

Theatre Organ

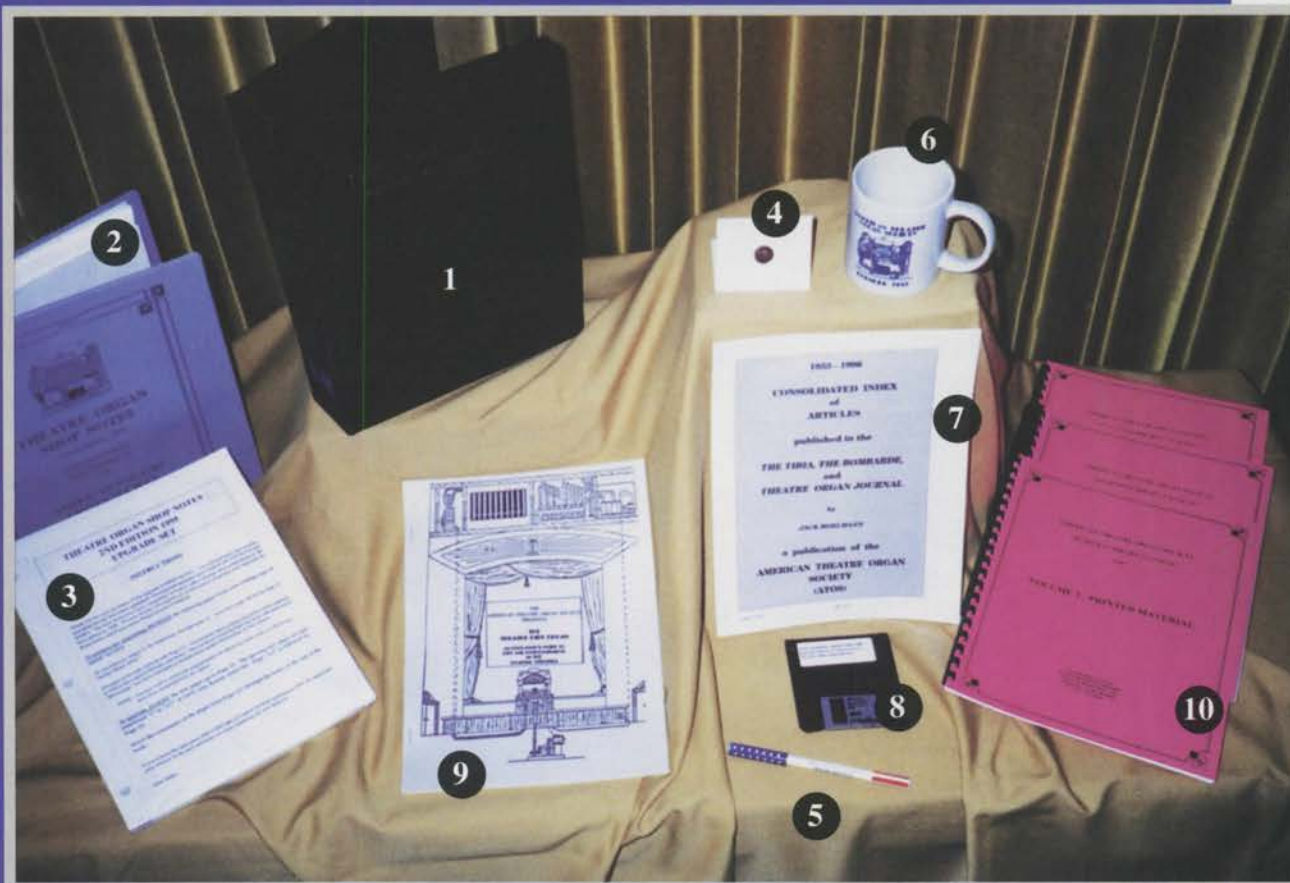
JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY



May / June 1998

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Lili Zuber, pres., JATOE, April 1996

EVEN BETTER THAN EXPECTED

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Roland Simmelink, pres., VPAA, May 1996

BOB RALSTON

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All fees are fully negotiable. You can afford Bob Ralston, and your chapter will make a handsome profit.

Call for details: 818/366-3637



General view of the WTO Little River Studio with the Miller Wurlitzer Steinway "B" to the left of the console, chamber shutters the full width of the room. Generally hard surfaces prevailing.

ATOS Board of Directors ELECTION RESULTS

Elected and serving for a three year term (1998-2001), in alphabetical order:

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SHIRLEY OBERT
CONNIE PURKEY**

A total of 2165 ballots were received this year by the teller, Fern Siemens.

