrento." A 9-1/2 minute medley from Sigmund Romberg's *Desert Song* precedes Mr. Campbell's interesting interpretation of Debussy's "Clair de Lune." Closing the first side, from Kern's *Showboat*, is "Can't Help Lovin' Dat Man."

On side two, Mr. Campbell essays an even wider range of musical mementos starting with Dick Liebert's "In a Little Clock Shop" and continuing with Sullivan's "The Lost Chord." From Broadway's *La Cage Aux Folles* is a rather melancholy "Song On the Sand" followed by "The Bells of St. Mary's." For his grand finale, Mr. Campbell has selected a number which presents an awesome challenge to even the best of organists: Richard Rodgers' "Slaughter on Tenth Avenue."

In this 1,500+ seat theatre, the organ sounds impressive and Campbell's selections, registrations and arrangements are a valiant effort, very reminiscent of some of the intermission organists heard in the mid-30s. It will surely please his Milwaukee fans and patrons of the Avalon Theatre. Cassette only at \$12.00 postpaid from Bill Campbell, 912 S. 112th Street, West Allis, WI 53214-2207.

MOONLIGHT AND ROSES — JOHN MANN



On this album, British organist John Mann entertains at the Eminent 2000 Grand Theatre Electronic Organ and the

Kawai Grand Piano (assisted on several tracks by a discreet live drummer.) For the most part, this 67 minute album has the organ accompanying piano solos or as a part of a small combo although there are "massed strings" featured on several titles.

It's a wide ranging program, obviously designed to not only showcase the artist's talents, but that of the instruments. As an example, "Nola" immediately follows Bach's "Sheep May Safely Graze." Another example is the 6-selection *Roaring 20's Medley* followed by the "Minuet" from Handel's *Berenice*. A medley of Irving Berlin waltzes has "All Alone," "What'll I Do?" and "Always." The longest medley consists of nearly 14 minutes of Lerner and Loewe selections. Featured are titles from *Camelot*, *My Fair Lady*, *Gigi*, and *Paint Your Wagon*.

Included, too, among the 32 selections on the 16 cuts are "The Maiden's Prayer," "Cavatina" (the movie theme for *The Deer Hunter*), "Delicado," "Send in the Clowns," Massenet's "Meditation" from *Thais*, the album's title tune and Drigo's "Serenade."

Electronic buffs will find the recording of interest. It's available in cassette format at \$11.00 and CD at \$20.00 (plus \$3.00 per order postage) from Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184-5918.

BOOK REVIEW

SAN GABRIEL'S MIGHTY WURLITZER

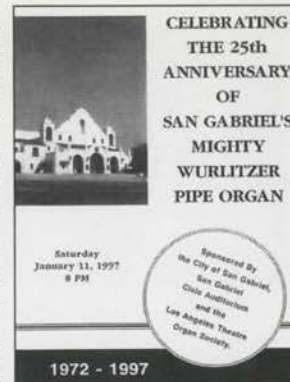
As part of the 25th Anniversary Celebration of San Gabriel Civic Auditorium's Wurlitzer, the Los Angeles Chapter has published a 20 page Commemorative Brochure. The Anniversary program on January 11 this year featured Lyn Larsen in concert. Lyn was one of the three artists (the others being Gaylord Carter and the late Bill Thomson) who played the premiere performances during the ATOS Western Regional Convention in 1972.

The organ, Opus 870, Style 260 Special, was originally installed in Brooklyn's RKO Albee Theatre in 1924. This booklet tells in words and pictures the complete story of the organ, its

removal, and re-installation. This history is adapted and updated from the late Tom B'hend's article in the '72 Regional Convention brochure. In addition, Ken Rosen's "Story of the Theatre Organ" (one of the best layman's explanation of what a theatre organ is and how it works) is included along with the "Story of the Civic Auditorium" written by Bill Shaw, the Auditorium's longtime Managing Director. This architecturally fascinating building, first known as the Mission Playhouse, is also described in detail.

The Anniversary Booklet salutes, too, the dozens of Los Angeles Chapter members who helped Neal Kissel install the organ and have maintained it since. The organ was featured at ATOS National Conventions in 1979, 1987, and 1996. Over the years, almost all the world's finest theatre organists have been presented in concert at San Gabriel and it has been recorded many times, most recently on the Stan Kann/Ralph Wolfe album *Anything Goes*.

The booklet is lavishly illustrated with photographs and also has a complete stoplist. Proceeds from the sale of the booklet are devoted to the ongoing maintenance of this Mighty Wurlitzer. Copies are \$6.00 (including tax and postage — overseas \$1.00 extra) from LATOS, P.O. Box 1913, Glendale, CA 91209-1913.





ORGAN-IZING POPULAR MUSIC

by
AL HERMANN'S

ALL NOTES CAN BE HARMONIZED: PART II

Whenever a chord is extended beyond the 7th, voicing becomes important. In order to keep the notes of a 13th chord within the reach of one hand, some notes must be omitted or moved an octave higher or lower. Remember: a 13th is a 6th ABOVE a 7th. The only way to play 5, 6, 7, Root, 9th, and 3rd and 11th is to turn your hand sideways and push all the keys down. This would not sound the way the composer intended. The 5th, 9th and 11th can be left out and the root of the chord will be the pedal bass note. That would leave the left hand playing the 7th, 3rd and 13th (6th) in that order, which will produce the best sound when a 13th is called for.

The best way for students and amateurs is to play a plain 7th chord whenever the more complicated chords are indicated. This will sound much better than adding other notes which would result in bad intervals.

All these extra notes can often be used as passing tones at the interval of a 3rd or 6th below the melody whenever the melody moves up or down the scale. Notice when the melody moves up or down the scale, or chromatically, some notes do not seem to belong to the chord which is accompanying them. But, these notes are part of the extended chords which also include the parallel counter-melody. Both notes return to the chord at the same time and will sound better than harmonizing the odd notes with a regular chord.

Experiment with a few songs in which the melody moves up or down the scale on the same chord. The first eight measures of "Moon River" will sound better if played with parallel thirds instead of full chords in the right hand. Tibia 8' and 2' will produce a nice clear tone.

The first four measures of "I'm In The Mood For Love" can be harmonized with a left-hand counter-melody at the interval of a 6th below the melody.

"Elmer's Tune" is almost all parallel thirds. See if you can find other examples in the songs you like to play.

REMEMBER: LESS is often better! It is not necessary to play full chords with both hands all of the time.

Journal of American Organbuilding

Quarterly Publication of
the American Institute of
Organbuilders

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.

You are invited to become a subscriber. Persons who are engaged full-time in the organbuilding or organ maintenance professions are also encouraged to request information regarding membership in the American Institute of Organbuilders.

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1970 Shelley, Raymond G.
 1970 Sigel, Arsene
 1970 Crawford, Jesse J.
 1970 Swinnen, Firmin
 1970 MacClain, Leonard
 1970 Dunstedter, Edward J.
 1970 Erwin, Jr., Lee O.
 1970 Foort, Reginald
 1970 Miller, F. Donald
 1970 Murtagh, Henry B.
 1971 Baker, Donald H.
 1971 Butow, Arthur
 1971 Krumgold, Sigmund
 1971 Slosser, Milton
 1971 Crawford, Helen A.
 1971 Torch, Sidney
 1971 Wallace, G. Oliver
 1971 Feibel, Fredrick
 1971 White, Lew
 1971 Minor, Charles Sharpe
 1972 Cole, Edwin L "Buddy"
 1972 MacLean, Quentin
 1972 del Castillo, Lloyd B.
 1972 Von D'Antalfy, Deszo
 1972 Malotte, Albert Hay
 1972 Farney, Francis "Gus"
 1973 Parmentier, Dr C. A. J.
 1973 Keates, Henri A.
 1973 Kinsley, Frederick
 1973 Valazco, Emil
 1973 MacPherson, "Sandy"
 1973 Mauro-Cottone, Dr. Melchior
 1973 Forster, Paul H.
 1974 Stokes, Kathleen O.
 1974 Leibert, Richard W.
 1974 Ward, Jack
 1974 Melgard, Alfred M.
 1975 Gould, Betty
 1975 Page, Dr. Milton
 1975 Hammond, John F.
 1975 Carter, Gaylord B.
 1975 Larsen, Ambrose
 1975 Fitzpatrick, Mildred M.
 1976 Barrie, Stuart
 1976 Byrd, Desa
 1976 Sellers, Jr., Preston H.
 1976 Shaw, Gerald
 1976 Land, Edith
 1976 Weaver, Edward J.
 1977 Sellers, Edna S.
 1977 Cowham, Bernie
 1977 Gart, John
 1977 Muri, John T.
 1978 Hanson, "Eddie"
 1978 Charles, Milton
 1978 Dalton, William R.
 1979 Grierson, Tom
 1979 Fossler, Dean L.
 1979 Wright, George
 1980 Ayars, Lowell C.
 1980 Park, Henry Francis
 1980 Carson, Paul

1981 Leaf, Ann
 1981 Cronin, Francis J.
 1981 Weiner, Jean
 1982 James, W. "Tiny"
 1982 Richardson, Alexander
 1982 Koury, Rex
 1983 Waller, Thomas "Fats"
 1983 Miller, Ashley
 1984 Alexander, Mildred
 1984 Rio, Rosa
 1985 McAbee, Kay
 1985 Glen, Irma
 1986 Kibbee, Gordon
 1987 Raymond, Bohr,
 1988 Bollington, Al
 1989 Ramsey, Harold
 1990 Meeder, William H.
 1991 White, Pearl
 1992 Bebko, Edward J.
 1993 Nalle, Billy
 1994 B'hend, Tom
 1994 Roseveare, Jim
 1995 Larsen, Lyn
 1996 Lanterman, Frank
 1997

HONORARY MEMBERS

1959 Jesse Crawford
 1960 Farny Wurlitzer
 1961 Mel Doner
 1962 Leonard MacClain
 1963 Eddie Dunstedter
 1964 Reginald Foort
 1965 Dan Barton
 1966 Tiny James
 1967 Erwin Young
 1968 Richard Simonton
 1969 Judd Walton
 1970 Bill Lamb
 1971 George & Vi Thompson
 1972 Stu Green
 1973 Al & Betty Mason
 1974 Lloyd Klos
 1975 Joe Patten
 1976 Floyd & Doris Mumm
 1977 Les & Edith Rawle
 1978 Len Clarke
 1979 J.B. Nethercutt
 1980 Sidney Torch
 1981 (no selection made)
 1982 Lloyd del Castillo
 1983 Marian Miner Cook
 1984 William Brown
 1985 Preston "Sandy" Fleet
 1986 Bob Gilbert
 1987 Lowell Ayars
 1988 Lois Segur
 1989 John Muri
 1990 Tim Needler
 1991 Dale Mendenhall

1992 Grace McGinnis
 1993 Vern Bickel
 1994 Jack Moelmann
 1995 Dorothy Van Steenkiste
 1996 Gaylord Carter
 1997

ORGANIST OF THE YEAR

1970 Lee Erwin
 1971 Don Baker
 1972 Lloyd Del Castillo
 1973 Dr. C. A. Parmentier
 1974 Dick Leibert
 1975 Gaylord Carter
 1976 Eddie Weaver
 1977 John Muri
 1978 Milton Charles
 1979 George Wright
 1980 Lowell Ayars
 1981 Ann Leaf
 1982 Rex Koury
 1983 Ashley Miller
 1984 Lyn Larsen
 1985 Dennis James
 1986 Tom Hazleton
 1987 Jonas Nordwall
 1988 Lew Williams
 1989 Ron Rhode
 1990 Jim Riggs
 1991 Walt Strony
 1992 Bill Vlasak
 1993 Walt Strony
 1994 Gaylord Carter
 1995 Lee Erwin
 1996 Donna Parker
 1997

ATOS PRESIDENTS

1955-1958 Dick Simonton
 1958-1961 Judd Walton
 1961-1964 Tiny James
 1964-1966 Carl Norvell
 1966-1968 Dick Schrum
 1968-1970 Al Mason
 1970-1972 Stillman Rice
 1972-1974 Erwin Young
 1974-1976 Paul Abernathy
 1976-1978 Ray Snitil
 1978 Preston Fleet
 1978-1980 Tommy Landrum
 1980-1981 Richard Haight
 1981-1983 Lois Segur
 1983-1985 Rex Koury
 1985-1988 Jack Moelmann
 1988-1991 John Ledwon
 1991-1994 Vern Bickel
 1994-1996 Steve Adams
 1996-present Harry Heth

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DUTIES AND RESPONSIBILITIES OF ATOS OFFICERS AND BOARD MEMBERS

Directors elected by the members of ATOS and the Officers appointed by the Board of Directors conduct the business of a corporation with an annual budget in excess of a quarter of a million dollars. Each Officer and Director has the obligation to represent the members of ATOS in the highest professional and ethical manner possible.

In Section 4.18 of the ATOS Bylaws, it states, "In accordance with Section 5231 of the California Nonprofit Corporation Law, a Director shall perform the duties of a Director, including duties as a member of any committee of the Board upon which the Director may serve, in good faith, in a manner such Director believes to be in the best interest of the Society and with such care, including reasonable inquiry, as an ordinarily prudent person in a like position would use under similar circumstances. In performing the duties of a Director, a Director shall be entitled to rely on information, opinions, reports or statements, including financial statements and other financial data ..." In order to perform your duties well, you must be familiar with the guidelines printed in the ATOS Bylaws. Please take time to read the Bylaws, as found on pages 32-34 of the May-June 1996 issue of the THEATRE ORGAN Journal. Also, review the ATOS Board Policies.

Each Director is expected to chair at least one committee. A written report of the activities of your committee(s) will be submitted to each Board member and committee chairperson at the end of the year (the year end being before the Annual Board of Directors meeting held in conjunction with the ATOS National Convention). In addition, each Director is expected to be the liaison between ATOS and selected ATOS Chapters. It is extremely important that you have regular communication with the ATOS Chapters on your list. Assignments will be made at the Annual Board of Directors Meeting.

Every Officer and Director is expected to attend the National ATOS

Convention, and to be present at the Members Forum meeting, the Annual Membership Meeting, and the Banquet. As National ATOS representatives, it is important that you be visible, and that you have the opportunity to interact with the membership.

Every Officer and Director has the responsibility to respond promptly to all matters which come to their attention, either by mail, telephone, electronic means, or in person. Every ATOS member deserves a reply to any concern they express, whether or not you think it is important. Should you not know the answer to a problem, refer the member to the appropriate person in ATOS, or make an effort to find the answer yourself in a timely manner. Let the member know that you are seeking an answer to their question, and that you will be in touch with them soon.

Just a reminder -- Board members should abstain from voting on a question when it may result in a direct personal or pecuniary interest, not common to other members of the Society (Conflict of Interest).

Each Officer and Board members is to use official ATOS stationery for all ATOS business. ATOS stationery may not be used for personal correspondence of any kind. In order to keep the ATOS letterhead standard throughout the country, please order your stationery through the Executive Secretary.

It is extremely important that when you write your personal opinion or speak your personal opinion regarding ATOS matters, that you clearly let the persons who are receiving your message know that it is your own opinion being expressed, and not necessarily the policy of ATOS.

ATOS BOARD MEMBERS' CODE OF ETHICS

January 1995

PREAMBLE

The CODE applies to ATOS Board members' professional activities wherever they may occur. These ethical standards are goals toward which members should aspire, and guidelines for professional performance and behavior.

STANDARDS

1. No past or present ATOS official shall use his or her title of office for personal gain. ATOS stationery shall

not be used for anything other than the business of the ATOS.

2. Discussion of ATOS business between Officers, Directors, or Staff prior or subject to action taken by the ATOS Board of Directors is to be held in confidence.

3. No Director, Officer, or Staff member shall speak or write unjustly or disparagingly of any member of ATOS.

4. Board members or Officers are to abstain from voting on a question which may result in a direct personal or pecuniary interest, and such action is to be recorded.

5. No Director, Officer, or Staff member shall engage in any activity which utilizes his or her executive status to exert unauthorized influence over members or their respective organizations.

6. Personal opinions on ATOS issues, whether spoken or written, are to be identified such that said opinions are not presented as ATOS policy.

7. In accordance with section 5231 of the California Nonprofit Corporation Law, a Director shall perform the duties of a Director, including duties as a member of any committee of the Board upon which the Director may serve, in good faith, in a manner such Director believes to be in the best interest of the Society and with such care, including reasonable inquiry, as an ordinary prudent person in a like position would use under similar circumstances. In performing the duties of a Director, a Director shall be entitled to rely on information, opinions, reports or statement, including financial statements or other financial data.

8. Complaints of violations of the CODE may be made to the Ethics Committee of the ATOS by any member. Complaints shall be made in writing and accompanied by documentation. Following review of all charges and evidence, the Ethics Committee shall either dismiss the charge or pass it on to the ATOS Board of Directors for any action they deem appropriate.

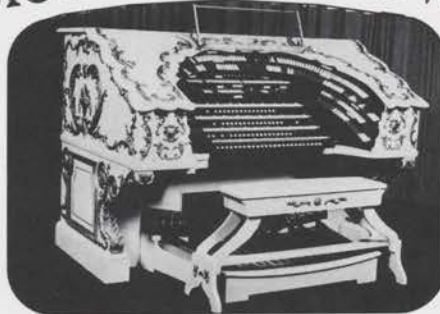
I have read and am willing to abide by the ATOS Code of Ethics as long as I am serving the Society.

