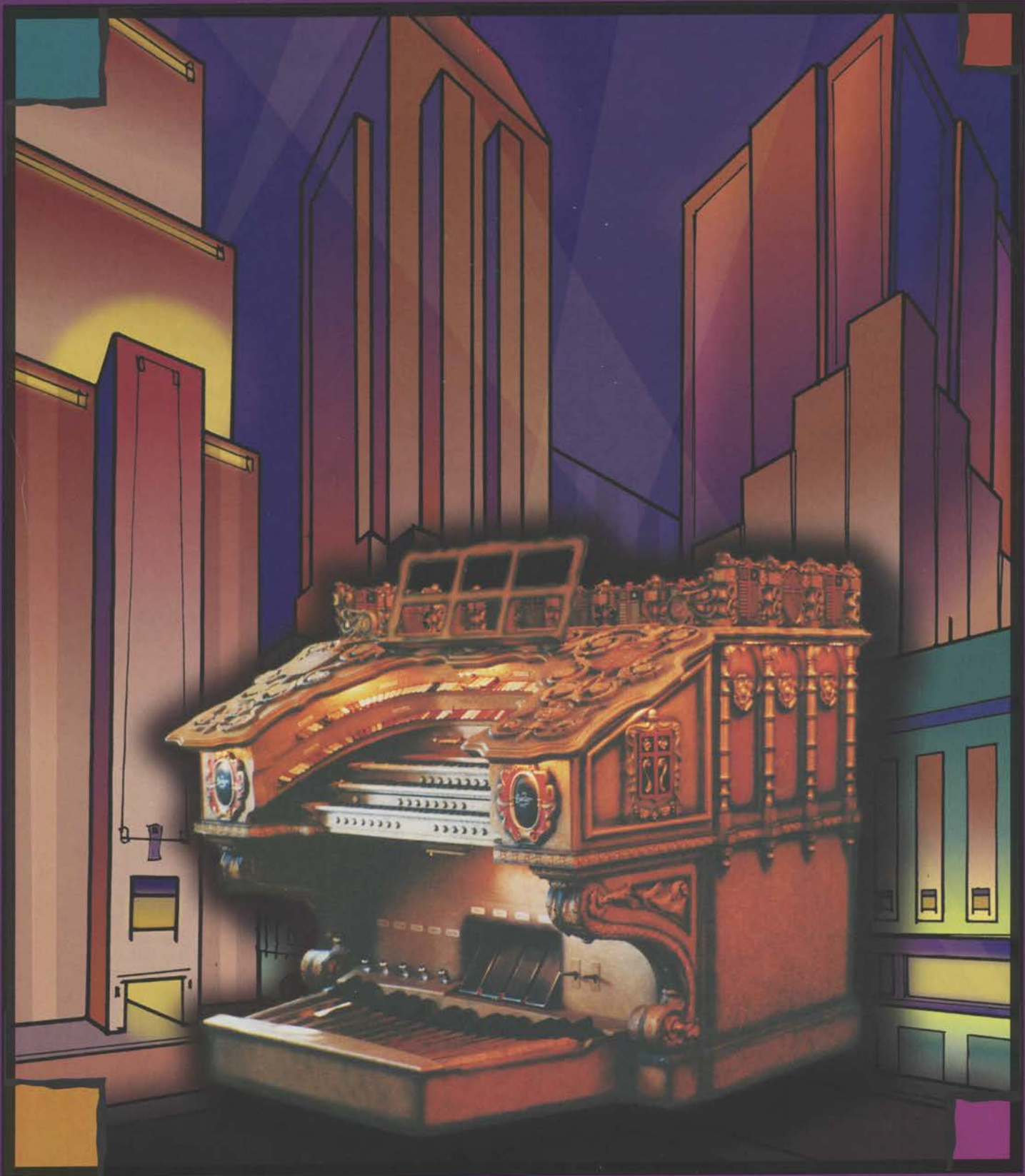


Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

January/February 1997





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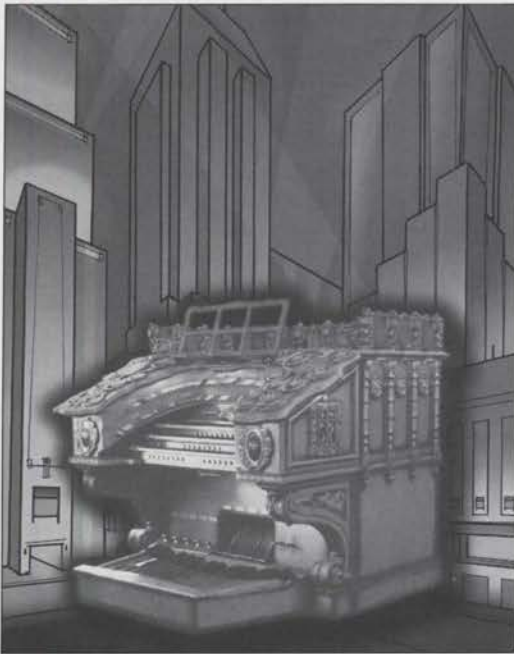
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The Mighty Golden Voice Barton rises again. This 3/18 Barton, installed by Central Indiana Chapter will be repreremiered July 12 1997 during the 42nd ATOS Convention in Indianapolis.

ATOS Annual Membership is \$30.00 per year (\$35.00 outside the USA), which includes 6 issues of THEATRE ORGAN, the official publication of the American Theatre Organ Society. Single copies of current issues are \$2.50 each (please add \$100 per issue sent outside the USA). Make check or money order payable to ATOS and mail to ATOS Member Services, 785 Palomino Court, San Marcos, CA 92069-2102. THEATRE ORGAN ISSN - 0040-5531 (title registered U.S. Patent Office) is published bi-monthly by the American Theatre Organ Society, Inc., a non-profit organization, Harry Heth, President. All rights reserved. Entire contents copyrighted, American Theatre Organ Society, Inc., 1997. Office of publication is 5 Third Street, San Francisco, CA 94103-3200. Second class postage paid in San Francisco, CA 94103-3200 and additional mailing offices. POSTMASTER: Send address change to THEATRE ORGAN c/o ATOS Membership Office, P O Box 551081, Indianapolis, IN 46205-1081.

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PRESIDENT'S MESSAGE



The holidays have come and gone and we are settling back into our regular lives once again. This is a good time to evaluate our participation in ATOS and chapter activities and projects. There is always work to be done and the satisfaction of a job well done is great for all of us. Whether it is folding and stuffing concert announcements, re-leathering pneumatics, or even sweeping up after a concert, every job is important and rewarding.

You will see, in this issue, the announcement of the 1997 annual convention to be held in Indianapolis next July. The wonderful people in Central Indiana Chapter always treat us as honored guests and I invite all of us in ATOS to sincerely consider supporting this chapter this summer as well as all other ATOS chapters that go the extra mile to present wonderful events.

The February 1 deadline is almost here for those of you who feel inclined to be a candidate in the Board of Directors election. Check the November/December issue for the procedure. Connie Purkey is waiting to hear from you.

Very importantly, all chapters, please send your list of officers to our Executive Secretary, Michael Fellenzer, by March 1. That way you may be correctly listed in the slate of Chapter Officers that is to appear shortly thereafter.

Including ATOS in your estate planning is a wonderful gesture. We have recently received a bequest from the estate of Katherine Koenig and monetary gifts in memory of Grace McGinnis. These gifts have been designated for use in the area of Young Organist competition and scholarships.

Also, please note, in this issue, the information about and the procedure for submitting Young Organist, Hobbyist, and Scholarship applications.

ATOS will continue and grow as we all become involved; there is no time like the present.

Harry Heth

ATOS ADVERTISING IS MOVING

Alva and Don James have sold their home in Portland, Oregon and (with their pipe organ) will be moving (by the time this is printed we will be semi-moved) to Hillsboro, Oregon. In the interim, until we are permanently settled into our new home, there may be some confusion in contacting us. Our former phone number 503/245-2972 will be maintained as a Voice Mail number until well after we are actually moved into our new home. The FAX number must unfortunately be discontinued until that time also. After December 20, 1996, please do not send FedEx or UPS deliveries until you have gotten verbal confirmation of the correct address to which they may be properly delivered. U.S. Priority Mail has in the past seemed to work more than adequately for almost all expedited advertising deliveries.

Temporarily FedEx and UPS deliveries

which cannot go to our Post Office Box may be sent to:
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We have taken a new P.O. Box in Hillsboro, Oregon,

where our new home will be located,

which we will then continue to permanently use for ATOS Advertising.

Our new permanent mailing address for ATOS Advertising is:

ALVA JAMES, ATOS ADVERTISING EDITOR

P.O. BOX 684 • HILLSBORO, OREGON 97123-0684

Our e-mail address:

DAJAMES@AOL.COM remains the same

(although quick responses should not be expected, until later in 1997).

GENERAL INFORMATION

Four Programs Available to Chapters

1 1997 Young Theatre Organist Competition

Ages: 13 through 21 (as of July 1, 1997)

Three Divisions:

Junior (13-15); Intermediate (16-18);

Senior (19-21)

A chapter may submit as many entries in each category as they wish. Deadline for submitting entries is March 20, 1997. A chapter may sponsor a qualified candidate for another area. Contact your schools, music studios and teachers. Make your theatre organ available to these students early so that they will be ready for competition.

Will your chapter have a winner in 1997? Encourage your young people to try!

2 1997 ATOS Scholarship Program

Available to students ages 13 through 22 (as of July 1, 1997)

Undergraduate Level:

Category "A" -- Students working toward college organ performance degree.

Category "B" -- Music students studying with professional theatre organ teachers.

We have ten \$500 scholarships available in Category A and B and one \$1,000 Elva Fleming Memorial Scholarship available in Category A for qualified students.

(Initial scholarship, received in 1996, may be continued if the student shows exceptional progress — at the discretion of the committee. Moneys granted in this scholarship may be applied toward an approved theatre organ workshop.

Applications must be submitted by April 15, 1997, and following review of the committee members, recipients will be awarded their scholarships.

3 1997 Hobbyist Division of the Competition

Open to all non-professional organists ages 22 to 105. This division was

established to help all our Hobbyist organ players become more familiar with the theatre pipe organ. Every entrant will receive helpful written evaluations from our judges and your \$5.00 entry fee will help raise funds for the Young Theatre Organist Competition. Entries must be submitted by April 15, 1997.

You must play two selections of your choice. Both selections combined must not exceed six minutes in length.

4 1997 ATOS Inner-City School Program

To encourage our chapters to feature special programs introducing under privileged, and inner-city school children to one of the greatest arts, PLAYING THEATRE ORGANS, and how they are used in concert and to accompany SILENT FILMS, and SING-ALONGS, and let them have the fun of eating pop corn and drinking soda pop in a historic theatre, ATOS has set aside \$1,000 this year for chapters sponsoring this type of program. (A maximum of \$250 each).

Following simple guidelines, a chapter may apply for an amount, not to exceed \$250, per event per year toward their school program.

All Chapter Presidents and Secretaries have received copies of rules and regulations for all four programs. For further information or copies of programs contact Chairman, Dorothy Van Steenkiste, 9270 Reeck Road, Allen Park, Michigan 48101. Telephone: 313/383-0133; Fax: 313/383-1875.

ATOS Special Services Offer the Following Items FOR SALE

Back Issues of THEATRE ORGAN Journal: All back issues of THEATRE ORGAN, that are available, are listed on the ATOS Special Services Order Form printed on the mailing cover of

each issue of the THEATRE ORGAN Journal. (\$2.50 each)

THEATRE ORGAN Journal Binders: These hard cover binders are custom made for ATOS, and are of the highest quality. The binders are black, with gold imprint. Each binder will easily hold six to nine issues of the THEATRE ORGAN. (\$14.00 each)

1995 Shop Notes: This volume, edited by Allen Miller, is a must for all persons interested in the restoration and maintenance of a theatre pipe organ. It is filled with the many technical articles which have appeared in ATOS publications throughout the years. This volume is a large, loose-leaf notebook, containing 379 pages of very practical and useful technical information. (\$80.00 each)

1995 Shop Notes Upgrade Set: These pages, when added to the original 1988 edition of the SHOP NOTES, will bring that edition up-to-date. If you have one of the original editions, it is incomplete without these additional 170+ pages. (\$30.00 each)

ATOS 1997 Calendars: The 1997 calendar features 18 historic photographs from the collection of the Theatre Historical Society of America. Important dates in the history of the theatre pipe organ, silent films, the movie palaces, and popular music composers are listed. (\$10.00 each)

ATOS Lapel Pin: The ATOS Lapel Pin is a dime-sized, bronze-colored, metal pin. It shows a theatre pipe organ console, with the lettering ATOS across the console. The words American Theatre Organ Society are imprinted around the outer edge of the pin. (\$3.00 each)

ATOS Ball-point Pen: This is a white plastic ball-point pen, with red and white stripes on one end, and white stars on a blue background on the other end. Imprinted on the pen, in black letters, is the following: "American Theatre Organ Society since 1955, dedicated to the preservation of the theatre pipe organ." (\$2.00 each) (cont. next page)

ATOS Mugs: These ceramic mugs are white, with blue imprint on opposite sides. The imprint shows a theatre pipe organ console, and the words, "American Theatre Organ Society, Founded in 1955." (\$7.00 each)

Index of ATOS Publications 1955-1975: This index lists the articles which appeared in early ATOS publications. It is a very valuable document if you are interested in the early history of ATOS, or are searching for historical information about specific organs and/or organists. (\$1.50 each)

Index of THEATRE ORGAN Journal 1976-1995: This index was recently updated by Jack Moelmann. It lists all of the articles which have appeared in THEATRE ORGAN from 1976 to the end of 1995. This document is a must for all members who keep their back issues of the journal, or for anyone who is researching material related to the theatre pipe organ, organ installations, organ builders, organists, technicians, etc. (\$3.00 each)

Educator's Guide to Teaching the History of the Theatre Pipe Organ: This volume was written by Jeff Weiler. It is intended to be used as a guide for teaching children about the history of the theatre pipe organ. This guide has been successfully used by local ATOS chapters who have worked closely with the schools in their area. It is highly recommended that all chapters obtain a copy of this guide, and encourage their local schools to incorporate its suggested lessons into their curriculum. (\$7.50 each)

1997 ATOS Archives/Library Catalog: The ATOS Archives/Library Catalog is divided into three volumes. Volume 1 lists the printed music in the archives collection. Volume 2 lists the audio recordings in the archives collection. Volume 3 lists the printed matter, such as books, pamphlets, etc., in the archives collection. (*Volume 1: \$35.00 each; Volume 2: \$35.00 each; Volume 3: \$15.00 each*)

Please use the ATOS Special Services order form, printed on the mailing cover of this issue, to order the items listed above.

MEMBER'S FORUM

Dear Editor:

I've been a member for over 20 years and have really seen an improvement, new life, and exciting things happen in the ATOS publication this year. My sincere appreciation to all those that are responsible.

I've been to concerts where the number of "critics" was unbelievable and tore the artist and/or instrument apart. I've never seen so many people look like they had just sucked a lemon before they attended. I wondered why they wasted their time if coming made them so unhappy. I then inquired as to how they'd play the music better and reply was "Oh, I don't play." Well, perhaps with your help we could make this instrument sound better. "I couldn't do that or am too busy," came the response.

We all know it is easier to be critical than to be helpful and encouraging to those who are trying to do the best they can. Certainly, I've seen room for improvement in organ maintenance in a couple of installations, but I also know the number of man hours required to even maintain the instrument's current condition. If some of the "experts" would be willing to hold down keys, etc., it would benefit many, ATOS, and themselves.

Sorry to get off on a tangent; and am not talking about those who might have physical limitations. However, I've seen a high ratio of critics to volunteers and it gets me going!

William M. "Buzz" Newton
Duncanville, Texas

Dear Editor:

I just had to write to THEATRE ORGAN to say "Didn't they do well!" I refer to the superb weekend arranged by the Joliet Area theatre organ enthusiasts over the weekend of November 8-10, 1996. At the last minute I phoned Jim Patak to ask if I could come on the complete weekend. He said "yes" and within a week or so I had arranged my flights from the U.K. to Chicago.

It was such a pity that the Regional in Kansas City was canceled, but this lovely weekend soon made up for that, even if it was not designed as a replacement for the Regional. Jim Patak and all his team obviously worked very hard to make the weekend so successful and the various concerts were all splendid as also was the very fine meal organized at the Victoria Mansion in Joliet on the eve of the Rialto Square Theatre concert. JATOE seemed to have thought of everything for the comfort of the 200 or possibly more guests they accommodated at the Howard Johnson Hotel (which was an excellent choice of hotel). In between times I was even able to find time to ride the Metro downtown to sample the superb "Elevated" and take some film!

A note of thanks goes to those lovely people of JATOE who made us all feel so welcome. I did not feel that I had traveled alone as everyone was so friendly. I can heartily recommend this great and tremendous brotherhood of ATOS for anyone musically minded and who loves the theatre organ. The music and instruments are always great and the company par excellence!

Best wishes to you all for the festive season. Looking forward to meeting up with you all in Indiana in 1997.

Very sincerely,
Jeffrey MacKenzie
London

(Letter to Jeff Weiler,
#15 Peachtree Lane, Wichita, KS 67207)

Dear Jeff:

Just a quick note to let you and the ATOS know how much I've appreciated the recent opportunity to attend the American Institute of Organbuilder's convention in San Antonio, Texas, October 12-16. It would not have been possible without the very generous Junchen Scholarship.

My head is still whirling with the wealth of information that was received from all the various lectures

and organ crawls we've experienced. Topics included: reed cleaning and regulation, proper bracing and rigging, tremulants, organ pipe scaling, wind systems, and organ design with CAD.

We also saw several fascinating audio/visual lectures on historical instruments of early Texas as well as participate on various organ crawls on organs of diverse styles.

Equally as enlightening were the plentiful opportunities to personally interact with many dozens of fellow organbuilders and to have candid discussions of different building and trouble-shooting techniques.

I will be able to treasure the many new friendships and networking contacts with my colleagues for many years to come!

Sincerely,
Robert R. Faucher

Dear Editor:

It was June of 1954. I was barely 13. I was in New York with my family, and we were at Radio City Music Hall. The movie ended. From the left of the giant stage, Dick Leibert slid into the spotlight aboard the console of a four manual Wurlitzer theatre pipe organ.

I didn't know anything in the world could sound like that. For seven minutes I was somewhere else, and yet more acutely "there" than I remember having ever been in my young life.

An experience like that can set a hook, and set it very deep. Early Saturday morning the 21st of September, 1996, we gathered at Plummer Auditorium in Anaheim for Jim Riggs' theatre organ workshop. He asked us why we were there and what we hoped to get out of the six hour session. "I want to learn everything I can about this instrument." I hadn't answered, but Jim knew.

Jim spent quite a bit of time on arrangements. How do you create an intro? What are you trying to say? Can you come up with a neat ending, but a cliché? Then Jim would swing around on the bench and play an example on the Plummer four manual Wurlitzer. It all seemed so easy, so completely obvious. Artists teach you to think that anyone can do what they're

doing.

Jim spent some time on phrasing. "Play it like a singer would sing it." Jim gave examples of mechanical phrasing and then smooth phrasing. I was reminded of Nat Cole and Frank Sinatra.

Second touch, bridging, using a glissando; Jim would talk about each, then, give an example. This large Wurlitzer would sometimes roar, sometimes laugh, and sometimes dance at the command; but mostly, it would sing.

Thanks Jim, for the thrill and the chill. Be advised, in my next life, I'm going to be born in 1895, and when I grow up I'm going to play the New York Paramount. I hope I can play it as well as you would.

Sincerely,
David S. Cate

Dear Editor:

I read Mr. Robert Gates letter to the editor extolling the virtues of electronic organs over that of pipes. This debate has been ongoing on the ATOS sponsored Piporg-L Internet location for almost as long as there has been Piporg-L. At times the emotions on both sides have been quite heavy. I favor pipes in churches and theatres over electronics for many reasons. I favor electronics for most homes because of space and maintenance advantages. Please do not take the following comments as anti-electronics. However, I would like to comment on each of the "advantages" Mr. Gates listed for digital instruments:

1. "Rock-steady tuning." The charm of the organ is that no two pipes are ever perfectly on pitch. The human ear can detect subtle differences in phase even when there are no beat notes. This is like listening to a choir sing. The differences from perfection give the ear the excitement of breadth and depth of multiple point sources of sound at random phasing. The organ, like a choir, that is perfectly on pitch, but not in perfect phase is what makes it sound so good. Electronic instruments locked to a master oscillator lack life.

2. "Voicing whenever." How many electronic technicians know what a rank is supposed to sound like? A lap-top in the hands of an experienced

tonal finisher with a proven pipe background would be needed. Otherwise, the average technician would just adjust everything to sound like the last MIDI synthesizer he played. Eventually an electronic instrument will sound whatever an untrained ear has set it to be. A Horn Diapason on instrument A will sound like a String, Tuba on instrument B, all from a lap-top.

3. "Voicing wherever." The case of adjusting makes one think that these types of instruments will be constantly under adjustment for the visiting organist who likes the reeds hot or the musician who wants a woolly Diapason. This can be a neat toy but there won't be any standards of comparison.

4. "Voicing forever." When will it stop? Will you hear a different sounding instrument each time you go to the same venue? You love a deep sobbing Tibia tremulant, but the next organist wants shallow and fast. Each time sitting down at the console would be a real surprise, you'd better memorize your PIN code.

5. "Easy additions." Each and every organist I am acquainted with has particular likes and dislikes. You would be pulling tabs and replacing them for every concert. You might even have some stops de jour on a side jam for conventions.

6. "An E.M. Skinner reed in every organ." I know every electronically-sampled home organ would definitely want a State Trumpet voiced on 50" for solo passages (separate high-power amp and speakers required). There wouldn't have to be any tonal design or planning? Wurlitzer organs should have Wurlitzer reeds and Skinner organs should have Skinner reeds. Why? When the tonal designers planned these instruments, they knew generally what would work well within the tonal design they were constructing. A good rank in one instrument might be a terrible rank in another instrument.

7. "CD quality plus." High rate sampling is good but sampled pipes are just sampled pipes. I have recently heard someone's sampled pipes where the real rank sampled, had pipes out of regulation, speaking
(continued next page)

poorly, and out of tune. If the electronics technician has no idea of what to sample, the results can be quite bad at any sampling speed.

8. "Infinite riches in small room." The largest organ Wurlitzer ever built was a 4/58 for 5000 seats (Radio City Music Hall, opus 2179). Someone is installing an electronic 5/350 in a 560 seat California church? Is it a church for the deaf and soon to be deaf? After so many ranks, the sound just blends together and the "four Tibias, three French Horns, seventy-eight Strings, and everything else you can think of" will be one big audio mud bath. Has anyone ever heard of a guy named Fourier? He showed mathematically that after the addition of just a few harmonics, things start to get fairly well mixed together and individual tone colors become obscured. Could you pick out an Aeoline sound from the 190 rank MF ensemble?

9. "Low cost." How can a three manual instrument shell with plastic keys and four little computer boxes inside sell for \$60,000 and up? I have recently seen a Style D Wurlitzer advertised complete and original for \$5,500. What will this 5/350 cost? How much will the multi-kilowatt speaker system cost?

10. "Rosy future." Computer chips come and then in a year or two they are gone. Will you be able to buy a fried computer chip made today in the year 2020? No, because computer chips have a very short life span. Can you still find pigskin leather and horsehide glue in the year 2020? I would bet on it. In fact, more glue pots were sold last year than any previous year in our history. Why? Because book binding repair shops, book binding classes, and other art industries still use these materials. Try today to find some of the parts for any electronic device that was out in 1986. Wurlitzer advertised "10 years between rebuilds, guaranteed." A few Wurlitzers are still on their original 1926 leather! In seventy years will you be able to get a 68030b chip? Will you be able to get the 68030b in five years?

Let us look at the theatre organ from an historical viewpoint. The average instrument was around six ranks installed in a thousand seat house. Wurlitzer made us production

models one 4/58, five 4/36's, seven 4/32's, four 4/21's, three 5/21's, seventeen 4/20's, sixty-two 3/15's, twenty-four 3/13's, sixty-four 3/11's, etc. By the time you get down to the two-hundred and one Style D 2/6's you must note that the great preponderance of theatre organs were small instruments that adequately filled most theatres. Why would anyone want a 5/350 with many duplicate ranks for only 560 seats of listening area? Just because you can do something does not make it worth doing. Picture yourself as Wurlitzer's best salesman in 1926 calling the factory to announce you'd just sold a 650 seat church 350 ranks of organ. That is one rank per each two people, while I am sure they would have appreciated the order, it would have taken them a week to stop laughing and get up off the floor.

As for the sound, the electronic instruments are very good; but, can they create a completely realistic sound field that would pass for pipes in a large listening area? No, not to most musicians and music lovers with a little ear training. Maybe they could if they were randomizing devices that could be generating a three-dimensional phase-arrayed multi-point sound source field. The loudspeakers currently on the market still inflict their own sound coloration on a single-point sound source. No amount of sampling will get past these weakest links. It is just wishful thinking that electronic instruments will supplant pipes for sound qualities the electronics engineers have failed to recognize.

Love those pipes and love good electronic instruments, too!

Al Sefl
Novato, California

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.

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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.