Respectfully submitted,
*Jack Moelmann,
Secretary*

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



The David Billmire, M.D., Robert-Morton.

FEATURES

- 8 THE RE-INSTALLATION OF THE WTO MILLER WURLITZER
by Michael C. Coup
- 12 ROBERT-MORTON COMES TO CINCINNATI
by David A. Billmire, M.D.
- 20 THE PIPE PIPER
- 23 1998 ATOS SPECIAL GIFTS
- 24 1998 CHAPTER PRESIDENTS & SECRETARIES
- 26 THEATRE ORGANS OF THE NETHERLANDS
by Taco Tiemersma
- 28 THEATRE ORGANS IN GERMANY *by Thomas Klose*

DEPARTMENTS

- 5 GENERAL INFORMATION
- 6 MEMBER'S FORUM
- 18 THE SOUNDS OF SILENT MOVIES *by Robert Gates*
- 19 ORGAN-izing POPULAR MUSIC *by Al Hermanns*
- 30 AN ACRE OF SEATS IN A PALACE OF SPLENDOR
by Steve Levin
- 32 FOR THE RECORDS *Ralph Beaudry, Editor*
- 38 CHAPTER NEWS
- 52 CLASSIFIED ADS

President's Message



We are in the count-down for the '98 Annual ATOS Convention in San Francisco and are looking forward to a good turnout. The starting event, the Member's Forum, is a chance for you, the members to share your triumphs and learn from the successes of others. This is also a time for you to meet others who may be experiencing some of the same problems you are and come up with some viable solutions. The ATOS Board of Directors, Officers, and Staff will be visible and welcome your comments and suggestions throughout the convention.

The schedule is quite full, but check out the various seminars and special interest groups. There will be informative discussions and interesting displays.

As some of you have noticed, there will be no banquet this year due to the high cost of such a function. Instead, there will be a presentation of awards followed by dancing to the music of a live orchestra.

The future of ATOS lies in the hands of

the young people who are interested in theatre organ. Be sure to plan to attend the Young Artists performance/competition.

During the convention, take the opportunity to meet another ATOS member. We all benefit from meeting people with our common interest. Waiting for busses, traveling on the busses, when there are a few minutes of waiting, all are times when introducing yourself can be very rewarding.

If you have any issues that you would like the Board of Directors to address, please send them to me so that I may pass them on for consideration.

While we don't like to talk about it very much, we all should consider naming the ATOS Endowment Fund in our estates. The proceeds from the Endowment Fund are providing moneys and grants for worthy projects.

Hope to see you in San Francisco.

Harry Heth

General Information

WELCOME WICHITA CHAPTER

A Wichita Chapter of ATOS has been formed and is operational as Wichita Great Planes Theatre Organ Society.

The officers of this new Wichita Chapter are: Larry Pickering, President; Gregg Harris, Vice-President; Brett Valliant, Secretary; and Norma Gamble, Treasurer.

The Officers and Board Members of ATOS extend their best wishes to the Wichita Chapter and are accessible to you at all times.

You are to be commended for all you have done, and are doing, to preserve theatre organ as an art form. Come and join us at the Annual Convention in San Francisco; we look forward to meeting each of you!

Doris Erbe

ATOS Special Services Department Offers Great Gift Items

Take a look at the ATOS Special Services Department Order Form printed on the mailing cover of this issue. You will find many items offered for sale exclusively for ATOS members. These items make excellent gifts for theatre pipe organ enthusiasts.

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 journal.

1995 Shop Notes (Second Edition): 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.

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

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. American Theatre Organ Society is imprinted around the console.

ATOS Ball-point Pen: The ATOS Ball-point Pen 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, is the following, "American Theatre Organ Society since 1955, dedicated to the preservation of the theatre pipe organ."

ATOS Mugs: These ceramic mugs are white, with blue imprint. The imprint shows a theatre pipe organ console, and the words, "American Theatre Organ Society, Founded in 1955."

Consolidated Index of Articles Published in *The Tibia*, *The Bombarde*, and THEATRE ORGAN Journal, 1955-1996: This index was compiled by Jack Moelmann. It lists all of the major articles which have appeared in ATOS publications from 1955 through 1996. 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.

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.

1997 ATOS Archives/Library Catalog: The three volumes of the 1997 ATOS Archives/Library Catalog list the materials housed in the archives collection. The catalog is divided into three categories: Printed Music, Audio Recordings, and Printed Material. This catalog is usually revised every two years, as new material is constantly being received.