(This document is to be signed by all ATOS Officers, Directors, and Staff)

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

Plus don't miss the

Afterglow

at the newly installed 3/19

WTO MILLER WURLITZER

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

Bus transportation included, limited seating. One additional concert added if necessary, not disabled accessible.

Complete Package Only \$75! – Afterglow plus 3 Concerts and 1 Meal

Make your reservations at the historic Headquarters Hotel

The Broadview – A Grand Heritage Hotel

400 West Douglas Ave., Wichita, 67202 800-362-2929 or 316-262-5000 • Special Room Rate: \$52!
Directly across the street from Century II.

Wichita Theatre Organ, Inc.

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WTO WEB SITE [HTTP://WWW.CXO.COM/~CWICKS/MOTHER.HTM](http://www.cxo.com/~cwicks/mother.htm)

THE PIPE PIPER

This is a reasonably up-to-date list of Theatre Pipe Organs in use in public locations in the United States and Canada. Additions, corrections, or deletions should be sent to Tom DeLay, PO Box 3929; Pinedale, CA 93650-3929 or FAX: (209) 431-0604. Theatres in **bold type** indicate an original installation; those marked with an * indicate an original installation other than a theatre.

Editor's Advice: Status and use of each installation are subject to change. Inquiry is recommended before visiting.

ALABAMA

• BIRMINGHAM

- Alabama Theatre** - 1811 Third Ave. North
4/21 Wurlitzer
Fairview United Methodist Church
2700 31st W.
2/8 Wurlitzer
South Side Baptist Church,
Foster Auditorium
1016 Nineteenth Street South
3/6 Kimball

ALASKA

• JUNEAU

- State Office Building
333 Willoughby Avenue
2/8 Kimball

ARIZONA

• MESA

- Organ Stop Pizza
1149 East Southern Avenue
4/67 Wurlitzer

• PHOENIX

- Fellowship Hall, First Christian Church
6750 Seventh Avenue
2/11 Wurlitzer
Orpheum Theatre
3/30 Wurlitzer
Phoenix College Auditorium
1202 W Thomas Road
2/9 Wurlitzer

ARKANSAS

• LITTLE ROCK

- Medical Center Auditorium,
University of Arkansas
2/8 Hybrid

CALIFORNIA (North)

• BERKELEY

- Berkeley Community Theatre
1930 Alston Way
4/33 Wurlitzer

• CASTRO VALLEY

- Cathedral of the Crossroads
20600 John Drive
4/14 Wurlitzer-Morton

• FAIR OAKS

- Community Clubhouse
7997 California Avenue
3/13 Wurlitzer

• HEALDSBURG

- Johnson's Alexander Valley Winery
8329 State Highway 128
3/10 Robert-Morton

• MARTINEZ

- Bella Roma Pizza - 4040 Alhambra Ave
3/16 Wurlitzer

• MONTEREY

- State Theatre - 417 Alvarado
2/13 Wurlitzer

• MURPHYS

- Kautz Vineyard Winery
1894 Six Mile Road
3/15 Robert-Morton

• OAKLAND

- Grand Lake Theatre - 3200 Grand Ave
3/18 Wurlitzer
Paramount Theatre - 2025 Broadway
4/27 Wurlitzer w/2 consoles

• PALO ALTO

- Stanford Theatre
3/21 Wurlitzer

• REDWOOD CITY

- Capn's Galley #2 - 821 Winslow
4/23 Wurlitzer

• SACRAMENTO

- Community Clubhouse
7997 California Avenue
3/13 Wurlitzer/Hybrid
Grant Union High School -
1500 Grand Avenue
4/21 Wurlitzer
Towe Ford Museum
3/16 Wurlitzer (ATOS)
Memorial Auditorium
16th & J Streets
4/49 Estey

• SALINAS

- Fox-California Theatre
239 Main Street
3/11 Wurlitzer
First Baptist Church
3/20 Wurlitzer-Wicks

• SAN FRANCISCO

- Castro Theatre - 429 Castro
4/26 Wurlitzer
Cinema 21 - 2141 Chestnut
2/6 Robert-Morton

• SAN JOSE

- Angelino's - 3132 Williams Rd
3/13 Wurlitzer
Towne Theatre
The Alameda
3/16 Wurlitzer

• SAN LORENZO

- Ye Olde Pizza Joynt
19510 Hesperian Boulevard
3/13 Wurlitzer

• STOCKTON

- Masonic Temple *
2/11 Robert-Morton
CALIFORNIA (South)

• ANAHEIM

- Anaheim High School
811 W Lincoln Ave
3/10 Robert-Morton

• CATALINA ISLAND

- Avalon Casino Theatre**
4/16 Page

• DEATH VALLEY

- Scotty's Castle *
3/15 Welte

• EL SEGUNDO

- Old Town Music Hall - 146 Richmond
4/26 Wurlitzer

• ESCONDIDO

- Emmanuel Faith Community Church
639 East Felicita Avenue
3/15 Wurlitzer

• FRESNO

- Bethel Christian Center
3665 N First Street
3/10 Robert-Morton
Fresno Pacific College
1717 South Chestnut Street
3/20 Hybrid
Pizza & Pipes - 3233 First St.
3/23 Wurlitzer

• Warnors Theatre - 1402 Fulton

- 4/14 Robert-Morton

• FULLERTON

- Plummer Auditorium *
Fullerton High School - on Grand Ave
4/35 Wurlitzer

• HANFORD

- FOX Hanford Theatre
2/10 Wurlitzer

• LOS ANGELES

- Founders' Church of Religious Science
3281 W. 6th
4/31 Wurlitzer
Orpheum Theatre
842 Broadway South
3/14 Wurlitzer
Shrine Auditorium *
649 W Jefferson Boulevard
4/74 Möller
Wilshire Ebell Theatre - 4401 W Eighth
3/13 Barton

• MONROVIA

- Monrovia High School
2/10 Wurlitzer

• PARAMOUNT

- Iceland Amphitheatre - 8401 Jackson
3/19 Wurlitzer

• PASADENA

- Civic Auditorium - 300 E. Green
5/28 Möller
Sexson Auditorium
Pasadena City College
3/23 Wurlitzer

• SAN BERNADINO

- California Theatre** - 562 W Fourth
2/10 Wurlitzer

• SAN DIEGO

- Copley Symphony Hall (FOX Theatre)**
4/32 Robert-Morton

- Spreckles Organ Pavilion - Balboa Park *
4/72 Austin

• SAN GABRIEL

- Civic Auditorium - 320 S Mission Drive
3/16 Wurlitzer

• SYLMAR

- San Sylmar
The Nethercutt Collection
4/73 Wurlitzer

• SANTA ANA

- Santa Ana High School - 520 W Walnut
2/10 Robert-Morton

• SANTA BARBARA

- Arlington Theatre - 1317 State
4/27 Robert-Morton

• SEAL BEACH

- Bay Theatre - 340 Main
4/42 Wurlitzer

COLORADO

• COLORADO SPRINGS

- City Auditorium - Kiowa & Weber
3/8 Wurlitzer
Mount St. Francis Auditorium
W. Woodman Valley Road
3/20 Wurlitzer

• DENVER

- Paramount Theatre** - 1621 Glenarm Pl
4/20 Wurlitzer w/2 consoles

• FORT COLLINS

- Lory Student Center Theatre
Colorado State University
3/19 Wurlitzer

CONNECTICUT

• HARTFORD

- Bushnell Memorial Hall
166 Capitol Avenue
4/75 Austin

• SHELTON

- Shelton High School - Meadow Street
3/12 Austin

• THOMASTON

- Thomaston Opera House
3/15 Marr & Colton

• WILLIMANTIC

- Windham Technical School
Summit Street Extension
3/15 Wurlitzer

DELAWARE

• WILMINGTON

- Dickinson High School
1801 Milltown Road
3/63 Kimball

FLORIDA

- **DUNEDIN**
Kirk of Dunedin - 2686 US Alt 19
4/100 Hybrid
- **MIAMI**
Gusman Cultural Center - 174 E Flagler
3/15 Wurlitzer
- **PENSACOLA**
Saenger Theatre - 118 S Palafox
4/23 Robert-Morton
- **PINELLAS PARK**
City Auditorium
7659 - 59th St. N.
2/9 Wurlitzer
- **TAMPA**
Tampa Theatre
711 Franklin Street Mall
3/12 Wurlitzer

GEORGIA

- **ATLANTA**
Fox Theatre - 660 Peachtree Northeast
4/42 Möller
Theatrical Paraphernalia
2/9 Robert-Morton

HAWAII

- **HONOLULU**
Hawaii Theatre — 1130 Bethel
4/16 Robert-Morton
Waikiki Theatre III
4/16 Robert-Morton

IDAHO

- **BOISE**
Egyptian Theatre - 700 Main
2/8 Robert-Morton
- **ATHOL**
Silverwood Theme Park - 26225 North
Highway 95
3/17 Wurlitzer
- **MOSCOW**
University of Idaho Auditorium
2/6 Robert-Morton

ILLINOIS

- **BELLEVILLE**
Lincoln Theatre - 103 E. Main Street
3/15 Marlin Harrison Mackley
- **CHAMPAIGN**
Virginia Theatre - 201 W. Park Avenue
2/8 Wurlitzer
- **CHICAGO**
Aragon Ballroom *- 1106 W. Lawrence
3/10 Wurlitzer
Chicago Theatre - 175 N. State
4/29 Wurlitzer
Copernicus Center - 5216 W. Lawrence
3/12 Wurlitzer-Kimball
Patio Theatre - 6008 W. Irving Park
3/17 Barton
- **DOWNERS GROVE**
Downers Grove High School
4436 Main
3/10 Wurlitzer
Tivoli Theatre - 5021 Highland Avenue
3/10 Wurlitzer
- **EMLHURST**
York Theatre - 150 North York Road
3/7 Barton
- **JOLIET**
Rialto Square Theatre
102 S.E. Van Buren
4/24 Barton
- **MELROSE PARK**
North Avenue Rollerway
5th Avenue at North Avenue
3/10 Wurlitzer
- **MUNDELEIN**
St. Mary of the Lake Seminary
176 Mundelein
4/19 Howell-Wurlitzer
- **PARK RIDGE**
Pickwick Theatre - 5 S. Prospect Ave
3/11 Wurlitzer
- **ROCKFORD**
Coronado Theatre - 312 N. Main
4/17 Barton

• SPRINGFIELD

- Springfield High School - 101 S. Lewis
3/11 Barton
 - **ST. CHARLES**
Arcada Theatre - 105 Main East
3/16 Geneva/Marr & Colton
Baker Hotel * - 100 Main West
3/10 Geneva
 - **WAUKEGAN**
Genesee Theatre - 203 N. Genesee
3/10 Barton
- INDIANA
- **ANDERSON**
Anderson Music Center - 1325 Meridian
2/6 Wurlitzer
Paramount Theatre - 1124 Meridian
3/12 Page
 - **ELKHART**
Elco Theatre - 410 S. Main
2/11 Kimball
 - **FORT WAYNE**
Embassy Theatre - 121 W. Jefferson
4/16 Page
 - **INDIANAPOLIS**
Hedback Community Theatre
1847 N. Alabama
2/11 Page
Manual High School
2405 Madison Avenue
3/26 Wurlitzer
Warren Center for the Performing Arts
9450 E 18th Street
3/18 Barton
 - **LAFAYETTE**
Long Performing Arts Center
111 N. Sixth
3/21 Wurlitzer
 - **VINCENNES**
Vincennes University Auditorium
3/12 Wurlitzer

IOWA

- **CEDAR RAPIDS**
Cedar Rapids Community Theatre
102 Third S.E.
3/14 Barton
Paramount Theatre - 123 Third Avenue
3/12 Wurlitzer
- **DAVENPORT**
Capitol Theatre - 330 W. Third
3/12 Möller-Wicks
- **PELLA**
Pella Opera House - 611 Franklin Street
3/12 Barton
- **SIOUX CITY**
Municipal Auditorium - Gordon Drive
3/13 Wurlitzer

KANSAS

- **WICHITA**
Exhibition Hall, Century II Center
225 W. Douglas
4/39 Wurlitzer

KENTUCKY

- **LOUISVILLE**
Louisville Gardens
525 W. Muhammed Ali Boulevard
4/17 Kilgen

LOUISIANA

- **JACKSON**
Republic of West Floirda Historical
Association Museum
3406 East College Street
2/10 Wurlitzer
- **NEW ORLEANS**
Saenger Performing Arts Theatre
111 Canal
4/26 Robert-Morton (temp. unplayable)
- **SHREVEPORT**
Strand Theatre - 619 Louisiana Avenue
2/8 Robert-Morton

MAINE

- **OLD ORCHARD BEACH**
McSweeney Auditorium
Loranger Memorial School - Saco Ave.
3/13 Wurlitzer

• PORTLAND

- State Theatre** - 609 Congress
2/8 Wurlitzer
- MARYLAND
- **CATONSVILLE**
Rice Auditorium Spring Grove Hospital
Center - Elm Street
2/7 Wicks/Robert-Morton
 - **COLLEGE PARK**
University of Maryland
University Boulevard & Adelphi Road
3/10 Kimball
 - **FREDERICK**
Weinberg Center for the Arts
20 W. Patrick
2/8 Wurlitzer
- MASSACHUSETTS
- **NEW BEDFORD**
New Zeiterion Theatre
2/8 Wurlitzer
 - **SPRINGFIELD**
Paramount-Sanderson Theatre
1700 Main
3/11 Wurlitzer
- **STONEHAM**
Stoneham Town Hall - 35 Central
2/14 Wurlitzer
- **WELLESLEY HILLS**
Knight Auditorium, Babson College
Wellesley Avenue
4/13+ Wurlitzer
- MICHIGAN
- **ANN ARBOR**
Michigan Community Theatre
603 E. Liberty
3/14 Barton
 - **CRYSTAL FALLS**
Crystal Falls Theatre
301 Superior Avenue
3/21 Möller
 - **DETROIT**
Fox Theatre - 2211 Woodward Avenue
4/36 Wurlitzer; 3/12 Möller (lobby organ)
Redford Theatre - 17360 Lahser Road
3/10 Barton
Senate Theatre - 6424 Michigan
4/34 Wurlitzer
 - **GRAND LEDGE**
Grand Ledge Opera House
121 South Bridge Street
3/20 Barton/hybrid
 - **FLINT**
Flint Institute of Music Recital Hall
1025 E. Kearsley
3/11 Barton
 - **IRONWOOD (Upper Peninsula)**
Ironwood Theatre
2/7 Barton
 - **KALAMAZOO**
State Theatre - 404 S. Burdick
3/13 Barton
 - **MARSHALL**
The Mole Hole - 150 W. Michigan
2/4 Barton
 - **MUSKEGON**
Frauenthal Center
407 W. Western Ave
3/8 Barton
 - **SAGINAW**
Temple Theatre - 203 W. Washington
3/11 Barton
- MINNESOTA
- **FERGUS FALLS**
Center for the Arts (Fergus Theatre)
124 West Lincoln
3/10 Wurlitzer
 - **LUVERNE**
Palace Theatre
2/5 Smith-Geneva

(continued on next page)