Please enter my subscription to the American Institute of Organbuilders' quarterly publication *Journal of American Organbuilding*

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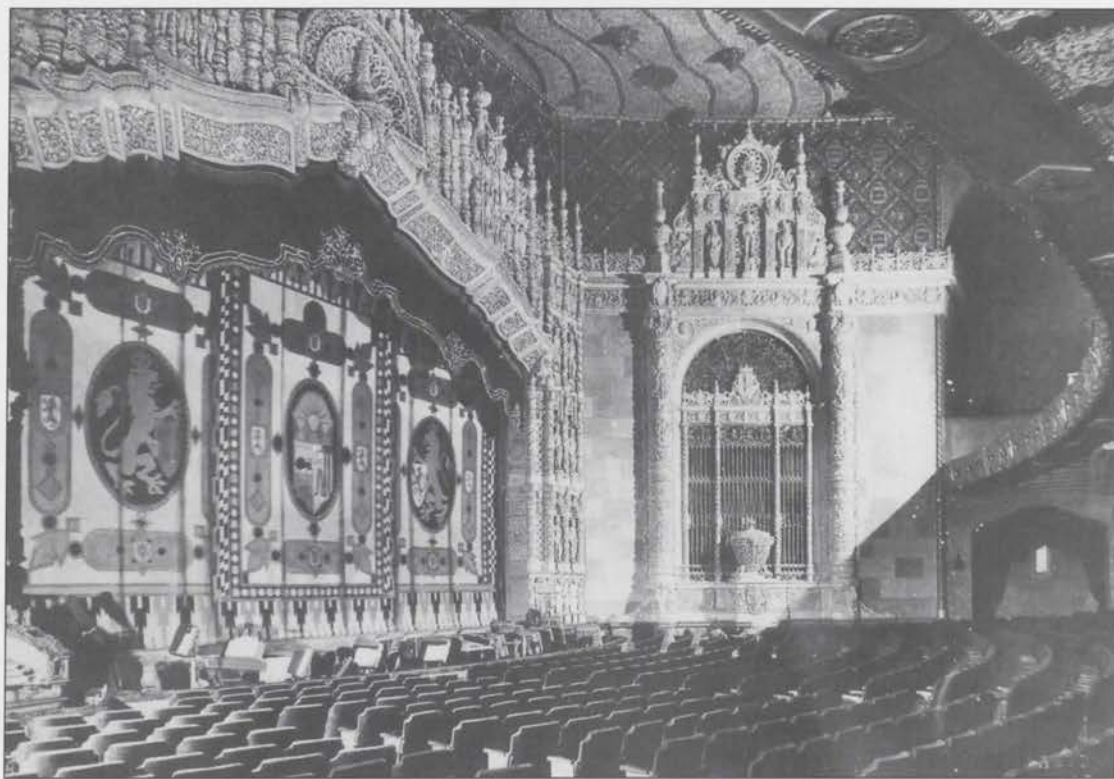
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Former Indiana Theatre Barton Organ To Play Again

by Ken Double



Indiana Theatre, circa 1928. Barton console on left.

Photo courtesy of Theatre Historical Society of America

June 18, 1927, marked the festive opening of the magnificent Indiana Theatre in downtown Indianapolis, Indiana, and the premiere of its "Golden-Voice" Barton Theatre Pipe Organ. Seventy years later, on July 12, 1997, that same 3-manual Barton organ will again be part of a great opening night, the kick-off of the 42nd Annual National Convention of the American Theatre Organ Society, hosted by the Central Indiana Chapter. Ron Rhode will be the featured artist at the console in its new home, The Warren Center for the Performing Arts, on the eastside of Indianapolis. The saving of this instrument and how it came to be in its new home is a most interesting tale.

The lavish 3,500-seat Indiana Theatre was the state's largest and grandest movie theatre with its Spanish-style architecture. Architectural historians have said its interior was the finest example of poly-

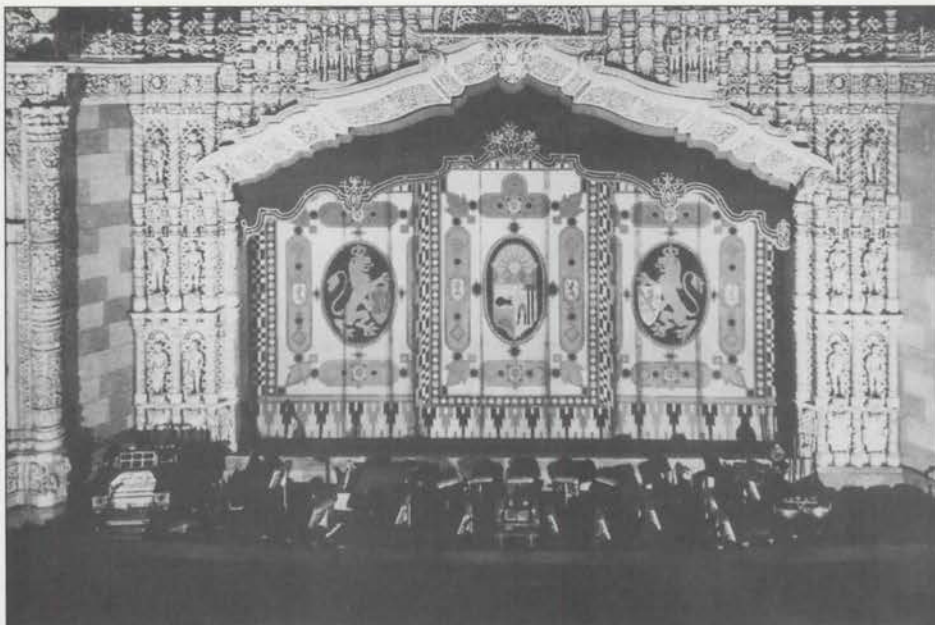
chromed terra cotta in the country. Atop the theatre on the 6th floor was built the "atmospheric" Indiana Roof Ballroom, designed and decorated to replicate a Spanish town plaza. The theatre cost nearly one-million dollars to build and quickly became the focal point of entertainment in the downtown area. Its dazzling white terra cotta exterior facade achieved landmark status and remains so to this day, across the street from the Hyatt Regency headquarters for our upcoming 1997 Convention.

ATOS Hall of Fame member, the late Dessa Byrd, was the featured headline organist at the Indiana Theatre. Dubbed "Queen of the Theatre Organ" in the local press, Dessa had played the 1921 three-manual Wurlitzer at the Indianapolis Circle Theatre a number of years before she was asked to take the more prestigious Indiana Theatre job. In fact, as Dessa told the story in later

years, she was also asked to pick out the new organ and made a trip to Chicago to hear the Patio Theatre Barton which she liked very much. A similar Barton was what she selected to be installed at the Indiana.

Unlike some Bartons with a "sweet" sound, this 3/17 Barton reputedly "spit fire" out of the two chambers in the Indiana Theatre. Dessa loved it! So did her younger sister, Virginia Byrd, who played the instrument in the 1940s. Decorated in rich gold finish with a distinctive ornamental gallery around the top of the console and situated on a rotating lift, its rise into the spotlight no doubt thrilled audiences. It was considered one of Barton's most elaborate and ornate consoles.

Indianapolis native and current Chapter member, Harold Daringer, remembers going to the theatre as an eight-year-old, totally enthralled by Dessa and the great Barton organ. He



Indiana Theatre, circa 1928, showing fire curtain and ornate terra cotta proscenium and surround. Photo courtesy of Theatre Historical Society of America.



Harold Daringer and Virginia Byrd at the Barton console in 1943. Photo from the Collection of Harold Daringer.

would sit in the front row behind the console pit and lean over the pit rail for a closer look at the lady waiting to ride up into the spotlight. Dessa would often shoo him away from the pit as she began her ascent, but they later became great friends and remained so until her death in the late '70s.

The organ suffered the typical non-use fate of theatre organs in the 1950s but with one major difference. Although seldom played, it served an important and unique service to the theatre. With the arrival of Cinerama in the late '50s, it was discovered that,

elevated halfway in its pit, the top of the console made a perfect support brace for the far left end of the extended Cinerama screen. Oddly enough, it was probably this most unmusical chore that saved the organ while other instruments were being removed from their theatre homes.

With the theatre's conversion from a 3,500-seat house to the present 700-seat repertory theatre configuration in the late '70s, a group of five individuals led by the late Tom Ferree exercised their option to buy the organ for \$1,500. Plans to place the instrument in a restaurant or other such venue

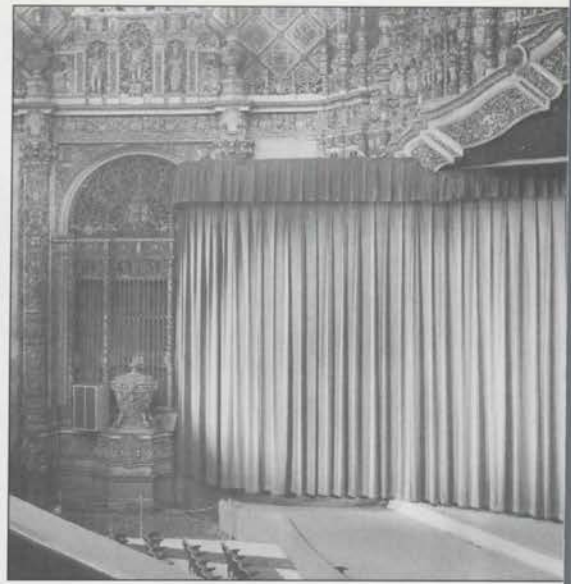
were scuttled upon the unexpected death of Ferree, and the organ was donated by the group to the Indiana State Museum for a planned new theatre in a new museum building. The Museum hired Carlton Smith to rebuild the console, replicate the missing console top gallery and add a Z-tronics relay. Visitors to the 1984 ATOS National Convention may recall seeing the refurbished console on display in the lobby of the Hyatt Regency. However, spending cuts by the state legislature delayed indefinitely the plans for a new museum, and the Central Indiana Chapter stepped in and bought the instrument when it was deaccessioned by the Museum in 1993.

Another occurrence some years earlier proved to be beneficial. Bob MacNeur, the first manager of the now-gone Paramount Music Palace, heard about the plans for a performing arts center at Warren Center High School in the early '80s. He contacted the right people and persuaded them to include pipe chambers in the new auditorium in hopes that a theatre pipe organ could be located and installed. While an organ was never located at the time, the chambers awaited, and it seemed to make sense to place the newly-acquired Barton organ there. The facility sports excellent acoustics with 1,033 seats, and the school was willing to enter into a long-term lease arrangement, with the chapter retaining ownership and control of the organ.

Complete rebuilding of components, underway for two years, is being finished, and the organ will be installed much as it was at the Indiana Theatre. The only addition will be a rank of Orchestral Oboes to replace the synthetic rank that was in the original specification. The Z-tronics relay already installed will be joined by a Trousdale multi-memory combination action to give organists greater flexibility. Carlton Smith is in charge of the project, aided by crew chiefs Michael Fellenzer and Bill Luecht, plus a number of chapter volunteers. Tonal finishing will be by Clark Wilson. Funding for the project came from chapter profits generated by the 1990 ATOS Convention, contributions from individual chapter members,

and donations by area civic and philanthropic organizations contacted by Tim Needler and Ken Double. The ATOS Endowment Fund also contributed to the project.

Indiana" for this special occasion and the opening concert of the 42nd Annual National Convention of the American Theatre Organ Society.

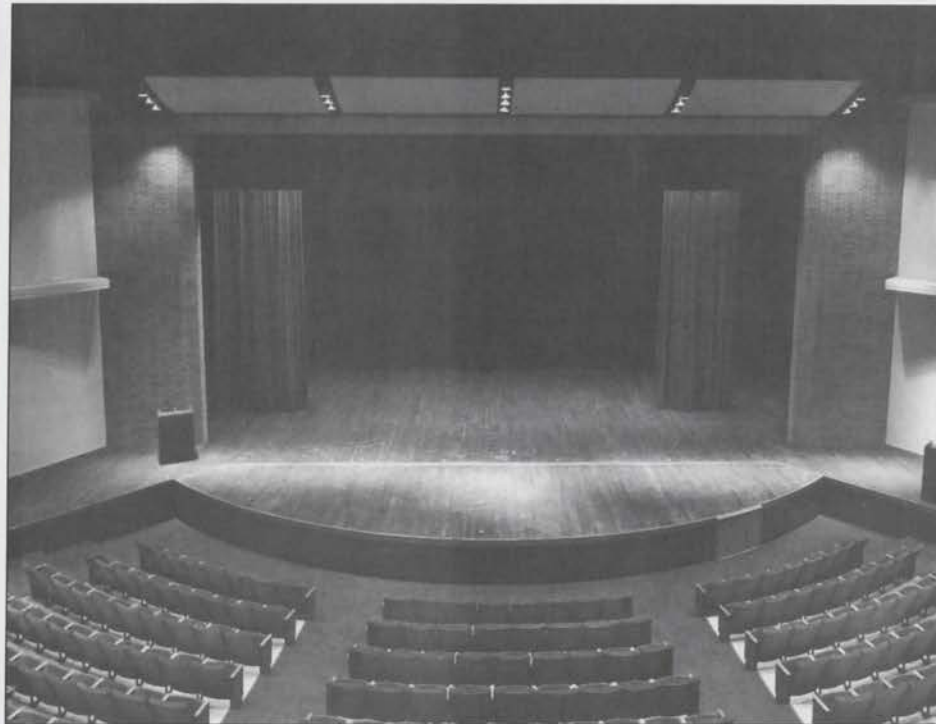


Indiana Theatre, circa 1955, with Cinerama screen resting on Barton console at far left.

Photo courtesy of Theatre Historical Society of America.

At left: New home of 3/18 Indiana Theatre Barton: The Warren Performing Arts Center. Console will rise up on elevator lift, shown in up position.

Photo courtesy of Warren Performing Arts Center.



Not just another high school auditorium, The Warren Performing Arts Center is a busy concert/drama hall hosting far more than school functions. With a professional 43' deep stage, a 40-line counterweight system and 4-level 420 square foot hydraulic stage lift for thrust stage or orchestra pit use, it is booked more than 250 nights of the year and has hosted some of the biggest names in show business since it was built. The opportunity to create a new audience for theatre pipe organ music, gleaned from the thousands who make The Warren Center their regular stop for entertainment, is an exciting marketing attraction for our chapter.

Arguably the most famous local theatre organ of its day from the largest theatre in the state, the 3-manual 18-rank Dessa & Virginia Byrd Memorial Barton Organ will make its second long-awaited premiere on Saturday, July 12, 1997, almost seventy years to the day of its inaugural performance. We hope you will join us that evening to herald the return of this historic instrument as we welcome ATOS "back home again in

Warren Performing Arts Center Barton Organ Chamber Analysis

MAIN CHAMBER:

Tuba	16'	Xylophone	37 notes
Diaphonic Diapason	16'	Glockenspiel	37 notes
Tibia Clausa	8'	Wood Harp	37 notes
Clarinet	8'	Chimes	20 notes
Viol d' Orchestra	8'	Piano	85 notes
Viole Celeste I	8'		
Viole Celeste II	4'	TRAP COUNTER:	
Oboe Horn	8'	Tambourine	
Concert Flute	16'	Snare Drum	
Vox Humana	8'	Castanets	

Chrysoglott

37 notes

SOLO CHAMBER:

English Post Horn	8'	Tom-Tom	
Trumpet	8'	Fire Gong	
Solo Tibia Clausa	16'	Siren	
Kinura	8'	Steamboat Whistle	
Orchestral Oboe	8'	Triangle	
Saxophone	8'	Thunder	
Solo String	16'	Bass Drum	
Solo Vox Humana	8'	Cymbal	
		Kettle Drum	

ATOS 97

NATIONAL CONVENTION INDIANAPOLIS

W

OW! Big changes since our last gathering in Indianapolis in 1990! A new 3/18 Barton installation awaits in a new performing arts center. A gorgeous atmospheric theatre not seen at our last gathering in Indianapolis in 1990 will be featured following a \$1.8 million-dollar restoration, along with its original 3-manual Page organ now enlarged and restored. Other instruments have been restored, refurbished, tonally finished, and otherwise made even more exciting in preparation for your visit to Indianapolis in July of 1997. Come and see...and hear!

Registration for the 42nd National Convention of the American Theatre Organ Society will begin on Friday evening, July 11, 1997, on the second level of the downtown Hyatt Regency Hotel in Indianapolis, Indiana. Throughout the next day, Saturday, arriving conventioners will be checking into their lovely rooms in the twenty-story Hyatt and greeting friends from around the country and abroad. A late afternoon cocktail party will get everyone together in a convivial atmosphere. After a dinner in one of the many hotel restaurants or across the street in the brand-new Circle Centre (named one of the top ten malls in the country), we will board buses for a short trip across town to the Warren Center for the Performing Arts and

our opening concert on the newly-installed 3/18 Barton by RON RHODE. This 1,033 seat auditorium was built a few years ago, and chambers were installed from the



outset in hopes of a theatre pipe organ acquisition. This evening marks the official premier of the rebuilt Barton organ, originally installed in the downtown Indiana Theatre directly across the street from our Hyatt hotel.

On Sunday morning, a members' forum will occur for anyone who has input to give ATOS about a variety of

topics (formerly called the Chapter Representatives Meeting but now enlarged to welcome any member). At noon we will board our buses for an hour's drive to downtown Lafayette, IN, and the lovely Long Center for the Performing Arts, formerly the Mars Theatre. The 3-manual Wurlitzer has been totally rebuilt and enlarged since we last heard it in 1990 and encompasses 21 ranks of choice pipework, now tonally finished. Leading off the afternoon's festivities will be one of America's treasures, LEE ERWIN, who will accompany a silent film drama in his inimitable style. After a short intermission, we will welcome our emcee-turned-artist KEN DOUBLE as he showcases the Wurlitzer in a fun program, assisted by the forty-member Lafayette Citizens Band on stage.

Returning to Indianapolis, conventioners will have a free evening to relax and visit with friends over dinner at one of the many fine restaur-

rants in the downtown area that will be highlighted in your registration materials. Some groups, such as ETONES and Pipe Organ Owners, will have meetings.

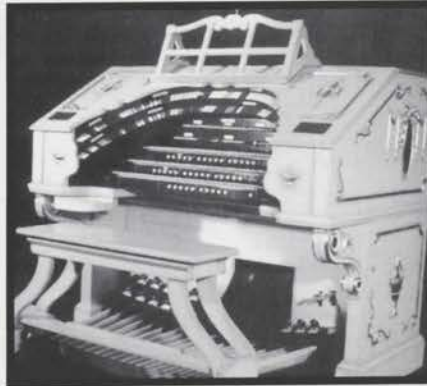
On Monday morning we shuttle on the buses for a short trip to Manual High School and its 3/26 Wurlitzer under the very capable hands of Indiana's own JELANI EDDINGTON,

ATOS 97 NATIONAL CONVENTION INDIANAPOLIS

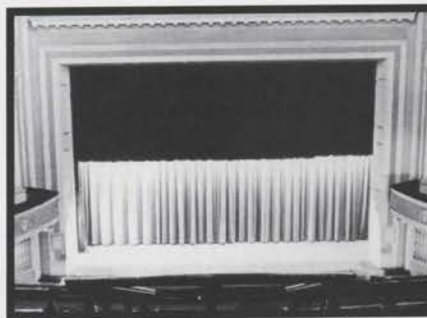
overall winner of the 1988 Young Theatre Organist Competition. On Monday afternoon we will split into two groups, one going to the intimate 300-seat Hedback Theatre to hear WALTER STRONY bring out the beautiful sounds of the 2/11 Page/Wurlitzer. The other group will walk one-half block from the hotel to a new venue, the Indianapolis Artsgarden, a soaring space of glass walls and ceiling with great acoustics, for a concert on the three-manual Rodgers Theatre 360 under the capable and talented hands of DONNA PARKER. Each group will then switch venues, and artists will repeat their programs.

Monday evening will find us back at the Warren Center for the Performing Arts and another showing of the chapter's 3/18 Barton with DWIGHT THOMAS, another Hoosier winner of the Young Theatre Organist Competition and former staff organist of the Paramount Music Palace. Following Dwight's performance there is an optional jam session for those who would like to try out the instrument.

Tuesday will be an exciting day! We board the buses for our first stop, the beautifully restored (at a cost of some \$1.8 million dollars) atmospheric Paramount Theatre in downtown Anderson, Indiana. This 1,400 seat jewel created by John Eberson features Spanish stuccoed walls and tile roofs beneath azure skies and twinkling stars while the clouds drift lazily overhead. The original 3-manual Page organ has been totally rebuilt and enlarged to 12 Page ranks in a thrilling sound that will be dynamically showcased by none other than CLARK WILSON. After the concert, lunch (included in your registration fee) will be served in the Paramount Theatre's restored ballroom on the top floor of the spacious building. After lunch we continue by motor coach another hour or so to



Long Center 3/21 Wurlitzer



Long Center Interior



Manual 3/26 Wurlitzer



Indianapolis Artsgarden

downtown Fort Wayne and the spectacular Embassy Theatre and its just-restored original 4/16 Page theatre pipe organ. This theatre, originally 2,900 seats, has been re-seated with larger seats and can hold 2,500 in great comfort. Enjoy the elegance of this 1928 showcase and listen to the thrilling theatre sound of this lush instrument under the capable hands of JIM RIGGS. Following Jim's performance, we will travel a short distance to the Marriott Hotel for no-host cocktails and a sit-down dinner (like lunch, also included in your registration fee). We then return to the Embassy for the evening's performance by England's own SIMON GLEDHILL.

On Wednesday morning, we feature the Young Organists in a fun performance at Manual High School on the 3/26 Wurlitzer, and a concert by last year's overall winner, MARK HAWN. The Annual Meeting of our Society will take place on Wednesday afternoon in the hotel ballroom, and seminars will follow.

We have a special optional treat for Wednesday evening, beginning with no-host cocktails in the beautiful Indiana Roof Ballroom across the street and atop the former Indiana Theatre. This lavish atmospheric ballroom was patterned after the Aragon Ballroom in Chicago and features a Spanish garden setting. An elegant banquet will be served beneath the twinkling stars with entertainment following by BILL TANDY for your dancing and listening pleasure. It should be a beautiful way to enjoy your final convention evening in Indianapolis.

For those who can stay over on Thursday and would like more fun, we have arranged a Day in Cincinnati as an optional afterglow. Buses will drive two hours to the Queen City on the Ohio River, a lovely city built on many hills. There, we will be the guests of Ron Wehmeier



and his family in their spacious home that contains Ron's 4/33 Wurlitzer in a large and reverberant music room. This thrilling instrument will be presented in concert by BARRY BAKER, another winner of the Young Theatre Organist Competition. We have another treat in store as well. We will visit the restored 1933 Art Deco Union Terminal, a spectacular edifice that now houses an Omnimax theatre, restaurants, museums, and a historical library. Newly installed in the great hall is a vintage E. M. Skinner pipe organ that will be played while we are there. Lunch will be served here in one of their many private dining areas.

Later in the afternoon we will visit the downtown Catholic cathedral for a short classical concert on its large Austin pipe organ. Finally, we bus to the Ohio River and our own riverboat for a leisurely 3-hour dinner cruise on the river with entertainment by KARL COLE and his six-keyboard instrument. After the cruise we board the buses for our two-hour comfortable ride back to Indianapolis and our welcoming Hyatt Hotel.

The Indianapolis Convention Committee is sparing no effort in bringing you the finest organists at some of the nicest instruments in the country. We are striving to keep costs as reasonable as possible. The single/double room rate at the Hyatt Regency is \$73 which is only \$3 higher than a double room there during the 1990 ATOS Convention in Indianapolis. Our registration cost of \$135 is one of the lowest in recent memory.

The Central Indiana Chapter is eager to welcome each and every one of you to our clean and safe city for a fun-filled convention we know you will enjoy.

Left (Top to Bottom): 2/11 Page/Wurlitzer, Hedback Theatre; Interior - Anderson Paramount; Embassy Theatre Lobby; Embassy Theatre Interior.

Right (Top to Bottom): Embassy console; Indiana Roof Ballroom; Wehmeier Wurlitzer; The rotunda of Museum Center at Cincinnati Union Terminal.