Perhaps you have been unaware that ATOS offers members the items listed above. If you see an item you would like to purchase for yourself or as a gift, now is the time to complete the order form and get it into the nearest mailbox. There must be a theatre pipe organ enthusiast on your gift list that would appreciate receiving one or more of the above items offered through the ATOS Special Services Department. Remember, due to the high cost of overseas postage there is an extra charge for all items shipped outside of the USA.

Vern Bickel

For Your Consideration

by Doris Erbe

The November/December 1997 issue of THEATRE ORGAN, page 12, included an article entitled, "Attention Artists, Managers, Composers, and Authors."

We explained our intent to publish, as a semi-annual feature of THEATRE ORGAN, a list of theatre organ disks, tapes (audio and video), LPs, books and/or brochures and articles relating to theatre organ that are currently available for purchase. The nominal fee of \$5.00 per year

continued next page

will help to defray some of the administrative costs. Please refer to your November/December 1997 THEATRE ORGAN for additional details or you may contact us as follows:

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314/645-0552

Responses to the above article resulted in the following listings for publication:

CURRENTLY AVAILABLE FOR PURCHASE ...

CARLETON JAMES & LUELLA WICKHAM: "LANDMARK WURLITZER MEMORIES"

60-minute cassette; 4/20 Wurlitzer; Landmark Theatre (formerly Loew's State); Syracuse, NY; \$12 postpaid; Landmark Theatre Foundation, Box 935, Syracuse, NY 13201-0935. (Reviewed in November/December 1997 THEATRE ORGAN). Selections include: Misty, Charleston, Moon River, Stars and Stripes Forever, Darktown Strutters Ball, and My Mother's Eyes.

JACK MOELMANN:

"AT HOME WITH JACK MOELMANN"

60-minute cassette; pipe augmented Rodgers Model 340 Custom; \$12 postpaid; Jack Moelmann, P.O. Box 25165, Scott Air Force Base, Illinois 62225-0165. Selections include: Secret Love, I've Got You Under My Skin, Sentimental Journey, a Stephen Foster medley, and Jack's Tribute to America.

CHRIS POWELL:

"UP WITH THE CURTAIN"

70-minute CD; Rodgers 360 and Rodgers W-5000; \$12 postpaid; J. Bechter, Box 575, CH-8037 Zurich, Switzerland. Selections include: Up With the Curtain, September In The Rain, Follies Bergere, Chicago, Limehouse Blues, Moon River, and a 42nd Street medley.

YOUR BEQUEST to ATOS will help us to continue to preserve and present the theatre pipe organ and its music, as we have been doing since 1955. For information about leaving a contribution to ATOS in your will or trust, contact Vern Bickel at 760/471-6194.

The League of Historic American Theatres to Hold 22nd Annual Conference in Boulder, Colorado

The 22nd Annual Conference and Theatre Tour of The League of Historic American Theatres (LHAT) will be held in Boulder, Colorado, June 16 through June 20, 1998. Hosted by the Colorado Chautauqua Association, the Rialto Theatre Center, and the Boulder Convention and Visitors Bureau, this national conference will feature visits to historic theatres in Boulder, Denver, and northern Colorado.

The League of Historic American Theatres, founded in 1976, is a Baltimore-based international membership association that serves those in the field of historic theatre rehabilitation and operation.

LHAT's annual conference is designed to include something for everyone who cares about historic theatres, including professional theatre staff members, companies that provide goods or services to historic theatres, and volunteers and enthusiasts — who are the backbone of the movement to save and revive these community treasures.

With the backdrop of Colorado's magnificent Rocky Mountains, this year's conference, *From the Past Through the Future: Creative Connections*, is designed to provide opportunities for delegates to expand their horizons, to participate in a wide range of professional development sessions, and to make connections with people from around the world who are working to revive historic theatres.

This year's conference will include "tracks" for emerging theatre rehabilitation projects, theatres in the early stages of operation, and established theatre operations. Interest areas include rehabilitation, programming, communications and marketing, fundraising, human relations, community development, and "focus on film." In all, 23 professional development sessions are open to conference participants.

Opening Remarks will be present-

ed by Colorado's own Peter J. McLaughlin, nationally noted management consultant and author of the recently published *Catchfire: A Seven-Step Program to Ignite Energy, Defuse Stress, and Power Boost Your Career*.