- **MINNEAPOLIS**
All God's Children Metropolitan
Community Church - 3100 Park Avenue
3/11 Hybrid
Powder Horn Park Baptist Church
1628 E. 33rd
3/13 Robert-Morton
- **MOORHEAD**
Moorhead State University, Weld Hall
2/7 Hybrid
- **RED WING**
Sheldon Auditorium - Third & East Ave.
2/11 Kilgen
- **ST. PAUL**
Fitzgerald Theatre - 10 E. Exchange
3/21 Wurlitzer
- MISSISSIPPI
- **HATTIESBURG**
Saenger Center - Forrest & Front Streets
3/8 Robert-Morton
- **MERIDIAN**
Temple Theatre - 2318 Eighth
3/8 Robert-Morton
- MISSOURI
- **KANSAS CITY**
Civic Center Music Hall
13th & Wyandott
4/27 Robert-Morton
- **POINT LOOKOUT**
Jones Auditorium, School of the Ozarks
Hwy 65
3/15 Wurlitzer
- **ST. LOUIS**
Fox Theatre - 527 Grand Boulevard N.
4/36 Wurlitzer; 2/10 Wurlitzer (lobby)
- MONTANA
- **BILLINGS**
Wilma Theatre
3/10 Robert-Morton
- **BOZEMAN**
Ellen Theatre
2/7 Wurlitzer
- NEBRASKA
- **BELLEVUE**
Little Theatre Playhouse
203 W. Mission Avenue
2/5 Wurlitzer
- **OMAHA**
Durand Sky Ranch Airport
2/5 Barton
Orpheum Theatre - 409 S. Sixteenth
3/13 Wurlitzer
- NEW HAMPSHIRE
- **BERLIN**
Berlin Middle School
2/10 Wurlitzer
- NEW JERSEY
- **ASBURY PARK**
Convention Hall * - 1300 Boardwalk
3/12 Kilgen
- **ATLANTIC CITY**
Convention Hall * - 2301 Boardwalk
7/455 Midmer-Losh; 4/55 Kimball
- **GUTTENBERG**
Galaxy Theatre - 7000 Boulevard East
3/12 Kimball
- **NEWARK**
Symphony Hall
4/15 Griffith-Beech
- **NORTH BERGAN**
Immaculate Heart of Mary Chapel
Broadway between 78th & 79th
3/12 Robert-Morton
- **OCEAN GROVE**
Ocean Grove Auditorium *
27 Pilgrim Parkway
4/71 Hope-Jones
- **PITMAN**
Broadway Theatre
3/8 Kimball
- **RAHWAY**
Union County Arts Center - 1601 Irving
2/7 Wurlitzer
- **TRENTON**
War Memorial Auditorium
W. Lafayette & Wilson
3/16 Möller
- **UNION CITY**
Park Theatre Performing Arts Center
3/20 Möller
- **WESTWOOD**
Pascak Theatre
2/8 Wurlitzer
- NEW MEXICO
- **ROSWELL**
Pearson Auditorium
New Mexico Military Institute
3/19 Hilgreen-Lane/Wurlitzer
- NEW YORK
- **BINGHAMTON**
Broome Center for Performing Arts
228 Washington
4/24 Robert-Morton
Roberson Center for Fine Arts - 30 Front
3/17 Link
- **BROOKLYN**
Long Island University
385 Flatbush Extension
4/26 Wurlitzer
- **BUFFALO**
Shea's Theatre - 646 Main Street
4/28 Wurlitzer
- **CORNWALL-ON-HUDSON**
New York Military Academy *
Academy Avenue
4/31 Möller
- **CORTLAND**
Old Main Auditorium -
State University College
Link
- **ELMIRA**
Clemens Center for Performing Arts
State & Gray
4/22 Marr & Colton
- **LAKE PLACID**
Palace Theatre
3/7 Robert-Morton
- **LOCKPORT**
Dale Building, Senior Citizen Center
33 Ontario
2/8 Wurlitzer
- **MIDDLETOWN**
Paramount Theatre - 19 South
3/11 Wurlitzer
- **MINEOLA**
Chaminade High School - Jackson Ave.
3/15 Austin/Robert-Morton
- **NEW YORK CITY**
Beacon Theatre - 2124 Broadway
4/19 Wurlitzer
Radio City Music Hall
Rockefeller Center
4/58 Wurlitzer
United Palace - 175th & Broadway
4/23 Robert-Morton
- **NORTH TONAWANDDA**
Riviera Theatre - 67 Webster
3/19 Wurlitzer
- **POUGHKEEPSIE**
Bardavon 1869 Opera House
35 Market Street
2/8 Wurlitzer
- **ROCHESTER**
Auditorium Center - 875 Main East
4/22 Wurlitzer
Eisenhard Auditorium - 657 East Avenue
3/11 Wurlitzer
First Universalist Church *
150 Clinton Avenue South
3/13 Hope-Jones
- **ROME**
Capitol Theatre - 218 W. Dominick
3/7 Möller
- **SCHENECTADY**
Proctor's Theatre - 432 State
3/18 Wurlitzer
- **SUFFERN**
Lafayette Theatre
2/10 Wurlitzer
- **SYRACUSE**
Mills Building, State Fairgrounds
3/11 Wurlitzer
- **UTICA**
Proctor High School - Hilton Avenue
3/13 Wurlitzer
- NORTH CAROLINA
- **BURLINGTON**
Williams High School
3/17 Hybrid
- **GREENSBORO**
Carolina Theatre - 310 S. Greene
2/6 Robert-Morton
Masonic Temple - 426 W. Market
2/7 Wurlitzer
- **LUMBERTON**
Carolina Civic Center
2/8 Robert-Morton
- NORTH DAKOTA
- **FARGO**
Fargo Theatre - 314 N. Broadway
3/15 Wurlitzer; 2/7 Hybrid (lobby organ)
- OHIO
- **AKRON**
Akron Civic Theatre - 182 S. Main
3/13 Wurlitzer
- **CANTON**
Palace Theatre - 605 N. Market Avenue
3/9 Kilgen
- **CINCINNATI**
Emery Theatre - 1112 Walnut
3/27 Wurlitzer
- **CLEVELAND**
Gray's Armory - 1234 Bolivar Road
3/13 Wurlitzer
Palace Theatre
3/15 Kimball
Judson Manor - 1890 E. 107th
2/9 Kimball
- **COLUMBUS**
Ohio Theatre - 39 E. State
4/20 Robert-Morton
- **DAYTON**
Victoria Theatre - 138 N. Main
3/16 Wurlitzer
- **HAMILTON**
Shady Nook Theatre-Restaurant
879 Millville-Oxford Road
4/32 Wurlitzer
- **LIMA**
Allen County Museum - 620 West Market
2/4 Page
- **LORAIN**
Palace Theatre - Sixth & Broadway
3/11 Wurlitzer
- **MANSFIELD**
Renaissance Theatre
136 Park Avenue West
3/20 Wurlitzer
- **MARION**
Palace Theatre - 276 W. Center
3/10 Wurlitzer
- **MEDINA**
County Administration Building *
3/16 Austin
- **TOLEDO**
Ohio Theatre - 3114 LaGrance
4/10 Marr & Colton
- **WILMINGTON**
Wilmington College
2/7 Wicks
- **WORTHINGTON**
Worthington High School
300 W. Granville
3/16 Wurlitzer
- OKLAHOMA
- **MIAMI**
Coleman Theatre
3/10 Wurlitzer

- MUSKOGEE
Muskogee Civic Center
3/7 Robert-Morton
- OKLAHOMA CITY
Music Hall, Civic Center
201 Channing Square
4/15 Kilgen
- OKMULGEE
Orpheum Theatre
4/14 Robert-Morton
- TULSA
Broken Arrow Campus
Tulsa Technology Center
3/13 Robert-Morton
- OREGON
- COOS BAY
Egyptian Theatre - 229 S. Broadway
4/18 Wurlitzer
- CORVALLIS
Gill Coliseum, Oregon State University
2/8 Wurlitzer
- PORTLAND
Alpenrose Dairy Park
6149 S. W. Shattuck Road
2/5 Kimball; 4/50 Skinner
Cleveland High School
3400 S. E. 26th Avenue
3/26 Kimball
Oaks Park Roller Rink
Foot of S.E. Spokane
4/18 Wurlitzer
Scottish Rite Temple - 709 S.W. 15th
2 & 3-Manual Wurlitzer, 14 ranks
- SALEM
Elsinore Theatre
3/18 Wurlitzer
- PENNSYLVANIA
- ALLENTOWN
Nineteenth Street Theatre - 527 N. 19th
3/7 Möller
- CHAMBERSBURG
Capitol Theatre - 163 S. Main
4/20 Möller
- DORMONT
Keystone Oaks High School
1000 McNealy Road
3/17 Wurlitzer
- GLENSIDE
Keswick Theatre
3/14 Möller
- HERSHEY
Hershey Community Theatre
15 Caracas Avenue
4/71 Aeolian Skinner
- MARIETTA
Marietta Theatre - 130 W. Market
3/37 Wurlitzer-Page
- NORTHAMPTON
Roxy Theatre
2/6 Wurlitzer
- PHILADELPHIA
Civic Center Convention Hall *
34th & Civic Center Boulevard
4/88 Möller
4/19 Möller (theatre console)
4/87 Möller (classic console)
Wanamaker's Store - 13th & Market
6/469 Los Angeles Art/Kimball/Hybrid
- POTTSTOWN
Synnybrook Ballroom
3/11 United States
- YORK
Strand/Capitol Theatre Complex
3/13 Wurlitzer
- RHODE ISLAND
- NEWPORT
Jane Pickens Theatre - 49 Touro
2/8 Marr & Colton
- PROVIDENCE
Columbus Theatre - 270 Broadway
2/6 Wurlitzer
Providence Performing Arts Center
220 Weybosset
5/21 Wurlitzer
- WOONSOCKET
Stadium Theatre - 329 Main
2/10 Wurlitzer
- TENNESSEE
- BRISTOL
Paramount Center
3/11 Wurlitzer-Kimball
- CHATTANOOGA
Tivoli Theatre - 709 Broad
3/12 Wurlitzer
- KNOXVILLE
Tennessee Theatre - 604 Gay Street
3/14 Wurlitzer
- MEMPHIS
Orpheum Theatre - 197 S. Main
3/13 Wurlitzer
- TEXAS
- BEAUMONT
Jefferson Theatre - 345 Fannin
3/8 Robert-Morton
- DALLAS
Lakewood Theatre
Abrams Road & Gaston Avenue
3/8 Robert-Morton
Scottish Rite Temple *
Harwood & Canton
2/15 Wicks
- FORT WORTH
Casa Manana Theatre
3101 W. Lancaster
3/11 Wurlitzer
- SAN ANTONIO
Scottish Rite Cathedral
308 Avenue E
4/44 Möller
- UTAH
- SALT LAKE CITY
Capitol Theatre - 50 W. 200 South
2/11 Wurlitzer
The Organ Loft - 3331 Edison
5/32 Wurlitzer
- VIRGINIA
- FAIRFAX
PVTOS at George Mason University
4400 University Drive
2/9 Wurlitzer
- RICHMOND
Byrd Theatre - 2908 W. Carey
4/17 Wurlitzer
Carpenter Center - 600 E. Grace
3/13 Wurlitzer
Mosque Auditorium - 6 N. Laurel
3/17 Wurlitzer
- WASHINGTON
- Bellingham
Mt. Baker Theatre - 106 N. Commercial
2/10 Wurlitzer
- BREMERTON
Community Theatre
2/11 Hybrid
Masonic Temple
2/8 Wurlitzer
- MT. VERNON
Lincoln Theatre
2/7 Wurlitzer
- OLYMPIA
Washington Center for the
Performing Arts
512 Washington Street SE
3/25 Wurlitzer
- PULLMAN
Physical Sciences Building
Washington State University
2/7 Robert-Morton
- RAYMOND
Raymond Theatre
2/5 Wurlitzer
- SEATTLE
Franklin High School
3013 South Mt. Baker Avenue
3/13 Kimball
Haller Lake Improvement Club
12579 Desmore
3/8 Wurlitzer-Marr & Colton
Paramount Theatre - 907 Pine
4/20 Wurlitzer
- SPOKANE
First Nazarene Church
N. 9004 Country Homes Boulevard
3/16 Wurlitzer
- TACOMA
Pizza & Pipes #2 - 19th & Mildred W.
3/17 Wurlitzer
Temple Theatre - 29 St. Helens
2/9 Kimball
- VANCOUVER
Uncle Mil's Pizza Co - 2410 Grand Blvd.
3/18 Wurlitzer
- WENATCHEE
Museum Theatre
2/9 Wurlitzer
- WISCONSIN
- BARABOO
Al Ringling Theatre - 136 Fourth Avenue
3/9 Barton
- HUDSON
Phipps Center for the Arts - 1st & Locust
3/15 Wurlitzer
- MADISON
Oscar Mayer Theatre - 2111 State
3/14 Barton
- MILWAUKEE
Avalon Theatre
2473 Kinnickinnic Avenue S.
3/27 Wurlitzer
Organ Piper Music Palace
4353 S. 108th (Greenfield)
3/27 Kimball-Wurlitzer
Oriental Theatre
Farwell & North Avenues
3/38 Kimball
Pabst Theatre - 144 E. Wells
4/20 Möller
Riverside Theatre
116 W. Wisconsin Avenue
3/14 Wurlitzer
- RACINE
Theatre Guild Playhouse
2519 Northwestern Avenue
2/7 Wurlitzer
- WAUSAU
Grand Theatre - 415 Fourth
3/6 Kilgen
- CANADA
- BRITISH COLUMBIA
- VANCOUVER
Orpheum Theatre - 884 Granville
3/13 Wurlitzer
- ONTARIO
- ANCASTER
Ancaster High School - Jerseyville Road
3/17 Warren
- KINGSTON
Church of the Redeemer
Kirkpatrick Street
3/21 Kimball
Hockey Rink, Queen's University
207 Stuart
3/19 Hilgreen-Lane
- TORONTO
Casa Loma - 1 Austin Terrace
4/18 Wurlitzer
- WINDSOR
St. Clare's Church - 1266 Tecumseh W.
2/7 Wurlitzer

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The Pensacola Saenger Theatre **AND ITS ROBERT-MORTON**

by Dorothy Standley

For those of you not familiar with the theatre pipe organ at the Saenger Theatre here in Pensacola, Florida, let me bring you both a brief history of the past and an update on the present.

When this theatre was built in 1925 the original plans called for a theatre pipe organ typical of the day, made to accompany silent films. As was often the case, the theatre builders ran out of money during construction with the planned large Robert-Morton organ sharply curtailed to save finances. Instead of a grander, 2 chamber, 3 manual organ of some 20 or so ranks of pipes, the organ was cut to 2 manuals, 1 chamber and some 6 ranks of pipes. This much smaller instrument was played until well into the late 40's and early 50's, then abandoned to become a condo for theatre mice, in its one chamber, stage left. The second chamber, stage right was built, but remained empty until our present venture filled it as it was originally intended.

When the theatre was threatened with demolition, our chapter mounted the successful campaign to SAVE THE SAENGER, and now after extensive restoration, the theatre is a viable performing arts center for the locality.

After the restoration became a reality, our chapter dedicated itself to the organ. The old organ was a total disaster. Years of disuse, dirt, abuse, vandalism and deterioration nearly killed the instrument. We started from scratch building a new console, adding several ranks of pipes, modernized to today's concert standards. This was as it was intended.

Now, for a newer and more complete update. A then practicing physician (now retired) Barclay D. Rhea, MD, former Major in the Army following World War II, quintessential southern gentleman, a lover of fine music and an exceptionally skilled craftsman, undertook to build this magnificent new 4-manual console you see today. All of this was in his spare time, with his own money. This consumed five years of his "spare" time while he was still in active practice of medicine in local hospitals.

With skill and expertise, he refur-

bished many, many organ pipes that appeared to be relics of a direct hit from an atomic bomb. Others looked like refugees from a pasta factory they were so terribly mis-shapen. He pieced, pounded, and patched these pipes into usable condition for our proposed



enlarged organ chambers. He also made many other parts and pieces of equipment to make the organ operable. This included the framing and silencing of the gigantic blower in the basement that provided air for the pipes. Added to this list, he made the many chest and regulators necessary for the additional ranks. Now if you think that was enough, think again. He tackled the wrecked grand piano, original to the Saenger, completely rebuilding it from soundboard out, with new strings, hammers, paint and so on, for use with the organ.

Dare we say meanwhile? All the necessary equipment was readied in our once-empty organ chamber, stage right and much work done to the 6 ranks original to the theatre, stage left. During this time, we were blessed with several contributions to help us purchase some needed additional ranks, chests, wiring, etc., and the computerized relay system. We never held a public plea for funds; except for these few voluntary contributions, we financed the entire venture ourselves, as members of the Gulf Coast Chapter of the American Theatre Organ Society. It is our intention to allow everyone to enjoy this wonderful instrument with us.

Dr. Rhea (pronounced Ray), began this gargantuan labor of love in 1980 and saw

it come to fruition in July 1985. At that time, the heavy console and piano were moved from his home workshop, to the restored, historic Emile Weil-designed Saenger in downtown Pensacola, Florida. The console was installed on a hydraulic lift (elevator) -- also partially a gift from Dr. Rhea -- ready for the dedication and on-stage champagne reception that followed.

Following all this, there were some "dark" years, when the organ sat unplayable. Dr. Rhea hired the professional experts necessary to get the organ playing again. Curt Goldhill and Paul Sutton, who were founding members of our chapter, were on hand to help the professionals in this work. Both are skilled organ mechanics and we welcomed their help. At this point, our membership was small. Scott Brodie, an outstanding financial contributor, took the helm and became our president, with the rest of of us

tackling yet another gargantuan task: our planned upcoming concert series. With so many wonderful artists available, we had a hard time making a decision. Our final decision was to go for Lyn Larsen, internationally known organist from Phoenix, Arizona, followed by many other greats of the theatre organ world. How proud we were to hear our organ "sing" again. We all thought: "Do You Hear What I Hear?"

We are fortunate to have the expert help of our chief technician, Jimmy Scoggins of Jackson, Mississippi. Jimmy, arrives a few days prior to each concert and readies the organ for us. When he requires assistance, Curt Goldhill fills in, and there are others who pitch in and help when and where needed. Scoggins is a professional organ builder, technician/voicer of national reputation, as well as an organist and choir director for the cathedral in Jackson. He maintains and repairs us for the many things necessary for each performance, plus a constant updating of the equipment; some of which was not completed initially. He prepares the piano, now located in the box seat loge, stage right, for the artists to play from the console, then following each program, carefully puts it away. Our xylophone is not permanently installed at



Lyn Larsen, our first concert series artist.

this time; we are working toward this, but for now Jimmy has a "portative" arrangement that allows it to be played, then disconnects the whole thing and puts it "back to bed" until needed again. The "bed" being a hole-in-the-wall closet off the mezzanine landing, next to the box seats at balcony level, stage left.

The Friends of the Saenger, a philanthropic organization here in Pensacola, generously donated two ranks of pipes in 1991. Added to our organ, this brought the total number of ranks up to 25 from the original 6.

On the business side, our chapter was awarded a small grant (\$200) by the Arts Council of Northwest Florida, and another gift from American Airlines for a round-trip plane ticket for one of our artists. Too, we are in the process of having an attorney establish legal ownership for us since the organ is installed in the Saenger Theatre, a city-owned entity. We own the organ and have installed it ourselves (financially). Subsequent generations may not know this, so we are attempting to protect ourselves and our organ for the future. We were incorporated in 1976 under the laws of the State of Florida and still maintain that status.

Speaking of the city, at one of our programs, the then Mayor of Pensacola, the Honorable Vince Whibbs, acted as our emcee. It is said he missed his calling and should be in show biz. I agree.