ATOS 97 NATIONAL CONVENTION SCHEDULE

1997 ATOS NATIONAL CONVENTION
SATURDAY JULY 12 to THURSDAY, JULY 17, 1997 • INDIANAPOLIS, INDIANA
SCHEDULE of EVENTS

DATE	MORNING	AFTERNOON	EVENING
7/11(Fri)			Registration
7/12(Sat)	Registration	Registration No-host Cocktail Party Hyatt Regency	Warren Performing Arts Center, Ron Rhode 3/18 Barton
7/13(Sun)	Members' Forum Meeting Hyatt Regency	Long Center, Lafayette Lee Erwin—Silent Film Ken Double & Citizens Band 3/21 Wurlitzer	Free Time ETONES Meeting Pipe Owners Group
7/14(Mon)	Manual High Jelani Eddington 3/26 Wurlitzer	Hedback Theatre Walt Strony, 2/11 Page Artsgarden Donna Parker, Rodgers	Warren PAC Dwight Thomas 3/18 Barton plus Jam Session (optional)
7/15(Tues)	Paramount Theatre Anderson Clark Wilson 3/12 Page	Embassy Theatre Fort Wayne Jim Riggs 4/16 Page	Embassy Theatre Fort Wayne Simon Gledhill 4/16 Page
7/16(Wed)	Manual High Mark Hawn & Young Artists 3/26 Wurlitzer	ATOS Annual Meeting Seminars Hyatt Regency Ballroom	Cocktails/Banquet Indiana Roof Bill Tandy
7/17(Thurs) AFTERGLOW (optional)	Depart for Cincinnati	Wehmeier Res., Barry Baker 4/33 Wurlitzer Union Terminal Tour	Dinner Cruise on Ohio River

ATOS 97 NATIONAL CONVENTION ORGANISTS



Ron Rhode



Lee Erwin



Ken Double



Jelani Eddington



Donna Parker



Walter Strony



Dwight Thomas



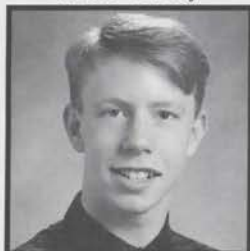
Clark Wilson



Jim Riggs



Simon Gledhill



Mark Hawn



Bill Tandy



Barry Baker



Karl Cole

The End of A Second Era

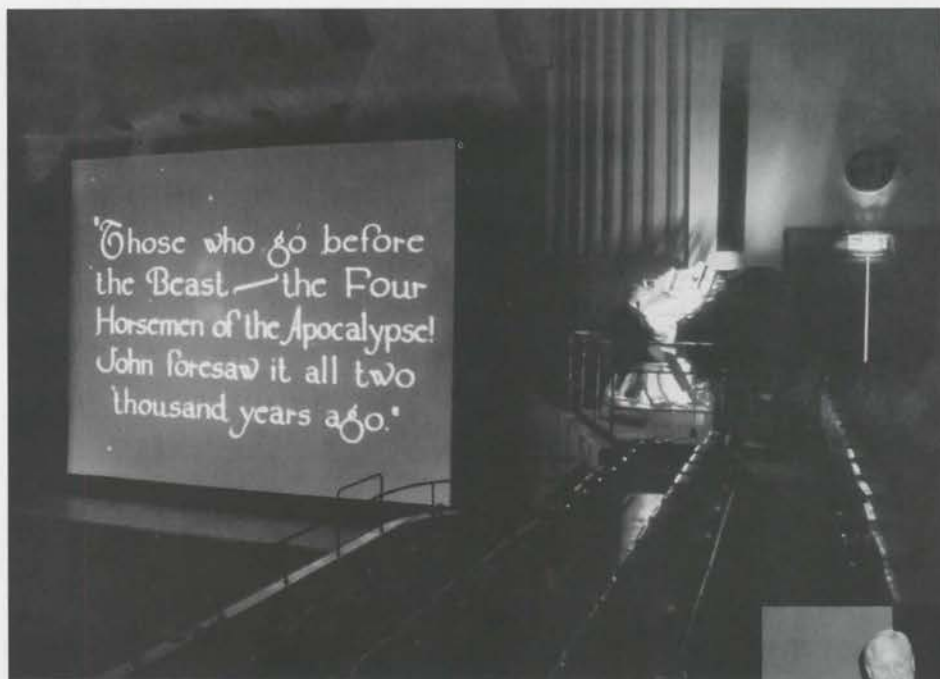
by John Potter

Our photograph shows Jim Riggs accompanying a presentation of the silent film classic *The Four Horsemen of The Apocalypse*, starring Rudolph Valentino, at the 4/20 Wurlitzer in the Free Trade Hall, Manchester, England, in May 1996. It was part of the Cinema 100 programme, celebrating 100 years of cinema in Britain. Here, John Potter, a Founder Member of The Lancastrian Theatre Organ Trust (LTOT) gives the background to this now world famous Wurlitzer which is once more on the move to a new home.

I wonder how many of those 200 plus members of the 1976 American Theatre Organ Society Safari to England, arranged by Dick Simonton, remember their visit to the Free Trade Hall in the northern city of Manchester?

We do! Why? Well, it was a disappointment that the 4/20 Publix No. 1 Wurlitzer we had removed from the Paramount/Odeon Theatre in Manchester in 1973 and were re-installing in the Hall, was still silent—the project only 70% completed. What was not a disappointment was the fact that unknown to us all, those on the Safari passed the hat 'round and when they left the city, gave it to us. There was enough money donated to send the brass trumpet and saxophone pipes for professional renovation. This job was so effectively carried out that, even now, all these years later, they still gleam in the chambers. A plaque on the back of the console records and will continue to record: "The brass trumpet and saxophone ranks in this organ were restored by donations from the American Theatre Organ Safari 1976." So, to you all who put money in the hat here's another thanks 20 years later for all the pleasure that those restored pipes have given in this period! Thus started the connection with Wurlitzer Opus 2120's country of origin.

The organ may have been built in America, but many of the ideas used in it originated just 30 miles from Manchester. Hooton, the birthplace of Robert Hope-Jones, Eastham Church where he played the organ, and the



now demolished St. John's Church in Birkenhead are/were all within easy reach of Manchester. The Manchester firm of organ builders, Jardine and Company, built several of the first Hope-Jones organs under contract; their records, now in Keele (near Stoke-on-Trent) University Library, contain many examples of documents with that well known signature.

The mention of St. John's Church, Birkenhead, reminds me that on that memorable safari, the coaches drew up outside the church, then in the process of being demolished. Pipes from Diaphone No. 1 were lying amongst the debris and some found their way on board to be subsequently cut up for souvenirs. The Lancastrian Theatre Organ Trust still have the carved angels that decorated the organ case. In the Free Trade Hall, the regulators carry Birkenhead organ weights with the incised inscription "Hope-Jones" on them.

Opus 2120 was opened in the Paramount, Manchester, on 6 October 1930. The main film was *The Love Parade* starring Maurice Chevalier and Jeannette McDonald with a supporting programme that included the Paramount Orchestra, the Plaza Tiller Girls and C. Drewett Smart at the

organ "said to be the largest in Europe!" Sadly, it was also the day that the huge R101 Airship came to ground at Beauvais, France, killing all on board.

Three years later, in November 1933, Jesse Crawford made a personal appearance. According to Douglas Marion's *Jim Riggs* article in the December 1969 THE-ATRE ORGAN (which carried a photo of the Manchester console) Crawford was the designer of the Publix No. 1 Wurlitzer specification. He was interviewed by the local press and gave his views on the differences between American and British audiences.

Between 1936 and 1938 Opus 2120 was recorded by Henry Croudson who made 21 78 rpm discs. These are now a fascinating insight into this Publix No. 1. For, as far as I am aware, they are the only recordings existing that demonstrate the versatility of this Wurlitzer. Not only are there many solo recordings, but also the instrument is used to accompany soloists such as whistlers, electric guitars,



Jim Riggs

singers and bands! One of these tracks is included in the Trust's cassette recording "A Paramount Selection" when the journal reviewer Ken Rosen remarked that "It's a stunning reprocessing of a 1936 78 rpm recording which is pure intermission theatre organ."

By 1939 dance bands were all the rage. Opposite the Paramount, was the Gaumont, with a 4/14 Wurlitzer, one of the last built, having 7 reed ranks, and designed by Harold Ramsay to be a snappy dance organ. The Paramount organist, Charles Saxby, perhaps feeling a bit left out with a larger and rounder sounding organ, decided in order to beef things up, Opus 2120 should lose its Solo Vox Humana. So thus was Jesse Crawford's declaration that he designed the Publix No. 1 without a Post Horn to protect the audience from the organist, turned on its head, as the Solo Vox was replaced by an English made English Horn!

When the LTOT installed the Wurlitzer in the Free Trade Hall there was no reason to think that it would not be there forever. Nothing these days is forever, unfortunate as this may be. The rumours had been flying around for years that one day, Manchester would have a new concert hall built to international standards. We had to face the fact that the first era in the theatre was over and soon the second era in the Free Trade Hall was also coming to an end. It was in 1977 the year after the Safari visit, that the Wurlitzer was opened in its new home and a new career that has seen it become one of the best known Wurlitzers in the world through recordings made by the Trust and other companies.

Building work on the new Manchester Bridgewater Hall began some 4 years ago. The new hall has a \$1.8 million Danish Marcussen concert organ. At the end of August 1996, the Free Trade Hall closed for redevelopment into a hotel; it was anticipated the Wurlitzer would be removed to storage very quickly. As it happens, problems have arisen with the planning of the new development; the organ remains in the now darkened building for the time being.

What is the future of Opus 2120,

America Praises Our Women Musicians

MR. JESSE CRAWFORD, the world's most famous organist, who plays at the Paramount Theatre, Manchester, this week, is puzzled.

"I heard a concert of your B.B.C. Symphony Orchestra recently," he told the *Manchester Evening News* to-day, "and I was surprised, and delighted, too, to see at least 20 women members of the orchestra.

"Why is this? One never sees women in big American orchestras, except perhaps as harpists.

"But in your orchestra there were women players among the first violins.

"We have brilliant women musicians in the United States, but there is a prejudice against them playing in big orchestras. Some managers are prejudiced about the appearance of women on the platform."

"I have always disagreed with looking upon the organ as a substitute for an orchestra. I have always been interested in the individuality that one finds in the Wurlitzer," added Mr. Crawford.

AS NOTHING ELSE CAN

"I look upon the organ as an individual creation that can produce the musical colour that nothing else can."

Mr. Crawford has an organ at the



Mr. JESSE CRAWFORD

Paramount in New York which is worth 90,000 dollars. He has been playing in cinemas since he was 16, and he is recognised as the greatest cinema organist in the world.

Jesse Crawford at the Paramount, Manchester, November 1933.



The console of Opus 2120 as it was in the Theatre just prior to removal.

Norman Edwards photo

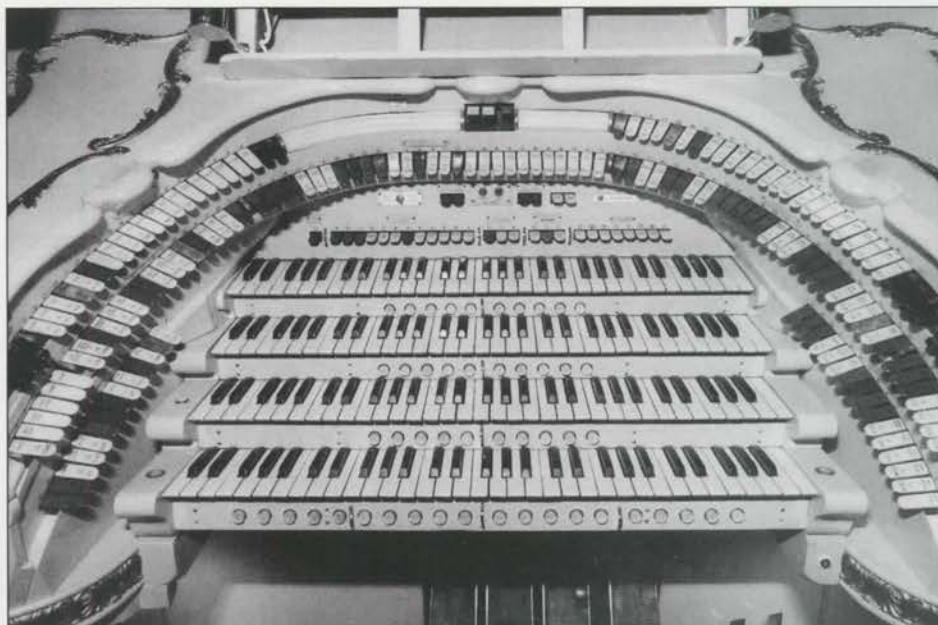
whose sound, reviewer Ken Rosen described "... as close to the idealized Wurlitzer sound of any I have ever heard"?

The English Horn apart, the specification remains an original Publix No. 1 and it is not the intention of the LTOT to alter any of the ranks or to make additions. **That is not what preservation is about.** It is interesting to note that in 1973 nobody wanted to know about "an old cinema organ." But now, 23 years later, this instrument is recognized as being a fine example of an organ that was very much part of our cinema heritage. This, to the extent that the Liverpool-based Foundation For Sports and the Arts has given the Trust a grant towards the complete renovation of the Wurlitzer. Liverpool, it will be recalled, was where Robert Hope-Jones was the Chief Engineer for the Lancashire and Cheshire Telephone Company before he embarked on his organ building career. Another example of how times have changed, is, that the Trust now has two possible locations for reinstatement in public auditoriums with two authorities wanting the Wurlitzer!

Thus, another era closes and souvenirs of the final days of this Wurlitzer Publix No. 1, Opus 2120 in the Free Trade Hall, Manchester, will soon be available on CD. Watch out for The Lancastrian Theatre Organ Trust's own "Presidents On Parade" featuring the six organists who are associated with the Trust, Nigel Ogden's "Down With The Curtain," and Len Rawle's "One More Time."

The Lancastrian Theatre Organ Trust's first Vice-Presidents were Fanny Wurlitzer, Richard C. Simonton and Reginald Foort in keeping with our association with the USA we would like to think that our activities since 1968 until today have not let these people down.

Note: I am indebted to Gary Tinder of the Cinema Theatre Association for the information on the technical details of the silent film presentation and to Jim Riggs for making this event one of the highlights of this organ buff's memories of the theatre organ. ■



Close up of the Free Trade Hall Wurlitzer console. 4/20 Publix No. 1, Opus 2120.

Norman Edwards photo



Solo Chamber showing the Brass Trumpet and Saxophone pipes restored with donations from the American Theatre Organ Safari 1976. *Norman Edwards photo*

Gee Dad! It's A Wurlitzer!

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the best in orchestral Theatre Pipe Organ entertainment,
heard Sundays from 7:00 to 8:00 p.m.
on KPCC 89.3 FM National Public Radio
serving Pasadena, Los Angeles, Orange County, and beyond.

The ETONES ... What's Happening Lately

by Jack Moelmann

In the Nov./Dec. issue of THE-ATRE ORGAN I highlighted the purpose of the ETONE sub-group within ATOS and have received interest in the group from several of our ATOS members. I thought I would take a little time and explain some of the things which our members have been interested in and the help that is being provided to our members.

In the modern world of electronic organs, there are only two manufacturers of "theatre organs" left and they are Allen and Rodgers. While Yamaha, Technics, Kawai, and others are high-tech instruments, they are more orchestral/band organs than producing the sounds of a traditional theatre pipe organ. It is amazing however, that in these latter mentioned instruments, most of them do have a "stop" which produces the sound of the Hammond Organ. So even though the Hammond as we knew it years ago isn't built anymore, the sound lingers on as a distinctive voice.

Many of our ETONE members are trying to find theatre organ voices that can be added to their electronic organs. Unfortunately the resource available is very limited. Allen has a "box" or module that can help enhance voices already available on

an organ, but the general retail market just doesn't have many others. The main emphasis of companies such as Roland and others is toward the market of modern music and other effects. The demand just isn't there, I guess, to purchase true reproductions of theatre pipe organ voices.

However the Allen and Rodgers, for example, have mastered methods of providing very close reproductions of theatre organ voices. How do they do it? In some cases they actually go to a rank of theatre organ pipes, such as a tibia, digitally record it with high-tech sampling computer techniques, impress that information in memory chips, and provide the necessary keying and thus the sound of that tibia can be played through a speaker system from an electronic organ console. While this description is very simplistic, it works. The limiting factors here might be the speaker system which the consumer uses to reproduce the sound and perhaps the room into which the organ sounds. While this is a "synthesized" or "sampled" sound and not the "real thing," one needs to remember that even with a pipe organ, the clarinet rank, for example, is not a real clarinet, nor is the trumpet rank a real trumpet as one would find

in the orchestra, but the pipes are shaped, voiced, and regulated to provide the sound of a clarinet or trumpet — thus a synthesizer in its own right.

Other activities which have been exchanged between our members are methods of improving the "showbiz" of their instruments at home. Ideas such as additional lighting, positioning the console on a raised platform, bells and whistles connected to the console, and the list can go on and on have been and continue to be discussed.

In the future, we will be answering the many questions which people have about the maintenance of older instruments. Businesses that maintain these instruments are becoming few and far between, but we have accumulated a fairly good list of sources for help and parts, and even finding "tubes" for the older model organs.

Electronic organs are an integral part of society and the musical art form. Technology improves and organs are still being built and get better and better in capability. People will have to judge for themselves the sound quality that they individually like and enjoy.

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John Muri

In honor of John Muri's 90th birthday this last fall (see Chapter Notes), we reprint here, a pair of articles Mr. Muri wrote for THEATRE ORGAN some 20 years ago.

He was a regular writer for this magazine for at least ten years.

A storehouse of theatre organ history, we submit from June, 1972 "To The Ladies" and "On Imitation" published in February, 1971.

To Mr. Muri, we offer our best wishes for many more birthdays!

To The Ladies

by John Muri

As one reads the articles in theatre organ publications one is impressed with the fact that men dominate the field almost entirely, even though theatre organ work in the silent picture days was done to a great extent by women. A glance at the list of players in Lloyd Klos' column in the February, 1972 issue of THEATRE ORGAN will give some idea. A number of managers were prejudiced against women organists as soloists because they didn't think the girls looked good or dignified while kicking away at pedals; but if memory serves me right, there were about as many women holding movie playing jobs as there were men. During the lively days in Chicago there was an organization of women theatre organists who president was Anita DeMars, featured at the Capitol Theatre. Other Chicago names that reached the top of the prestige list were Helen Searles, Mildred Fitzpatrick, Irma Glen, Elsie May Look, Edna Sellers (who played twin-console duets with her husband Preston Sellers at the five-manual Wurlitzer in the Marbro Theatre), and that magnificent organ-jazzier, Pearl White. The list of fine players is long. Does one need to mention Ann Leaf and Helen Anderson-Crawford?

Several women were top feature players in their communities, such as Iris Vining, who played in western cities. One particularly eminent star

was Dessa Byrd, who soloed at the largest and best downtown theatres of Indianapolis. As a newcomer, she was not only beautiful and charming; she was exceptionally well-trained for her work. Born in Robinson, Illinois, she went on a scholarship to the Indianapolis Conservatory of Music. There she built a solid foundation of piano musicianship, as a result of which she was engaged to play piano in the Circle Theatre orchestra of thirty-five players. Of course, the job required that she be able to play any and all kinds of orchestral music at sight. Still musically active today, she says that she has never learned to play from scripts that give only the chord-name symbols because she feels that such an approach to music is too mechanical and that one doesn't need it if one can read music.

When she was asked to play the Circle Wurlitzer in 1921, she took a crash course in organ and was an instant success. In 1924 she was a relief organist at the Circle, a job that gave her time to play in a dinner-music women's ensemble at the Claypool Hotel, where she had the chance to meet Victor Herbert and John Philip Sousa, the latter of whom she considered "a doll." Later she became solo organist at the theatre, with Walter Flandorf, Bomer Kramer, and Herb Koch as relief organists. In 1928[sic], when the owners of the new Indiana Theatre were deciding what organ to purchase, they sent Dessa to Chicago to look over (and select) a 3/17 Barton. The trip was nothing

new, for she had occasionally taken the Monon night train to Chicago, arriving in that city at 7:30 a.m., so that she could attend Jesse Crawford's performances at the Chicago Theatre and gain some fresh ideas about picture playing and solo work. She worked steadily at the Circle from 1921 to 1928 and at the Indiana from 1928 till 1931. She was kept on long after most organists elsewhere had been dismissed; she was at the Circle in 1939, playing spotlight solos.

In the late thirties, she had a radio program for young people on radio station WIRE. From 1938 through 1940, the program was called "Uncle Connie and Aunt Dessa," a piano-organ duo that she played with Harry Bason. Children were asked to draw pictures representing popular tunes and send them in for Connie and Dessa to guess what music the pictures represented and then play it. (This stunt would be even better on television today.)

During the ensuing years, she and her sister Virginia (now Mrs. Stephen Richtoris, also an organist) appeared in concert on every radio and television station in town. Virginia still plays professionally on Indianapolis television. Dessa fondly remembers Durward Kirby, who was then a young remote-control man monitoring her Circle radio programs, and Dick Powell, who was a friend of hers until his death. She particularly remembers one specialty solo she did, called "Animals." Slide-pictures of animals were projected on the screen

as she played appropriate tunes like "Horses" and "Tiger Rag."

Although she prefers to live in retirement, she was persuaded to give a public performance on March 19, 1971 at the Indianapolis Rivoli Theatre, a house that features regular concerts on a large 3/17 Louisville Uniphone organ with 32-foot diapasons. It was a sell-out, and her former employers at station WFBM sent a basket of orchids. Her name still had the old magic draw. Today, she is a woman of wit, good nature, and unpretentiousness, who can play up a storm of technique at her two pianos and electronic organ in her beautiful home. She has made four LP recordings. To hear her play "The World is Waiting for the Sunrise" as a left-hand counter-melody to a well-paced "Nola" in the right takes one back to the days of organ showmanship.

In December, 1969, the Indianapolis News printed a capsule word-picture of Dessa in her element: "When the magenta light swept to stage-left at the Circle Theatre, a hush fell over the audience. It was the era of Dessa Byrd, undisputed queen of the pipe organ. There was no one to compare ..." It is good to have her with us, one of the remaining grand ladies of the theatre organ.

On Imitation

by John Muri

I did a real double-take the other day when I ran across an ad for a Detroit radio station and saw a drawing of a bearded and long-haired disc-jockey whose name was blazoned in big letters above the picture — JESSE CRAWFORD! This young man was advertised as a local light of "leading progressive rock." It gave me the same shock I got when a year or two ago I discovered that a new rock group had decided to call itself "H.P. Lovecraft." Having spent most of my working life trying to keep theatre organ and literary history accurate, I could do no other than to hold my head and say "Oh, no!" when I contemplated the new problems future researchers would have in running down biographical materials on Crawford the organist and Lovecraft the writer of

horror stories. Since there is probably a Jesse Crawford and maybe a Lovecraft or two in every large city telephone book, one is not too upset at ordinary coincidence, but the use of great names by prominent figures in industries related to those of the originals brings up the question of the purposes in the use of such names.

A less blatant but hardly more subtle use of a name occurs when one rides on the coat-tails of a famous person by copying his work. Imitators exist in every field in which a product has made a success of itself. Since imitation has for many a long year been considered the most sincere form of flattery, one can take a measure of pride in learning that someone else is copying his work or his style, even though it is irritating to have someone use your methods and materials without giving credit. Nothing much is lost unless the copy-cats are selling your product in a market where you ought to be selling. The copiers rarely do as well as the fellows they copy anyway; food and music substitutes are never as good as the originals. A copier often suffers from lack of originality, and what he usually does is predictable and familiar.

We have copy-cats in theatre organ work. They have imitated George Wright arrangements, style, and endings for years. Lately we have developed a group that is copying the recorded arrangements of Jesse Crawford, their aim being the utmost fidelity to the original recordings. There is probably very little that is basically wrong with these acts of imitation, for they can be very carefully and cleverly done, but that is about the most that can be said for them. In the early stages of a player's development he can hardly do better than to study and emulate the style and technique of his teacher or those he admires, provided that he does not stop with merely doing what somebody else did, but that he uses it as a focal point out of which will come the necessary practice and development of his own technical skill and creative power. One has more chance of being able to make decisions when or when not to use a run or a chord-sequence when he has developed finger-technique by playing scales and Czerny

exercises. When the technical development is practically automatic, then one may concentrate on building unique arrangements of musical material. Until that time there is nothing much to do but imitate. What I am trying to say is that a thorough grounding in musical harmony and fingering is the avenue on which the beginner is enabled to break away from slavish imitation.

I know of at least a half dozen of our concert playing theatre organists who are excessive in their imitation of another organist. Most of them are good players, but they have somehow been blinded (or should I say deafened?) to the fact that when they play they make us think somebody else is at the console. I hope that none of these players remains satisfied with the success he has achieved by sounding like somebody else; a willingness to settle for anything that small can keep any good player from making creative progress, and we have too many fine players of all ages with considerable potential to let them go to waste in artistic slavery.

In a larger sense, one must recognize, as Emerson did in 1841, that there is no pure originality, that all men quote from others, and that the new is but a blending of old materials. Following his suggestion for the reading of books by writing summaries of what you think is in them before you read them, I suggest that whenever we get a new recording by a favorite artist, we try to anticipate what he will do on the recording and then make our own recording on tape, after which we may play the new record and compare. The comparison may be happily enlightening; you might prefer your own performance to that of the other organist. In any event, we have to realize, again to paraphrase Emerson, that there is a time in every man's education when he arrives at the conviction that envy of others is ignorance of the shortcoming of all men and that to imitate is musical suicide. It won't matter so much if you've got two left hands and a wooden left leg, but we'll all have much more fun and the theatre organ world will be richer if we'll all just be ourselves. More than one great organist is hiding behind a facade of imitation.

"AN ACRE OF SEATS IN A PALACE OF SPLENDOR"



Tall windows were almost always part of a Rapp facade. The composition was stronger before most of the terra-cotta above the window was removed. Note how the vertical draws attention away from the asymmetrical arrangement.

All photos: CAPA Collection, THS

Buffalo native Michael Shea had already been in show business for over forty years when he opened the greatest house in his regional chain. Little altered since, and not yet "restored," it survives as one of the very best examples of the Rapp style to be found. Publix was the original affiliate; later Loew's took control in the chaos following the 1948 consent decree.

Late in 1974, the building's owner defaulted on taxes, and the city assumed ownership. A few months later, Loew's wound up its operation. Fortunately, "Friends of the Buffalo" stepped in to prevent its demolition, and establish the Buffalo as a performing arts center. This group was succeeded in 1981 by the Shea's O'Connell Preservation

Shea's Buffalo

Buffalo, New York

Opened: January 16, 1926

Architect: C.W. & George L. Rapp

Capacity: 3485

Organ: Wurlitzer 4/28,

Style 285, Opus 1206

Status: Performing Arts Center

Group, which has operated the theatre ever since.

The general similarity of many Rapp houses was no chance thing. The office worked from an inventory of proven designs which would be modified to suit the available space and the desires of the client. They went so far as to maintain a set of "sample books" containing plans and sections of various houses; clients could browse these and select elements they liked.

A contemporary of the St. Louis and Rialto Square Theatres, the Buffalo had an auditorium very much like the first house, with a dome lifted almost intact from the second. The organ grilles in all three were quite similar. Shea himself ordered many furnishings and fixtures based on his inspection of the Rialto Square and the Chicago Uptown.

The Buffalo also received an organ nearly identical to the Uptown's, but with 32' Diaphones. The two were among the very few Wurlitzers to have the rare Tibia Plena. The Uptown organ was never greatly revered, but the Buffalo installation has always been a favorite of both audiences and organists. The combination of theatre and organ still available in Buffalo is one of the most satisfying anywhere. *Steve Levin*

THS Annual #20, devoted entirely to the Buffalo, is still available for \$7.50 ppd.