Discounts are available for multiple registrants from the same company or organization, and one-day attendance packages are available. Canadian registration payments will be accepted at par. For more complete information,

call 410/659-9533

or e-mail: info@lhat.org



CONFERENCE ITINERARY:

Tuesday, June 16 —

Welcomes & Opening Activities

- Kickoff conference celebration, including introductions and a media presentation
- Opening Dinner, including Opening Remarks

Wednesday, June 17 — A Day in Boulder

- Tours of Macky Auditorium at the University of Colorado, the art deco Boulder Theatre, and the Colorado Chautauqua Association
- Professional Development Sessions
- Evening Picnic and Silent Film at the Colorado Chautauqua Association

Thursday, June 18 —

A Day in the North Country

- Tours of the Rialto Theatre Center in Loveland, Stanley Hall in Estes Park, and the Central City Opera House
- "Nuts & Bolts," an informal question and answer session
- Professional Development Sessions

Friday, June 19 —

Denver and its Neighborhoods

- Tours of the Mayan Theatre, the Bluebird Theatre, the Elitch Theatre, and the Oriental Theatre
- Professional Development Sessions
- Optional trip to the Colorado Rockies game at Coors Field

Saturday, June 20 —

Tools for Managing Your Historic Theatre

- Professional Development Sessions
- More "Nuts & Bolts"
- Closing Cookout on Flagstaff Mountain

Saturday Day-Long Option

- Optional "Mega Theatre Tour," featuring tours of ten or more venues in Denver and the surrounding area

Member's Forum

Dear Editor:

I am a new member of ATOS (and proud of it). I've ordered and received all of the back issues of THEATRE ORGAN to January/February 1997. I was reading Donn Linton's review of *Pulling Our All the Stops*, the joint AIO, ATOS, APOBA, AGO video. I noted his comments regarding its treatment of theatre organs in the video. I agree with him completely. I too, have a lot of complaints about it; it was good, but it could have been a lot better. The segment focusing on theatre organs should have been broader. Allen Organ Company has a video called "Howard Goodall's Organ Works" which treats theatre organs with more deference. However, it doesn't cover enough either. So I have an idea; what about producing an ATOS video? I'm sure that some of the best organists in our field would cooperate and also, let's focus on the youth. Show young organists playing, practicing, learning and aspiring to the craft we all love with such a passion. It would be a great way to show people what we are all about, showcasing all that is good about the theatre organ. It would also be a great way to attract people to ATOS, both young and old, by promoting and sharing something good; in a sense, combine M-TV with family values. After all, as a society, isn't that what we're looking for?

Sincerely,
Dennis Russell
Westminster, California



*One picture is worth a 1,000 pounds ...
Left to right: Ken Peterson, Stan Kann,
Carlo Curley*

Dear Editor:

Several years ago — probably five or six — there was a comical list of organ stops published in THEATRE ORGAN. I have searched high and low and in the middle too, but I cannot find it. Can you help?

Sincerely,
Terry Lamon
Las Vegas, Nevada

Dear Editor:

We in the Lancastrian Theatre Organ Trust are researching material for use in the opening brochure and associated P.R. for the 4/20 Publix No. 1 Wurlitzer in Stockport Town Hall in the Autumn of 1999. This instrument, as most of your readers will know, was originally installed in the Paramount, Manchester in 1930.



My organ teacher said 'never stand on the pedals' Left to right: Dick Taylor and Ed Stout

For whatever reason still photographs and film footage of the opening of this prestigious theatre in Manchester are thin on the ground.

We feel that there must be material available in the Paramount Company's Archives either here or in America. The reason for this letter is to ask if any reader of THEATRE ORGAN knows the present whereabouts of these archives and an address we could write to?

If so, please could they let me know either by writing to the address below or on e-mail to the Trust Chairman, Don Hyde: don.hyde@zetnet.couk

We thank you in advance out there for any assistance in this respect.