We have held an open console session once a year for five years. Here, members of the audience are invited to play the organ, assisted by the guest artist. We have had 6- to 60-year-olds taking their place on the bench. Our first such venture, hosted by Dolton McAlpin, an attorney from Starkville, Mississippi, was a major step for us. All the succeeding guest artists who have hosted these milestones for us have been great crowd pleasers. These events, along with Kids

Days, have improved each year with more participation each time.

Our Kids Days have been a morning presentation to the middle school age children of the area. We bus them, to the theatre in the morning and our guest artists present programs in line with children's interests and participation. Also we present slides of the working parts of the organ up in the chambers with the organists describing each rank as demonstrated from the bench. On occasion, we have shown old silent films with organ accompaniment and sing-alongs. The kids seem delighted with all this but we sometimes wonder: is it the pleasure of hearing and seeing the organ or a chance to get away from school?

We hold regular board meetings to pilot the chapter in its various endeavors to plan strategy, advertising, artist entertainment, mailing lists, etc., that are all necessary in the presentation of each program. Our board consists of men and women from the private sector who have succeeded and know how to run a business. We are grateful for their professionalism in guiding us. The few of us are giving all we can; we'll try (almost) anything once. If it works, we try it again; if it fails, we change the plans.

One of our local radio stations, WCOA, has been most gracious in allowing us to tape, and broadcast timely messages, extolling the various events we have presented. This has gained us some city-wide recognition. Our local newspaper, the *Pensacola News Journal*, also gives us boosts with their articles and pictures. One of our local TV stations broadcasts a live interview with our guest artist.

For each program, we are fortunate to have Mr. Eugene Auter, Jr., from Mobile, Alabama, come to tape and video record for us. He is a professional and does this work out of the kindness of his heart. This way, we have visual and audio records of all our programs. Many thanks go to him and his lovely wife Kitty for this effort.

We have been asked by the powers-that-be at the Saenger Theatre to play the organ for various events that are held in the theatre; such as installation of public officials, group meetings, etc. The Pensacola Symphony has utilized our instrument once and have asked to use it again in one of their 1997 venues. The Society for Preservation and Encouragement of Barbershop Quartet Singing in America has used our organ as a spot in one of their annual events, and are hoping to use it again. The Pensacola Junior College used it this past summer during their Summer Musical Season. One large

church group has used the organ for workshop sessions. One of our warmest pleasures is the Pensacola Children's Chorus. This wonderful group of youngsters presents a Christmas program that is fantastic.

Our greatest clincher, and there are more, came one day from the theatre power-tower, at the 11th hour naturally, asking if we could/would provide an organ interlude the next Monday morning at 8:00 a.m. for a seminar they were hosting. Realize here, that the organ stays in its own "garage" under the center stage at the theatre and is simply unplayable from that position. After we declined initially to attempt this feat, the management agreed to remove that portion of the stage necessary to allow the organ to come up out of the pit to stage level for proper showcasing. After a few hurried phone calls, we had our organist there on-the-ready at 7:00 a.m. to play at 8:00 a.m. WE DID IT! We will be forever grateful to Al Martin, a local keyboardist and organist for this effort on his part. The seminar attendees were impressed with the organ. And when asked if he would play an additional 15 minutes to his pre-agreed time, Al answered: "I would be willing to play this instrument all day."



Pensacola Mayor Vince Whibbs (center) with member Howard Rein, right.



Members following Board Meeting at the home of Dr. Rhea (left) Mrs. Rhea, Col. Ed Burton, Curt Goldhill, Dorothy Standley, Byron Melvin, Scott Brodie. Bill Rhea photos

Closing Chord

BUD TAYLOR



To say Frank "Bud" Taylor was a loyal friend, is an understatement. Bud had long been known in the Los Angeles area as the editor of "Off The Keyboards" devoted to being a "mouthpiece" for the many professional organists playing around the greater Los Angeles area. Bud knew them all, Milton Charles, Ann Leaf, Irma Glen to name a mere few. Bud was a vast storehouse of knowledge on his many fellow organists around the country.

Bud was not a newcomer to the theatre organ. He began playing theatre organ as a kid in his native Kalamazoo, Michigan. Bud particularly loved the Barton in the Capitol Theatre and to a slightly lesser degree the still-intact Barton in the State Theatre. He was particularly fond of the gorgeous Eberson State auditorium. In later years, Bud was very pleased with the restoration efforts of his friend, John Catherwood.

Bud's earliest theatre organ training came from Larry Leveranz, then house organist at the State Theatre. From Bud's long out-of-print album "Taylor-Played Pipes," let us quote the late Tom B'hend. "... Always seeking more knowledge, Bud journeyed to Chicago to study under Mildred Fitzpatrick, one of the nation's top women organists. A summer session at the University of Michigan gave Bud the opportunity to study classic organ with the famed Palmer Christian. He returned to [Kalamazoo] to accept the position of organist at the State Theatre ... here, he accompanied the last of the silent

films with the then popular sing-alongs and solo presentations ..."

Bud easily made the transition from theatre organ to Hammond. He always spoke very glowingly regarding the Hammond as it saved many, many organists from oblivion. Bud had two radio shows where he did virtually all the honors except to act as station engineer. "Taylor-Made Tunes" and "Console Capers" were programs in which he was the all-around-star. During this time in New York, he found time to become second organist to Dr. Milton Page at the Roxy Theatre's 5-manual Kimball. The main console had been moved to a chorus balcony at stage-right. Bud described the sheer terror in reaching this perch, high above the auditorium floor. He worked with Harry and Adele Blair in the music supply service to organists around the country. Here, Bud was able to meet many famed organists of the day. Again, Bud knew them all, from the Crawfords to Arsene Siegel to Oliver Wallace and all between great and near-great.

Bud was a solid booster of getting young folks interested in the theatre organ and continuing that interest. Bud was an avid supporter in the early careers of Donna Parker, Paul Beaver, Candi Carley-Roth, and a multitude of others.

Bud was known far and wide as a traveling organist. In winter, he might be found playing in the Los Angeles area or in summer at the Surf City, New Jersey, hotel. In Surf City, Bud made the solid friendship of Leroy Lewis and the late Ted Campbell, caretakers of the unique bar-around-a-Wurlitzer installation. Bud was also at the console of the first Los Angeles area pizza organ, the small Wurlitzer in Monk's, West Covina.

This writer first met Bud in 1973 while he was "enjoying" another stint as a pizza parlor organist. Bud was playing the first new organ (Wicks) built for a pizza restaurant. Bud quickly made many, many friends in

the Monterey, California, area. Monterey, being a fairly typical "resort" community, had/has loads of varied musical entertainment. Bud loved to travel about town and hear the many musicians in clubs and so forth. Bud would take a break from his pizza schedule and walk across Fremont Street to hear the one-and-only Grace Stock. Grace was one of the finest "stride" pianists to be heard — at a competing pizza parlor. Upon retirement from the Red Vest Pizza, Bud lived in nearby Marina, California, with Bob and Virginia Applegate.

Bud moved to Sacramento about 20 years ago and quickly became active in Sierra Chapter. A fine writer, Bud was, for many years, the chapter correspondent to THEATRE ORGAN. I doubt any would argue that Bud was one of Sierra Chapter's most enthusiastic supporters. Once retired, Bud rarely played the organ (other than his own Gulbranson Rialto). Yet, when pushed, kicked and threatened into playing, he always entertained with the same old spark of the theatre organ's first era. Who can forget his arrangement of "Bye-Bye Blues?" His own composition "Blue Ice" is a fun, light-jazz piece that works very well on the theatre organ.

After many, many ills which he fought off with great ability, time ran out for Bud in February, 1997. He was just short of 84 years. I know I am not alone in speaking for his dozens of friends around the country with whom he regularly wrote and communicated: One never had a better friend than Bud. All who called Bud friend, shall miss him with incredible intensity. *Tom DeLay*

JOHN R. POLSLEY, M.D.

A very loyal and special friend of the theatre pipe organ, Dr. John R. Polsley died Wednesday, January 29, after a fall at his home the day before. Born on February 9, 1918, in Columbus, Ohio, John grew up in the



John Polsley

Columbus area, graduating from North High School. He attended and graduated from the Ohio State University College of Arts in 1941.

WWII interrupted his studies. John served as a Major in the United States Air Force. Returning to Ohio state after the war, he graduated from the College of Medicine in 1950. He set up practice in West-Central Ohio, in the communities of North Lewisburg and later, Urbana. Retiring from active practice in 1986, "Doc" (as he was affectionately nicknamed) remained active in many medical and community organizations.

Although in his sixties when he discovered the theatre organ, it was a perfect match. Invited by a friend to a regional convention in Columbus, Ohio, John was soon hooked. He became a member of the Central Ohio Theatre Organ Society. Always a leader, John was an active member, serving as president, board member, and as organ maintenance chief of COTOS's 3/16 Wurlitzer. In this role as crew chief he shared not only his newfound technical knowledge of organ maintenance and refurbishing, but his ability to organize and meet deadlines. His patient manner was always present when teaching the crew how to accomplish the tasks at hand. Doc was a listener, pulling in all the viewpoints before making decisions. This quality, along with his quick smile and quiet, inquisitive voice often pulled members with opposing views to a friendly consensus.

Having just one pipe organ (an hour's drive away) to work on was not enough for John. The beautiful electronic organ in his home was just not the same. He convinced his wife Betty that having a real pipe organ was the only way to go. His beloved wife of 56 years put up with this disruption in her homemaking routine, putting her foot down only on one phase of the project — no explosives

could be used to excavate the hard clay found under their Urbana home. Continually upgrading and improving his 3/14 (mostly) Wurlitzer was as enjoyable to Doc as actually playing the instrument. He designed and built a motorized movie screen for his basement, which was controlled by the artist at the console. He also added MIDI capabilities to the organ, including a record/playback system connected to his computer that allowed him to record willing artists so that he could enjoy their performances another day. A few short weeks prior to his death, he finally tapped into the Internet. He was fascinated with the quickness and efficiency of electronic communicating, preferring it over "snail mail."

The love of the "King of Instruments" did not stop at top of the basement stairs. John shared his love of the organ with the local Urbana community. He hosted numerous fund raisers for local groups, sharing his passion for the throbbing sounds of the theatre organ. The intimate setting of his console permitted his guest artists to interact with the audiences that crowded into his micro-auditorium, audiences that for the most part were having contact for the first time with the sounds of theatre organ music.

Education was his constant driving force. While in practice in North Lewisburg, he served on the local board of education. After his retirement he continued to teach, tutoring students through local teen agencies. John had a fabulous sense of humor. He loved to tell and listen to jokes and stories. Most work sessions at the Thomas Worthington High School started with the latest round of favorites.

"Retirement," Doc recently told his family, "has not been empty — it's been enjoyable and I can't really say that I've had a dull day. Music — the magical balm of my existence entered late in my life, but it has played such an important role; I can't conceive ever having lived without it." Although John studied organ, he seldom played in a public way; he preferred to hear others play at the console, especially at home. This not only gave him a chance to listen to

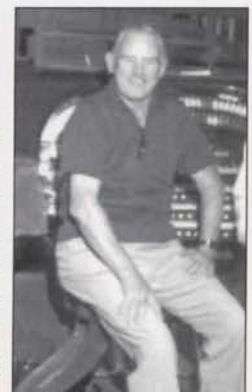
other organists, but allowed him the opportunity to critique his installation. His clipboard and pen would be in hand, noting what pipes were acting up or what else could be done to make the installation better for the artist. The only way to catch John playing was by calling on the phone or walking up to the door of his home while he was immersed in practice. He played very well when he thought no one was around or listening.

John's love of theatre organ music was most evident by his request that theatre organ recordings be played during the musical portion of his funeral service. While a private family service was held on February 1, a larger, public memorial was held the next day at the Urbana United Methodist Church, where John served as chairperson of the church's pipe organ rebuilding committee. On this Sunday, several hundred people filled the building to overflowing, a tribute to a man who was loved by all that come in contact with him. Long time friend, Henry Garcia played for the memorial service, playing many of John's favorite popular and religious songs, including his all-time favorite, "Laura."

It is impossible to sum up the life of a dear friend in just these few words. The memories and favorite stories we will remember forever. A person like John Polsley comes into this world seldom and far between. Thank you John for coming into ours. To his beloved wife, Betty, and his family, we extend our deepest sympathies. John will always be remembered by all fortunate to have come in contact with him as a dear and true friend. *Stan Krider and Mark Williams*

PHILIP FREEMAN (1911 - 1997)

It would take several volumes to chronicle the life of Phil Freeman. Most of us met him when he was working on the Wurlitzer console at the Capn's Galley, Pizza and



Pipes restaurant in Redwood City, California. Tom Hazleton had modest plans to expand the organ from 18 ranks to 26. So the console had to be expanded accordingly, and many couplers and special devices were also required. Phil was the ideal person to accomplish this. He had a great love for the pipe organ a great love for Tom Hazleton's music. It was a perfect combination, and Phil worked tirelessly to get it just right.

However, Phil's interest in the organ began long before that. In fact, it began in his home town of Portland, Maine. He loved the sound of the big Austin (the Kotschmar Memorial Organ) in the Civic Auditorium there. However, the lure of the big city called, and he ran away from home at age 15.

Another time when he ran away from home, he went to Boston and was hired by the Wurlitzer installation crew at the Metropolitan Theatre there. His job was to sweep the floor and run errands. The next time he ran away from home(!), he went to New York City. He wanted to meet the organist at the Brooklyn Paramount Theatre, Bob West. So, he told the guard at the stage door that he was the Wurlitzer service man! As it turned out, Bob West liked Phil and invited him to hear the organ at the Brooklyn Fox where he was going to take the job opening that was available. The sound of the organ did not get out well from so much heavy cloth blocking the sound. Phil went into the chamber and tore all the material away. Bob West thought Phil was a miracle worker. Phil liked to tell the story that his rise from organ-janitor to organ-genius was extremely rapid and quite spectacular.

Phil's friendly nature and obvious enthusiasm for all kinds of organ music made it very easy for him to communicate with organ people. Cass Parmentier (one of the staff organists at the Radio City Music Hall in New York at the time) and his wife took Phil under their wing and treated him like a member of their family. A while later, Phil met Jesse Crawford. Crawford was touring the country with a Hammond Organ,

and hired Phil to set up the organ and speakers. Phil also did this work for the great classical organist, Fernando Germani, who was also touring for Hammond.

Phil retired from the electronics manufacturer, Varian Associates at Palo Alto, in 1985. Although Phil had been married three times, we never thought he would remarry until he happened to meet Nancy. They were married in 1986. George Robinson (formerly an organist at the Roxy Theatre in New York) played for the wedding. Bill Breuer (owner of the Pizza and Pipes restaurants) was best man. Phil and Nancy moved to a beautiful house in Oakhurst, near Yosemite National Park. They were blissfully happy until 1994 when they were victims of a terrible automobile accident where Nancy was killed instantly and Phil was in the hospital for weeks.

Although he was not expected to live, he did. He still had things to do. In particular, he attended the ATOS National Convention in Detroit in 1995. However, his health was very precarious, and in 1996 his daughters, JoAnne O'Mohundro and Janet Howard, convinced him to move into a retirement apartment near them in Novato, California. He was just getting settled when he fell and broke his hip in late 1996. He was recovering from this surprisingly well, but early in February, 1997, he contracted pneumonia. His lungs were a mess at best (among other things, he suffered two collapsed lungs in the automobile accident), and he died on February 12.

The thing I'll always remember is Phil's genuine love of the organ. He loved to talk about organs, organists, and organ music. He supported the Kotschmar organ restoration project in Portland, Maine. He had a collection of organ recordings that covered a diverse range of musical style. But most of all, Phil was a guy who got away with doing exactly as he pleased for over 85 years. *Dave Schutt*

(Editor's Note: Phil was also a member of Sequoia Chapter and was a "regular" on the Hanford Fox Theatre Wurlitzer installation crew. This required weekly travel of nearly 200 miles for each trip. He is greatly missed.)

BILLY WRIGHT

Billy Wright, age 91, passed away on February 27 following a year long confinement at Santa Teresita Hospital near his home in Monrovia, California. In 1911, he was



born in Liverpool, England. His family moved to Missouri where he studied piano and, as a youngster, played the reed organ for mass at the local Catholic Church. He landed his first steady job playing a 2/3 Robert-Morton in the Strand Theatre, Chillicothe, Missouri. After several years as touring organist for the Mutual Circuit Theatres, he was named to open the 4/20 Robert-Morton in the new 3573 seat Midland Theatre in Kansas City.

By the time "talkies" arrived he had married Irene with whom he shared more than 60 years of happiness until her death in 1988. With organists' jobs disappearing after 1930, Billy moved into theatre management; whenever possible in a theatre which still boasted a pipe organ so he could entertain his customers during intermissions.

In 1943, he arrived at Pasadena's Raymond (later Crown) Theatre. Audiences enjoyed his playing the Raymond's original installation 3/11 Wurlitzer until ownership of the house changed in 1964. Moving over to the Eastland Theatre in West Covina, he installed his Conn electronic organ so he could provide live music for his customers. After retiring in 1976, he continued playing theatre organs whenever he could for ice skating (at the Paramount Ice Rink), barbershop quartets (at San Gabriel's Civic Auditorium), beauty contests (in Catalina's Avalon Theatre), or for pizza customers at the Plantation Restaurant in Solana Beach. Here, he was reunited with his favorite organ; the big Morton from Kansas City's Midland Theatre.