For membership, back issue publications, photo availability, research and museum hour information, contact:

Theatre Historical Society
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Elmhurst, Illinois 60126-2806
630/782-1800

*The Buffalo's train of lobbies spans an entire block.
The first one splits incoming orchestra
and balcony traffic and keeps it separate
from the outbound flow.*



*The papier-mache gateway masking the stage
opening was another Uptown feature used in
the Buffalo. Both houses had proscenium
openings of exceptional width.*

*Two-story inner lobbies of this sort were a
Rapp hallmark. This one recalls a similar space in
the Ambassador, St. Louis.*





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Any organist who cannot make the second chorus of a song sound entirely different than the first chorus has NO musical imagination and is not demonstrating what the theatre organ is capable of. Unless you are playing a 2/4 with no pistons, there is no excuse for not changing the sound of the music for every 8 or 16 measure theme and making each song sound different.

Any organ with three or more manuals and 10 or more ranks of pipes, including a unified Tibia up to 2-2/3' and 2', should be able to obtain great contrasts and variety of sound. There are two ways to make the second chorus of a song sound noticeably different than the first. The easy way: play the same arrangement on contrasting but appropriate registration. By appropriate registration I mean — don't play a march or polka on Flute tones and don't play song like "Moon River" on full organ with Post Horn.

The more advanced way of changing the sound of the second chorus is to create a whole new arrangement. There are many ways to do this and

some popular songs are more "arrangeable" than others. Some of my favorites are "Winter Wonderland," "Release Me," "Music, Music, Music," "Tea For Two," "Lover," "Little Rock Getaway," "Moonglow," and a few blues songs.

Two techniques that made the theatre organ popular in the 1920s and 30s are open harmony on Tibia 8' and 2', and playing the melody and the accompaniment with the left hand while playing various figurations with the right hand.

If you really want to test your imagination, select a dull, forgotten song that no one else would want to play, and make a big production out of it that your audience would enjoy listening to.

If you are interested in hearing what made the theatre organ popular in the 20s and 30s, I suggest that all ATOS chapters spend some time at each meeting listening to tapes of theatre organ recordings made around 1930. If none are available, listen to George Wright — he summed it all up very nicely.

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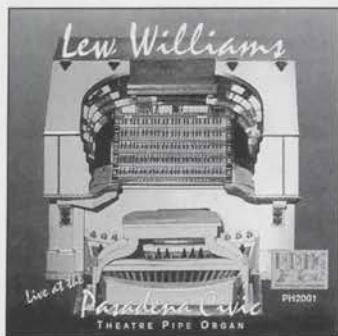
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FOR THE RECORDS

RALPH BEAUDRY,
EDITOR

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

CORRECTION: In the review of the compact disc "The Magic Touch," (September 1996) we stated that the liner notes have a photograph of the BBC Möller with only four manuals. A closer examination of the photograph reveals it actually shows the Möller with the Clavioline in place of the fifth manual! We had assumed what is actually the Clavioline were backrail stops and thank Gordon W. Crook of Great Britain for bringing this mistake to our attention.



Live At The Pasadena Civic — Lew Williams

How lucky can we be? After 15 years without a

new Lew Williams album we now have TWO! *At Last* was recorded on the Alabama Theatre's original installation Wurlitzer and was reviewed in the last issue of the Journal. This OTHER new release is of Lew's concert on the 5/28 Möller June 23 during the 1987 ATOS Convention in Los Angeles. There have been three previous albums of Pasadena's Möller: Jerry Nagano's *Jerry*, Lyn Larsen's *Christmas*, and Tom Hazleton's *Fanfare*. (Tom also played the organ's dedication on April 23, 1980.) These LPs are long out-of-print and this is the first digital recording of the organ.

The new ATOS President, Harry Heth, was for many years the un-official recorder of ATOS Conventions and made his tape from first row balcony center. While there is no chance for a "second take" in a live performance, and the audience is evident not only by their applause but an occasional cough and "Bravo," Lew Williams' artistry and the custom-built Möller installed in the 3,000 seat room by a genius organ-builder, the late Dave Junchen, make this a thoroughly enjoyable musical experience as well as a historic album to treasure.

Since Lew and the Möller are too well known to require any additional comment, we'll cut to the music; it's a generous portion of the complete program — 15 selections on this 62-minute disc. Lew brings the console up with a barn-burning "Gangway" and proceeds to a bouncy "Dolores" which precedes Wagner's "Pilgrim's Chorus" as arranged by renown organist Edwin Lemare. This is the kind of orchestral music

the Möller handles so well, but next up are four pure theatre organ delights; "East of the Sun (and West of the Moon)," Glenn Miller's big band arrangement of "I've Got a Gal in Kalamazoo," and two of the Ink Spots' greatest hits, "I Don't Want to Set the World on Fire" and "The Gypsy."

"Things to Come March" (from a futuristic H.G. Wells film) is followed by a fascinating imitation of George Wright's "Love For Sale" and the 5/28 Möller "becomes" the 5/21 Wurlitzer on which Mr. Wright made his famous recording. Bing Crosby's theme, "When the Blue of the Night Meets the Gold of the Day" is next and then we have Reubke's "Fugue from the 94th Psalm," another virtuoso tour de force. It's back to the popular vein with an ethereal "All or Nothing At All" and Lew's most requested "sweaty" number, "Elvira." The album closes with another orchestral masterpiece, Mussorgsky's "Night on Bald Mountain" and Lew's encore, "Thanks for The Memory."

A minor correction in the otherwise first-class liner notes is that this Möller was installed in the Organ Power pizzeria in Pacific Beach (not Solana Beach which was the #3 location and had the Robert Morton from Kansas City's Midland Theatre.) Many thanks are due former LATOS Chairman Steve Bramall for producing this memorable disc. The recording beautifully captures the Möller in its exquisite subtlety as well as its truly awesome power! As Lew states in his liner notes, "I wanted the pieces to display the flexible nature of this one-of-a-kind organ." He has surely suc-

ceeded in doing that. No question about it — this album belongs in every theatre organ buff's record collection! Compact disc only at \$20.00 postpaid from Piping Hot Recording Company, 4608 N. Delta, Rosemead, CA 91770.



Rolling 'Round The World — Russell Holmes

For his third recording, Russell Holmes makes his pipe debut and also debuts the 3/18 Wyton House Wurlitzer! So far Russell is the only one to win all three divisions of the ATOS Young Organists Competition and was the Overall Winner in 1994. With his frequent US concert tours, he's now becoming equally popular on both sides of the "pond." On May 22 last year, he played the re-opening concert on the newly refurbished 4/16 Robert-Morton in Honolulu's Hawaii Theatre!

The Wyton organ, originally a 3/8, opus 2210, from the Ritz Cinema, Luton, was described in the January '96 Journal. Its new home, a 120 seat concert room, provides an excellent aural setting for the organ with its distinctive razor-sharp reeds and bright strings which Russell features throughout his one hour program of 21 selections.

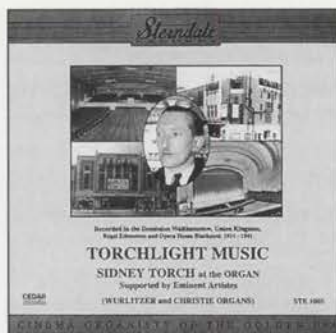
Opening with a bright, cheerful rendition of the
(continued next page)

album's title tune, Russell next presents a lovely ballad, "The Stars Will Remember" and, for novelty relief, a tricky arrangement of "Paddlin' Madeline Home." Side one continues with a dramatic ballad, "A Little Love, A Little Kiss," the bright, reedy "Trisch Träsch Polka," a full-bore "Cabaret" (featuring a nice rinky-tick piano), a novelty arrangement of "Them There Eyes," and, by contrast, a reflective ballad "I'll Close My Eyes." The side closes with a rip-snorting "Alexander's Ragtime Band."

"Aces High," a brisk march, makes a good second half opener and is followed by "If" (the "If they made me a king" not the "If a picture paints a thousand words" one.) "The Clouds Will Soon Roll By" is another bright novelty while "Walk Hand in Hand" is on the religious side. Those sharp reeds are again featured on "Yes, Sir That's My Baby" while "Il Bacio" is as close here, as Russell gets to the "classics." Closing the cassette is a 5-minute medley of six tunes made famous by the great Al Jolson.

It's a nice close-up recording (you'll clearly hear the combination changes) of an interesting new organ and it's also a nicely programmed concert with something for everybody.

Cassette only at \$12 (postpaid) from Jack Moelmann, P.O. Box 25165, Scott AFB, IL 62225-0165. (Russell's first recording, on an Allen electronic and his newest, which is all piano, are also available in cassettes — the same price and ordering information apply.)



Torchlight Music — Sidney Torch

Although Sidney Torch's last recording on a theatre pipe organ was made more than 55 years ago, this newly released compact disc is the third in a recent series devoted to his keyboard artistry. In reviewing those previous releases Bob Shafter (*Journal*, July '92) wrote "Clean and crisp ... but so technically demanding there are few pretenders" and Jim Riggs (*Journal*, November '93) stated "He could make the cinema organ, a ponderous beast, get up and dance on its toes."

In a lengthy interview with Torch (*Journal*, December '72) and following issues) Judd Walton wrote "The effect of Sidney Torch's music on the theatre organ has proven to be just as electric today as when it was first heard." That statement is equally true today! All three recent Torch releases (by Sterndale in England) have been made using the "CEDAR" process which both eliminates virtually all the original 78 rpm discs' imperfections and boosts the treble and bass slightly. Thus, it produces a recording which belies the age of the originals and is a truly enjoyable listening experience.

Four organs are heard on this 79-minute album which covers the entire 10 year time span of Torch's organ recordings. Included are his

first recordings, Heykens' "Serenade," and the flip side, Lehar's "You Are My Heart's Delight," made on August 31, 1931. Closing this album are "Our Love Affair" and "Only Forever," done on February 17, 1941, which are believed to be his last organ recordings. But the album's 22 tracks are not presented in chronological order for, while the album is a historical archive, it is presented as a "well balanced program of music." In all there are almost 50 selections as ten of the tracks are medleys.

Featured on some of the medleys and solo tracks are a variety of supporting "Eminent Artistes." This includes singers in both solos and duets (one including a ukulele!), a violinist, a comedy vaudeville team, and an 8-minute narrated story titled "Napoleon — A Soldier's Vision." All, of course, are accompanied by Torch at the organ.

This release contains all the recordings Torch made on the 3/10 Wurlitzer in the Dominion, Walthamstow (in 1931 and '32), on the over-the-stage 3/12 Wurlitzer in the Union, Kingston (in 1937), and the 3/13 under-the-stage Wurlitzer in Blackpool's Opera House. The fourth instrument is the 4/14 Christie in the Regal, Edmonton (1934-36).

For those who think only of Torch as a "hot jazz" organist, the selections on this disc may come as a surprise for many of the numbers display a much wider range of his abilities at the console. The opening item is a medley containing the fastest "Nola" ever heard on pipes followed by a tender accompaniment to a violin soloist playing "Ah! Sweet Mystery of Life" and

concluding with Torch's well known version of "Teddy Bear's Picnic." Some of the other lush arrangements, all with singers, include Herbert's "Kiss Me Again," "Trees," "The Lost Chord" and "Roses of Picardy." On the lighter, brighter side are Torch's solo arrangements of "Looking Around Corners For You," "Love and Learn," "Where Are You?" and his classic version of "The Merry-Go-Round Broke Down."

Twenty pages of complete liner notes on the music, theatres, and organs (with about a dozen photographs) complete this excellent package. A thoroughly entertaining album worthy of space in every serious record collector's library. CD only for \$25.00 (plus \$3.00 per order for postage) from Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184-5918. (The first two Sterndale recordings in this series, "Torchtlight on Edmonton" and "Round the Marble Arch," are still available, same price and ordering information.)



Ken Double Live Plus

Most ATOsers know Ken as a top-notch Master of Ceremonies for many of our annual Conventions. But, in truth, from his earliest show business days with the Tommy Bartlett Water Show at the Wisconsin Dells, Ken

has been leading a double (ouch!) life for he's both a professional emcee and organist! Although this is his first CD, it's the third recording for both Ken and the Lafayette, Indiana, Long Center's organ.

Indeed, Ken has been directly involved with the Long Center's now 3/21 mostly Wurlitzer since its installation in the former Mars Theatre in the early 80s (see the January, '84 Journal for details.) Like this recording, Ken's previous cassettes, *An Evening With K.D.* (1988) and *A Real Double Play* (1991), were recorded during a live performance — this one on June 13, 1996. Once again, this album also features Bill Kisinger's 15 member Long Center All Stars Big Band. Both Ken and the All Stars favor big band music and arrangements so this 69-minute disc has a generous number of musical delights from the 40s.

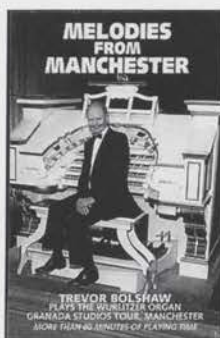
"Strike Up the Band" is the console-raiser and Ken launches into an 8-minute big band medley of "And the Angels Sing," "Green Eyes," and "I've Heard That Song Before." Next up is a gently swaying "Sleepy Time Gal" and, for a change of pace, Victor Herbert's "Ah! Sweet Mystery of Life," followed by a bouncy "The Song Is You" and robust "Is It True What They Say About Dixie?"

The All Stars join Ken for an organ/big band version of "Take Me Out to the Ballgame" and a mellow, romantic "Here's That Rainy Day." The band solos in recreated Glenn Miller arrangements of "American Patrol" and "Jersey Bounce" and then provides the accompaniment for another of Ken's talents, his delightful vocal *al la the*

young Frank Sinatra, on "I've Got You Under My Skin!"

It's back to organ solos for a *Lost Love* medley of "The One I Love (belongs to somebody else)" and "Say It Isn't So." Closing out the album are an 11-minute medley of four great Cole Porter tunes, a very dramatic, partly untremmed performance of Frankie Laine's hit "That Lucky Old Sun," a solemnly romantic "As Time Goes By" and the Isham Jones, Gus Kahn perennial "I'll See You in My Dreams."

For those who didn't know before, Ken is a first-class organist whose love for the music and organ, and wonderful sunny personality, shine through in every selection. When you add the absolutely first-rate All Stars Big Band, it's a winning combination sure to delight every listener! Compact discs are \$20.00 and cassettes are \$15.00 (both postpaid) from L.C.T.O.S., %Long Center, P.O. Box 26, Lafayette, IN 47902.



Melodies From Manchester — Trevor Bolshaw

Once again from the U.K. we have an out-of-the-ordinary theatre organ recording. This one features Trevor Bolshaw playing the 4/14 Wurlitzer in Manchester's Granada Studios Tour. In the 70s, Mr. Bolshaw made several con-

cert tours of the U.S., Concert Records issued his LP "Contrasts" (CR 085), and he was featured at the Atlanta Fox Möller during the 1978 ATOS Convention.

Quoting from the liner notes, this 80-minute cassette is devoted almost exclusively to "... entertaining, tuneful items typical of the musical 'fare' when theatre organs were at the height of their popularity as a form of mass entertainment ... (in England) ... Ranging from cheeky novelty numbers to the lilting waltzes of Viennese Operetta ..." One could also describe these 18 selections as being in the salon or palm court tradition and only two or three will be instantly recognizable to many listeners.

Side one opens with the 8-minute "Overture" to *Bagatelle*, which is followed by "Summer Skies," Kalman's "Village Children's Waltz," selections from the operetta "Bless the Bride," an almost stately "Chloe," Mayuer's "Evening Primrose," and the waltz "Carnival Nights."

Side two starts with a quite un-military sounding march, "Through Night to Light," which is followed by Tomlinson's charming "Little Serenade," a "Lullaby" by Ness-Beck, the "Serenade to a Lonely Star," a balletic "Dance of the Ostracized Imp," Bobby Pagan's "Tango for a Ballerina," nine minutes of "Lionel Monckton Melodies," "Doreen," "Estrella," "Festival in Valencia," and "The Regal March."

Each selection is charming in itself and Mr. Bolshaw's arrangements, registrations and keyboard artistry make for a relaxing listening experience. Cassette only for \$12.00

(postpaid) from Lancastrian Theatre Organ Trust, %Sales Officers, 21 New Hall Road, Jerico, BURY, Lancashire BL9 7TQ, England. (Please note that now L.T.O.T. can accept checks in US dollars.)



BOB EYER JR.
AT THE MIGHTY MÖLLER
PUTTIN' ON THE PIPES

Capitol Theatre Chambersburg, PA

Puttin' On The Pipes — Bob Eyer, Jr.

Here's another rare double debut album! It's the first recording of a 1926 original installation Möller — opus 4800 — in Chambersburg, Pennsylvania's 700 seat Capitol Theatre and its organist Bob Eyer's recording debut. Write-ups and photos of the theatre and organ can be found in *Console* (April '83) and *Marquee* (4th Quarter, 1983) but we'll recap the important facts.

The organ was installed as a 3/14 and saw use until well into the 50s. High school senior Bob Eyer showed up in 1973 and offered to get the organ going again so he could play for intermissions — which he did for several years ATOS member Gordon Madison purchased the theatre in 1981 and soon hired Mark Cooley as house manager and to help Eyer continue the organ rebuild. Progress was steady but slow and in 1987 the Cumberland Valley Chapter of ATOS was formed to assist in completing the rebuild and to enlarge the
(continued next page)

organ. Plans called for adding 5 ranks, a fourth manual to the console, and, eventually, install 7 more ranks to bring the rebuilt instrument up to a 4/26. Madison donated the organ to CVTOS in 1993 and, just recently, the Chambersburg downtown business association purchased the theatre. Now, with the whole community working together, the future of the Capitol and its Möller is assured.

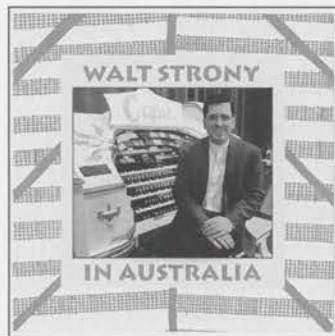
In releasing this cassette CVTOS tells us "This tape is a kind of celebration for all those who worked so hard to keep things going when the dark clouds were threatening" and "all proceeds go to the ongoing restoration and expansion of the Möller." At the time of this recording (May, 1996) the console had been re-specified and rebuilt, 8 ranks plus the Chrysoglott/Glock and toy counter are playing in the solo chamber while two 16' extensions in the main chamber provide the pedal.

During the 20 plus years Bob has been associated with this organ he has acquired a Masters Degree in Organ Performance and has become one of the musical leaders in the area. On this 46-minute album, despite the organ's current limited resources, Bob and the Möller present a surprisingly wide range of music. Everything from G.P. Telemann's enthusiastic "Gigue" through lush theatrical versions of "The Holy City" and "The Lost Chord" to high-kicking arrangements of "Let's Go to the Movies" (from the movie version of *Annie*) and Irving Berlin's "Puttin' on The Ritz."

The album's other titles include the ballads "Through the Eyes of Love"

(from the film *Ice Castles*), "This Nearly Was Mine" (from *South Pacific*), "O Lady Be Good," "Blue Moon" and, from the Broadway show *The Secret Garden*, "How Could I Ever Know." "When Johnny Comes Marching Home," "Ain't She Sweet," "Five Foot, Two," "We Need a Little Christmas" (without the lyrics it's a bouncy tune good any time of the year) and Virgil Fox's "Princeton Loyalty March" complete the tune list.

This album may be a "work in progress" but with organist Bob Eyer at the Möller console our Cumberland Valley Chapter has an album to be proud of. Cassette only at \$14.00 postpaid from CVTOS Productions, 404 Sunset Lane, Shippensburg, PA 17257.



Walt Strony in Australia

It started out in 1923 as Wurlitzer Opus 0748, a 2/7 Style 185, in Brisbane, Australia's Watergarden Theatre. After several moves and numerous rebuilds and additions (including the four manual console from Wurlitzer #1987) now, 72 years later, it has become the 4/29 mostly-Wurlitzer in Goodwood's (a suburb of Adelaide) Capri Theatre.

In the late 70s first the organ and then the 850 seat theatre were purchased by the Theatre Organ Society of Australia's South

Australia Chapter. On April 2, 1983 the organ (by then a 4/15 was premiered by Tony Fenelon, John Atwell and Ray Thornley who shortly thereafter, with fellow organists Neil Jensen and Davie Johnston, released the organ's first recording, *Five Alive*. In reviewing that disc Walter Beaupre (Journal, Jan. '86) called it "... one of the best theatre organ recordings of this or any other year."

Since 1991, both Walt Strony and organbuilder Ed Zollman have worked, as their schedules permitted, to bring it up to its present specifications. The final additions and tonal finishing were completed in time for Walt's "re-dedication" concert in December, 1995. As Walt writes in the informative and detailed 8 pages of liner notes, "The end result is an eclectic instrument which is truly international ... featuring the best of American, English and Australian organ builders." This 71-minute CD is the first recording of the now completed and refined organ — an instrument perfectly suited to Walt's orchestral registrations and arrangements.

The disc opens with an astonishingly fresh "Jealousy" which is an excellent introduction to the many unique and gorgeous voices and combinations of this one-of-a-kind organ. Next is a 6-1/2 minute version of Youman's "More Than You Know" (from 1929s *Great Day*). Moving up to 1989 Walt offers a medley of "Sun and Moon," "American Dream" and "The Last Night of the World" from the outstanding, near operatic, *Miss Saigon*. One of the most haunting movie themes ever written, Bronislaw Kaper's "Invi-

tation," is next. In a lighter vein is a big band arrangement of Glenn Miller's "Moonlight Serenade" which, because of Walt's orchestral approach, comes remarkably close to duplicating the Buddy Cole with Monte Kelly Orchestra version on the famous LP *Pipe Organ Plus — Dance Bands* (SAS 602.)

British organist William Davies' pixish "Toy Town Trumpet" is next and then the organ's magnificent strings and soft solo voices are featured on Kreisler's "Caprice Viennois." Walt is at his smooth, jazzy best on Cole Porter's "Night and Day." Closing the album are Ketelby's "In a Monastery Garden" and, on an even grander orchestral scale, a 20-minute medley from Gershwin's *Porgy and Bess*. "Summertime," "I Got Plenty of Nuttin'," "Bess, You Is My Woman," "I Can't Sit Down," "I Loves You Porgy," "It Ain't Necessarily So" and "Oh Lawd, I'm on My Way" are the titles of the selections in this dramatic, emotional finale.

It's a bravura performance on a truly world class organ — an experience you will want to savor again and again. The recording by Graham Ward, editing by Dick Clay and mastering by Bill Lightner are first-class and, when added to the artist and organ, earns this album a "Must Have" rating! Compact disc only at \$20.00 postpaid (overseas add \$3.00 for shipping) from Walt Strony, 320 W. Cypress St., Phoenix, AZ 85003.



Thanks For The Memory — Ronald Curtis

Ronald Curtis, despite several US tours in the late 70s, never achieved the popularity in this country he enjoyed in England. Trained as an organbuilder as well as musician, his Paramount Organ Studio (residence) at one time boasted three side-by-side Compton pipe organs (in addition to electronic instruments and pianos) and the series of monthly concerts he initiated in 1971 continue to this day despite his untimely passing in 1995.

Curtis was often called "The Royal Organist" as he was featured at the Compton console in Leicester Square's Odeon Cinema for 12 Royal Film Premieres. In the US two LPs, *It's Wonderful* and *The Happy Wanderer* (his signature tune) were released on the Concert label (CR 0026 and 0122.) In his review Stu Green (*Journal*, June '68) wrote that Curtis has a "... 1940 'swing band' style of jazz ... (while) ... his approach to ballads is tender and sweet."

His longtime friends Alan Ashton and Everson Whittle have assembled an amazing collection of previously unreleased Curtis material taken from privately made acetate discs, amateur tape recordings of live concerts and a scattering of broadcast rehearsal tapes.

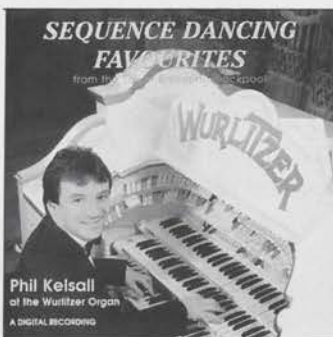
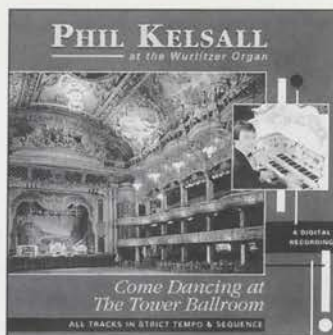
In all, this 72-1/2 minute album has 43 selections on its 18 tracks which also feature six Wurlitzers, seven Comptons, 1 Christie and the former BBC five manual Möller. (The Möller track apparently was from a broadcast made while the organ was in Hilversum for the announcer introduces the mostly-Stephen Foster medley in Dutch!)

"Flamingo," "Sylvia," "Out of the Blue," "Butterflies in the Rain" and "Dambuster's March" are but a few of many familiar tunes on the album. Two tracks feature guest organists Ernest Broadbent and Andrew Fenner playing the Paramount Studio Comptons. Perhaps most interesting to American listeners is Curtis' 8-minute "Storm At Sea" (most British organists have a "Storm" in their repertoire) played on the perfect organ for it — Detroit's 4/34 Senate Wurlitzer.

Made between the early 60s and middle 80s, the album's sound quality is not quite up to today's standard but this is a fascinating retrospective and beautiful tribute to one of the UK's favorite organists. Compact disc at \$20.00 and cassette at \$12.00 (plus \$3.00 per order) from Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184-5918.

Come Dancing at the Tower Ballroom & Sequence Dancing Favorites — Phil Kelsall

"If you were weaned on chuffing vox humanas (and) mellow old tibias, you won't find it here." So wrote Ian Dalgliesh about Phil Kelsall's first recording of the 3/14 Wurlitzer in Blackpool's Tower Ballroom



(*Console Magazine*, September '78.) Specifically designed for dancing, Opus 2187 lacks a vox (but does have two bright and cheery tibias) and has been entertaining thousands annually for more than 60 years.