Yours sincerely,
John Potter
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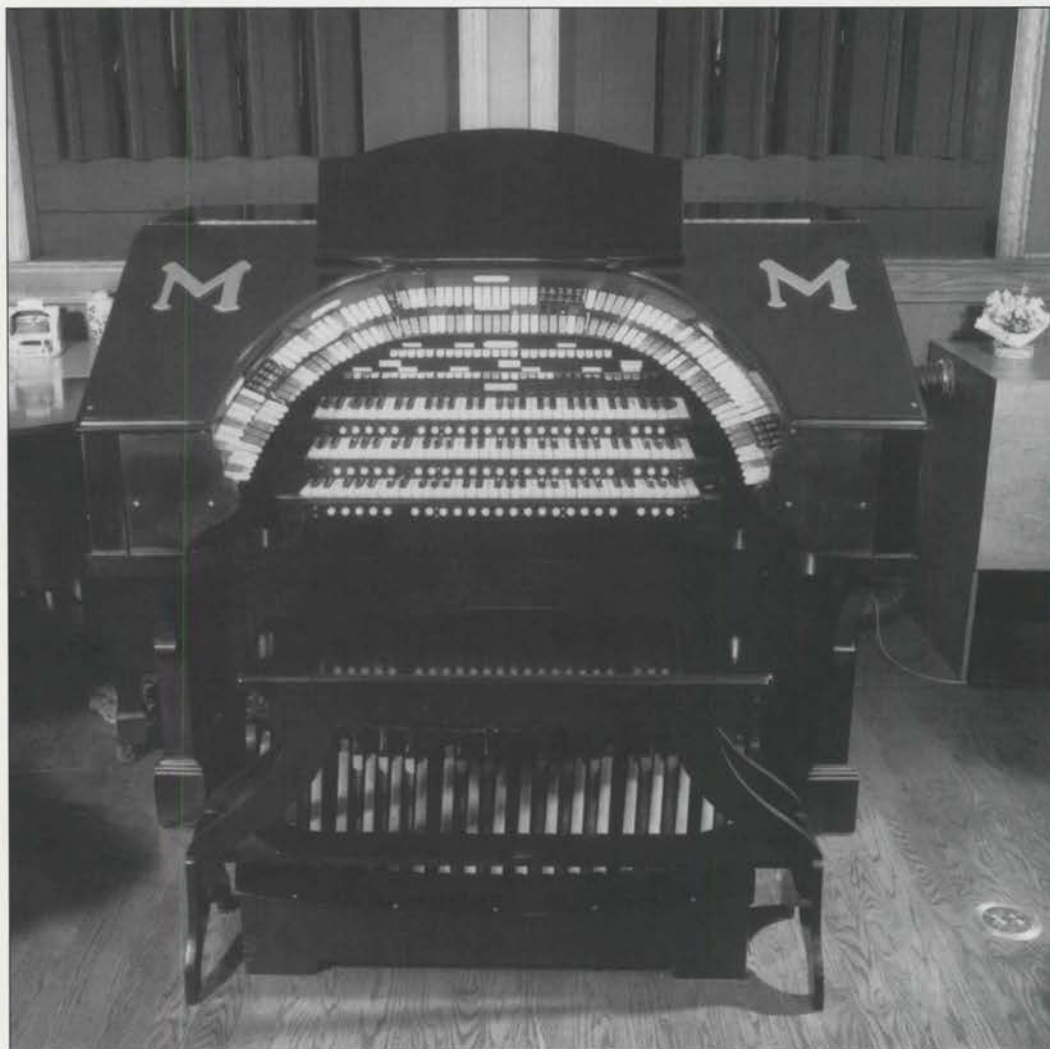
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THE *Re*-Installation of the WTO Miller Wurlitzer

by Michael C. Coup

With so many new, large theatre organs being assembled in various public and private situations, it seemed it was time to pursue a more classic theatre organ tradition. Our goal was to create a studio instrument in the manner of the great Wurlitzer studio organs, and, in particular, the New York Paramount Studio organ. This instrument was a fine 4/21 Wurlitzer, which was also installed in the Paramount building on Times Square. It was located on the 8th floor of the building in the recording studio, and was used to record many famous musicians but most particularly Jesse Crawford. As with the 4/36 in the theatre, the studio organ was the world standard for Wurlitzer studio organs. It was removed in the 50s and, after a move or two, is now installed in the Bay Theatre in Seal Beach, California.

There is much more to the Wurlitzer sound than "just the pipes." The recent trend of adding many ensemble ranks as well as every imaginable orchestrally imitative voice ever produced was eschewed in favor of comparatively modest but complete Wurlitzer specification. There is also a disturbing trend in many recent theatre organs of celesting every imaginable stop. This undulation along with tremulant very often produces an excessively blurred pitch line, leaving the ear uncertain as to where the pitch really is. For this



Console, showing the revised division order, with the Solo stops directly above the Solo manual and the Great stops to the right. Also visible behind the open shutters are pipes at shutter height. Steinway "B" to the left of the console and the harp enclosed to the right and left of the console.

installation, celestes were confined to strings and dulcianas. Whether or not the Wurlitzer sound is individually one's favorite, there really is no argument that no other make of theatre organ produced that unique and very identifiable sound. All the currently copied pipe ranks are based on Wurlitzer. The Wurlitzer sound is the

very foundation of the theatre organ we all cherish.