He also played three masses every Sunday, then found time for visits to

Santa Tersita Manor where he provided weekly piano and organ entertainment for the "shut-ins." Bill's repertoire was vast and it was always hard to tell whether he or his listeners had more fun. Our sympathies are extended to his family and many, many friends.

Ralph Beaudry

RAMONA GERHARD SUTTON



Early in February, the theatre organ world was saddened to learn of the death of an artist who radio, recording and concert career

spanned six decades. Born in Watertown, South Dakota, Ramona Gerhard was an accomplished pianist before entering her teens and accompanied silent films in local theatres before graduating from high school. She moved to Minneapolis to study at the MacPhail School of Music before she was twenty.

To help pay for her studies, she joined the staff of the local CBS affiliate, radio station WCCO, where she became Eddie ("Mr. Pipe Organ") Dunstedter's protégé. Besides providing background music for local radio shows, she frequently filled-in for Dunstedter, and, with Bea Bailey, was the duo-piano team known as "The Twenty Flying Fingers."

It was Ramona who introduced Gershwin's "Rhapsody in Blue" to the Twin Cities when she performed it with the Minneapolis Symphony Orchestra. Annually, throughout the 30s, she performed concertos with that world renown orchestra under the direction of both Eugene Ormandy and Dmitri Mitropolous.

At WCCO, she met and married Robert Sutton, the station manager. In 1952, Sutton was transferred to Los Angeles where Ramona became staff organist for KNX and for over two years had her own daily broadcast, "Matinee." One of her very few LPs, "Intermission Time," was recorded on this unique KNX/Columbia

Square 3/10 Wurlitzer (originally Opus 1516, a Style F rebuilt by Balcom and Vaughn.)

When Joe Koons began the famous Saturday night jam sessions at his Long Beach Motorcycle Shop, Ramona became one of the most popular "regulars." She also made two LPs on that organ as well as one early recording of the San Sylmar Wurlitzer when it was just a 3/32.

With Bob Sutton's retirement as Vice-President of CBS Radio in 1968, their lives took on a new dimension for both were avid sailors and Bob built their own 50 foot yacht which was appropriately named "Mona Mona." From 1974 until quite recently, they spent the summers cruising the Mediterranean and their winters in Laguna Niguel.

In the 70s and 80s, the Los Angeles Theatre Organ Society presented Ramona frequently at both the Wiltern Theatre and San Gabriel Civic Auditorium. She also was a regular artist for many Southern California electronic organ clubs. Each Christmas season she returned to Minneapolis for noon-time organ programs in the lobby of the Northwestern National Bank Building.

Her husband was 87 when he passed way in April, 1996. After Eddie Dunstedter's death, in his memory, Ramona always opened her programs with Eddie's theme song, the beautiful Richard Whiting melody, "Open Your Eyes." Ramona said "The communication between an artist and her audience is love." Her obvious joy in entertaining was contagious and her audience would never let her leave the console until she had played her original signature tune, "Ramona."

Ralph Beaudry

JAMES "Ted" CAMPBELL

July 12, 1924 - February 16, 1997

A Memorial Service of Celebration for the life of Ted Campbell was held at the First Congregational Church, United Church of Christ, in Winter Park, Florida, February 20, 1997 at 2:00 p.m.

Dr. James Armstrong, Senior Minister, conducted the service in the chapel. Walter Kimble, Organist Emeritus of First Congregational Church, played the recently installed Allen organ.

Ted Campbell will always be remembered as the originator of the first visual Wurlitzer theatre pipe organ at the Surf City Hotel, Surf City, New Jersey. Later on, he was in charge of the wonderful Wurlitzer installation at El Panama Hilton, Republic of Panama, along with Jack Weiss and Bernie Kirkwood. For the past several years, he had been maintaining the Aeolian-Skinner organ at First Congregational Church.

To list all of Ted's accomplishments would fill this entire publication and then some.

Leroy Lewis, companion and lifetime friend of Ted Campbell, along with Ted's family, wish to thank all of Ted's friends and acquaintances from all over the United States who have telephoned and sent cards, expressing their condolences and sympathy. Ted is survived by a brother, retired Colonel Richard Campbell of Texas, and his sister, Ethel Campbell Rose of Winter Park, Florida.



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CHAPTER NOTES

CEDAR RAPIDS

CEDAR RAPIDS, IOWA
William Peck: 319/393-4645

Our annual meeting was held in December and our delayed Christmas party was held in January at the Paramount Theatre. The February membership meeting was held at the Clark Alumni on the Coe College Campus where the group viewed the video tape "Pulling Out All The Stops" provided by the AGO local organization.

On March 9, we gathered at the First Lutheran Church here in Cedar Rapids where staff organist, Brett Wolgast, played several numbers for us. Demonstrating the capabilities of the instrument, he then permitted us to have open console for an hour and a half. Three CRATOS members appreciated taking advantage of that opportunity. Following that period of time, we adjourned to the church parlor for refreshments prepared in a St. Patrick's theme. The organ is a 3/36 Levsen, manufactured at Buffalo, Iowa — a small town in the Davenport, Bettendorf, Moline and Rock Island (Quad Cities) environs. The organ consists of Swell, Great, Positive and Pedal — with couplers, combination action, MIDI system and recorder/playback.

March 19, Hector Olivera will be performing at the Paramount Theatre here in Cedar Rapids for the Cedar Rapids Community Concert Association. As I mentioned in the last issue, his performance will give great exposure of the theatre organ to an audience of approximately 1,900 attendees. CRATOS hopes this performance will help swell our audience for our up-coming spectaculars. Hector gave a concert in Des Moines featuring an electronic organ, the Roland Music Atelier, AT-90, which

some of our members attended February 2. It was an interesting program and he will be using that model of instrument for part of his performance on March 19. We look forward to his being here and are awaiting a signed contract from him for a CRATOS spectacular in the Spring of '98!

On May 18, at 2:00 p.m., our Spring Spectacular will be at the Paramount Theatre. Our guest artist will be none other than Simon Gledhill. This will be a return engagement for Simon to Cedar Rapids. We are most enthusiastic about his coming back, and look forward to a great concert.

Our next endeavor will be the Fall Spectacular when Lew Williams will be our guest artist. This too, will be a return engagement as Lew played his first local chapter concert here following his university graduation. We are pleased to welcome him back to Cedar Rapids. He will also be doing our 5th-graders school programs this year.

In the meantime, we continue to do work on the Wurlitzer in preparation for the Regional here next year.

CRATOS feels very fortunate in having received two grants for organ improvement projects. One of the grants came from the city of Cedar Rapids hotel/motel tax fund; the other from our own Linn County Historical Society. We were notified of both earlier this year. We are most appreciative of those grants as well as contributions from members and friends of CRATOS. *George K. Baldwin*

CENTRAL INDIANA

INDIANAPOLIS, INDIANA
Tim Needler: 317/255-8056

Indianapolis is buzzing with activity as we prepare for the 1997 ATOS Convention which we will be hosting in July. There have been many changes in the theatre organ world of central Indiana since the 1990 ATOS Convention. The rebuilding of our 3/18 Barton is progressing as scheduled with the installation in the Warren Performing Arts Center to follow shortly. This beautiful instrument has not played in many years, and to see and hear it as it rises on

the lift in its premiere performance will be a special treat for everyone in attendance. Another instrument, the 3/12 Page, in the recently restored Paramount Theatre in Anderson, Indiana, will be heard again in its original home. Carlton Smith rebuilt and reinstalled the instrument in this beautiful atmospheric theatre. In addition, the 3/21 Wurlitzer in the Long Center for the Performing Arts has been rebuilt and enlarged, and the 4/16 Page in the Embassy Theatre has also received a complete rebuilding. Please plan on attending the convention. We have a full schedule of concerts planned for you with fabulous artists playing fine instruments in wonderful settings.

On Sunday, January 12, a few brave members made their way to the Hedback Community Theatre despite snow and sub-zero temperatures to hear Warren York perform on the chapter's 2/11 Page/Wurlitzer. Warren is a great entertainer and musician with an imagination for creative arranging. He played several songs in his unique jazz style along with some beautiful ballads. Warren also brought some vintage glass song slides which were discovered at the Virginia Theatre in Champaign, Illinois, where he frequently plays. Everyone really enjoyed singing along with Warren's accompaniment.

Martin Ellis entertained the chapter at our February meeting, held at Manual High School. Martin, as many of you may remember, was the winner of the first ATOS Young Theatre Organist Competition in 1985. He is a fine classical organist and is currently the organist at Second Presbyterian Church in Indianapolis. It was a pleasure to again hear Martin play the 3/26 Wurlitzer at Manual.

February also brought another fantastic concert to Manual High School. Dwight Thomas, former organist at the Paramount Music Palace, played a wonderful concert on Sunday, February 16. This was his first appearance on the theatre organ in Indianapolis since the closing of the restaurant. It was a real treat to hear him once again. The Franklin Central High School Jazz Band was also featured at the concert. They played

some solo numbers and also joined Dwight at the organ for an interesting combination of organ and band.

Please make plans to attend the convention in July. We look forward to being your hosts for a wonderful week of music.

Mike Rolfe

CENTRAL OHIO

PICKERINGTON, OHIO

Stan Krider: 614/670-0211

The John Polsley's Urbana, Ohio, home was decked out in its holiday dress to welcome 36 COTOS members and guests for our annual Christmas potluck meeting. The artist of the hour was Lois Jean Britton. Her musical stylings entertained us for sixty delightful minutes. First, she took us on a musical tour of the year by playing a song for each month of the year. Then she played some favorites, and asked us to name that tune. Lois Jean was recently introduced to the Wonderful World of Wurlitzer. Judging from her performance, she is developing quite a skill in playing the theatre organ.

Patti Immell introduced three young people to the majestic Wurlitzer. Jenny, Kelly, and Andy Conrad, accompanied by their parents and maternal grandparents, visited Thomas Worthington High School to play their first theatre organ. Jenny and Kelly are piano students who quickly adapted to multiple keyboards as they played several songs on Miss Buckeye. Andy, who has studied organ with Patti, played a classical piece, then some boogie woogie. In spite of the hands being positioned backwards from the liturgical instrument on which he is learning, Andy soon got the hang of the theatre organ manuals.

The COTOS console will be modernized this year. While the console is disassembled, we plan to align the manuals to theatre organ specs, run new wiring from the Syndynes, as well as install new Syndynes and stop tabs. We are rebuilding a regulator which will regulate the Tibia rank. We are exploring humidification and heating possibilities for the chambers and relay room. This would eliminate the temperature and humidity fluctuations that are so damaging to the

leather, wood and hide glue joints.

The Columbus chapter of the American Guild of Organists invited us to co-host a meeting last November to introduce young keyboard players to the pipe organ. Both our societies are in desperate need of introducing a younger generation of Americans to the beauty of pipe organ music. COTOS followed up with a "play a pipe organ" Open House at the Thomas Worthington High School two weeks later. At the high school, about twenty students, most of them elementary aged keyboard students, and a few curious high school students, took a tour of the chambers. Most of them even played Miss Buckeye, much to their astonishment. Yes, it was a success. We planted a few seeds of interest in the theatre organ. How soon will we see growth?

For our January meeting, nearly twenty COTOS members and friends "turned back the clock" as they entered the Palace Theatre in Marion, Ohio, to see the film, *Alaska*. The feature attraction for our members was the 3/10 Wurlitzer that rose into view bringing Angela Carbetta to stage level for her part of the overture. She shared the spotlight with Marc Peters who played the second half of the overture plus the intermission. It was wonderful to hear a Wurlitzer sound forth in a setting for which it was designed. We also lounged in a Mediterranean garden as we listened, with the stars twinkling overhead and the clouds floating by, thanks to the designing skills of John Eberson, theatre architect. Few of these "acre of seats in a palace of dreams" still exist. We were fortunate to enjoy this rare combination of the Palace Theatre and Wurlitzer theatre organ.

After the film, Stan Krider played a short musical presentation on the Wurlitzer. The program included music from the 50s and 60s, including a Beatles medley. Afterwards, Lois Jean Britton played a bit for open console. The instrument sounded very good due to Tom Yannitell's tuning skills and efforts to bring this beautiful instrument into playable shape. Tom also showed us the electronic relay system he installed in a room under the stage. He has spent

many years almost single-handedly bringing beautiful music back to the Palace.

The Central Ohio Theatre Organ Society suffered a tragic loss when long-time member, Dr. John Polsley, died from injuries suffered in a fall at his home the last week of January. Doc assembled a 3/14 Wurlitzer in the basement of his Urbana, Ohio, home. Our thoughts and prayers are extended to Betty, his loving wife of 56 years. Among his other volunteer positions, Doc served as our chapter reporter to the ATOS.

February's meeting was held one cold and blustery Sunday afternoon at the Thomas Worthington High School. COTOS member, Patti Immell, brought her Wurlitzer spinet complete with two Korg keyboards and a Yamaha synthesizer. She played a set of songs, then accompanied a short silent comedy. For the last portion of her program she introduced a male trio, The Fabulous Thunder Lungs. Its members included John Immell (Patty's husband), Gary Seymour and Roger Lee Graves who sang such old favorites as "Don't Sit Under the Apple Tree," "Mr. Sandman," "Falling In Love With You," "Raw Hide," and "Unchained Melody." Patty has accompanied several silent film series presented by the Ohio State University's Wexner Center for the Performing Arts. Patty studied with Dr. Wilbur Held to earn her Master's degree in organ performance.

Our March meeting was held in the former Masonic Temple in downtown Columbus, Ohio. This building was facing the wrecking ball until a group of investors purchased the building for conversion to a cultural, social and convention center. The large auditorium in this building houses a beautiful Steere classical organ installed around 1915. Mike Herzog, owner of Peebles-Herzog Organ Co., reports that this "organ was built by the Steere Organ Company of Westfield, Massachusetts, Opus 659. Steere was acquired by E.M. Skinner in 1921, and Skinner built a number of his organs (which have become known as "Westfield Skinner's") in the Westfield factory. The Masonic

Temple organ bears a striking resemblance to Skinner's work, which always begs the question as to whom was doing what and when?"

Mike continues, "In 1935, M.P. Möller installed the present console, switching system, some of the shades, the Tibia and perhaps a Vox Humana. The bottom line is, the organ bears Skinner's mechanical and tonal design, Steere built it, and Möller modified it. I believe (but can't prove it) that the original console moved to the small auditorium organ where it remains to this day. According to a note in the file, there exists quite a bit of extra cable and wind line under the Möller console." Thank you, Mike Herzog, for this historical note.

Last summer, a local preservation group held a fund raising open house to also demonstrate the variety of ways this building could be used in the cultural, social and convention life of Columbus. COTOS members, Tom Hamilton and Stan Krider, were invited to perform on this instrument to demonstrate its possibilities within this framework. Tom Hamilton took to the console once again to play for our members, 24 in all, who gathered to hear this quietly elegant installation. While the instrument is in need of much work, the Steere performed reliably under Tom's capable hands and feet. Franklin Conaway, manager

of the Columbus Athenaeum, as the Temple is now named, invited our chapter to return for another meeting. *Stan Krider*

CUMBERLAND VALLEY

CHAMBERSBURG, PENNSYLVANIA
Robert Eyer, Jr.: 717/264-7886



Cumberland Valley's Bob Eyer, Jr. at his console, with new horseshoe.

The chapter celebrated its postponed December holiday party in February at the home studio of Bob and Francie Eyer. The installation of a new horseshoe and Wilcox Uniflex 2000 computer relay for Bob's three-manual organ console had just been completed. The Eyers wanted to celebrate this happy occasion with the chapter. The horseshoe adds that indescribable theatre organ thrill, and the state-of-the-art relay provides vast capabilities for new combina-



View of solo chamber in Bob Eyer, Jr.'s mostly-Möller home installation.

tions of sounds from the organ's 11 ranks of mostly-Möller pipes. Also, the studio has been remodeled from floor to ceiling, and was a perfect setting for enjoying a Sunday afternoon of music, good food, and fellow theatre-organ lovers. Bob thanked members of the chapter's organ crew who had worked faithfully for many hours to complete the horseshoe and relay: Ben Brouse, Alyssa Campbell, Mark Cooley, John Hooper, John McBride, Nelson Rotz, and Gil Singer. Bob entertained with a demonstration, mini-concert, and silent film. Several members played during open console. Also, nearly all of the attendees, most of whom cannot play a note, tried their hand at "Play That Tune," with some surprisingly good results. In between these activities, the chapter's annual business meeting, delayed from December, was held, including the election of officers for 1997. *Bob Maney*

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Ralph Kohn at the console of the Bilot Wangerin.

Scott Bilot photo

We began the new year with a mini-social at Scott Bilot's home in January. His instrument is a 2/3 Wangerin player organ, in impeccable condition, as is its player unit. Our artist for the day was Ralph Kohn, who carefully planned his music, so that the titles of each piece he played told a love story. He ended the program with, "Nothing Could Be Finer, than to be in (Beat) Carolina," as Scott's mother announced to us that our Green Bay Packers had indeed just beaten the Carolina Panthers in the NFC Championship game!

Then we heard what the organ can play on its own, as Scott put in several organ and piano rolls. During open

console, we were treated to a banquet Scott's mom had prepared for us.

Our Valentine Social was held Sunday, February 16 at Bill and Pat Campbells' home in West Allis. Bill has two Rodgers theatre organs in his home, a 340 and an Olympic 333. Very fittingly, he began the program with music from the 20s to the 90s that says, "I Love You." After that, he played some more of our favorites, such as tunes from *My Fair Lady*, tangos from Mexico, and "The Lost Chord."