Phil's now in his 22nd year at the Ballroom and his effervescent, exhilarating playing, with its crisp accuracy, correct melodies and carefully crafted harmonic progressions (to paraphrase Walter Beaupre, *Journal*, January '86) make for wonderful listening as well as dancing. We are reviewing these two recent digital recordings together, as they both have strict tempo medleys played in approximately the same sequence. Each opens with a group of Quicksteps followed by Waltzes and Fox Trots. Then it's on to some Latin rhythms (Cha-Chas, Tangos, Rhumbas) followed by a Two-Step or Saunter, Olde Tyme Waltzes, some other tempos such as a Gavotte or Samba before closing with a final medley in Mayfair Quickstep tempo.

Being albums designed for British audiences, you

might expect to hear a lot of unfamiliar tunes, yet, such is not the case; fully 90% will be instantly recognized by American listeners. A typical Quickstep medley has "I Can't Give You Anything But Love," "Chicago," "Hello, Dolly!," and "After You've Gone" while a Fox-Trot group includes "Am I Blue?" "September Song," "Blue Moon" and "Sweet and Lovely."

At 55 minutes, the *Sequence* album features 49 tunes in 15 different dance tempos and has some fascinating "That ain't the way I heard it" numbers such as "One" played as a Cha-Cha and "Japanese Sandman" in Bossa Nova rhythm! Scattered throughout are some rare old memory floggers like "A You're Adorable," "Meet Me Tonight in Dreamland," "Indian Summer" and "Glad Doll Rag."

The *Come Dancing* album boasts over 50 melodies played in 14 dance tempos. Among its rarely recorded delights are "Doin' the Raccoon," "Magic Is the Moonlight," "The Glory of Love," "Moonlight Bay" and "A Bird in a Gilded Cage."

No, you don't have to dance to enjoy either of these albums. Phil's sparkling arrangements and constantly varying registration make even unfamiliar numbers totally enjoyable and breathes joy into the familiar favorites. Each album is available in both cassettes at \$13.00 and compact discs at \$21.00 (plus \$3.00 per order for postage) from Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184-5918.

(continued next page)

BOOK REVIEW



The Dickinson Kimball Story

To celebrate their 25th anniversary the Dickinson Theatre Organ Society has recently published the complete history of DTOS and their magnificent 3/66 Kimball organ. This 8-1/2 x 11 soft bound 44-page booklet (with color covers) is beautifully written and extensively illustrated.

The "Story" includes first-person accounts of the removal of Kimball Opus 7050 from Philadelphia's Boyd Theatre, how additional ranks and parts were obtained from other Kimball organs, how it has been installed in the Dickinson High School Auditorium, and about the 1995 fire which, fortunately, only smoke damaged the organ.

There are complete specifications of the original 3/19 Boyd organ, the Möller console which was later added to make it a rare two console installation, and the new complete stop list and chamber analysis as the organ will be when completed in 1997.

Besides these fascinating details, their 25-year success in presenting an annual concert series is described in detail. It also lists all artists presented and the numerous recordings (many now out of print) they have released over the years.

It's a success story highlighted by love, devotion, hard work, and friendship. All who have contributed, made the Dickinson Theatre Organ Society one of the world's most outstanding theatre organ success stories.

Highly recommended as a "good read" as well as a blueprint ATOS Chapters and other organ clubs should find useful to help them achieve greater success! \$8.00 postpaid from DTOS Record Shoppe, 110 Edjil Drive, Newark, DE 19713-2347.

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ADD

We are proud to release this the second in this new series of George Wright classic recordings with "Flight to Tokyo" and "Encores II". BANDA Original Master Series are produced from the original master tapes which have been carefully preserved and now transferred to the digital format using the latest mastering techniques. You will notice that they have little of the distortion, excessive equalization and tape hiss present in earlier releases of these albums. If you enjoyed the original LP of "Flight to Tokyo" you will love this CD it brings this classic music to life and lets you enjoy all of the classic George Wright arrangements with new clarity and vitality. "Encores II" contains many favorites like Granada, Laura, Bahia, Veradero, Orchids in the Moonlight and many more.

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CLOSING CHORD



Wesley Lee Cavett

Long time NorCal member Wes Cavett died Saturday, November 23, 1996 after a prolonged hospital stay. He was born June 16, 1920 in

Fullerton, California, and grew up in Whittier.

Wes attended public schools in the Whittier area, including two years of Junior College. He had a great love of piano which later expanded to include theatre pipe organ. He entered the Army Air Corps during World War II and became a Chaplain's Assistant in a training camp in Kingman, Arizona. One of his assignments was to play the Hammond Organ for church services. He had an excellent sense of timing but could not memorize music. He played the Doxology every Sunday for two years and always had to have the music in front of him.

His last regular job was at the American Alloy Welding Corporation — manufacturers of jack hammers. In 1972, his mother, Adele Cavett died and Wes retired from American Alloy. He was already involved in real estate and over the next 20 years traded up several times, until at the time of his death, he owned two medium sized apartment buildings and half of a Victorian house — all in nice areas in San Francisco. His home was a showpiece. He loved crystal and there are chandeliers and sconces in virtually every room. There are also bronze statues, marble clocks, along with oriental carpets, hand carved mirror frames, marble fireplace mantles, etc.

A very outgoing person, Wes was a member of ATOS, the NorCal TOS, the Victorian Alliance (dedicated to preserving Victorian homes in San Francisco), and the American Musical

Instruments Club of America. He was a member of the NorCal organ maintenance crew and spent most Saturdays for over ten years at Berkeley helping with the installation and maintenance of the Berkeley Wurlitzer. Work sessions were also held at the shop in one of his San Francisco apartments every Wednesday for five years prior to the inaugural concert in 1991. In a recent note to Wes, Evelyn Woodworth wrote: "The organ crew misses you. I miss your expertise with tools and procedures ... Thank you for your patience in teaching me to use tools and equipment unfamiliar to me ... I enjoyed learning how theatre organs are disassembled, rebuilt and reassembled and will continue to learn, as I've barely begun. Without your encouragement I wouldn't have come as far or enjoyed it as much as I have ... Thinking back to earlier years, I remember your red hair and your fondness for lace shirts. I'll always remember you that way ..."

He underwrote the production of a theatre organ record by David Kelsey and was of great assistance to Jeff Barker during a lengthy period of illness. He helped Kevin King purchase, maintain, and improve the Wurlitzer in the Oakland Grand Lake Theatre. He was a frequent contributor to KQED, the Shanti Project which provides meals, food shopping, etc., to people with AIDS, and Project Open Hand which provides a variety of social services to people with AIDS and their families.

He entered the hospital with pneumocystis pneumonia September 27, 1996 and for a few weeks it looked like he was going to recover. However, he had a chemical imbalance which caused him to be very weak so that he would not get out of bed and exercise. He then got bacterial pneumonia and although this was cleared up with antibiotics he continued to be very weak. He also practically refused to eat and lost a tremendous amount of weight. Death was attributed to respiratory failure, pneumocystis and bacterial pneumonia, AIDS, and cerebral vascular disease.

He had no known living relatives and left the bulk of his estate to the Shanti Project and Project Open Hand.

He gifted his one-half ownership in the Grand Lake Wurlitzer to Kevin King. He loved my family and we loved him. He left his one-half ownership in his home to me — as he put it, "So you will have a place in The City as long as you need it."

I would like to extend my thanks to the many people who wrote, called, and visited Wes during his final illness. In particular Tom Daley who spent many hours with Wes every day encouraging him to eat and keep a positive outlook, to Chris Nichols who visited practically every night for eight weeks, and to Bill McCoy and the Woodworth's for their care and concern. Finally, to my wife Ann for her constant support and particularly for taking a weekend to help me spruce up Wes' bedroom and living room so they would be nice when he returned from the hospital.

Wes requested that there be no memorial service. He will be greatly missed.

Bert Atwood

Richard L. Perham

Dick Perham passed away unexpectedly on Monday, September 16, 1996. He was a member of ATOS and a past President of the Pine Tree Chapter.

A number of years ago, Dick had an addition built on his West Paris, Maine, home and installed a large Rogers electronic organ with additional ranks of pipes. The room also featured two electronic pianos and music memorabilia. Many Pine Tree Chapter meetings were held in this wonderful room. Dick was an accomplished organist and enjoyed sharing his talent and instruments with both the organ world and local interest groups.

Dick also had an interest in computers. Many local organizations benefited from his expertise and creativity. He helped local schools with their computer instruction.

Those of us who knew Dick well remember him as a friendly outgoing man with lots of talent in many areas. His interest in theatre organ, his counsel and his friendship will be missed.

"The song has ended. But the melody lingers on."

Wm. W. Pennock, Jr.

CHAPTER NOTES



President Pat Seitz and guest artist Jay Mitchell at Alabama Chapter's September 1996 meeting. *John Troulias photo*

ALABAMA

PAT SEITZ: 205/870-8217

No, Alabama Chapter hasn't closed shop; we've just had too much to do and not enough active members to do it. We've had monthly regular meetings at the Alabama Theatre and continue to work on and improve its Wurlitzer 4/22 Crawford Special — we're working on a trombone addition now.

Our first CD was released in July 1996. A 72-minute eclectic collection of tunes demonstrating the versatility of both the organ and Lew Williams, includes the "1812 Overture" to "Moonlight Serenade" and "The Grasshopper's Dance." It's selling well, and we're very proud of it and its companion cassette tape. CD \$20 ppd. and cassette \$14 ppd from Alabama Chapter, 1817 Third Avenue North, Birmingham, AL 35203.

Seven Alabama chapter members made the trip to the National Convention in Pasadena and had a fantastic time. Charter member Betty Crowe joined in for two days and ran circles around us younger ones.

Back home in Birmingham, we pitched in to make local repertory theatre series, SummerFest, a success in their first season at the Alabama dur-



"Red Death" Marty Veasey and carriage emerge from the stage door after the finale of "Phantom of The Opera." *John Troulias photo*

ing July and August. No, we didn't quite convince them to use the organ, but made them and good crowds feel at home for *Guys & Dolls*, *Godspell*, and *Phantom* (the Kopit/Yeston version). In fact, the organ would have made a good option — from having to mike the pit orchestra at Boutwell Auditorium in past years, they went to carpeting the sides of the Alabama's orchestra pit so that the miked actors could be heard! After all, in the silent movie days, all the sound came from the orchestra in the pit in the evenings when the theatre organist was off-shift; that's how the acoustics were designed.

September brought Jay Mitchell from Atlanta to be our guest artist. Jay and his organ students first began the restoration of the Alabama's Wurlitzer in the late 1960s. We really have him to thank for her continued existence.

October is always our presentation of the Lon Chaney silent film, *Phantom of The Opera*, with Tom Helms. Working his keyboard wizardry, he makes the actors "speak" again. This was Tom's 20th performance (but of course he was a mere child when he began). He made it his best — how can anyone continue to improve on a thing each year through the twentieth time it's done? Attendance (and thus profit) was down due to competition from the Alabama-Tennessee football game, the final game of the World Series, and rain. However, enthusiasm from those present was as great as ever.

The Alabama Theatre folks (who are the same as the ATOS folks wearing different hats), in need of an organist to substitute for Rick Phillips during the three days of Christmas At The Alabama December 6-8, persuad-



Alabama chapter members at the National Convention, Arlington Theatre, Santa Barbara. L to R: Freeman Andress, Madeline LiVolsi, Betty Crowe, Pat Seitz, Larry Donaldson, John Troulias, John Nelson.

ed David Peckham of Dickinson Nutcracker fame to accompany the Radio City-style show this year. We welcomed David to the console, and he showed them why it's called a Unit Orchestra!

AUSTRALIA FELIX

BRIAN PEARSON: INT. + 61 8 8298 6201

By far the most exciting event in Australian theatre organ history in recent years has been the re-opening of the Melbourne Regent Theatre, after being dark for a quarter of a century.

Flagship of the Hoyts chain of prestige Regent Theatres in each of the mainland capitals, and several suburban and provincial locations, its auditorium was modeled closely upon the New York Capitol when built in 1929. A disastrous fire in 1945 completely destroyed the entire auditorium including the 4/21 Style 270 Wurlitzer. Somehow left untouched were the large stage tower and foyers. The theatre was restored almost exactly as before except for a squared proscenium arch; surely the last true picture palace to be erected anywhere in the world. By 1945, theatre design had changed greatly to the Art Moderne style. It had a replacement 4/19 Wurlitzer with 32' Diaphones, made from the Style 260 Special 3/15 from the atmospheric Ambassadors Theatre in Perth. Four ranks were added from the former Melbourne Paramount/Lyceum organ. The wonderful sound in the superb acoustics of the Regent was made famous in several recordings by Tony Fenelon, its last resident organist.

The reopening, on 17 August, 1996, showed the formally dressed capacity

audience of 2100 in the resealed theatre a breath-taking interior. At a cost of \$31 million, it really looked as though the formerly 3200 seat auditorium had not been gathering dust since 1970. Prominent upon its own lift to the left of the large orchestra lift was the shining mahogany console of the now 4/36 Wurlitzer which was originally in the Granada, San Francisco, and later the Vollum residence. In the chambers, the ranks of pipes were ready to send forth their music. The theatre's opening night gala rivaled anything Hollywood could muster. As the spotlight shone on the console, the organ was silent. Last minute alterations to heighten the already large fly tower of the huge stage meant that the trunking from the blowers could not be installed in time. Julien and Mark Arnold, helped by fellow organ enthusiasts, had done their jobs very well indeed. They were not responsible for the construction of the trunking and were disappointed that their efforts had been, for a time, in vain.

The Plaza Ballroom was formerly a movie theatre with a small stage. It, too, had been restored to original condition. All that had been left was the ceiling. Its 2/12 Wurlitzer was bought by the South Australian Division of the Theatre Organ Society of Australia, after the Plaza had been converted to show Cinerama, and is now in Adelaide. After the opening, champagne flowed and the guests danced the night away to the music of the Plaza stage band.

Australian ATOS members who attended the convention in Pasadena came back with glowing reports about the music that they had heard and the hospitality that they had received. Our TOSA conventions, in Hobart next year and in Adelaide in 1998, are always held over the Easter period. Why not make plans now to visit us? You will feel at home, for much of what you find will be familiar, but the differences will make the long journey well worth your while. *Brian Pearson*

CEDAR RAPIDS

WILLIAM PECK: 319/393-4645

November is already upon us and in just one week following the deadline for this Chapter Notes article, we

will be having our spectacular with Clark Wilson at the Paramount's Wurlitzer. We are looking forward to his program as well as the two identical programs he will present for the benefit of all 5th grade students of Cedar Rapids and surrounding towns on the previous Friday morning. The young school attendees look forward to it, as I have had several parents asking about it from what their 5th graders have told them with reference to the short concert, the sing-along and the silent comedy. Clark did this once before and we know it will be another exceptional program. What a thrill to hear the youngsters — 1900 of them — singing songs they have been taught at school! With the words shown on the big screen, they really sing out!

Our next get-together will be our annual dinner meeting, December 8. It will be held at a local restaurant's private dining room with a family-style dinner, fireplace burning, a Christmas tree, etc., which should make it a very festive occasion. Following the dinner, ballots will be tallied with results given during a short business meeting. We will be having our annual Holiday party this year on January 12 rather than in December.

Hector Olivera will be giving a concert at the Paramount in March of 1997. It will be one of a series of five concerts for the 1996-1997 season of the Cedar Rapids Community Concerts. They have 1,750 memberships and hope to have it up to 1,913 (total capacity of the Paramount) by the 1997-1998 season. He will be performing part of his program on the Wurlitzer and the balance of it on an electronic organ from the company for which he is a representative. With a membership such as ours, it will be a plus for our theatre organ chapter's subsequent concert. The next program will be on May 18 with Simon Gledhill. After hearing Hector, those who come for our spring spectacular will certainly be hearing another great artist and concert. We are looking forward to having Simon back with us for a repeat performance.

More about events following the above will be mentioned in the March/April issue of THEATRE ORGAN. We hope and trust all chap-

ters had a great holiday season. CRATOS looks forward to another good and busy year in preparation for the Regional in 1998! *George K. Baldwin*

CENTRAL FLORIDA

BILL SHRIVE: 813/546-0564

The September 8 meeting that members anticipated to be a celebration of our CFTOS Wurlitzer being musically functional, turned out to be not playable. Members wondered why the organ was not in its usual place. At this meeting in the Pinellas Park City Auditorium, President Shrive welcomed 38 members and a guest from England, Linda Furlong. Bill and his wife Becky were on a vacation and when they arrived home, he was informed that rodents had been eating the leather. Bill, John Hobbs, Joe and Peg Mayer worked every available hour to replace leathers and regulate the tremulants. Checking the organ after their work was complete, it played well for the coming Sunday meeting. On Thursday, September 5, Dave Braun came up from Sarasota to do some tuning. This was when Bill and Dave discovered a water leak overhead going into the chest work. It came from the air conditioning units. Members voted to approve purchases needed for restoration and our dedicated members will work hard to repair all the problems.

John Otterson reported a problem with the computer/piston action which was corrected by Bob Hill on the Tampa Theatre Wurlitzer. Libby MacIntyre announced a Flea Market fund raiser was to be held in October. John also informed us that CFTOS and AGO member, Evelyn Faucher one of our pre-show organists was ill and being cared for in a hospice facility. Evelyn passed away shortly after on September 13. Flowers were sent from CFTOS with members of CFTOS and AGO attending the service. Her husband Edward passed away in August. We enjoyed her playing for our meetings and at the theatre. Evelyn was a dedicated member who will be greatly missed. Tara Schulder and John Otterson were interviewed on September 11 by Channel 28 WFTS (ABC) for the Tampa Theatre's 70th Anniversary.

CENTRAL FLORIDA cont.

Our October meeting was held at the Southeast Keyboards in New Port Richey. Board Member John Hobbis, expressed appreciation to the Southeast Keyboards for hosting the meeting and providing the program. Southeast Keyboards sales associates, Jay Hunt and Don Viscegliag presented several musical selections on their Technics organs. A most pleasant surprise was Tommy Johnson, a local organist and entertainer who moved to California.

The November meeting will be at the Lambert's and the December meeting at the Tampa Theatre with Rosa Rio as our artist of the day.

Dolores Lambert

CENTRAL INDIANA

TIM NEEDLER: 317/255-8056

On September 8, Ken Double played a public concert at Manual High School's 3/26 Wurlitzer in Indianapolis. He played many delightful selections and accompanied the Laurel & Hardy film *Two Tars*. The following weekend, Ken played the 3/21 Wurlitzer at the Long Center in Lafayette, with a different (yet just as

hilarious) film featuring Laurel & Hardy, *Angora Love*. An added attraction at the Long Center was the appearance of the Tippecanotes, a wonderful barbershop chorus from the area. Selections Ken played included "Sleepytime Gal," "It's Today," and a medley of big band standards, in addition to others from his new recording, recorded last June at the Long Center.

Our October meeting was held at Manual High School. Progress on the Indiana Theatre Barton, being installed in the Warren Township Performing Arts Center, is proceeding steadily, and we look forward to hearing Ron Rhode play it next summer, as he opens the national convention in Indianapolis. Other artists announced for the 1997 convention include Lee Erwin, Ken Double, Jelani Eddington, Walt Strony, Dwight Thomas, Clark Wilson, Jim Riggs, Simon Gledhill, and Barry Baker. We look forward to being your hosts this coming July. Music for the October meeting was provided by Bob Goldstine, Mahlon Houlihan, Bob Ort, and Dyne Pfeffenberger, four of our members from Fort Wayne, who entertained us

with solos and duets on Manual's nine foot Baldwin grand piano and the 3/26 Wurlitzer. We are very fortunate to have many talented members, and appreciate being able to hear them play for us.

At least two of our members traveled to Vincennes, Indiana, on October 18, to attend a ballroom dance at Vincennes University's Green Auditorium. George R. Smith played the 3/10 Wurlitzer installed there, accompanied by Mark Melcho on drums. A ladies trio and a solo vocalist sang several numbers with George and Mark, and nearly 100 dancers and spectators attended, with proceeds going for the continued maintenance of the instrument. The next dance is scheduled to be held on Valentine's Day 1997.

Chris Anderson.



Lois Britton tries her hand at Tom Hamilton's Robert-Morton console.

J. Polesley photo

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CENTRAL OHIO

STAN KRIDER: 614/837-2096

On September 22, we met at the home of Tom and Ann Hamilton. Tom and his wife have graciously hosted us in the past and it was a delight to again revisit and behold his electronic 4 manual, 25 rank Robert-Morton replica of Columbus' famed Ohio Theatre organ.

Foregoing our usual business meeting, Vice President Grover introduced Tom who presented a half hour program of music including such favorites as "Birth of The Blues," "Jealousy" and selections from Sigmund Romberg. For those of our group who chose to remain in Tom's family room, his performance was relayed via an overhead video camera to a television screen elsewhere in the house. Our thanks to Tom and wife Ann, who took great pains to prepare



Candi Carley-Roth charms her audience at her Worthington performance.

J. Polsley photo

many of the delicacies we enjoyed at refreshment time.

It was the second appearance for Candi Carley-Roth at the Thomas Worthington High School when COTOS engaged her to concertize on the chapter's 3/16 Wurlitzer September 27. Slender, winsome Candi, now a mother of 21 month old Gabriel, was escorted on stage, dressed in an attractive black jacket and slacks. She captivated the audience with her intimate conversational style, relating some of her family life and a capsule view of her musical career. She first learned to play the piano at the age of six by imitating her brother. By age 15, she told the audience, she was studying classical piano and at 16, classical organ, and was at one time student of the late Richard Purvis.

With no tactile cues to aid her, this international artist showed her adeptness in the treatment of such favorites as "Louise," "When Day is Done," and "Kansas City." At the conclusion of her program she received a standing ovation. Candi will also be long revered for her volunteer concert at the Columbus School For the Blind which she gave before her Friday performance.

John Polsley

CHICAGOLAND

JIM KOLLER: 847/864-2923

Last summer, we had a contingency of our members attend the ATOS National Convention in Pasadena. Those who attended the annual banquet, witnessed our president, Cyndae Koller, accept our chapter charter from National Headquarters.

As previously mentioned, a tremendous loss was felt in our ranks

when the news of Mildred Berry's passing hit us. It was equally emotional when death came to Leon just a short nine weeks and two days later. They will both be missed by their friends and fellow organists.

On Sunday, October 6, the Chicagoland Theatre Organ Society celebrated veteran theatre organist John T. Muri's 90th birthday with a public concert. The event took place at the Tivoli Theatre in Downers Grove. Two of his greatest fans, Clark Wilson and Scott Smith, were contracted to perform, taking turns at the 3/10 Mighty Wurlitzer. They played selections specifically arranged and made famous by John himself. This was the same instrument John played when it was in its original installation at the Indiana Theatre in East Chicago.

Scores of birthday cards and accolades from his friends, fans, and fellow organists were received for this momentous occasion. Clark read one testimonial from Ron Rhode indicating John's impact and contributions to the music world in his credible lifetime. Likewise, Scott shared one from Walt Strony expressing how John influenced Walt's career choice as a

professional theatre organist.

Following Clark and Scott's wonderful concert, John was then introduced and interviewed by CTOS member and organist Dennis Scott. Dennis presented him with CTOS's first ever Lifetime Achievement Award. Dairyland Chapter member Fred Hermes presented him with a rustic scrapbook of photographs and newspaper clippings of some of the socials and public shows John was involved with in the Milwaukee area.

Slides from John's private collection were shown. Included, were slides of John wearing a long raccoon coat (reminiscent of Rudy Vallee's younger college-type years), aboard a ship during his days in the U.S. Coast Guard, seated at several theatre organ consoles, and of course several sing-along slides. The sing-along slides were made by John himself during the 1920s at a cost of \$1.00 each. "In order to keep employed, you had to supply your own materials," John added. To give the audience a sample, he accompanied a couple of those slides shown on the screen. Enthusiastically, the audience sang the lyrics projected before them.

(CHRIS



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CHICAGOLAND cont.

The afternoon was a history-making event for theatre organ enthusiasts everywhere. It was filled with plenty of music, mirth and memories. Hopefully, John Muri took home some cherished memories for himself as well. We're all looking forward doing it again when he turns 100. We'll be there to help you celebrate that one too; God bless you, John.

On November 2, we were the guests of Frank Eschbach. Frank owns the 2/7 Style E Wurlitzer, originally installed in the Biograph Theatre. In front of this edifice was where famed gangster John Dillinger met with the Lady In Red in his Waterloo in 1934. Our turnout was small, but with the limited seating capacity in his basement, it gave CTOS members plenty of open console and socializing.

Frank played an impromptu concert, followed by a brief history of his famed instrument. It was installed in the Biograph Theatre until the 1940s. Then it was removed to be installed in St. Christopher's Catholic Church in Midlothian, Illinois. In 1961, Frank became its third and present owner. By this time, nearly all of the filigree on the console had been removed. Interestingly, we learned that CTOS member (who was also present) has the Biograph's original mechanical relays in his residence installation. With all the history learned this day, it was a red letter day for our theatre organ buffs.

The following day, November 3, Hal Pearl once again graced the console at the Patio Theatre. Another opportunity presented CTOS to view another scarcely seen Charlie Chaplin silent film, *City Lights*. Longtime Chicago radio personality Sig Sakowicz emceed the show. A brief concert together with a sing-along were presented. *Jim Koller*

CONNECTICUT VALLEY

JANE BATES: 860/529-7141

An AGO-sponsored pipe organ encounter was held July 14-19, at Yale University. Thirty five young people from all over the United States attended the week of lessons, workshops and special events. One visit was to the Thomaston Opera House and an introduction to the theatre organ. Juan Cardona, Jr., presented an excellent program to a very receptive group. Juan listed the foundation ranks of a classical organ and their counterparts on the theatre organ. His program demonstrated the sounds and special effects unique to the theatre organ. The young men and women were very attentive. At the conclusion of the program, they were given the opportunity to play. As the accompanying photos show, nearly everyone wanted to get their hands on the Marr & Colton. All in all, it was a very successful afternoon. Special thanks are in order to Juan Cardona, Jr. for putting together a meaningful workshop program and to Ronald Ebricht, Wesleyan



Enthusiastic Pipe Organ Encounter students crowd around the Thomaston Marr & Colton the afternoon of July 17, 1996.