The beginnings of the current WTO Little River Studio Wurlitzer are in 1922 with the installation of Wurlitzer Opus 515, a Style 235, 3 manual, 11 rank instrument in the new Miller Theatre in Wichita, Kansas. The Miller was designed by the justly famous

team of C.W. and George Rapp in what was their trademark style of the era: an ornate but tasteful opera house style. The color scheme was deep red, white, gold, and green. The organ was installed in two chambers high up on both sides of the proscenium. With 1974 seats and a high installation with plaster grilles in front of the chambers, it was about all 11 ranks could do to fill the room with sound. In the back of the orchestra floor, with the chambers well above balcony height, the organ sound was "out in the lobby."

The opening organist at the Miller was P. Hans Flath, who went on, after several years, to Kansas City, where he was the symphony conductor and music director at KMBC Radio, which had a Robert-Morton organ. No recordings of Flath at the Miller exist, but he was known to favor orchestral selections.

Probably the best known organist at the Miller was Raymond Shelley, a native of Wichita. In the early 60s, Raymond made a famous recording for Columbia Records on the Detroit Fox Wurlitzer. The Miller organ under Shelley was used for many solo presentations and radio broadcasts right up to his untimely death in 1965.

From that time until the theatre was closed and demolished, the group that ultimately became Wichita Theatre Organ, Inc. (WTO) and purchased the New York Paramount Wurlitzer for Century II in Wichita, used the organ every weekend for intermission presentations with the feature film. The theatre and organ were well maintained right to the end and the Miller was always a profitable operation. The bank across the street just wanted a parking garage more than National General Corporation wanted a downtown theatre.

On March 27, 1970, with a blizzard raging outside, Gaylord Carter gave the final performance of both the theatre and the organ with the Harold Lloyd classic *Safety Last*. The WTO crew began removal of the organ the next day. It was then stored, awaiting a new home.

By 1980, the Board of WTO decided to create a studio organ of all the essentials but not beyond the Wurlitzer standard. The great New York Paramount Theatre Wurlitzer, now owned by WTO and playing in the Century II Civic Center, was used as a model for all the necessary colors and ensemble of the Wurlitzer organ. The Style 235 was always a pretty basic organ, providing the Wurlitzer ensemble and some color, but not the really characteristic color and solo sounds of the Brass Trumpet, Brass

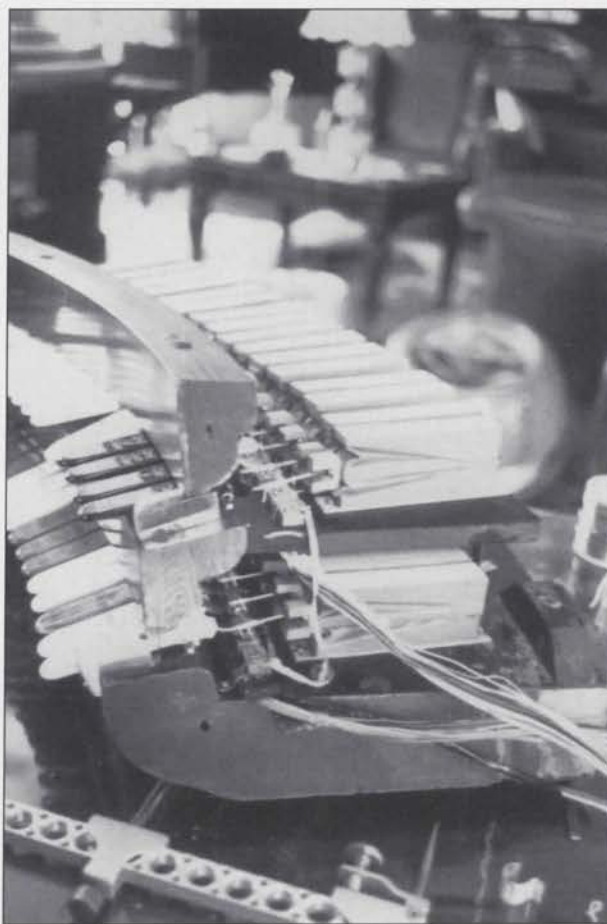


Photo during console restoration. This shows the double acting power pneumatic with the hinged action piece in the middle of the pneumatic. Note also that the contacts are mounted to a separate rail so that the upper pneumatics can be removed in sections for easy access to the lower rail for service. This action was developed by Bruce Belshaw of Denver.