After refreshments, we had a change in venue to the living room where Bill accompanied the silent Laurel and Hardy film, *Makin' Whoopee*, on his other Rodgers organ.

EASTERN MASSACHUSETTS

NEW BEDFORD, MASSACHUSETTS

Donald Phipps: 508/990-1214

EMCATOS began its forty-first year with a public concert on January 4 by a splendid artist, David Peckham, who played his first ATOS National Convention concert last summer. David is an exciting organist, accurate, innovative and chooses numbers not often heard together with a rather low-key pleasant console personality. With classical training at the Eastman School of Music

and a church organist, he can play all aspects of musical fare. Mr. Peckham is a member of the L.A. Peckham & Son Pipe Organ Service who specialize in high quality pipe organ maintenance and restoration and knows all functions of this complicated musical instrument. He is also organist at the Elmira, New York, Samuel L. Clemens Performing Arts Center 4/20 Marr & Colton which was used on his first commercial recording, "Electropneumatic Action."

"Who Cares" by Gershwin was his lively opening number and whose compositions were also used later in the program. A ditty entitled "Whirlwind" was performed at a pace corresponding to its name showing both his skills and our Wurlitzer's capability.

"Under the Christmas Mistletoe" by Dick Leibert and a carol rhapsody by Richard Purvis were examples of songs written by two of his fellow organists. David included a fine hymn, "I Walked Today Where Jesus Walked," played with much feeling. His 'tour de force' had several portions of the difficult *Nutcracker Suite* by Tchaikovsky and during which he used a temporary orchestral harp most effectively.

The latter accomplishment earned him a standing ovation during which his audience rose as one, it was so electrifying. Mr. Peckham then acknowledged this with a tender, "If I Loved You," to end a fine concert.

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Conversations after, were most laudable. If time allows and if so inclined it is a certainty that other chapters will book this gentleman for a refreshing program that is guaranteed to please.

Stanley Garniss was honored by having this concert dedicated to him in recognition of numerous contributions to the chapter over forty years and having doubled this in years of life.

January 12 was our annual meeting with President, Donald Phipps, reviewing the accomplishments of the past year, with reports given. Don announced that our most competent Treasurer of over fifteen years, David Marden, wished to be relieved of his duties as of February 28. Dave received a long standing ovation for his thorough devotion in handling all moneys, bookkeeping and other matters associated with as well as outside this important office. Don's cousin, David F. Ossinger, whose business is bookkeeping, billing and payroll, will take over as Treasurer and keeping the name David associated with the office.

Through the courtesy of Dick Linder, Certificates of Appreciation were awarded to several members who had contributed their services during our fortieth year.

New member, Jim Duncan, was our artist and played our first mini-concert with the new console and piano. "Winter Wonderland" opened followed by a medley of Christmas numbers with the chimes adding to the joyful selections. Jim included a waltz, a march and a sing-along. Mrs. Duncan then took over while Jim used the piano, playing a rag in perfect synchronization. "Tea For Two"

concluded the brief program and it was a nice revelation to know we have new playing members.

John Cook was our organist on February 23. His classical training is making his interpretations even more interesting. "Dear World" was his opening selection and he included another number from the same show. Morton Gould's "American Symphonette No. 2" was a part of John's console stint as well as the "Litany" portion of Charles Callahan's "Suite in G."

A rousing "España Cani" added a different tempo to the program as did the final number, "Latin Quarter." This young man's abilities, with the complete encouragement of his parents, has blossomed into a fine organist. Could his initials of J.C. have any bearing on a famous gentleman of the 20s, 30s and 40s with the same?

Stanley C. Garniss

GARDEN STATE

TRENTON, NEW JERSEY

Dr. Cathy Martin: 201/256-5480

Garden State Chapter began the new year 1997 with a double header. It held a special tour of the Loew's Jersey Theatre, in Journal Square, Jersey City, New Jersey, and had an interesting meeting and tour of the Park Performing Arts Center in Union City, New Jersey.

The Loew's Jersey, one of the five "Wonder Theatres" was the grandest Movie Palace in New Jersey. It was built in 1929, and a famous 4/23 Wonder Morton was installed in the theatre. It was *the* place to go for entertainment. The Loew's survived for years but, in 1987, was slated for demolition. A determined group, The Friends of the Loew's with persistence, helped to save the theatre and

are presently restoring this mammoth building.

On January 27, in spite of bitter cold weather, a group of interested GSTOS members toured the cavernous empty theatre. While taped organ music filled the building, members had a guided tour with Bob Balfour. They could see where much progress had been made. All felt there was a lot of restoration yet to be done, but it certainly would be worth it. The few stark lights could not hide the ornate rococo ceiling and the dust could not hide the glowing gold leaf. What a palace! GSTOS has voted to help the project and to seek out a similar theatre pipe organ to replace the original.

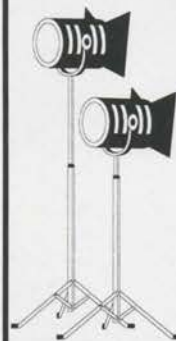
Following the tour, members traveled to the Park Performing Arts Center. This is a working entertainment center which draws from many local communities. It has the honor of being the theatre which has performed the Passion Play longer than any other place in the country. Our special interest is the 3/20 orchestral Möller pipe organ installed there. We are presently restoring the organ.

President Cathy Martin expertly guided the meeting which included discussion of a new educational program to introduce children to the theatre pipe organ. Other major decisions were made. Warming up on coffee, members toured the stage and pipe organ, with open console organists entertaining us with music. Many thanks were given to Martin Boehling crew chief, George Fenn crew and liaison member and George Toth. Special thanks go to Father Ashe who had graciously invited our chapter to the theatre.

Our February 15 meeting was held at the Union County Arts Center (Old Rahway Theatre). The special event

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Lobby of the Loew's Jersey Theatre. Jeff Page photos

was a presentation by Mel Robinson, owner of the Robinson Pipe Organ Company. He is well known as a curator of the 4/114 Kilgen pipe organ in St. Patrick's Cathedral in New York City, and Trinity Church on Wall Street. He is co-crew chief with Joe Vanore caring for the 4/19 Wurlitzer in the Beacon Theatre, and has years of experience in theatre organs. Mel gave an interesting talk on the workings of pipes and the pipe chest on which he installed a glass section to show the inner workings of the chest. Many questions and answers were exchanged. The time of the presentation, to quote Mel "was to be short" but continued much longer due to interest and enthusiasm. It was an excellent presentation. Thank you Mel. A meeting and open console followed. We are looking forward to a GSTOS tour of the War Memorial and a social gathering at the home of Jim and Dot Shean in March.

Jinny Vanore

GULF COAST

PENSACOLA, FLORIDA

Dorothy Standley: 904/433-4683

During the Christmas holidays, we used our organ for the Pensacola Children's Chorus annual performance of "Christmas on the Coast." Needless to say, we were all thrilled to see and hear our organ played again. It always creates comments from those who haven't seen it yet. After all our efforts, how is it that we still haven't reached but a small segment of organ listeners? Just think what they are missing!

Next, we were asked by the movers and shakers of the First Night Pensacola events, to use our organ during the



View of the ornate Lobby of the Loew's Jersey Theatre.

various intermissions of the features they were showcasing for their annual New Year's Gala. Our ever-willing Curt Goldhill readied the organ for us, we engaged Ken Hagar to play and got everything readied for the big event when their power-tower called and canceled at the last minute. We were heartbroken. We just couldn't accept this sitting down. So we manned our phones, contacted the Saenger Theatre management — where this event was to be held since our organ is there — got a clearance from them, then First Night Pensacola, confirmed with Ken to play, and we were "on" again. The glitch, as you probably guessed was lack of funds by the sponsors. Now we couldn't let anything like that stop us from utilizing our organ for an event of this caliber, we paid Ken ourselves! The night's program called for various acts on the stage at the theatre, with our organ playing intermission interludes. Lucky for us, one act didn't show up so our organist got to play 30 minutes of great show music which the crowd ate up. Then, the intermissions became longer, waiting for the next act to get in place; so he played more! Luck was our lady that night for certain.

Our former president, Scott Brodie, and very active member Burt Canaday were both on the alert during these performances in case their hands were needed.

Also, you should see the renovations that have taken place at our historic Saenger Theatre here in Pensacola. The theatre had been closed after the spring performance finale and opened again for general public use in September. The lobby was gutted and redesigned; with much larger facilities for refreshments, additional restrooms, new carpeting and decor. You would have needed to see the old, to appreciate the new. Oh yes, all



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this includes the installation of an elevator to conform to ADA requirements. You must realize, this theatre, built in 1925 for vaudeville, then later made into a picture palace for the new "talkies," simply couldn't foresee what was needed in 1997. Now, we are at least up to code for larger crowds.

Another active member, Bob Ireland has been ill, but at last report, he is doing better and back to his normal activity.

Recently a heartwarming event happened to us. We received a call from a young lady who said she was the granddaughter of our first 1925 organist, Ann Gailey. Her family was in town on vacation and wanted to see the organ at the Saenger their grandmother had played for so long. How nice to know she remembered and would call us. Of course, the only part of the organ her ancestor played was the 6 ranks in the original chamber, stage right. The console, the rest of the ranks in that chamber, plus all the ranks in the other chamber (19 in all), were added in 1980. Viewers aren't aware of this, of course. When they are listening, it doesn't matter to them.

The Pensacola Symphony Orchestra is using our organ in March to play the Saint-Saëns Organ Symphony as part of their regular monthly programming. Boy, are we pleased. Curt will get it in tune for

us, then we can sit back and enjoy hearing it again.

Our regular technician from Jackson, Mississippi, Jimmy Scoggins, is busy with all his usual duties and, because of the distance, Curt has agreed to second-guess Jimmy and tune for us this time. Jimmy has been so good to take care of our instrument. We are eternally grateful for his skill and expertise.

As much as I hesitate to mention this, I will for one more time, then quit. We have been trying for over two years to get the city to declare that the organ is ours. You have heard of red tape on political events? Well, we have "scotch" tape. It sticks where you want it to and won't move until you want it to. Our plea is stuck somewhere; it seems it might take a congressional amendment to get it going. We do have hopes, slim as they seem to be that the City Council will get the matter into their busy agenda some day. *Dorothy Standley*

HUDSON-MOHAWK

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Frank Hackert: 518/355-4523

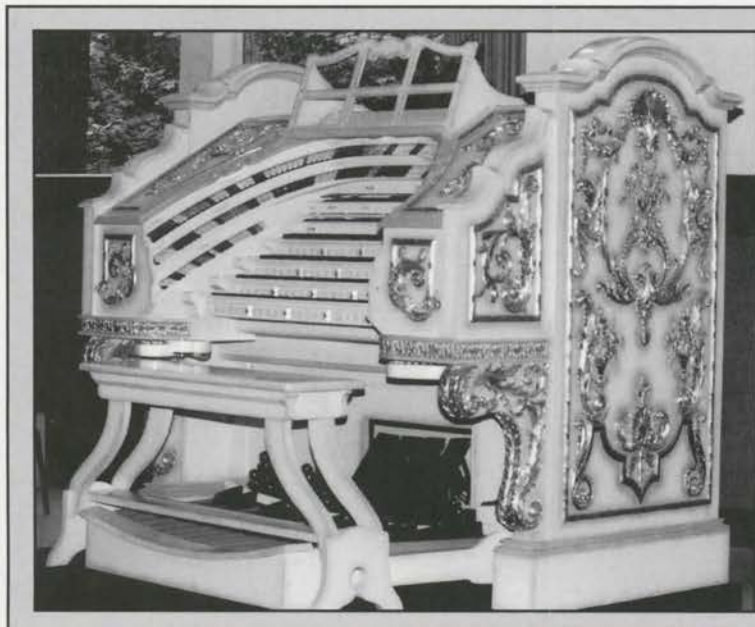
The Hudson-Mohawk Chapter's January meeting was held on the stage of Proctor's Theatre in Schenectady, New York. The theatre contains a jewel of the Capital District in Goldie, the Mighty 3/18 Wurlitzer theatre organ. This meeting saw the debut of the "15 Minutes of Fame" performance series. A differ-



Bill Menz's "Fifteen Minutes of Fame."

ent member will perform a repertoire of his/her own choosing on Goldie for a quarter hour at each meeting. This showcase allows talented chapter artists the opportunity to concertize in an informal, friendly setting. The first "Famer" was Dr. Stanley Jones who provided listeners with an entertaining, intricate program. Well done Stan! The theme of the meeting itself was a video tour of the wonderful Kimball pipe organ at the John Dickinson High School in Delaware conducted by member Carl Hackert. Carl visited the high school and was warmly welcomed by his hosts.

The February meeting was also held at the Proctor's Theatre and, due to technical difficulties, consisted of an extended open console session. However, no one complained about extra time to play Goldie. Bill Menz became our second member of the "15 Minutes of Fame" club with his



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well received program. Thanks to Bill for contributing so well to an entertaining evening.

Members Harold Russell, Dick Calderwood, and Bob Fearing et. al., deserve a standing ovation for all their time and efforts in repairing and improving Goldie. She sounds beautiful and looks great.

Gene Zilka has assumed responsibility for scheduling the club-sponsored pre-movie mini-concerts at Proctor's Theatre. These 20 minute concerts before selected movie presentations have proven to be very successful in exposing a larger audience to the pleasures of our favorite musical instrument. Thanks to Gene for his continuing efforts as well as participating as an artist, in these endeavors.

Tom Hazleton will perform at Proctor's Theatre in a Mother's Day concert on May 11. This concert is sponsored by the Hudson-Mohawk Chapter and the theatre. It will benefit Goldie's proposed enhancements.

The chapter-sponsored free noon time concert series at Proctor's Theatre continues to do very well. Our January and February artists were William Hubert and Marion Jones. Attendance was lower than usual in January due to cold weather, but picked up again dramatically in February. Both concerts were very well received by the audience. Future artists include David Lester, Dr. Ed Farmer, Jinny Vanore and Bob Frederick.

Norene Grose

LAND O'LAKES

MINNEAPOLIS/ST. PAUL, MINNESOTA
Roger R. Dalziel: 715/262-5986

It is with genuine regret that we report the transfer on February 18 of a long time member: Verna Mae Wilson. Verna wrote the LO'LTOS Region's Chapter Notes for this publication, and has moved south permanently, to be close to her niece in Lincolnton (near the state capital of Augusta), Georgia. She was this reporter's predecessor, and served continuously for many years, until the January 1995 issue of THEATRE ORGAN. She has fortunately taken with her the loaned electronic scanning device which permits her to read enlarged images of letters and postcards of a TV screen, as well as her Kimball organ, piano, and two cats. ATOS friends may now reach her at her new address: Mrs. Verna Mae Wilson, 1052 Penny Lane, Lincolnton, GA 30817. We don't know precisely in which ATOS chapter's territory she now resides, but our loss is their gain. Au revoir, Verna Mae!

The next artist slated to appear and perform on the 3/16 Wurlitzer at the Phipps Center For The Arts, in nearby Hudson, Wisconsin, is Lew Williams, who will arrive March 22. His originally scheduled October 1996 performance was exchanged, due to schedule conflict, with Walter Strony.

John Webster

LONDON & SOUTH OF ENGLAND

Gwen Light: 0-1932-783816

Our year began with Richard Hills at the console of the Wurlitzer at The State Kilburn. Richard gave us a varied and interesting programme.

The first concert of the year at the Woking Leisure Centre had Simon Gledhill playing the Wurlitzer. Simon's selection of music was very enjoyable.

The Tea Dances held every month at Barry are a great success and at Woking the numbers are gradually increasing, as more people hear about the Wurlitzer in the Leisure Centre.

We were privileged to attend the Mayor of Wokings Charity concert, with Len Rawle as organist. Len's programme took us on a journey aboard the Chattanooga Choo Choo. Our first monthly get-together of the new year had Len Rawle playing at the console of Les Rawle's Wurlitzer, one of Len's selections was from *Chu Chin Chow*.

Graham Wright was the organist for our February member's night. Graham played a lovely tune called "Quiet Village." About sixty ATOS members are looking forward to visiting Amsterdam in April.

Saint David's Day and also the 10th Anniversary of the Christie at The Memorial Hall, Barry, were celebrated on 2 March. The organist for this concert was Len Rawle.

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LOS ANGELES

Stephen Ross: 818/507-0775

"Festival Organ: The King of Instruments," a traveling exhibition assembled by The Westfield Center in Easthampton, Massachusetts, examines the 2600 year history of the pipe organ. It includes interactive exhibits of various types and parts of organs, all attached to a small blower. This allows the viewer to make the pipes sound. The exhibition, which has traveled throughout the country since 1995, is currently mounted at the Fowler Museum on the campus of UCLA, including photographs of the Los Angeles Orpheum Theatre Wurlitzer. A "Festival Organ" brochure, listing 40 organ concerts from March 8 through June 14, was produced and widely distributed throughout the area with mailings to AGO and LATOS members. The March 15 show with Chris Elliott at the Pasadena City College Wurlitzer and a June 14 Allen Mills concert at the San Gabriel Civic Auditorium Wurlitzer were included in the brochure along with another Chris Elliott presentation at the Crystal Cathedral with *Phantom of The Opera* and a San Sylmar concert featuring Lyn Larsen. LATOS had the good fortune to become involved and recognized for its participation.