Art Bates photo



Juan Cardona, Jr. (striped shirt) shows a Pipe Organ Encounter student how to access special effects. Art Bates photo

University organist, for bringing the students to Thomaston to be introduced to the theatre organ.

Dick Smith made his first appearance at Thomaston Opera House on September 22, presenting a wide variety of songs and styles. His opener was "This Will Be The Start of

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Dick Smith entertained at Thomaston in September. Art Bates photo

Something Big." Big band tunes, show tunes, and patriotic tunes were included in his versatile and well-rounded program. Dick is wonderful entertainer as was evidenced by the smiling faces I saw around me.

CVTOS held its fall meeting at the home of Bob Fazzino in North Haven on October 20. Bob's custom built Allen made its debut at Hartford's Bushnell Memorial Auditorium on December 7, 1975 with George Wright at the console. Bob acquired the Allen from the late Stillman Rice (a former CVTOS president) and keeps it in top condition. Jelani Eddington was the artist for our meeting and those lucky enough to be there felt privileged indeed! The program included "Speak Low," "Oklahoma Medley," and "Tuxedo Junction." Asked for an encore, Jelani thrilled us by sitting down at the Baldwin piano to expertly play Chopin's "Polonaise." We are

indeed fortunate to have Jelani in our midst while he attends Yale University.

Jane Bates



Cumberland Valley member Wayne Mowrey at the Capitol Theatre Möller console.

CUMBERLAND VALLEY

BOB EYER, JR.: 717/264-7886

The saga of the future of Chambersburg's Capitol Theatre, home of the chapter, has concluded successfully. Downtown Chambersburg, Inc., which led efforts to save the theatre, became the new owner in early September. DCI believes that the theatre's original Möller chapter-owned pipe organ is an integral part of the future success of the theatre. Chapter and DCI representatives have been discussing the details of their new relationship to ensure a smooth transition.

DCI has retained member Nelson Rotz for the development and operation of a new sound system for the

theatre. Plans are to hire an executive director responsible for maximizing the use of the facility as a performing arts center. Also, a "thrust stage," with a removable section for the organ, will be constructed to provide more flexibility for the performances. Two major tenants will be the Chambersburg Community Theatre and the Caledonia Theatre Company.

With the transfer of ownership, Gordon and Marlene Madison have become "owners emeritus" of the theatre. They can now experience all of the joys of chapter membership without the headaches of owning a building. The chapter sends a heartfelt "thank you" to the Madison Family for the countless things they have done over the years to bring the Möller into our lives.

Excitement about the Capitol Theatre's potential, truly, is in the air. DCI has been enthusiastic and supportive of the chapter's Möller pipe organ and its prominent role in helping to draw new audiences. In other good news, the Chambersburg Area Council for the Arts donated \$500 to the chapter for its continuing work on the Möller.

One of the community's theatre companies presented a well-attended special Halloween performance, accompanied by member Bob Eyer, Jr. at the Möller. Later that week, at a Friday lunch-hour "TGIF" free presentation, member Wayne Mowrey and a local singer entertained a standing-

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CUMBERLAND VALLEY cont.

room-only crowd of 700 that included about 40 elementary school children bussed in from class.

A number of substantial improvements to the theatre are planned. One project already completed is the replacement of the entire stage floor. Meanwhile, the chapter's organ crew is working steadily on the enhancement of the Möller. Led by organ crew chief Mark Cooley, the crew currently is preparing for the addition of five ranks of pipes to the Main Chamber.

Earlier last summer, in July, over 20 chapter members and friends traveled via charter bus to Philadelphia for the Wanamaker Organ Day at Hecth's department store, where they thoroughly enjoyed themselves.

Bob Maney

DELAWARE VALLEY

EARL STRAUSSER: 610/323-2405

On Sunday, October 20, the chapter in association with the Sunnybrook Ballroom in Pottstown, Pennsylvania, hosted its first dinner concert featuring Sunnybrook's rare 3/15 theatre organ built by U.S. Pipes in suburban Philadelphia.

The concert was presented by Paul Richardson, organist at Philadelphia's Veteran's Stadium for the Philllies, the city's National League Baseball Team. Paul also performed on his Roland traveling instrument opening the program as you guessed with "Take Me out to the Ball Game." He followed with traditional theatre organ stylings of golden oldies, Broadway show tunes and other popular musical gems.

The "pièce de résistance" was a sumptuous buffet dinner served by the Sunnybrook staff, accompanied by background music on the organ provided by George Batman, house

organist.

The Society thanks Sunnybrook and all who attended for getting this activity off and running.

November 20, saw 50 members and friends at the home of Bob and Barbara Molesworth in New Britain, Pennsylvania, to enjoy an afternoon of musical/theatrical fun and fellowship. Bob entertained us with his collection of automatic musical instruments. Included were the Military Band Organs, a carousel style band organ, a "nickelodeon," Weber Duo-Art Spanish case grand piano with player, music boxes and many more.

We were all invited to his basement theatre which seats 24, together with projection booth, motored curtain and of course, a theatre organ, a 2/10 home built which Bob identifies as a "Heinz 57" also controlled by roll players for many style rolls.

The feature of the day was Eli Wallach's tribute to the Kings Theatre in Brooklyn, New York.

Thanks, Bob and Barbara, for your great hospitality.

The Philadelphia Organ Quartet, with which chapter member Rudy Lucente performs, appeared in concert November 15, at Second Reformed Church in Hackensack, New Jersey. Scott Foppiano, serves as Director of Music. The 3/47 Austin in fine acoustical surroundings blended well with three Allen Concert Series instruments in the unusual and brilliant stylings for which the quartet is well known.

In cooperation with Sunnybrook Ballroom, the Society presented its second Dinner Concert, November 17, featuring the 3/15 U.S. Pipes Theatre Organ.

In taking a day from their more formal and classical assignments, Scott Foppiano and Rudy Lucente came to

have fun exploring the capabilities of this example of the builders work.

Scott opened the program with a tribute to Sunnybrook (one of the venues from the circuit of the dance bands of the Great Band Era) with themes of the many bands who had appeared there.

Rudy followed with a medley from George M. Cohan's prolific output of music. After that, a continuing set of improvisations from both of them climaxed with Rudy performing Sousa's "Liberty Bell March."

A great buffet dinner followed, with background music from house organist George Batman and some "jamming" by the artists. The society thanks Bob Hartenstine and his Sunnybrook staff and Scott and Rudy for an afternoon to remember.

EASTERN MASSACHUSETTS

DONALD PHIPPS: 508/990-1214

A first public appearance of our new 4/18 Wurlitzer, off-white console, was on September 1, for Babson College's Homecoming and Orientation opening ceremony. Member Bob Legon, was the organist using our new bench (10" shorter) and played over one half hour before the processional. Richard Knight Auditorium was full with many standing. Bob received good applause for his efforts. Our Wurlitzer was used again as faculty and flag bearers exited as well as when the parents, students and friends departed. This additional ten minutes gave our organ wonderful exposure.

About 1,500 hours were expended on detaching our original three manual console and wiring the new by President Don Phipps, Dick Linder, Roger Colson, Marjorie Bell, Ken

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GARDEN STATE cont.

arranged on the stage. Open console encouraged many of the organists to play the original 2/7 "Biggest Little" Wurlitzer installed there. While listening to great music, members pitched in to help put together the mailing of the Pedals and Pipes newsletter due to be mailed. It was fun and encouraging to see all the busy hands working. Everyone enjoyed the project in spite of the hunger pains until the dinner was ready.

After the delicious meal, our new President, Dr. Cathy Martin, greeted us, and introduced her new officers. Cathy presented our retiring President with a traditional plaque which displays a flute pipe and is inscribed with the name of the officer and years of service. Vice-President Donald Hansen and Candi Carli-Roth were also presented a plaque. All were thanked for their services.

The final portion was our generous applause and many thanks to Crew Chief Bob Raymond, Jr. who worked many hours of his vacation time, to have the Wurlitzer in fine playing condition for this dinner.

The evening ended with a mini-concert played by Don Hansen. He is a favorite and everyone enjoyed his program of various well known songs and pleasing arrangements. The program concluded with Don on the organ and Jinny Vanore on piano playing two favorite songs, "Misty" and "Stardust." It was an enjoyable evening and we look forward to more interesting meetings.



Don Hansen in the Union County Arts Center, Rahway, New Jersey.

Paul Szabocik photo

On October 13 an open console, business meeting, and mini-concert was held at the Immaculate Heart of Mary Chapel (former Broadway Theatre) in North Bergen, New Jersey. This was a first visit for some of our members. Many were amazed at the simple, yet pleasing architecture transforming the stage into a beautiful sanctuary, with the altar table as the main focus. The stately 3/13 Robert-Morton theatre organ resides close to the altar on the left side of the chapel.

Open console began at 2:00 p.m., with several of our talented organists playing full organ and enjoying the remarkable acoustics of the building.

President Cathy Martin began a business meeting with "Accentuate The Positive," played by Jeff Barker. She selected this tune as her theme song of the year. Cathy followed through with an excellent meeting covering all projects done thus far, and enumerated many interesting happenings for the future.

Members settled in the pews close to the console and enjoyed listening to Jeff Barker's mini-concert. Though he has lived in the states for years, he still enjoys playing some of the quick, bouncy British tunes making all the toes tap. His program covered music from the opera to popular tunes which everyone enjoyed. It was a good meeting, a fine concert, and a most pleasurable day!

Garden State members are looking forward to a special fund raiser for our chapter, which will be held Sunday, November 10, at the Trinity United Methodist Church, Clifton, New Jersey. An original 2/6 Wurlitzer is installed there. We will feature five well-known organists. *Jinny Vanore*

GOLDEN STATE

BERT ROBINSON: 408/424-6251

Tom Hazleton came back to Monterey's Golden State Theatre for his third annual "grand opening celebration" of the Wurlitzer.

Dennis James played to a sold-out house for the second return of *The Phantom of The Opera* on October 30. Since we have sold out the theatre two years in a row, next year we shall have Dennis accompany a different Halloween oriented film. Dennis will be back on February 13 for a Valentine's Day celebration. He shall accompany *Don Juan*, with John Barrymore. The wonderful citizens of Monterey are very enthusiastic over this Wurlitzer and support it beautifully.

Many chapter members are at work on the NorCal TOS-owned 3/11

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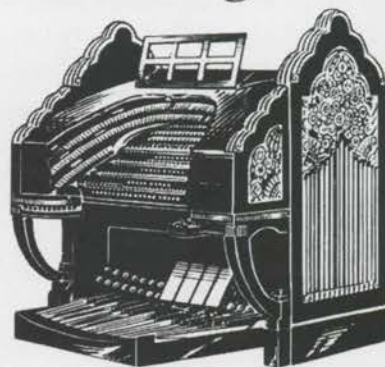
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Wurlitzer from the San Francisco El Capitan Theatre. At present, all chests are fully restored and reassembled. The console restoration is 95% releathered and about 50% reassembled. Theatre chamber modification is expected to begin in early 1997. Organ percussions will be restored in order of importance and as time permits. It is primarily most important to have the chests, tremulants, relay, and console fully restored first, and so they have been!

We look forward to having the former El Capitan Wurlitzer playing to a limited degree late in 1997. This installation in the Salinas, California, Fox California replaces a 14-rank pile-of-junk installed when the theatre was new in 1921. This 2/14 Gschoeff (pronounced Chef) mercifully went to the landfill site circa 1936. *T. Louis*

GULF COAST

DOROTHY STANDLEY: 904/433-4683

Usually articles begin with the sentence, the good news and the bad news. Well, I will have to elaborate a bit on that. None of mine is good and none is bad. We'll go from there.

Unfortunately, since our last event with Ron Rhode on the bench for our annual Children's Day and general concert that night, our organ has been silent. Not because we want to; just circumstances. First, handling that many children was not a successful venture. In fact, it was a wonder someone had not been seriously hurt. The behavior of the children was exceeded only by the bad behavior of the teachers. We all had bitter tastes over this incident. Other years (five), have had successful "Kids Day." At this writing, I doubt we will attempt anything like this in the near future. *Qué Será.* I will say, Ron did a superb job both morning and evening for his part. In the morning, he fielded spitballs, launched-rubber-band-rockets, etc. like the veteran he is. I would have turned around and left. Ron didn't miss a note.

Next, the Saenger Theatre where our restored 4/25 Robert-Morton is housed here in Pensacola, Florida, has been closed since spring for extensive renovation. As usual with this sort of job, they weren't finished in the time allowed by contract. So the first per-

formances at the performing arts theatre have been through construction rubble, neatly disguised of course, to allow theatre-going patrons access to the auditorium of the theatre. The structural changes are visibly attractive and we are all looking forward to the finished project when carpeting and painting is completed. A real step forward is the installation of an elevator to balcony level; a must under the Americans with Disabilities Act laws now in effect.

Dare I say next again? After all the time we have spent getting them ready, having them surveyed, scanned and critiqued, the papers establishing the ownership of our organ are now closer to fruition. Supposedly, they are in the last scanning stage with the legal-eagles of the City Council. Oh! to live to see these stamped: completed, the organ is yours! *Dorothy Standley*

HUDSON-MOHAWK

FRANK HACKERT: 518/355-4523

The Hudson-Mohawk Chapter's 1996-97 season began on a fine note with the annual banquet on September 23. This eagerly awaited event was, as usual, held on the stage of Proctors Theatre in Schenectady, New York. Members and their guests feasted on a sumptuous buffet catered by a local business. We were entertained by the melodies of member John Wiesner, who performed on Goldie, the theatre's Mighty Wurlitzer pipe organ. Guest of honor at the dinner was nationally renowned organist and Capital District native Allen Mills. Mr. Mills has a long-time association with Proctors Theatre as he was organist and artist-in-residence at the theatre for six years; creating and performing in over 70 shows during his tenure there. Now a resident of California, Mr. Mills maintains his ties to his native region through membership in the Hudson-Mohawk Chapter. He was in the area in preparation for a concert at Proctors on September 29. Banquet activities included the installation of the 1996-97 Chapter Chairman Frank Hackert; a sing-along led by Allen Mills; and the announcement of the new season's schedule of meetings, special events, and noon-time concerts.

On a celestial note, in honor of its

70th anniversary, Proctors Theatre initiated a "Walk of Stars." Allen Mills and deceased chapter members Paul Mahony and Robert "Gus" Pratt were inducted into the "Walk of Stars" through the sponsorship of the Hudson-Mohawk Chapter and Proctors Theatre. A ceremony for the inductees was held at the theatre on September 25.



After the September 29 concert (L to R): Jackie Mosher, Allen Mills, John Vanderlee, Carl Hackert.

Of course, the major genre event of the fall in the Capital region was the splendid concert presented by Allen Mills at Proctors Theatre on September 29. Mr. Mills delighted his audience with a variety of music from perennial Broadway favorites such as music from *Show Boat* to new Disney treats such as selections from *The Hunchback of Notre Dame*. His repertoire was diverse and greatly appreciated by an absorbed, delighted audience. Notable in an event of wonderful selections was a pairing of "I Believe" and "Somewhere Over The Rainbow" into a smooth bewitching musical moment. His bittersweet encore reflected the affection he holds for Goldie and his audience. A reception sponsored by the chapter was held on Proctors mezzanine following the program.

On October 28, chapter members journeyed to the studio home of member Bob Waller for a Halloween party under a cloud-shrouded full moon. Bob's home hosts a bevy of keyboard instruments including a tracker organ, a pipe organ and an Allen theatre organ as well as a seven foot Steinway grand piano. All attending enjoyed the opportunity to play and listen to these fine instruments as well as treat themselves to holiday inspired refreshments.

The program of free noon-time concerts sponsored by the chapter and

HUDSON-MOHAWK cont.

Proctors Theatre at the theatre resumed on September 24 with artist Ned Spain and was continued on October 15 by Carl Hackert. Both events were well received and greatly appreciated by the audience. The club's sponsorship of mini organ concerts as movie preludes at Proctors Theatre continues into the fall. The next noon-time concert is scheduled for November 19 with organist Gene Zilka.

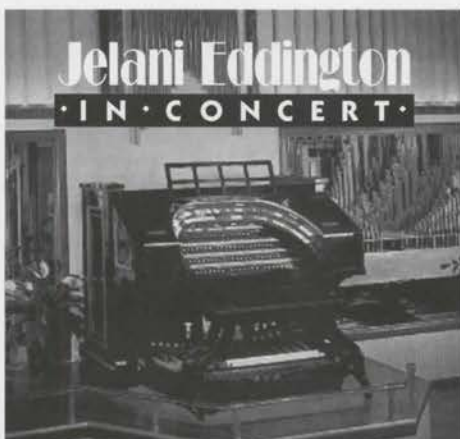
For 1996-97, members can look forward to meetings at Proctors Theatre with the opportunity for open console on a classic instrument as well as video trips to Delaware and Buffalo, more theatre organ registration tricks, and a tribute to Warren Ford, a Capital region theatre organ buff. *Norene Grose*

JOLIET AREA

JIM STEMKE: 847/534-1343

In April, our chapter met once again at our beautiful "clubhouse," the Rialto Theatre for a program by our own member, Jim Patak. Jim is one of our invaluable members who not only serves as a board member, but is responsible for the production of our newsletter and the handling of all ticket sales for our public events. Jim chose a program of his favorite tunes played in a very professional and musical style. It's no wonder that he won second place in the hobbyist division competition this year.

In May, we were pleased to feature



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guest artist from California, Dean Cook. Dean performed for many years in the pizza parlor format, and his highly precise and rhythmical style was well evident in his crowd-pleasing arrangements. A highlight for this reviewer was Dean's arrangement of the Miller big band tune, "Moonlight Serenade," highly effective in the near

perfect acoustics of the Rialto.

Our June social featured artist, Dave Reed from West Chicago, Illinois. Dave was employed for many years at the Back Door Restaurant and Lounge in West Chicago where he was featured on a Hammond X-66 organ. Recently he has been exploring the possibilities of the theatre organ to

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great success. His technique, registration, and arrangements were all beautifully adapted to the magnificent Barton theatre organ, and I suspect that with a bit more exposure to theatre organ audiences, he will definitely go places.

This summer found JATOE members busily working to make the Rialto Theatre's 4/24 Barton one of the finest sounding theatre pipe organs in the world. This incredible effort was in preparation for our "Organ Concert of a Lifetime" revolving around the "Midwest Fall Fling '96" events. By all accounts, the concert was a grand event and huge success. From the laser light special effects, to the confetti canon, and the professionalism of the four artists, this event was one of the most unique and entertaining programs ever to be produced around a theatre organ. One of the extremely fun moments occurred when master of ceremonies Lee Maloney announced the act of "Tin Pan Sally and the Boy." Well, Tin Pan Sally just happened to be Walt Strony, and the Boy was none other than Simon Gledhill. They performed a hilarious routine featuring Walt playing a Viola, and Simon an accordion. During their rendition of "Smoke Gets in Your Eyes," Tom Hazleton surprised theatre organ enthusiasts by walking onto the stage with a lighted cigarette, expressing his disgust at their "musical" performance. The finale featured all five artists playing a

medley of songs by the four great American composers that involved the rapid movement of all artists jumping between the Barton, Steinway concert grand, and two Allen organs! Executive Director of the Rialto, Samuel Driggs announced that there may be a second annual concert of this type. We will advise all of you when plans are finalized for this as you will not want to miss it! We thank all of our dedicated members in making the weekend a huge success, and hope that all of you who attended had a great time.

LAND O'LAKES

ROGER R. DALZIEL: 715/262-5086

As an old-time radio newscaster used to say, "Ahhh, there's good news tonight!" It was announced that an unexpected gift of stock, worth an estimated \$96,000 (anonymous), will permit restoration of the console of the 4/108 Aeolian-Skinner organ located in Northrop Auditorium. It is on the East Bank campus of the University of Minnesota in Minneapolis.

An evaluating committee will survey the condition of the organ's combination action and other operating machinery, and make specific plans for the restoration project. Console and chambers have been maintained exactly as built by designer C. Donald Harrison, who completed this work in the year 1935.

To celebrate the restoration, a concert by university organist Dr. Dean

Billmeyer is scheduled for November 11, featuring the works of Bach, Handel, Bruckner, Mendelssohn and Reger. LO'LTOS members like to attend these events, for our interests encompass both theatre and classical organs.

October 27 was the occasion for a concert by visiting former Twin Citian Paul Quarino, who succeeded in coaxing both theatrical and gospel melodies from the 3/12 hybrid organ, owned by LO'LTOS and located in the All God's Children Metropolitan Community Church in Minneapolis. The "Gospel According to Paul" never fails to evoke enthusiastic applause from audiences citywide.

On December 9 we shall attend the annual LO'LTOS Christmas Party, to be held at the organ-chapel/home of President Roger Dalziel and Treasurer Mike Erie, in nearby Prescott, Wisconsin.

John Webster

LONDON & SOUTH OF ENGLAND

JOHN FOSTER: 0932 7838 16

Our organist at Wurlitzer Lodge in November, was Len Rawle. Len's programme included help with registration for playing members, plus a varied programme, it was a very enjoyable evening.

Once again we held our Young Organist Competition, this time at Woking. We are happy to report, that 12-year-old Robert Sudall, from West Yorkshire was the winner. All the



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LONDON & SOUTH OF ENGLAND cont.

entrants played to a high standard. Robert will be playing the Blackpool Tower Wurlitzer, later in the year. He was featured on television in *Blue Peter* earlier this month.

Len Rawle was our organist at the State Kilburn Wurlitzer towards the end of September. His programme included a varied selection of tunes.

Some ATOS members were given a guided tour of Harrow School. We were introduced to Richard Walker, the Director of Music for the school, who gave us the history of the church organ and the instrument in the speech room. We ended the afternoon with tea.

Members took part in the Woking Cavalcade, including Les Pescod, ex-Mayor of Woking, instigator in getting the Wurlitzer installed in the Leisure Centre. Bernard Baldwin one of our Woking members made a model of the Wurlitzer to go on the float. Bernard's 7-year-old grandson Justin, was our organist. He also made a miniature of the Woking Wurlitzer.

Congratulations to Tom Musgrave who gained third place in the



Frankie, Doug, Jack, George. (Front) Les Pescod, Gladys, Judith, Jean, Bunny.



Miniature Wurlitzer made by Bernard Baldwin.

Hobbyist Division Competition of ATOS. We all enjoyed the programme that Richard Hills played for us on 27 October at the ABC Harrow.

LOS ANGELES

We did not have a LATOS concert in September, but many LATOS members attended the very enjoyable Jim Riggs concert sponsored by the Orange County Theatre Society in Fullerton. Some participated in the Riggs workshop.

Ken and Jenice Rosen again hosted the annual LATOS summer social at their marvelous Granada Hills home. The backyard studio houses an 11 rank theatre organ which began life as opus 1009, a special style D with a seventh rank (oboe) added. The organ has been moved five times since it was removed from the Pig and Whistle restaurant in Hollywood, with the current location being its third playing installation. The Rosen's will soon be moving to a new home nearby. Here a new and larger studio for the organ will be built. About 50 members and guests enjoyed potluck food and several people took the opportunity to play the organ before and after a brief business meeting conducted by LATOS President Donn Litton.

The following week, Ken Rosen demonstrated the 1920's at the Orpheum Theatre Mighty Wurlitzer. The program was a special tribute to Gaylord Carter and part of a four day conference sponsored by the Society for the Preservation of Film Music at the University of Southern California. A backstage tour of the 1926 French Baroque theatre was included.

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Neil Jensen was the featured artist in October at the 3/23 Wurlitzer at Pasadena City College. The popular Brisbane, Australia native has been Musical Director at the Hayden Orpheum Picture Palace at Cremorne since 1987, where he entertains thousands at weekly movies and silent films playing a 1925 Wurlitzer formerly located in the Wilson Theatre, Fresno, California. Neil's playing shows lots of good musical thinking, and his high speed, pyro-technical style left the audience standing and cheering.

Wayne Flottman

MOTOR CITY

DAVID AMBORY: 810/792-5899

Charlie Balogh was presented in "Pipes on Parade" at the Redford Theatre on Saturday, October 5. His concert at the 3/10 Barton was exceptional and won accolades from the audience. The program contained a variety of music which was well executed and received.

Over 1000 people attended the silent film *The Phantom of The Opera* on Saturday, October 18, at the Redford Theatre. A joint presentation by the chapter and the Detroit Theatre Organ Society, the film was accompanied by Tony O'Brien at the Barton organ with soprano Deborah Frontczak singing "The Jewel Song" from *Faust* in almost perfect synchronization with the action on the screen. From her position near the organ console, Ms. Frontczak's voice filled the darkened auditorium with no need for amplification. A short first half featured Tony and Deborah performing selections from popular musicals and operettas. Introductory remarks to the film by emcee Don Lockwood served to heighten audience appreciation of this cinematic treasure. In an all-out effort to attract as large an audience as possible a dozen ticket outlets were established in the metropolitan area.

The annual membership meeting was held at the Redford Theatre on Sunday afternoon, November 3. Ray and Dorothy Van Steenkiste were made honorary members for their many years of service in a variety of capacities and were presented with a plaque by chapter President Dave Ambory. Incumbents Evelyn Eucker and George McCann were re-elected

to the board and Dick Smith was newly elected. Dave Ambory was re-elected as chapter president at the board meeting the following evening and David Martin was re-elected as vice-president.

John Lauter will accompany Buster Keaton's silent comedy *The Camera-man* at the Redford Theatre, April 12.

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



Ralph Ringstad with soprano Maria Zito-Kaufman performed at New York Military Academy in Cornwall, New York in September.