Saxophone, and Post Horn. Those ranks would be added. All "small" organs were limited in their accompanimental sounds, as was very apparent with the wonderful variety on the Paramount organ. With that in mind, a pair of Dulcianias were specified for the Miller, as were a Horn Diapason and Quintadena. To fill out the ensemble, a Celeste was added to the

Salicional and a second Vox was included. Now, that should make 20 ranks, but with room being at a premium, the Kinura was left out. Some of us will never miss it anyway!

The engineering of the installation is absolutely critical to the ultimate result. In this case, the manual chests were to be at shutter height, not submerged, with all regulators directly beneath the chests and all on a single level. Shutters are vertical, as was usual Wurlitzer practice, and directly in front of the main chests. No restriction of shutter angular travel was permitted, and the shutters and motors are Wurlitzer "studio" style. Shutter opening is essentially the entire chest width and a full 4' high. Simply put, no restriction of any kind was allowed in the tonal egress.

Careful consideration was given to the console in terms of layout, mechanics, and physical location. Rather than having two focal points by placing the console at the opposite end of the room from the organ, the console is directly in front of the chambers in the center, and out into the room about 4'. Since the console was restored nearly 15 years ago, pneumatic action seemed to be preferable, but the original Wurlitzer power pneumatic system with the tie cords and contacts glued to pneumatics was abandoned in favor of a more serviceable system. A double-acting power pneumatic of a design originated by Bruce Belshaw of Denver was the chosen system, with contacts being placed on a separate rail. All power pneumatics in the top row are mounted on separate chassis for easy removal for access to lower rail pneumatics and contacts. All new Hesco stop tabs were commissioned for the much-enlarged specification.

missioned for the much-enlarged specification.

The console layout has one major change from Wurlitzer practice: the Solo tabs are above the Solo manual and the Great tabs to the right, much in the style of the usual 4 manual design. This change was not an easy one to settle on, but two reasons prevailed: since this organ would be a

"training ground" for the New York Paramount Wichita Wurlitzer, a layout similar to it would facilitate the education of new musicians, and the ergonomics are better. When playing on the top manual, it is easier to reach "up" to tabs than clear over into the right, and when playing on the Great, the reach to the right is no more than "up" as is the standard pattern.

Although with modern, software-driven computer relay systems, the actual stoprail specification is much less meaningful than in hard-wired schemes, a maximally expanded specification was devised. The original 96 stops are now 212. Wurlitzer practice was generally followed on the stoprails, with independent Celeste tabs, "standard" mutations and a much-expanded Solo division actually having combined Solo and Bombarde stops. Almost all 16' registers of the Great are on the Solo. A backrail division of adjustable tabs was provided for artists' individual stoplist additions to the computer.

The expanded use of pistons has become standard in modern theatre organ performance, so an almost-maximum number was added to the console. Some space was provided between groups of pistons to facilitate quick identification. Each manual has 5 general pistons, 15 divisional pistons, and three "special purpose" pistons. Since the organ incorporates the Uniflex computer system, these can be changed in range as well as setting at the easy convenience of the musician.

One additional critical element of producing the classic Wurlitzer sound is the wind system. The ensemble is undeniably enhanced by multiple tremulants to produce that broad, rich sound without the heaving and chugging of too many ranks all moving together in pitch and volume. That is certainly one of the distinguishing features of large organs like the New York Paramount over small instruments like the 235. Originally, the entire seven rank Main was on one tremulant! In the studio instrument, there are nine tremulants for 18 ranks, none for the Post Horn, and pedal off-sets are not tremulated. Instead of connecting several Wurlitzer wind trunks together, with the opportunity for wind leaks over time, one large

"H" shaped trunk was built that now goes under all four Main chests, with the blower connecting to both "legs" of the "H" and the crossover in the middle to assure free access to all regulators of the static wind. Winding was done with oversized (larger than Wurlitzer standard) PVC wind line. The Tibia is wined with 5" line, for example. All tremulant lines come out the opposite end of the chests from the regulated wind.

The chambers continue the classic Wurlitzer approach. They are 12' high throughout, and relatively shallow at 9'6" with an overall width of 27'. With the adequate height, chests are relatively high, providing easy access underneath for maintenance. No dividing wall separates the two chambers. The idea behind this design was to provide a better blend of the two chambers or a less separated sound in the much less than theatre-sized listening room. We think it works extremely well; while there may be some loss of "side-to-side" volume control, the breadth of sound is much improved over divided designs and since there is essentially no horizontal space between chambers, the "divided" effect would be minimal even with a dividing wall.