For the Los Angeles showing, large photographs of historic Los Angeles organs and information about Los Angeles organ builders were added to the exhibit. Lectures expanding upon the exhibit notes about the organ in American life and the organ in its architectural setting are scheduled. The Fowler Museum expects 3000 school children to view the exhibition and to hear programs on the



Stephen Ross and Jim Dawson at the Fowler Museum.

university organs.

There were many new and unfamiliar faces at Chris Elliott's show "Comedy Time." Chris provided three wonderful silent films to keep the audience laughing. After a few solos and a brief explanation of the purpose of an organ in the theatre and how it works, Chris accompanied Harold Lloyd's *The New Car* and *The Cure* with Charlie Chaplin. After intermission, Chris did a splendid job of scoring *Ella Cinders*, starring Colleen Moore. In this play-on-words story of *Cinderella*, Miss Moore plays a slave to her evil step-sisters and mother. She manages to go to a fireman's ball where she wins a trip to Hollywood for a movie tryout. There are many trials and tribulations including the discovery that the entire contest is a fraud, but she does manage to accidentally stumble into a movie with the expected happy ending.

Wayne Flottman



Chris Elliott talks to the audience.

MANASOTA

BRADENTON-SARASOTA-VENICE, FLORIDA
Chuck Pierson: 914/924-0674

The February meeting was in the home of Frank and Marge Schertle. Their home was filled with music and hospitality. Frank had his Hammond Elegante in fine form. In addition to Frank, Vince Messing and Jim Weaver played a varied program of favorites, with not a single duplication of songs. The first Sunday in March found many MTOS members enjoying the artistry of Tom Hazleton performing on the new installation of an Allen MDS-317 EX theatre organ owned by Dr. Ketch Morrell. The King's Gate club house was filled with over 470 delighted organ fans.

The second Sunday in March, Jim and Terry Weaver opened their home, where Jim demonstrated his Hammond Regent, a full size theatre model. Many availed themselves of the opportunity to play during open console.

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Carl Walker

METROLINA

CHARLOTTE, NORTH CAROLINA
John Apple: 704/567-1066

On July 26, 1996, hundreds of enthusiasts from the Carolinas and other states enjoyed a double-barreled dose of organ music when Tom Hazleton and Scott Foppiano presented a concert of popular music on the 5/205 Calvary Grand Organ (nicknamed "the Queen Mother of all church organs" by Tom). The concert, one of Charlotte's finest, was presented jointly by Calvary Concerts and the Metrolina Theatre Organ Society.

This summer concert marked the first time these two artists joined together to entertain the theatre organ crowd, and they were perfectly at ease with sharing the limelight. One would play a number or two, and then yield the console of Calvary's enormous Möller to the other. Sadly, there were no duets, except for the hymn with Tom played for his encore. On the last verse he

asked Scott to crowd in to play the melody on the trumpets! Tom and Scott are equally at home on a theatre or church console, but Tom seemed to be in Seventh Heaven during the final encore.

The Möller was in great shape for the occasion. Dan Miller and Monty Bennett (organists of Calvary Church) gave Tom and Scott the freedom to do whatever they felt was necessary to further refine voicing. David Nelms of Mid-Atlantic Organ Company regulated the Vox Humana to speak more softly, which was a big improvement. In addition, adjustments were made to the swell shade motors and to the tremulants. What a difference it made in the musical tones produced by the instrument! When the Gospel division (a Tibia and Kinura, fully unified) are coupled in with other ranks, this mostly classical organ can produce a wonderful theatre organ sound as well.

Tom Hazleton began with a stirring "Great Day," followed by "Tiptoe Through the Tulips" (reminding many in the audience of the rendition by the late Tiny Tim), a medley from *South Pacific* (with an ambiance of gently moving palms near the console), a powerful rendition of the "Fantasy and Fugue in C Minor" by J.S. Bach ("not dull and boring, I guarantee you," a la Fox).

Scott Foppiano also demonstrated the versatility of the organ. He showed the classical side with "Grand Choeur" by Dubois, "Tuba Tune" by Land (showcasing the Tuba Mirabilis, and each of the three Trumpet en Chamade ranks in sequence), among others.

Judging from the crowd of about 800 and the enthusiastic response to each selection, the crowd greatly enjoyed the concert. As always, the

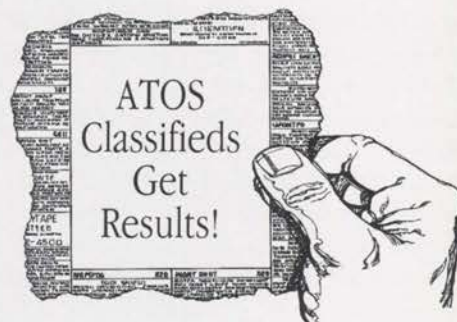


Tom Hazleton and Scott Foppiano at the 5/205 Möller, Calvary Church, Charlotte, North Carolina. Paul Gelsleichter photo

time flew by, and the audience didn't want to leave this wonderful experience.

Imagine what they could do if they had two consoles! The following week they had THREE at Appalachian State University, Boone, North Carolina, as a part of the annual Summer Festival of the Arts. They played ASU's Casavant 3/50, an Allen MDS-60 and an Allen Theatre 212. At the conclusion, the audience arose in a spontaneous ovation. Future plans include a return for a similar program. We hope that this team will continue bringing their talent together for more great music.

John Apple & Paul Gelsleichter



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Chapter President Dave Ambory accepts a plaque honoring Motor City presidents from Roberta Winters in memory of her husband, George Winters.

Ray Van Steenkiste photo

A number of groups were invited to our annual chapter Christmas party held at the Redford Theatre on Sunday afternoon, December 8. A plaque honoring all Motor City presidents since the chapter was formed in 1964 was made to chapter President Dave Ambory by Roberta Winters in memory of her husband George Winters. Dave Calendine performed at the 3/10 Barton as did Lance Luce who also accompanied a short Buster Keaton silent film. Of interest to many was the G-gauge model railroad layout, provided by David Martin, covering the entire orchestra pit with two trains winding through a hilly, snowy landscape. A special G-gauge layout on the Redford stage featured steam-powered engines courtesy of the Live Steam Model Railroad Club. Refreshments, including a bountiful array of finger food, were organized by Irene FitzGerald.

We presented "An Old-Fashioned Christmas" featuring Scott Foppiano at the Redford Theatre on December 14. Scott performed secular and sacred Christmas favorites at the Barton organ. It was good hearing him again at the Redford. Even more variety was offered by vocalist Rose Randall as well as Doug Bayne and the Royal Brass. In all, it was a wonderful musical evening.

February saw the passing of three of our members, Audrey Fisher, Fred Page and Margaret Tapler. Fred, a former board member, was one who



Vocalist Rose Randall, organist Scott Foppiano, and Doug Bayne and the Royal Brass at "An Old-Fashioned Christmas" at the Redford Theatre. Ray Van Steenkiste photo

planned countless chartered bus trips to hear other theatre pipe organs. Margaret was a long-time chapter secretary, concession stand chairman, historian, librarian, an organist at our classic film showings and a friend to anyone who knew her. We will miss them all.

Scott Smith will perform on Saturday, May 10, at the Redford Theatre. Tom Hazleton and Scott Foppiano will be featured at the Redford's Barton organ and a three-manual Allen organ on Friday, June 6.

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

Don Lockwood

NORTH FLORIDA

JACKSONVILLE, FLORIDA
Gene Stroble: 904/879-6579

Over the nine years of our existence as a chapter of ATOS, opportunities to hear and play a live theatre pipe organ have been remote. There are no theatre pipe organs in Jacksonville.

The month of January was good to us. President Wayne Tilschner of the Orlando Area Chapter and Susan Cole, well known for her support of theatre organ, arranged a weekend of theatre organ festivities in the Orlando area. Two events featuring theatre pipe organs and one featuring an electronic theatre organ were held for the Orlando Area Chapter, and they invited us to join them.



Mark Renwick at the Don Baker Memorial Wurlitzer.

On Saturday, January 18, members of both chapters gathered at the home John Smart in Lake Helen where a 3/14 Wurlitzer resides. As we arrived for the morning's program, Orlando chapter members were still tuning the organ. This was not surprising in that a combination of factors were at work to de-tune the organ. Cold nights and days combined with the inability of the heating plant to offset the icy cold winds howling outside, brought organ chamber temperatures down well below normal.

Mark Renwick was the featured artist playing favorite ballads and upbeat tunes in his usual accomplished style. It was wonderful to hear sounds of real pipes. The Tibia was outstanding. After Mark's program, the console was opened to all, with the invitation extended to mosey to the rear of the home's

warm, glass window-enclosed, sunlit barbecue area.

We then traveled caravan-style several miles to Lake Brantley High School. Here, the Orlando chapter is installing the Don Baker Memorial Organ. Ten ranks plus several MIDI'd voices were up and running. Chris Walsh, member of the Orlando chapter and former house organist at J. Burns Pizza Parlor, Winter Park, was playing as we arrived. Upon entering the auditorium, the sound was indescribable. The auditorium was absolutely filled with the dynamic sounds of the organ, seemingly emanating from everywhere. Later, we were able to determine that the sounds actually came from right and left chambers high up at balcony level. The acoustics are grand.

Featured artist for the afternoon was Doris Ferrar of the Orlando chapter. Melody in the grand style

Ed Zollman

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was her forte. Then, with Chris Walsh at the console and baritone, Rev. Brady on stage, we were led in an old fashioned sing-along with song slides and the bouncing ball. After the program, the console was opened to all.

The next afternoon at Mt. Dora Community Building before an audience of some 600 organ buffs, our President, Gene Stroble, was featured playing his own customized Allen theatre organ. Gene transported his instrument with custom speaker systems from his Hilliard home north of Jacksonville. This audience, was arranged by Susan Cole. Gene played a choice selection of music widely varying in style, some familiar and

some not heard often. He was very well received.

The organ extravaganza weekend was pronounced a success by all who attended. It was agreed that we must do this again.

In February, President Gene Stoble presided over his first meeting and also supplied the musical entertainment. We met at Past-President Dave Walters' home, where Gene was featured playing Dave's Conn 650 with Gene's Yamaha synthesizer MIDI'd to it supplying additional voices.

After Gene's program, the console, as usual, was made available to all who wished to play. *Erle Renwick*

NORTH TEXAS

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Irving Light: 214/931-0305

We were delighted to return to the Lakewood Theatre, home of our 3/8 Robert-Morton, for our February meeting. Since the current operator of the theatre began showing first run movies again, we have had difficulty scheduling time in the building for organ maintenance and practice time. President, Don Pederson, was able to arrange to hold our meeting in the theatre on a Sunday morning. Though our normal meeting time is 2:30 p.m. on Sunday, we were pleased that we could at least retain our scheduled day. Despite the early hour, we had a good turnout of members and guests; all looking forward to hearing our Robert-Morton, playing in the Lakewood Theatre.

In order to give more of our chapter musicians a chance to play the organ, Program Chairman Don Reasons, asked three of our professional members to play a part of the program; Helen Thomas, Glen Swope and Byron Melcher. Some weeks prior to our meeting, one of our members, Paul Adair, who is a professional projectionist and a movie film collector of some stature, mentioned our chapter and ATOS to a friend that produces a TV program, as being a good subject for one of his shows. After hearing more about our activities and purpose, he said that a



Orlando and North Florida Chapters gather around for a group picture.

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Byron Melcher, Helen Thomas, and Glen Swope played the 3/8 Robert-Morton for the February North Texas meeting.

meeting of our chapter in the theatre with the organ playing would make an interesting program, particularly, if it included the showing of a silent film, accompanied by the organ. The February date of our meeting was chosen for the taping with Mr. Adair contacting chapter officers to make the arrangements. This resulted in having John Pronk, producer of the TV spot, *Texas Tales*, taping our chapter meeting and program (including Byron Melcher accompanying a very early Harold Lloyd silent film) for showing the following week in the regular five minute special interest spot on WFAA TV's 5 o'clock news. WFAA is the Dallas/Forth Worth ABC outlet and commands a good following for its news broadcast and created a splendid forum for ATOS and our North Texas Chapter. Mr. Pronk spent about three hours taping about ninety minutes of the event, including interviews, extended shots

of the organist and audience during the performance and segments of the Harold Lloyd film being accompanied by Byron Melcher on the 3/8 Robert-Morton. It is certainly evidence of John Pronk's expertise and editing skill that he was able to condense all of this down to a five minute spot, holding together as a very creditable tribute to North Texas Chapter, our ATOS activities and in preserving this enjoyable art form for now and the future.

All three organists played beautifully, showing their professionalism by remaining unflappable in the glare of the intrusive TV camera and lights. Even though no practice time had been available, they didn't complain and it was obvious from their playing that their earlier experience in playing this instrument over the years, allowed them to play masterfully.

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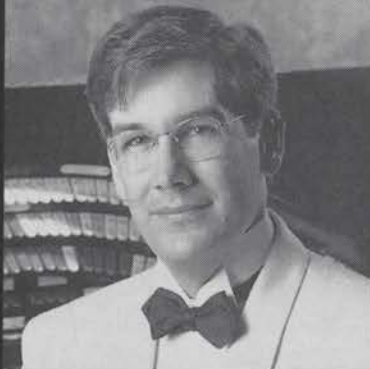
Wayne Tilschner: 407/331-4271

We started off the new year with a real bang! Our January meeting was our first joint venture with our good friends of the North Florida (Jacksonville) chapter.

The weekend festivities started off Saturday morning, January 18, at the home of OATOS member John Smart. Our chapter President, Wayne Tilschner, welcomed both chapters to the weekend jamboree. Afterwards, he introduced our first artist of the day, Mark Renwick. Mark played a marvelous concert for us on John's 3/14 Wurlitzer. He was able to demonstrate his notable talents on the Mighty Wurlitzer. Unfortunately, due to a heavy work schedule, Mark's wife was unable to put in the necessary practice time to allow her to perform. Hopefully, Carrie will be able to sing with Mark the next time we see them. After Mark's performance, we invited the group down to the indoor barbecue area at John's home for a wonderful luncheon.

We want to thank John for allowing us to use his home and organ for our weekend gala and for donating the food for our luncheon. Also, we can't forget OATOS member Jim Fles for manning the barbecue pit while everyone else enjoyed Mark's concert.

Later in the afternoon, everyone



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caravanned down to Lake Brantley High School to see and hear the Don Baker Memorial Wurlitzer. This session started out with OATOS member Chris Walsh playing several selections from *The Sound of Music*. Afterwards, the huge movie screen was lowered and organ enthusiast, Pastor Dan Brady, directed a wonderful sing-along with Chris at the console. Following the last song, the screen rose into the top of the stage and our second artist, Doris Ferrar, played a wonderful mini-concert for us. As usual, Doris did an outstanding job. After the planned performances were completed, our chapter president declared open console and the group talked Mark Renwick into trying out our Wurlitzer. Mark played a number of fascinating selections for us. When he left the bench, he told the audience that, in his opinion, when the organ is completed, it would be an outstanding instrument. Mark was very impressed with our project and told us to keep up the good work. The group then got Jacksonville's Gene Stroble up to the console. Gene opened up our "diamond in the rough" with an outstanding arrangement of the theme from *Star Wars*. Everyone was quite impressed with Gene's artistry. Before the end of the day, everyone gathered around the console for group pictures. (Editor's note: See North Florida).



Gene Stroble takes the Mighty Wurlitzer into orbit playing the theme from "Star Wars."



Doris Ferrar giving a short concert on the Don Baker Wurlitzer.

The following day, the group headed down to the Mount Dora Community Center to hear an exciting concert by Jacksonville's own Gene Stroble and his "Mighty

Magical Music Machine." Gene's two manual Allen was quite impressive. The instrument filled the auditorium with wonderful music. Gene's musical ability and artistry were impressive and unique. His repertoire of show tunes, old standards, and classics displayed his well rounded musical skills. I know the North Florida chapter is very proud to have Gene as one of their members.

Our two day musical adventure ended with a thunderous round of applause, with all going home smiling. We heartily thank the North Florida Chapter for participating in the weekend events. Susan Cole and Wayne Tilschner deserve our appreciation for their efforts in organizing the weekend activities. Also, we want to thank Mark Renwick, Gene Stroble, Doris Ferrar, Chris Walsh, and Pastor Dan Brady for entertaining our group. Last but not least, thanks to the OATOS organ crew for contributing immeasurably to the success of the weekend by their work on both the Lake Brantley and John Smart's Wurlitzers.

It was a great pleasure to share our instruments and talents with another chapter. We hope that this will grow into a bigger event, year by year. Our chapter believes that the only way the majestic theatre organ will continue to thrive is by working together and sharing with other chapters.

Our February meeting was canceled due to the untimely death of OATOS member and organ techni-

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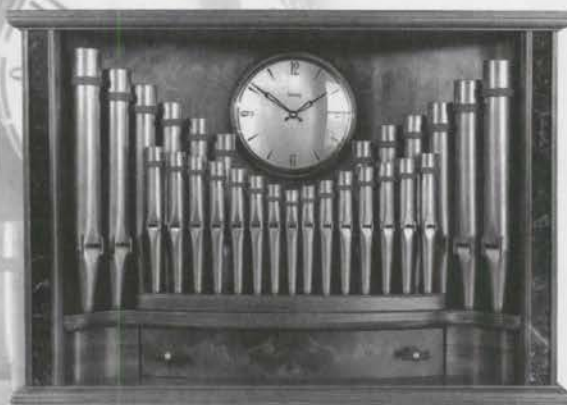


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cian, James "Ted" Campbell. Ted passed away suddenly on Sunday, February 16, 1997. Ted will be sorely missed. (Please see Closing Chord in this issue.)