NEW YORK

JOHN VANDERLEE: 914/266-8177

The New York Chapter brought summer activities to a close and prepared to welcome autumn in New York with a busy day of activities on Saturday, September 14. NYTOS members joined our friends and neighbors from the Garden State Chapter for the third annual joint New York/Garden State organ crawl. The day got off to an early start, gathering at the Lafayette Theatre in Suffern, New York, where members had an opportunity to play open console and enjoy at the NYTOS 2/10 Ben Hall Memorial Wurlitzer. Thanks to Al Venturini for providing the theatre, to Dave Kopp and Bob Raymond, Sr. for organizing the events, and to Bruce Courter and Bob Raymond, Jr. for tuning up the Wurlitzer for the occasion.

Some forty-five guests turned up for the afternoon activities at the home of Bob and Cathy Martin in Little Falls, New Jersey, to play and enjoy their beautiful 3/19 Griffith-Beech theatre organ. As in years past, all seemed to have a great time. Many

thanks to the Martin's for graciously opening their home to the chapter members, and for providing plenty of refreshments, hot coffee and warm hospitality.

Ralph Ringstad capped off the day with an extraordinarily fine evening concert performance at New York Military Academy in Cornwall-on-Hudson, New York. Ralph's excellent program centered around music from the golden age of the American popular song, the 1930's, and showcased many gorgeous voices of the 4/33 Mighty Möller. Ralph opened the show with the toe-tapping up tempo "You Do Something To Me."

Following an enthusiastic and well deserved standing ovation, Ralph and Maria returned for an encore, getting the audience to join them for an inspiring rendition of "God Bless America." Thanks to the efforts of Bob Welch and Tom Stehle, the Möller was in top form.

Tom Stehle



It was great to have Warren play for us again! Rudy Frey photo

NOR-CAL

RUDY FREY: 415/589-6683

We welcomed Warren Lubich for a much enjoyed chapter concert on October 27. The instrument was the 4/23 Wurlitzer installed in the Redwood City Cap'n's Galley/Pizza & Pipes Pizzeria in 1969, now under the management of Glen Patterson, son of the owner, Bob Patterson. Warren was the NorCal chapter chairman from 1971 through 1976, and does most of the organ's maintenance. Warren gave us a delightful program of show tunes, popular music of the mid-20th Century, and several wonderful compositions heard all too seldom.

NOR-CAL cont.

Lew Williams played November 10 for us at Berkeley Community Theatre on the chapter's 4/33 Wurlitzer. The public concert audience represented a very welcome range of ages. Lew tried hard to get the two children in the front row to suggest something they would like to hear. They were too shy to speak up however, so he played a couple of selections he thought would sound familiar to them. The rest of this excellent program featured a wide range of music from many eras and many sources. Certainly, this included the always welcome Big Band era transcriptions and classical favorites that go so well on this instrument.

The NorCal organ crew continues to spend most Saturdays at B.C.T., fabricating the new horizontal swell shade assembly for the center organ chamber. We are also continuing work on releathering the combination action for the art deco console originally installed in the Center Theatre in New York, which will enable us to add additional ranks to our organ.

The remaining concerts for the 1996-97 Public Concert season are to be played by David Peckham on February 16, 1997, and by Jonas Nordwall on April 20. These concerts are at Berkeley Community Theatre, Berkeley High School, at 2:30 p.m. We hope to see you there to enjoy the music with us. *Evelyn Woodworth*

NORTH FLORIDA

DAVE WALTERS: 904/781-2613

The season's opener was a get-together held September 21 at the home Elmer and Irma Osteen. President Dave Walters dispensed with the business meeting to get down to the "real business" of the gathering. Of all the members of our chapter, except Bob Reid, Elmer has

likely had the passion for theatre organ longer than any of the rest of us. He vividly recalls being in the Florida Theatre when the late Jimmy Knight appeared in the spotlight left of stage. He rode the console of the great Wurlitzer, Opus 1569, Style 260SP pipe organ upward from the pit playing an upbeat overture. Now that there is no longer a theatre pipe organ in the Florida Theatre, or elsewhere in Jacksonville, Elmer has developed the next best thing. He has his own repertoire of beautiful melodies taken from many eras, which he played for us as part of the "real business" of the gathering. Most of his music came from the 60s and early 70s. A popular feature of programs played by Elmer are the brief historical run-downs surrounding the selections about to be played.

Many thanks to Irma and Elmer who had prepared a full dinner for us. The group spent a convivial time in good dining and conversation.

On October 26, Verdie Frampton hosted the chapter at her business, Kelly's Piano and Organ Store in Orange Park. Some thirty-five of Verdi's organ students joined with us. President Dave Walters gave a special welcome to our guests. After appointing a nominating committee Dave turned the meeting over to Verdie. Five of her students had consented to play "for the public." One by one, they played selections which they had been diligently practicing. Having Verdie as a teacher was a great help. She had a way with students to give them self-confidence when they need it. Each of the five students performing did exceptionally well and received enthusiastic applause. After the formal part of the program, Vice-President Gene Stroble took over the console playing upbeat, melodic selec-

tions in true theatre organ style. He also received enthusiastic applause. Refreshments were served after the program. Judging from the many happy countenances dominating the scene, everyone had a wonderful time.

Erle Renwick

NORTH TEXAS

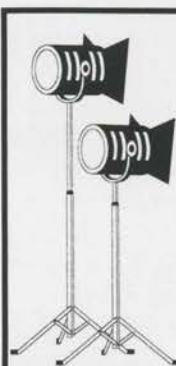
IRVING LIGHT: 214/931-0305

The owners of the Lakewood Theatre, home of our chapter 3/8 Robert-Morton have now leased the theatre. Our initial talks with the new operator indicate that the building will not be used for showing of current release movies. It will, instead, be rented for special showings, meetings, musical presentations, etc. The manager has expressed willingness to discuss an agreement under which we would continue to have our organ installed in the theatre continuing access to the theatre, and the organ, for our chapter activities. We are hopeful that we may achieve a mutually beneficial agreement that will promote our continued presence in the activities of the theatre.

In the three months since the theatre has been leased, we have had three opportunities for the playing of organ overtures for special group meetings in the theatre. The first of these was a premier showing of a new film, *High Ambitions*, produced by Kent Taylor in the Dallas area. When the organ crew arrived to prepare the organ, they discovered an earlier storm had opened a roof hatch, allowing rain water to saturate part of the chamber, primarily the Great relay. Time only allowed them to make emergency repairs prior to the performance. The organist, Don Reasons, quickly assessed what was not working and artfully played around the problems. Fortunately, both the organ

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Don Reasons (seated) played the overture to premiere the showing of film *High Ambitions* in Lakewood Theatre. Film producer Kent Taylor thanked Don for the performance. Don Peterson photo



Dallas Mayor, Ron Kirk, got up-close and personal with North Texas' Robert-Morton as he thanked Danny Ray for his performance. Don Peterson photo



Left: Paul Allen played for North Texas in October. Right: Executive Director of "Preservation Dallas," Ms. Cathy Horsey, was impressed with North Texas Chapter and our Robert-Morton organ in the Lakewood Theatre. Don Peterson photo



Left: Vice-President Don Reasons got into the Halloween spirit at the North Texas October meeting in the Lakewood Theatre. Right: Danny Ray (seated) played overture to meeting of "Old East Dallas Renaissance Coalition" in Lakewood Theatre. Coalition members Henry Tatum, Chris Lunz and Richard Clements joined Danny for picture. Don Peterson photo

and the artist managed a very creditable performance and received the plaudits of those attending the premiere.

The following day, chapter organist Danny Ray played for the Old East Dallas Renaissance Coalition. They chose to hold their meeting in the Lakewood Theatre which is a landmark of the Lakewood community, a key part of the East Dallas area on which they are focusing. Dallas Mayor, Ron Kirk, attended the meeting, adding to the prestige of the

group we were able to impress with the rich sounds of our Robert-Morton. Danny also avoided the problems with the Great relay.

Thought was given to replacing the relay with electronics. However, after considering the amount of time that making this major modification would keep the organ out of service, the feasibility of rebuilding the relay was discussed. It was determined restoration could be accomplished in much less time. Work was immediately undertaken on the organ. It was playable by

October when we received our next opportunity to show off the instrument. The next day we held our scheduled chapter meeting in the theatre.

The "Preservation Dallas" organization held an orientation meeting in the Lakewood Theatre prior to their hosting a showcase of historic homes in the area. Cathy Horsey, Executive Director of Preservation Dallas had requested a mini-concert on the organ prior to the start of their meeting. We were delighted to have this opportunity. Ms. Horsey was impressed with the accomplishments and goals of our organization and offered the help of Preservation Dallas in our ongoing activities. Don Reasons and Danny Ray played the Robert-Morton and their musicality no doubt played a great part in the favorable impression that was made.

Playing for these three diverse and influential groups was a major step in our goal of reaching out to other organizations in the area to further our mission and development.

At our October meeting we were delighted to play and hear the Robert-

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NORTH TEXAS cont.

Morton for the first time in about six months. We owe a great debt of gratitude to the members of the organ technical crew that brought the organ back from the depths in two brief months — most notable: Gordon Wright, Don Peterson and Earl McDonald.

To play the organ at our October meeting, Program Chairman Don Reasons selected a newcomer to our ranks, Paul Allen. Don has known Paul as a pianist and keyboardist for a number of years but only recently discovered his early love of the organ. While in his teens, Paul studied with Dallas organist, Jerry Ward. Paul played programs on the Hammond and Lowery organs for local groups. Traveling for eight years with a show band playing organ, synthesizer and piano, Mr. Allen studied the classical organ with Dr. Jesse Eschbach at the University of North Texas. He is currently a popular Dallas pianist and music director for Dallas vocalist, Linda Patty.

Paul played a program of popular standards, rich in harmonic color with more than a touch of a jazz/dance idiom that he has developed in his years of professional playing. His audience was delighted with the music and showed it with their applause. After hearing his beautiful first performance, we can't wait to hear Paul again and often. *Irving Light*

ORLANDO AREA

WAYNE TILSCHNER: 407/331-4271

Regretfully, our article must begin with bad news. Due to previous health problems that have plagued our Chapter Secretary, Lois Thomson, she has had to resign her post as Chapter Secretary and Board Member. We appreciate all the hard work that she has performed for us over the years. Both Lois and husband Bob will continue their membership in ATOS and OATOS. Lois plans to return to active chapter participation when circumstances permit.

For some good news, on September 11, we had a surprise visit from Pipes & Personalities editor, Marion Flint. The evening before, Marion called our Chapter President, Wayne Tilschner, and told him she was in North



Leroy Lewis performs his "magic" during our October meeting.



Jim Fles tests out our MIDI pedal extensions.

Carolina. She asked Wayne if it would be possible for her to see the Don Baker Wurlitzer project, and tour the auditorium where it was being installed. The following evening, Wayne gave Marion the grand tour of Lake Brantley High School. Marion commended our chapter on all the good work that is being done. She was impressed with the Wurlitzer project and was amazed at the high school's fine arts auditorium. Unfortunately, the console was not on stage due to a production being worked on by the LBHS Drama Department. Marion hopes to come back during the Christmas Holidays to hear our Wurlitzer play.

September wound up to be an exciting month for us. After many months of research and experimentation, Jim Fles purchased the needed MIDI modules for the 16' pedal extensions for our Wurlitzer. After the purchase, Jim drove down to Orlando from his home in Spring Lake, Michigan, to install the new equipment. While on his way down, he made a detour into Pennsylvania to pick up a Wurlitzer style "D" Trumpet and a Skinner Gamba and Gamba



Leroy Lewis helps Margaret Leonard with the stop tab registrations.



Warren Thomas (foreground) and Ken Wright checking out some pipework before our October meeting begins.

Celeste. It's amazing how much pipe organ equipment you can stuff into a Ford Aerostar. Jim did, however, have to drive with various parts of his anatomy hanging out the window! Of that, we do not have pictures! We want to take this opportunity to thank David Kalmbach and Sherman Hall of the Marietta Theatre for helping Jim in the acquisition of these ranks.

Our two electronics magicians, Ed Neilsen and Don Jeerings, installed the Artisan relay in the Main Chamber. Once all the connections were made, Ed and Chapter President Wayne Tilschner ran some software tests to see if the system was operating correctly. Believe it or not, the system ran without errors. We are fortunate to have such talented people as Ed and Don in our chapter. Ed has also been working on installing the console lights under the stop tabs and behind the glass music rack.

Kenny Wright has been busy installing the Bourdon on the Main side. Since we are having space problems on the Main side, these pipes were mounted outside of the chamber. High School Principal Darvin Booth

was delighted to see us putting some of the pipes on the outside. Mr. Booth desired to know if more of the organ could be installed outside of the chambers. We will try to accommodate him as much as possible.

Our first meeting of the new season was held on Sunday afternoon, October 20, 1996. After a few short announcements from our Chapter President, the magnificent maroon stage drapes parted and the mammoth console was pushed out to the front while our own Leroy Lewis played. Leroy did an outstanding job of demonstrating what the Wurlitzer can do at this point. His unique styling, abundant repertoire and brilliant registration made our "diamond in the rough" glow. Our chapter is very proud and privileged to have Leroy as a member.

We were very pleased to have Tom and Margaret Leonard of Cleveland, England, at our meeting. The Leonards scheduled their vacation so they could visit us and attend our chapter meeting. During open console, members were delighted when Margaret played our Mighty Wurlitzer. As she played several numbers for us, Leroy guided her with some colorful registrations. We can't wait for this lovely couple to come back to the United States and visit again.

Before our meeting concluded, we were also entertained by Warren Thomas, Tony Cremonese, and Wayne Tilschner. There were also several

door prizes given away. Jackie Laval won a special Halloween "Pop up" ghost, and Hazel Hensing won a record album by the late C.A.J. Parmentier, on the Mighty Wurlitzer at the Paramount Theatre Studio. The album was autographed by the artist.

We also want to thank the organ crew for the long hours they put in so we could use the Wurlitzer for our meeting. Our chapter is fortunate to have dedicated members Ed Neilsen, Don Jeerings, Warren Thomas, Kenny Wright, Jim Fles, Ron Bower and Wayne Tilschner in our midst. Our crew enjoys working together and always gives 110%. During the next three months, they will be busy concentrating their efforts in the Main Chamber, bringing one rank at a time up until the chamber is complete.

Our chapter is planning some interesting meetings for our members, including our first Christmas party with our own Wurlitzer. There is also a "pipe organ weekend" being planned for January. This will include a joint meeting with the North Florida Chapter (Jacksonville).

If you are planning a trip to the Orlando area, please feel free to contact our chapter. We really enjoy meeting and talking to other theatre organ enthusiasts. So long for now!

Wayne Tilschner

MANASOTA

CHARLES PIERSON:

We have learned of the death of Robert Keys of North Fort Myers,

Florida. He passed away in late spring and is survived by his wife Elizabeth. We did not see Robert at many meetings because of his health problems, but when he could make it, he was there. Our condolences are extended to his wife and family.

Our May meeting was held at the Grace Baptist Church in Sarasota. This was the first time many of our members had seen the new home for our Wurlitzer pipe organ. There were present 40 members and guests. Mr. Douglas Leightenheimer, Minister of Music and Choir Director at the Venice Presbyterian Church presented us with a delightful mini-concert on the Allen electronic organ at Grace Baptist. As always, Doug played flawlessly and was well received by those in attendance.

Refreshments were served in the adjacent parlor while several tried their fingers on the keyboards during open console. Tours of the two presently vacant pipe chambers at the front of the church were offered. Everyone was impressed. The church is only two years old, tastefully decorated, well planned and spacious. It seats 1200, more than ample for future concerts. The acoustics are great and our Wurlitzer should sound great in this grand setting.

Our June meeting was held at the home of Joanne and Chuck Pierson in Sarasota. This was the annual meeting and election of officers. Outgoing President Vernon Blanch said it was a relief, after serving four years as



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MANASOTA cont.

President, to turn the gavel of office over to the next President, Chuck Pierson. Vernon gave his best wishes and support to the new administration.

We then enjoyed "Dueling Keyboards" with Cindy Morgret at the Steinway and Bob Baker on Chuck's 2/28 hybrid pipe organ. Cindy and Bob are excellent artists and they had the Pierson home reverberating with good music. Whenever Cindy and Bob get together on the keyboards, we know we are in for a good time.

The June meeting was held at the home Florence and Carl Walker in Sarasota. We welcomed Dr. Chan Campbell as a new member. There were 24 members and guests present. David Braun gave a nice mini-concert on Carl's two manual Conn 635.

August saw us at the Charles Ringling estate on the U.S.F. campus in Sarasota, home of the 3/43 Aeolian that the Manasota Chapter has restored. Despite some additional water damage from leaking heating pipes, the organ still sounded good. There were 41 members and guests present. Our artist for the day was Bob Baker who can really bring the Aeolian to life. He took requests, much to the delight of those present.

As mentioned above, we have the location in which to install our own theatre organ; and now, we have the organ. After many false leads, we were able to purchase the 4/15 Wurlitzer from Mr. & Mrs. Andre of Miami, Florida. Some ATOS members may recall having heard the organ when it was playing in Andre Hall during the 70s and 80s.

During two weekends, work crews went to Miami, dismantled the organ and returned with it to Sarasota. The

parts are in a warehouse and work is proceeding with the complete releathering of everything. Allen Miller is our consultant on procedures as well as the final installation and voicing. Norman Arnold, Chuck Pierson, Bob Alexander, Yvonne and Frank George, John Hegener, Vernon Blanch, Vince Messing, Lanny Hunter, Burt Sahli, and others are involved with the work. In a year or so, we will hear the finished project.

In November, we will celebrate our fifth birthday with a potluck at the Charles Ringling mansion on the campus of The University of South Florida in Sarasota. Bob Baker will again be at the console of the Aeolian. In December we will be guests at the home of the Piersons in Sarasota.

1996 has been a momentous year for the Manasota Chapter, and we all look forward to a fulfilling 1997.

Carl Walker

PINE TREE

DOROTHY BROMAGE: 508/670-1269

June 9 and July 14, 1996 we were at Loranger Middle School in Old Orchard Beach with the 3/13 ex RKO Proctor New Rochelle, New York, Wurlitzer. The combination action box in the console is now completely restored and ready for another 50 plus years of use. One advantage to using original technology is that the methods to do so are preserved as well as the preservation of an original instrument. Since standard pipe organ elements are used, replacement is far easier and longer lasting.

Dorothy Bromage, Bill Pennock, and Bob Legon played during open console. At the June meeting, a report of the Providence Performing Arts Center in Providence, Rhode Island, was given by Bob Legon who played two of the programs in the series this

spring. The 5/21 is back on line. At the July meeting, Bill Pennock presented a tape of the recent ATOS convention in Pasadena, with Simon Gledhill performing. Wonderful.

August's meeting is usually in another location due to floor maintenance work at Loranger School. This year, on August 11, we journeyed to West Paris, Maine, to Dick Perham's home and his custom Rodgers Paramount 3 manual theatre-classical organ. Dick has four ranks of pipes installed in a special music room with all hard surfaces. The ensemble was just magnificent. Dorothy Bromage, Bob Legon, Bill Pennock, Dick Perham, and the wonderful John Cook really put the Rodgers through its paces.

The State Theatre in Portland is back in operation getting much needed funding. Plans are in the works for a *Phantom of The Opera* showing on the first weekend in November. The 2/8 original Wurlitzer is in remarkable condition considering its age, but needs work.

Our September 8 meeting was held at Loranger School, Old Orchard Beach, Maine. It was a bit different this time due to a special chapter invitation to the other schools and various groups to attend a free open meeting, with John Cook playing a mini-concert. Over 50 people attended, and a wide variety of music was played — and appreciated by all. The 3/13 ex-RKO Proctor, New Rochelle, New York, Wurlitzer performed well with its fully rebuilt combination action. Thanks to Jim Martin, Bill Pennock, Edith Pennock, George Snow, Jim Cook, Joan Cook, and the town of Old Orchard Beach for making this event a success.

John Cook, twice a winner in the ATOS Young Theatre Organist compe-

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tition, is now attending Boston Conservatory of Music under James David Christie, in classical music. Mr. Christie is currently organ soloist with the Boston Symphony Orchestra.

Sadly, we lost Dick Perham of West Paris, Maine. We last saw Dick, former president of the Pine Tree Chapter, at our August meeting in his home with his Rodgers Paramount pipe augmented classical-theatre organ with four ranks of pipes. He will be sadly missed.

The Kotzschmar Austin at City Hall in Portland, Maine, is nearly ready to be reinstalled. All percussions have been retuned from A435 to A440. We can't wait to hear it when it returns.

Our October 13 meeting was also at Loranger School. Bill Pennock and Bob Legon played during open console. Plans for the coming year were discussed; these include a possible fund raiser during National Music Week, for a new addition to the high school.

Bob Legon



Barry Baker greeting the audience in concert at the PVTOS Chapter's Wurlitzer.

POTOMAC VALLEY

GEORGE MATHER: 703/644-1252

The Potomac Valley Theatre Organ Society was pleased to welcome Barry Baker back to the Harris Theatre on September 15 to perform on the chapter's 2/9 Wurlitzer pipe organ and the Harris Theatre's nine-foot Steinway piano. This was Barry's second performance for Potomac Valley, the first being the premier concert on the chapter's Wurlitzer about four years ago. Barry is billed as one of the fastest rising keyboard artists in the country today, and his stellar performance for PVTOS certainly backed this claim.

Barry opened his program with a rousing rendition of "Beyond the Blue



Barry Baker at the Harris Theatre (George Mason University) Steinway concert grand, September 15, 1996.

Horizon," making generous but tasteful use of the new Post Horn installed last summer. At his last performance, Barry donated a portion of his fee to the installation of this new set of pipes, so it was particularly nice to be able to premier this addition to our Wurlitzer at Barry's return engagement.

Barry's program consisted of a well-balanced selection of music that pleased everyone in the audience. Upbeat, jazzy selections had many of the audience members clapping their hands to the fast beat of the music. Many of the theatre organ purists enjoyed hearing the softer side of the Mighty Wurlitzer in selections such as "Love is a Many Splendored Thing" and a wonderful medley from *Flower Drum Song*.

In addition to the Wurlitzer pipe organ, Barry played several classical selections on the Steinway grand piano, demonstrating his musical dexterity on both instruments. It was quite obvious the audience enjoyed his playing on both instruments.

Barry's playing style can only be described as phenomenal. His keyboard technique is dead accurate on both instruments. His organ registrations show a maturity, balance, and interpretation not seen in many artists today. Barry well represents the "younger generation" of theatre organ artists. It is refreshing to see someone of his caliber carry the theatre organ torch into the next century.

On Sunday, October 20, members of Potomac Valley again visited Dick Kline's magnificent country home near Thurmont, Maryland, to hear Scott Foppiano at the console of the 4/28 Style 260 Wurlitzer that Dick



Scott Foppiano entertains PVTOS members on Dick Kline's 4/28 Wurlitzer, October 20, 1996.

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POTOMAC VALLEY cont.

acquired in 1963 from Loew's Capitol Theatre — Washington D.C.'s premiere movie house.

Scott offered a very energetic performance that demonstrated his command of a wide genre of popular tunes. Included were such favorites as: "Barcelona," "When the Organ Played at Twilight," "Serenade" (from the Student Prince by Sigmund Romberg), selections from Broadway theatre productions and Sousa's familiar "Liberty Bell March" as an encore.



The new Post Horn set of pipes for the PVTOS 2/9 Wurlitzer, debuted by Barry Baker on 9/15/96 in the Harris Theatre, George Mason University, Fairfax, Virginia. This type of upgrade is made possible by the chapter's participation in the local Annual Telethon "A Call to Arts."

Sunday, November 3, the chapter held its annual meeting at the

Harris Theatre, George Mason University, Fairfax, Virginia. The meeting was preceded by an open house program for members and others to get acquainted with the chapter's 2/9 Wurlitzer pipe organ. It was

demonstrated by cameo performers Ardis Sneddon, Bob Lachin, Mike Hartley, and Wayne Zimmerman.

The outcome of the annual election was a reaffirmation of the previous slate of officers. Potomac Valley is pleased to announce its schedule for the first half of 1997. For the third consecutive year it will be participating in the Annual Telethon "A Call to Arts" sponsored by the Arts Council of Fairfax County, Virginia, and Media General Cable in February. The proceeds reaped from this effort enable us to increase our organ maintenance considerably. In April, Ray Brubacher will grace us with a return engagement.

As a follow up to the photo on page 50 of the July/August 1996 THEATRE ORGAN, in which officers of PVTOS chapter were shown meeting with Dick Hyman, it has been confirmed that he will be giving a premiere performance under the chapter's sponsorship next June. One of Hyman's most recent successes was his role as Music Director for Woody Allen's *Everyone Says I Love You*.

Bill Mastbrook

PUGET SOUND

JO ANN EVANS: 206/485-5465

October 13 was a red-letter day for Puget Sound theatre organ buffs. That was the day Dick and Margaret Daubert welcomed nearly a hundred Puget Sound Theatre Organ Society members and friends to Tacoma Pizza & Pipes to hear Australia's Neil Jensen play a truly terrific concert.

Neil's style is unique and fresh. His extensive repertoire allows him to extemporize easily as the spirit and the instrument move him, and this was in evidence. His many years as resident organist at Sydney's beautifully restored Hayden Orpheum

Picture Palace give him a different base of experience upon which to draw. Perhaps it's this background that gives his music a feel so different from that of many other equally fine organists whose experience is from the pizza parlor world.

Neil's much-anticipated recording was not ready for this tour. It is hoped the recording will soon be available as it's worthy of adding to a collection.

PSTOS extends a hearty and sincere "thank you" to the Daubert's for their continued support and generosity in closing their restaurant for these Sunday morning concerts. The Puget Sound area is suffering from a dire shortage of venues, and the use of Tacoma Pizza and Pipes is very much appreciated.

Jo Ann Evans

QUAD CITY

HELEN ALEXANDER:

"Good Times" is the name of the QCCATOS monthly newsletter, and it looks like good times have returned to us. Our members have endured a short lived management of the Capitol Theatre by the President Riverboat and Connelly Group as a Country Music venue, and a long lived renovation of the Kahl Building, which has metamorphosized from an ordinary office building into a college campus of Scott Community College. The college began classes the end of August 1996. The Capitol Theatre, an integral part of the complex, and its Wicks organ, now have a bright future.

The "Good Times" this summer featured the partially renovated Wicks many times. The Bix Beiderbeck Festival in Davenport, Iowa, was the twenty-fifth anniversary of the event. The Capitol Theatre was utilized in a pre-festival concert this year by the Dukes of Dixieland. Past President Mark Spengler provided incidental

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music on the Wicks. His daughter Amanda "lost" her music under the organ lift, but played her piece from memory in a cameo appearance. What a trouper!

Our July meeting was an old time ice cream social, with guest artist Don Walker from Joliet, Illinois. Don's parents and aunt from Joliet were there as were our friends from Cedar Rapids, Rockford, Connie Purkey from Utah, and many local members. Don has performed on the Wicks before, and did a wonderful job with only a short "get acquainted" time with the current condition of the slightly renovated Wicks. Rod Levsen, Jr. and his family were there to hear the results of the work Levsen Organ Company, Buffalo, Iowa, has done to date. We all enjoyed Don's concert, which included a wide variety of tunes, including many medleys from *Hello Dolly*, *Kiss Me Kate*, *Rose Marie*, and we were treated to a surprise performance of "Time Heals Everything" (Jerry Herman), sung by Don with Selma Johnson accompanying on the Knabe grand piano. After the last note of the open console on the Wicks, we walked to the new Freight House restaurant on the Mississippi River levee for more "good times."

At the July social we had so much fun, we decided to do it again. Warren York, from Champagne, Illinois, attended the July social, and at open console did a wonderful job on the Wicks. President Helen Alexander invited him to do a guest performance in August, which proved to be a treat. After a brief biographical introduction, Warren explained his love of the theatre organ. He commenced his program with his composition "Console Up," which he plays at the Virginia Theatre in Champagne, Illinois. In his program, Warren featured selections



Guest artist Warren York played the Wicks organ in the Capitol Theatre, Davenport, Iowa, on August 18, 1996, at a QCCATOS meeting. Bud Nicholas photo

from *Carousel*, the verse and chorus of "Over The Rainbow," and a good variety of styles of music. Warren also explained that he had played "tassel music" for a short time; that was a polite way of introducing his version of "Ain't Misbehavin'" in a very rhythmic style of blues, which is polite for burlesque style. (Father Miller, I checked for cross your heart suspenders, but Warren doesn't wear them!) After the finale, we had open console and light snacks. Martin Leon, playing the Wicks, saw George Baldwin from CRATOS on the side stage checking out the white Knabe concert grand piano. It didn't take long for an impromptu duet of Joplin's "The Entertainer" by the two ragtime enthusiasts.

The Grant Committee has been successful; it would have taken years to earn enough giving shows to achieve the level of spending we have enjoyed thanks to the grants received so far. If only a portion of the grants we have applied for are approved, we can continue the restoration of the 3/12 Wicks.

In October a small group went to the new home of Arthur Felts and his

mother Ruth in Dixon, Illinois, former home of President Ronald Reagan. The home is on a cul de sac with a nice wooded lot viewed from the music room. The home was designed and built around Arthur's custom built Allen 40S organ and Steinway model B piano.

We will have a potluck social and open console at the Butterworth Mansion, Moline, Illinois, in November, and take advantage of the meeting date to play the late Stan Nelson's electronic organ and the hospitality of the Butterworth staff.

Our fall show will be a performance by Bob Ralston on December 1, 1996. He will be appearing with lyric soprano Karen Yarmat, and the local Moline Boy's Choir. It will feature an arrangement prepared by Ralston for Karen Yarmat and the Moline Boy's Choir with accompaniment by Ralston on the Wicks Organ.

Martin Leon

RIVER CITY

GREGORY JOHNSON: 402/624-5655

September 21 was a red-letter day for River City Chapter. Jack Moelmann traveled from his Illinois home to play a return engagement for us, this time on the chapter's Barton. Jack opened with a medley of Broadway show tune gems. Then for something completely different we were treated to old familiar tunes in a Stephen Collins Foster medley. A Moelmann concert always includes a bit of wry humor from the bench — this day was no exception. For example: "If olive oil comes from olives, where does baby oil come from?" Then Jack followed with a medley from *South Pacific*, two hymns, and a sing-along with slides. For his silent

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RIVER CITY cont.

film, Jack cued Laurel and Hardy's hilarious *The Battle of the Century Pie Fight*. Jack closed the concert with his traditional "Tribute To America," including a patriotic color film presentation. Moelmann, on behalf of ATOS officers and board members, presented Bob Markworth with a plaque honoring his many years of service on the board. After the program we all migrated to Joyce and Bob Markworth's new home for a potluck picnic. Bob's Kimball pipe organ is being installed, but Jeanne Mehuron and Jack Moelmann treated us to duets on an electronic organ furnished by Keyboard Kastle.



On behalf of the ATOS Officers and Board, Jack Moelmann presented Bob Markworth with a plaque honoring his many years of service on the Board.

Tom Jeffery photo

Our October 19 meeting was held in Durand's Sky Ranch Studio. Greg Johnson chaired the meeting, with Bill Durand, Paul Kanka and Lynn Lee discussing recent improvements to the chapter's Barton, including an enclosure built for the relay and switch stack, which provides a more stable temperature for the air system and keeps dust out of the mechanism. The electronic selective stop action (now fully operational), the toy counter and registration procedures were dis-



A chapter tradition, Jeanne Mehuron and Jack Moelmann collaborate for some lively four-handed organ offerings. Tom Jeffery photo

cussed and demonstrated. Our guest organist for the day was Lynn Lee who accompanied a 1967 World Figure Skating Championship Contest film, shot by Paul Kanka at Ak-Sar-Ben Coliseum. Lynn also played a sing-along tribute to the late Wendell Hall, with special thanks to Mrs. Marion Hall for her generous donation of music, song slides and equipment used by Wendell, a professional banjo player. The meeting closed with Lynn's rendition of "The Lost Chord," first reading, then playing it.

Work continues on the installation of the Rose Theatre's 3/17 Wurlitzer, with chapter members rebuilding the 10 hp blower. Contractors have knocked-out the wall of a former air shaft and poured a new concrete floor, nearly doubling the size of the solo chamber. Access to two light towers in the auditorium was formerly through the pipe chambers. Now, access has been arranged from the balcony.

Tom Jeffery & Lynn Lee

ROCKY MOUNTAIN

MARIA OLIVIER: 303/678-8317

On August 31, a "Meet The Artist Concert" was held at the Dougherty Museum in Longmont, Colorado. Maria welcomed the members and



One of our favorite artists, Jack Moelmann plays a return engagement for River City Chapter. Tom Jeffery photo

guests and introduced Dorothy Dougherty, who gave a brief history of the Wurlitzer Pipe Organ. Opus 1884, Style Bsp was installed in the Rialto Theatre, Loveland, Colorado, in 1928. The Grand Opening week was from June 15 to 23. The first film was *Sheperd of the Hills* with admission of 15¢ and 40¢. Matinees were 10¢ and 30¢. The Wurlitzer was removed in 1941 and was installed in the United Methodist Church in Midland, Texas. When the congregation built a new church, Don Wicks of Loveland, Colorado, bought the organ in 1974. He was transferred to Hewlett-Packard in 1978 and the organ went to Longmont, Colorado, some 15 years ago. Don travels every summer to tune the organ. Dorothy, introduced her son Doug (President of the Dougherty Foundation) and his wife Karen, and her son Mike and his wife Sherry.

Maria introduced the guest artist of the afternoon, Warren York from Urbana, Illinois, and also his sister, Margaret Forbes, who is a resident of Longmont, Colorado. Warren has been playing for 22 years. In March 1995, he performed at Campbell's Music Studio in Golden, Colorado, on the Wersi "Atlantis." The Wurlitzer on

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which he performed has only 2 manuals and 4 ranks, but it sounds fantastic!

He opened the program by playing his own composition "Console Up." There was a long intermission, which gave the audience a chance to visit the museum's vast collections of cars, antique farm machinery, guns, player pianos, old organs, phonographs and furniture. Delicious refreshments were served to members and guests. Thanks to Alma and John Fluetsch, Janet Ristow and Carmeline Campbell. After the intermission, Warren played "In My Merry Oldsmobile." For an encore, Warren gave a great rendition of "High School Cadet March." It was a splendid afternoon, everyone enjoying our guest artist from the beautiful state of Illinois.

Carmeline Campbell

ST. LOUIS

DORIS ERBE: 314/481-1840

The October meeting took place in the home of Jim and Dee Ryan. The occasion was also a celebration of Dee Ryan's 50th birthday.

After a short business meeting, consummate organist Mark Gifford played a concert of 15 numbers. All the pieces sounded great on the Ryans' 4/17 pipe organ located in the basement of their home. This instrument has been built-up over a period of several years by Jim Ryan himself. The organ is contained in two cleverly designed chambers, both under expression. The pipe work was acquired from many sources. Most of the ranks speak on relatively light wind, which helps match the dynamics to the listening area.

The instrument is controlled from a white and gold horseshoe console with 149 stop tabs. Jim Ryan plans to redesign the stop rails and add

around 100 more tabs. The electronic relay is one of Ryan's own design.

The basement listening area also has an adjacent projection room which houses the Ryans' collection of vintage projection equipment. This includes 16mm dual projectors, and two 35mm carbon arc machines. All are operable, and can be used to show movies from the Ryans' film library.

The entire installation represents a great deal of hard work and dedication, as well as creative ingenuity. Congratulations to the Ryans' for all their efforts.

Steve Schmieders

SAN DIEGO

CHARLES PORTER: 619/286-9979

Wow! Every time I blink, something great happens to TOSSD. Events are unfolding fast, so here are the latest updates.

Back in August on our way home from a ABOA Band Organ Rally in North Tonawanda, New York, Russ Peck called to inform us that the insurance check had arrived. At the same time he had been informed by Chris Gorsuch that a 4/20 Wurlitzer pipe organ might become available soon. Our contact would be through Bob Maes in Kansas City. As we headed back to San Diego, we stopped in Kansas City to see Bob at Pipes and Palaces warehouse facility. He gave us the specs of the organ located in the Arden Pizza Restaurant in Sacramento. It was going to be available through a court ordered bankruptcy sale.

When we got back to San Diego, we put together a trio of experts consisting of Greg Breed, Chris Gorsuch and Russ Peck. They flew up to Sacramento for a day to evaluate the instrument and came back with a glowing report. The instrument was indeed playable and complete, but,

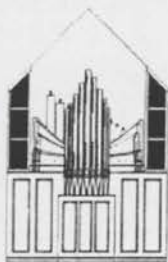
they felt it was in need of a complete rebuild; but the price was right.

This particular organ has some history. The Wurlitzer Company delivered this 4/11 installation (Opus 1520) to the Strand Theatre, Madison, Wisconsin, in November 1926. It was the only instrument to have 4 manuals with only 11 ranks of pipes. I'm sure the management wanted the impressive console to wow the patrons. Since its theatre days, it has seen five moves including a time in Canada before its installation in Sacramento.

Over the years it has grown to 20 ranks. It now includes some very desirable ranks of pipes, such as a Brass Trumpet and Brass Saxophone. These are wonderful color reeds that add real rich texture and variety. We have the basis of a world class instrument.

The next job was to sign the deal, find storage and start the wheels in motion. We talked in detail to Bob Maes about moving the organ. We signed a contract and his crew arrived in Sacramento on September 20 to pack and crate our new treasure. On September 25 the first truck arrived with the percussion instruments and blower. The next day Bob arrived with his big truck loaded to the brim.

We know many before who so faithfully rebuilt the other organ cannot dedicate the time necessary to do it again. We will be subcontracting the work of rebuilding chestwork, regulators, percussion and console as the scope of work is decided on. Our organ crew is doing their homework on what needs to be accomplished. Our local crew, however, will be doing the final installation in Trinity Church. So, here we go again, but without the burden of doing everything ourselves. Believe me, there will be plenty for us to do.



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SAN DIEGO cont.

At our membership meeting in August, we had the privilege of hearing Jonas Nordwall on the new Rodgers theatre organ. With our Hawaiian theme, Jonas did his part and added some beautiful Hawaiian music with the rest of his excellent program.

In October, Queen of the Kawai, Rosemary Baily, gave us a great concert on the XR9000 Kawai Organ at Organ Stop. Rosemary is a delight to watch as she commands the organ to all her needs. The audience didn't want to see the program end.

Our Christmas Party is just around the corner and we look forward to music by Russ Peck, Chris Gorsuch, Cheryl and Wayne Seppala on the new MDS 317 Allen Organ. This year we share our Christmas Party with The Organ Stop Club.

Thanks to all of you out there who called with offers of pipe organs/parts. We appreciate the calls of concern. It is nice to know others care so much when tragedy hits. We have started to rebuild our new theatre pipe organ and look forward to what the future has in store for us. Stay tuned for upcoming events. Happy Holidays from San Diego!

Charles Porter



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SEQUOIA

RON MUSSELMAN: 209/229-1081

We again enjoyed Robert Israel on the chapter Wurlitzer. He accompanied a series of silent comedies on April 27 at the Hanford Fox Theatre. The films included Buster Keaton in *Cops*; Harold Lloyd in *Number Please*; Charlie Chaplain in *The Immigrant*; and Laurel & Hardy in *Big Business*.

The evening seemed to be thoroughly enjoyed by everyone as indicated by the applause after each film and the ovation at the conclusion of the program. It was rewarding to see so many youngsters and teens enjoying this "new thing."

The board of directors meeting in May was held at the home of Dave "The Train Man" Hartman and his wife Joanie. A fun evening was had by all.

Bill Cox hosted the June meeting. After the business was cleared the members and guests enjoyed hearing and playing his 3-manual Allen. Bill's home is in the Historical Register of Hanford and is most interesting with all the collectibles he has from around the world.

September found us again at the Hartman's in the foothills east of the valley. Those attending enjoyed a BBQ and the chance to see more of the 2/6 Robert-Morton he is installing. He had done quite a bit of work since we were last at his home. The weather was perfect for this event.

The October 18 meeting was held at the home of Rick and Adena Richards on the Madera Bluffs overlooking the San Joaquin River. Richard Cencibaugh entertained chapter members and guests with a concert on the 653 Conn. With a nice variety of numbers including a little classical and a song of faith, the audience again enjoyed the music from this Conn with its sound filling the large room from several directions. Refreshments were available while members and guests took turns at open console. This turned into a short sing-along of some of the songs Adena plays at Pizza and Pipes.

November 2 saw the return of silent movie accompaniest Robert Israel to the Hanford Fox Theatre. Played just after Halloween, the show

featured two silents keyed to the season. The evening began with an added feature, 30 minutes of pipe organ solos played by chapter member Ron Titus on the chapter's 2/10 Wurlitzer. Ron, who can play a wide variety of styles kept his stylings straight out of the 1920s with popular songs of that decade.

The feature film, accompanied by Robert Israel was *The Cat and The Canary*, a 1927 horror classic. Robert was at his best and demonstrated just how much power lurks within this modest-sized instrument. "Canary" was followed by a Buster Keaton comedy short *The Haunted House*. It is a mixture of spookiness and incredible slapstick antics. The audience responded with belly laughs through most of the film. Another successful project for the chapter.

The regular November chapter meeting was at the home of George and Annabelle Pope in Visalia. After the business meeting those present assembled in the "Hobby Building." Much of this structure is a large garage area housing their collection of vintage cars. Several rare vehicles were on display as well as a pre-1920 Pope motorcycle in original condition.

The main focus of the afternoon was the console of their 2/8, Style 185SP Wurlitzer pipe organ. In the cozy, intimate setting of this part of the hobby room, the members and guest enjoyed hearing the smooth and agreeable-to-the-ear sounds from the chamber. The voices were well balanced as though it had been designed for this space. Pete Sweeney and Art Phelan shared their talents as well as other members who gave it a try!

Across the driveway in a large barn (specially constructed) we found to our delight, a 36' diameter operating Carousel sporting both a roll-playing orchestrion and a calliope. More collectibles around the periphery and antiques and treasures restored by the Popes. Everyone agreed this was a most unusual and delightful day!

Ron Musselman & Adena Richards

SIERRA

CRAIG PETERSON: 916/682-9699

Paul Quarino flew down from Portland, Oregon, to accompany *The Phantom of The Opera* on the ATOS

3/16 Wurlitzer at the Towe Ford Museum in October. Paul was in his phantom costume as he arose from a casket to play the film.

Tom Thompson, a long-time local favorite, performed for us in November on Bob Hartzell's 3/15 Robert-Morton. The organ is installed in Bob's "blue barn" in the midst of his vineyard down in Lodi. Tom gave his usual excellent performance which we all thoroughly enjoyed.

December was our Christmas Party at the Fair Oaks Club House. Dave Rietz played for us while we ate. Then there was open console on the chapter's 3/13 Wurlitzer.

Bert Kuntz and Jim Brown played a joint concert in January to start off 1996. Jo McIntosh performed for us in February. All three of these artists live in the Sacramento area. Both of these concerts were played on Sierra chapter's Wurlitzer in Fair Oaks.

Sierra chapter joined NorCal and Sequoia chapters for the "March Morton Madness." Lew Williams played two concerts on the same day — at Bob Hartzell's in the early afternoon and then on the 3/15 Robert-Morton at the Kautz Winery in Murphys after dinner. Having two concerts on the same day with Lew's wry introductions and exceptional performances was a special treat.

Dave Hooper drove up from the Bay Area to play *The General* on the ATOS Wurlitzer in April. This was an appropriate film since the Towe Ford Museum is only about a mile downriver from the California Railroad Museum. Even though we have seen *The General* many times, Buster Keaton and Dave's performances made the film enjoyable again.

The first Sierra chapter picnic was held at the McCluer's home in Mt. Aukum in May. Several members played the Allen Theatre III while we all visited and lunched at the house. Then, we went down to the barn for open console on the 2/10 Wurlitzer.

We returned to the chapter's Wurlitzer in Fair Oaks for our June and August concerts. David Hegarty, also from the Bay Area, performed for us in June. Our local favorite Tom Thompson weathered one of Sacramento's heat waves to entertain us with another of his excellent con-

certs in August.

The second chapter picnic was held at the Johnson Winery in Healdsburg on a hot September day. Open console on the Johnson's 3/10 Robert-Morton, a BBQ and Johnson wine were features of the day.

In October, we look forward to the return of Paul Quarino to the ATOS Wurlitzer at the Towe Ford Museum. Paul will play *The Hunchback of Notre Dame*.

Sierra chapter members play in the Sunday afternoon concert series on the ATOS Wurlitzer at the Towe Ford Museum. These include Jim Brown, Bert Kuntz, Dave Sauer, Tom Thompson and Richard Unger.

Peter McCluer



Guest Joel Hurley at the console of the 3/10 Wurlitzer on stage at the Coleman Theatre Beautiful in Miami, Oklahoma.

Julius Chapin photo



Joyce Hatchett plays the 3/10 Wurlitzer at the Coleman Theatre Beautiful in Miami, Oklahoma.

Julius Chapin photo



Sam Collier takes a turn at the 3/10 Wurlitzer at the Coleman Theatre Beautiful in Miami, Oklahoma.

Julius Chapin

SOONER STATE

PAUL CRAFT: 918/492-6221

Our September meeting found us back at Tulsa Technology Center's Broken Arrow campus for music on our 3/13 Robert-Morton. Our scheduled mini-concert artist, Bill Schimpff, called with a last-minute emergency. A water pipe burst under his house and he would have to wait for the plumber. So, our program became an on-the-spot improvisation at open console. Each person who played had a little extra time on the bench; a real "plus," since our practice time on the organ is quite limited.

We heard music from Irma Lile, Leon Boggs, Phil Judkins, Julius Chapin, Jerrye Beard, and Carolyn Craft. Each of our players has a distinctive style, with great variety.

Our October meeting was very special. Some twenty-five people drove up the turnpike to Miami, Oklahoma,

on October 12 for a nearly all day session on the newly re-installed 3/10 Wurlitzer in the Coleman Theatre. This was open console, this time planned that way, to give our members a chance to play this magnificent instrument. We entered the theatre to the magnificent music of Lyn Larsen being played on the organ's MIDI play-back system.

But since we had come to play, the sign-up sheet was available, and play we did! Those playing were Phil Judkins, Carolyn Craft, Joyce Hatchett, Sam Collier, Dan Kimes, Leon Boggs, guest Theresa Wehmeyer, Dorothy Smith, guest Joel Hurley, Jerrye Beard, guest Charley Brewer, Bill Schimpff, and Julius Chapin.

We were also treated to a backstage tour of the theatre, with manager Jerold Graham as our guide. With lots of restoration being done, it was fascinating to see it all. Of course, the tour

SOONER STATE cont.

included a look at the Main Chamber; the Solo Chamber isn't easily accessible to visitors.

More MIDI music by Lyn Larsen sent us on our way home. It certainly was a wonderful way to spend a day, and we hope to return when we can.

Dorothy Smith



Julius Chapin also takes a turn at the 3/10 Wurlitzer at the Coleman Theatre Beautiful in Miami, Oklahoma.

Julius Chapin photo

VALLEY OF THE SUN

TIM VERSLUYS: 602/482-0784

Our October 13 meeting was held at the home of chapter member Ed Wolfe. Ron Rhode was organist of the day, and presented his program on Ed's new Rodgers 805 B classical organ. This was not, however, a classical program. Ron included a Shirley Temple song, a piano novelty, and Patsy Cline's "I Fall To Pieces" in his choice of selections. Some of the pieces he played are on his new recording, "Butterflies In The Rain."

During some parts of the program, Ed's dachshund Porky would sit near the organ bench and voice his approval of Ron's music!

Ron demonstrated some of the MIDI voices on the organ, including bowed glass and recorder. He even showed that he could provide his own applause! He said that MIDI helps the organ keep up with the times so that they don't turn into old dinosaurs that young people don't want to hear.

Everyone's favorite retired colonel, Jack Moelmann, played for the chapter at Organ Stop Pizza on November 3. His music followed a buffet lunch. Much of Jack's program was medleys



Jack Moelmann and Jack Barz at Organ Stop Pizza. Madeline LiVolsi photo



Ron Rhode at Ed Wolfe's residence.

Madeline LiVolsi photo

of songs that had something in common. Jack followed some nostalgic numbers with his always popular patriotic songs, ending with the National Anthem — "the encore I built into it because I know at the end I'll get a standing ovation anyway."

The "official" dedication and reopening of the restored Orpheum Theatre in downtown Phoenix is February 8, 1997. This venue and the Wurlitzer being installed through the efforts of Bill Brown and our chapter will be featured at our November 1997 Regional Convention. *Madeline LiVolsi*

WESTERN RESERVE

JANICE KAST: 216/531-4214

Western Reserve chapter's August 24 social was a bus trip to the Erie, Pennsylvania, area with four scheduled stops. The first was at the Warner Theatre, original home of "our" Wurlitzer, now installed in downtown Cleveland's Grays' Armory. We enjoyed a tour of the restored movie

palace hosted by Joe Luckey. This theatre is now the home of the Gannon University Tellers pipe organ. We lunched at Gannon University before touring the Organ Supply Industries; a fascinating look behind the scenes into the manufacture of organ pipes and parts. Last, we were treated to open console and warm hospitality at Denny Unk's residence.

On September 21, the Cleveland Grays' and WRTOS were proud to present an evening of theatre organ music by Scott Smith at the Cleveland Grays' Armory 3/17 Wurlitzer. His varied selections included "Serenata," "Just One of Those Things," the ever-popular sing-along and accompaniment to an early Mack Sennett comedy, *The Desperate Scoundrel*.

We followed our September 29 business meeting with a private concert and demonstration by resident organist Glen Loeffler at Lakewood Baptist Church's new 2-manual Advent digital organ.

Several chapter members attended the Canton, Ohio, Palace Theatre, Sunday, October 20 for a spooky afternoon program featuring Bob Morrison accompanying the 1922 silent classic *Nosferatu* at the Kilgen pipe organ. With its star-laden sky, the theatre provided quite an atmospheric setting for this early vampire tale. A technical problem in the projector booth gave the artist a chance to show off his improvisation skills as well — including a tongue-in-cheek quote of "As Time Goes By." *Jim Shepherd*

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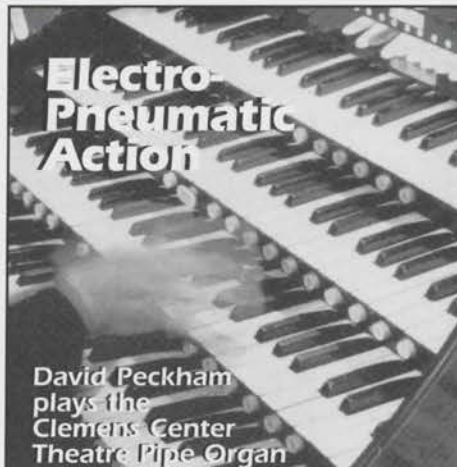
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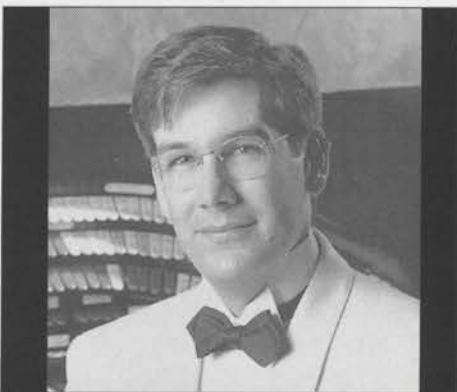
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SPECIFICATION

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

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