On Sunday, February 23, OATOS members were invited to attend an organ dedication service at Good Shepherd Lutheran Church. Last December, our chapter donated the late Don Baker's Conn 651 and a Leslie speaker to the church. The church's organ was in such disrepair, that it was hopeless to get it back into playing condition again. A former OATOS member, John Thorn, who originally purchased the Don Baker Conn organ from the chapter, was asked if he would donate it back to our chapter. He agreed and was quite excited to hear that the organ would be used in a church. The chapter made the necessary repairs and delivered the organ to the church. The congregation was filled with joy as they listened to the organ play many of their favorite hymns. OATOS member Ron Bower played for the dedication service.

Again, if you are planning a trip to the Orlando area, please feel free to contact our chapter. We enjoy meeting and talking to other theatre organ enthusiasts. *Wayne Tilschner*

See page 58
for
1996/1997 ATOS Directors
and Chapter Liaison Assignments

PUGET SOUND

SEATTLE, WASHINGTON
JoAnn Evans: 206/485-5465

Puget Sound Chapter has been quiet for several months, but is busy planning upcoming activities.

On April 5, a MIDI For Dummies workshop will take place at Edmonds Community College. Keith Evans, director of the school's Digital Music Department, will present a workshop for PSTOS members in the fully equipped MIDI teaching studio on campus. With the proliferation of MIDI keyboards suitable for home use, and the usage of MIDI technology in theatre pipe organ control systems, many PSTOS members are interested in learning more about the hows and whys of MIDI.

England's Russell Holmes, former winner of the ATOS Young Organist Competition, will be presented in concert on April 19. Due to a crippling shortage of venues in the Puget Sound area, this particular event will feature Russell on the 3/16 Wurlitzer installed in the home of Russ and JoAnn Evans. Seating will be limited to 60, and a meet-the-artist reception will follow.

The question often arises, "What about the Paramount Theatre Wurlitzer?" When the new owners took over several years ago, the plans included installation of an orchestra lift, with a "garage" for the organ console beneath the stage. The organ lift was removed, the console cable

was cut and the console was put in storage awaiting refurbishment at a later date. The pipework and relays are still in place, though the condition is uncertain. At the moment, it is the understanding of PSTOS that the owners are seeking grant money for the renovation of the Wurlitzer. Most grant money hinges on the availability of matching funds. There are so many irons in the fire with the theatre renovation that the Wurlitzer is not high on the priority list. PSTOS members, of course, maintain the hope that the Wurlitzer will once again speak, and will be available, at least on a limited basis, for concerts. *(Editor's note: Please see Acre of Seats in this issue.)* *JoAnn Evans*

QUAD CITIES

DAVENPORT, IOWA - ROCK ISLAND, ILLINOIS
Helen Alexander:

Under the capable leadership of President Helen Alexander, the Wicks organ in the Capitol Theatre, Davenport, Iowa, has been partially restored through many local grants by the Wicks Organ Company and the Levson Organ Company in Buffalo, Iowa. The Capitol, located in the Kahl Building, is now the Scott Community College urban campus, and many local organizations are looking at the Capitol for their events. Although this was a typical Quad City winter, with more snow than usual, we continue to have our Saturday morning practice sessions

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twice a month. Since the college heats the Capitol more consistently than former landlords, we were able to enjoy the Wicks at our January and February meetings. In February, we enjoyed a sociable open console. Plans for the year have not been determined, but may include a tour of the Levson Organ Company, a fall show, and of course, further renovation of the Wicks with the grants which our President has obtained.

Martin Leon



QCCATOS members Arthur Felts, Martin Leon, Del Menke socialize at the Felts' new home in Dixon, Illinois. The organ is an Allen 40S. Helen Nelson photo



Christmas 1996 Holiday Entertainment by George Baldwin (Cedar Rapids, Iowa), at the Butterworth Mansion, Moline, Illinois, playing the Stanke Organ. Helen Nelson photo

RIVER CITY

OMAHA, NEBRASKA
Gregory Johnson: 402/624-5655

As the chapter's Barton theatre organ was a tad temperamental during Omaha's bitter winter weather, we held our January 19 meeting at the Bellevue Little Theatre (ex-Roxy) in Bellevue, Nebraska. George Rice was both our host and guest artist for the afternoon. The 2/5 Wurlitzer theatre organ, originally from a theatre in York, Nebraska, was installed in the Roxy by George in 1967, and it frequently is used during stage productions of the Bellevue Little Theatre Company. George accompanied a sing-along with slides we hadn't used before, ranging from "Ain't We Got Fun" and "Makin' Whoopee" through "Mean to Me." George's mini-concert included a pleasant blend of classical and pop selections — "Sanctus" and "Funeral March of a Marionette" (both by Gounod), "My Man," "Miss You," "Twilight Time," and "When Your Lover Has Gone," to mention a few. He seasoned his program with a peppy "Clarinet Polka," closing with "Rule Britannia" and "God Bless America." George's keyboard artistry is always a treat for us. Many thanks to George Rice (and the Bellevue Little Theatre

Company) for a very enjoyable winter afternoon.

Our February 16 meeting was hosted by Bill and Maurine Durand in their lovely home, which boasts a 3-manual Allen digital theatre organ. The meeting was chaired by Greg Johnson who brought us up-to-date on the installation of the Rose Theatre's 3/17 Wurlitzer. He also reported that a large custom-model Rogers electronic theatre organ is being installed in the Witherspoon Concert Hall at Joslyn Art Museum. Member Doug Kroger was introduced by Paul Kanka as our guest artist for the afternoon. Doug opened with "Blue Skies," followed by "My Funny Valentine," "Make Someone Happy," and "This Guy's in Love With You." His rendition of "Misty" featured especially lush registrations. Doug closed with "There's A Small Hotel" and, for an encore, played Jesse Crawford's "My Love Song."

Bob and Joyce Markworth, with the help of their trusty band of organmen, are busy installing Bob's two chamber Kimball theatre pipe organ in their new home. When Bob originally removed the Kimball from its home in the Leona Theatre (Homestead, Pennsylvania), it was a 3/9 instrument. In his last home installation, Bob enlarged it to 15

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ranks. Now, he plans to make it a 3/22 instrument! The instrument will be wound with two blowers, the console will be updated with Syndyne electric stop actions, with the relay replaced by electronics. Much work remains to be done, and we are anxious to hear this beauty "roar" again.

Special thanks are due George Rice and Ed Martin for their help on this report.
Tom Jeffery



Doug Kroger at the console of Durand's 3-manual Allen digital theatre organ. At left: In Markworth's Main Chamber, Bob Markworth and Paul Kanka hoist a mitered 16' wood diaphone pipe (F#) into position -- yes, it clears the ceiling!

Tom Jeffery photos



ST. LOUIS

ST. LOUIS, MISSOURI
Jim Ryan: 314/892-0754

October 19, 1996, premiered the newly installed 3/15 Hybrid theatre pipe organ at the beautiful Lincoln Theatre in downtown Belleville, Illinois. The dedication concert coincided with the beginning of the year-long 75th anniversary celebration of the Lincoln. The Lincoln was the Fox outlet in Belleville for many years,

and still has its original working vaudeville stage. The theatre is meticulously maintained by its owners, Richard and Betty Wright. Richard hired Marlin Mackley of Mackley Organ Service in Fenton, Missouri, to assemble this instrument and install it into the Lincoln. It has a gorgeous sound in both solo and ensemble sounds that we all look for in the organs. Marlin custom built the 3 manual console with double stop rail from a 2 manual Geneva theatre organ console which Richard purchased. It is all state-of-the-art, including a Devtronix computer relay complete with MIDI and playback capabilities. The Lincoln balcony has been twinned, but the main auditorium holds 550 people in comfort. Opening night for the organ was handled by three organists. Bob Heil, electronics guru, and a protégé of Stan Kann presented a beautiful concert. He knows how to extract all of the tonal nuances from the instrument. Bob is also a radio and TV personality in the St. Louis area. John Ferguson, lately of Paramount Pizza Palace fame, came from Indianapolis to also be a part of the evening's festivities. John's part of the program really showed off his talent and his control of the console. He played a varied program of wonderful music. Dennis Ammann of Highland, Illinois, accompanied the first silent film to be shown in the Lincoln since 1930. The film was Charlie Chaplin in *Easy Street*. Dennis is well known in

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John Ferguson at the console of the newly installed 3/15 Hybrid at the Lincoln Theatre during the dedication concert.



Bob Heil at the console of the 2/12 Barton at the "Palace Theatre" for SLTOS Christmas party.

the area for his silent movie accompaniments. He does a tremendous amount of this in his own "Palace Theatre" located in his home. The palace seats 60 people and has its own restored 2/12 Barton. He did an excellent job adding the right touches to bring the movie to life. Fran Ettling also added some ragtime piano solos to the evening and played some duets with Dennis. It was a

wonderful evening in a sold-out house.

At the SLTOS Christmas party, host Dennis Ammann played and offered open console. Several others added their touch to the holiday music, including a cameo performance by SLTOS Treasurer, Wallace Dittrich. The Barton was up for the occasion. It filled the "Palace Theatre" with beautiful sounds. The special artist for the evening was Bob Heil. It is always fun to hear another person's interpretation of theatre organ playing. Bob does a superb job. Many thanks to Dennis and Mary Lou Ammann for hosting the Christmas party.

A first in the St. Louis area for many years was a theatre pipe organ concert on a major radio station. Mark Gifford recorded a special Christmas musical program at the Lincoln Theatre which was broadcast twice during Christmas Eve and day.

January SLTOS meeting was held at the home of Bernie and Betty Nordmann. Bernie has a 3/15 mostly-Wurlitzer that is probably one of the earlier home installations in St. Louis and is still installed. Bernie played an excellent program of varied music to a packed house. Bernie is a long-time member of SLTOS who has contributed much of his time and talent over the years. Thanks, Bernie, for a wonderful afternoon, you and Betty are good members and friends to SLTOS.

Dennis Ammann

SIERRA

SACRAMENTO, CALIFORNIA

Craig Peterson: 916/682-9699

Sierra Chapter opened 1997 with a concert by Warren Lubich at the chapter's 3/13 Wurlitzer. Warren resides in the San Francisco Bay Area and is staff organist for the Capn's Galley/Pizza & Pipes in Redwood City. He also plays in the Towne Theatre in San Jose. Warren's concert consisted of groups of songs from several different decades of music writing. His program was enthusiastically received, and Warren's audience thoroughly enjoyed his talent and command of our Wurlitzer.

February saw work on our chapter instrument. Primary emphasis was installation of our Wurlitzer Tuba rank.

February ended on a sad note when Bud Taylor, long-time professional theatre organist and Sierra Chapter member, passed away. Our March concert was a tribute to Bud, with several scrap books and other memorabilia of Bud's theatre organ career on display. Our artist was local

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favorite Bert Kuntz. Bert's concert included many big band tunes which the audience thoroughly enjoyed. A highlight of the concert was Bert playing Bud Taylor's composition "Blue Ice" as Bud taught him to play it.

In April, Dick Cencibaugh from Fresno will entertain us on the ATOS 3/16 Wurlitzer at Towe Ford Museum. We return to the ATOS Wurlitzer in May when David Hooper will accompany Harold Lloyd's *Girl Shy*. Also in May, Sierra Chapter will join Nor-Cal and Sequoia Chapters in the 3rd "Morton Madness." We will have concerts on two different Robert-Morton installations on the same day by the same artist, Ron Rhode. June will be the chapter picnic at the McCluer's. September will feature Chris Elliott at Towe Ford Museum with *Ella Cinders* featuring Colleen Moore. Then, Paul Quarino will accompany several short films appropriate for the Halloween weekend. Please join us at these events if you are in the area.

Pete McCluer

SOONER STATE

TULSA, OKLAHOMA

Sam Collier: 918/834-6255

Program for the January meeting, held at Tulsa Technology Center's Broken Arrow Campus, was open console on our 3/13 Robert-Morton theatre pipe organ. We heard music from Carolyn Craft, Jerrye Beard, Phil Judkins, Charley Brewer, Julius Chapin, guest John Hickman, guest Ted Hager, Joyce Hatchett, and Wayne Barrington.

John Hickman played the mini-concert for our February meeting, again at Tulsa Technology Center in

Broken Arrow. We are excited about having John back after a ten-year absence! John was born in Nottingham, England, and first came to Tulsa in 1974 by way of Sydney, Australia, where he had been a Hammond Organ representative. We heard him in concert during the late 70's on the 4/21 Wurlitzer installed in the chapel of Tulsa's Oral Roberts University. He and his wife returned to England in 1986 to look after her father. Now, they're back, and they intend to stay!

His program consisted of Jerome Kern and Rodgers and Hammerstein show tunes, and music sung by Nat King Cole and Frank Sinatra. He closed with a thundering *Oklahoma!*, of course!

Six people played at open console. For the first time that anyone could remember, we had more guests present than we had members!

Recent work done on our instrument includes installation of some "dice boxes" to quiet the noisy swell shades. Scheduled, is adjustment of the wind pressure on the Post Horn, and then it will be re-tuned. The work crew for the jobs have been Sam Collier, John Schwenker, and Wayne Barrington. Dorothy Smith

VALLEY OF THE SUN

PHOENIX, ARIZONA

Tim Versluys: 602/482-0784

"The sun was shining, the grass was green, the orange and palm trees swayed" as we attended the Christmas Jubilee Show at Red River Opry on December 8. We didn't have organ music, but chapter members enjoyed a great musical revue based on a theme of Christmas spirit and happy memories of the season. The

cast included five talented singers and a six-piece band with a country flavor. A highlight of the afternoon was "The twelve Days of Christmas" — Arizona Style!

January 12 we were the guests of Robert Whitaker and the staff of Noram Associates, the local Rodgers dealer. Chapter member Virg Howard played the Rodgers 360 theatre organ. He played some seldom-heard ballads, a rhythm medley, and a few show tunes. Then all participated in a sing-along. Virg invited us to close our eyes for a "no see silent film." He provided familiar themes for an old-time silent western movie, complete with heroine, villain, hero, Indians and the cavalry. The "no see" film was followed by newsreel and cartoon themes. It was a fun afternoon.

The afternoon of February 9 was especially exciting as many of our members got their first look at the newly-restored Orpheum Theatre. The official city dedication had take place the day before, with a ribbon cutting ceremony, theatre tours and vaudeville shows. We were able to tour much of the facility at our own pace on Sunday without the general public present. We saw the organ console and the pipe chambers, too. An enthusiastic Bill Brown told of his plans for the completion of the organ installation, and our up-coming regional convention was discussed.

Our March 9 meeting was held at First Christian Church Fellowship Hall and featured guest artist Mark McClellan of Iowa City, Iowa. Primarily a church organist trained in the classical style, Mark is very interested in the theatre organ style. While most of his program was classical in content, he had some fun with the theatre organ "gadgets." The pieces

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probably most recognizable to theatre organ enthusiasts were the Virgil Fox arrangement of "Now Thank We All Our God" and Vierne's "Carillon de Westminster."

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See you in November for our "Desert Winds" regional convention!

Madeline LiVolsi



Virg Howard, VOTS member playing the Rodgers 360 theatre organ. *MLV photos*
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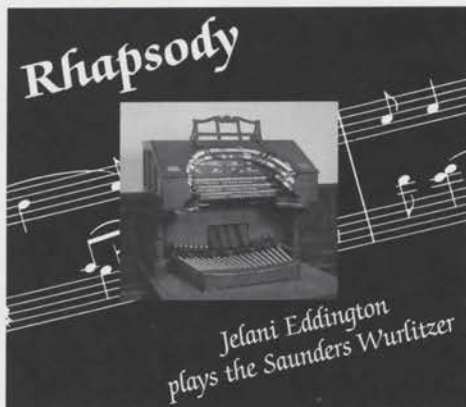
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| Diaphone 16' | Krumet 8' | Latin 2 |
| Contra Violon Celeste II 16' | Saxophone 8' | March |
| Bourdon 16' | Piccolo 4' | 2nd Pattern |
| Tuba Horn 8' | Tibia Twelfth 2-2/3' | |
| Tibia Clausa 8' | Tibia Piccolo 2' | Rhythm start/stop |
| Clarinet 8' | Solo Suboctave 16' | Rhythm break |
| Cellos II 8' | Xylophone (LP) | Sync/Start |
| Flute 8' | Chrysoglott (LP) | Intro/Ending fill |
| Tympani | Harp (LP) | |
| Cymbal | Glockenspiel (LP) | *LP Lighted Piston |
| Trap Select (Bass Drum) | | |

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Allen MDS-317 EX Theatre Organ

Solo

16' Posthorn
16' Trumpet
16' Tuba Horn
16' Tibia Clausa
16' Saxophone
16' String Celeste III
16' Vox Humana
8' Posthorn
8' Trumpet
8' Tuba Horn
8' Tibia Clausa
8' Kinura
8' Orchestral Oboe
8' Clarinet
8' Saxophone
8' String Celeste III
8' Oboe Horn
8' Vox Humana
4' Piccolo
2-2/3' Twelfth
2' Piccolo
1-3/5' Tierce
8' Piano*
Glockenspiel
Xylophone
Wood Harp
Chimes

Accompaniment

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

Pedal

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

MIDI

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

Great

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

Great (continued)

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

Generals

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

Tremulants

Main Tremulant
Solo Tremulant
Tibia/Vox Tremulant

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

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

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

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

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