The final element is the tonal result, then, in the room itself. In this case, the studio is all hard surfaces: a wood floor, French doors on one wall, no wall-to-wall carpeting, hard ceiling and no drapes. The result, while not reverberant, is bright and clean and definitely not a "clothes closet" sound. One wall opens partially onto the rest of the house so that acoustically, the room is larger than it is visually.

A great deal of effort has gone into the final regulation of the organ to fit the space and purpose. We tried to consider the lessons taught by example by Jesse Crawford and Dan Papp in the Paramount organ's total finishing. Musical necessities were the first consideration, followed by what individual ranks can be. We tried to create rich, warm, clean accompanimental textures, distinctive, musical, imitative solo sounds, and complex, transparent, warm ensembles. The organ has a range from very soft (the Dulcianas and Unda Maris) to thrilling, compelling volume and weight.

There is no sense of the buried or submerged in this sound. There is classic Wurlitzer "space" in the harmonic development of the ensemble. Not all the "tonal spaces" are filled in. The organ is quick and inviting to play. It is a true Wurlitzer Studio organ. Just like theatre orchestras are not symphony orchestras, a Wurlitzer organ is not a unified orchestral imitation of the E.M. Skinner type.

While we have not taken a slavish historical approach to creating a new Wurlitzer organ, we have carefully considered all the elements that made up the final result. Our view is that the original Wurlitzer approach leaves little — but some — room for improvement. The results speaks for itself: it makes music.

Now, the organ will take its place on the theatre organ scene. The true test of theory is in the musical result. All of us involved are confident the verdict will be favorable.

In 1967, Lyn Larsen, who is WTO Principal Guest Artist and veteran of a dozen or so Wichita concerts, played his first Wichita show at the Miller. He played the opening concerts of the 3/19 Wurlitzer in her new home. On March 7 and 8 of this year, he played virtually duplicate concerts to two groups of the major supporters of Wichita Theatre Organ, Inc., owner also of the former New York Paramount Wichita Wurlitzer. The Saturday night event was formal, with champagne and desserts; the Sunday afternoon show was festive and guests enjoyed punch and tea time treats.

As always, Lyn's playing was masterful, his stories delightful. His selections included "Mr. Sandman," several Crawford tunes, "I Love to Hear You Singing," "Broken Rosary," "What Are You Waiting for, Mary?" among them, and an incredibly played medley from *Showboat*, based on the original 1927 orchestrations.



Main Chamber. Note pipes at shutter height. Ranks in order left to right: Clarinet, Orchestral Oboe, Viol d'Orchestre, Concert Flute, Viol Celeste, Open Diapason, Dulciana, Quintadena, Unda Maris, Vox Humana.



Solo Chamber. Ranks left to right: Vox Humana, Post Horn, Tibia Clausa, Tuba Horn, Brass Trumpet, String, Horn Diapason, String Celeste, Saxophone

Organ Specifications

(ranks & stoplist): Michael C. Coup
 Installation and winding: Ed Zollman
 Uniflex relay installation: Ed Zollman
 Tonal finishing:
 Console: Michael C. Coup.
 Chamber: Ed Zollman

Assistance: Jeff Weiler, J.D. Unruh, Scott Smith, David Bernstorf, Bill Wilson, Dave Weaver, Larry Pickering, Phil Brooks, Don Moore, Mel Burt, Cloyd Coup, Karen Coup, Katie and Elizabeth Coup, Laura Bernstorf.

Special Acknowledgment:

A very special thanks to my wife, Karen, who for about 15 years allowed one room of our home to remain in various stages of upheaval while the organ was completed. She also graciously provided room and board for numerous guests for sometimes weeks at a time during the restoration and assembly process. No one could have been a better "sport" about the whole process.

SPECIFICATION

MATERIALS ARE WURLITZER UNLESS NOTED

MAIN

16-8'	Open Diapason	Miller Theatre, Wichita, Kansas 1922
16-8'	Concert Flute	Miller Theatre
8'	Viol d'Orchestre	Miller Theatre
8'	Viol Celeste	Miller Theatre
8'	Dulciana	First Presbyterian Church, Coldwater, Michigan 1935
8'	Unda Maris	Sherman & Reed Funeral Home, Butte, Montana 1931
8'	Quintadena	Unknown
8'	Clarinet	Miller Theatre
8'	Orchestral Oboe	Miller Theatre
8'	Vox Humana	Grand Theatre, Beloit, Kansas 1925
	Chrysoglott	Unknown
	Chimes	Miller Theatre
	Xylophone	Miller Theatre

SOLO

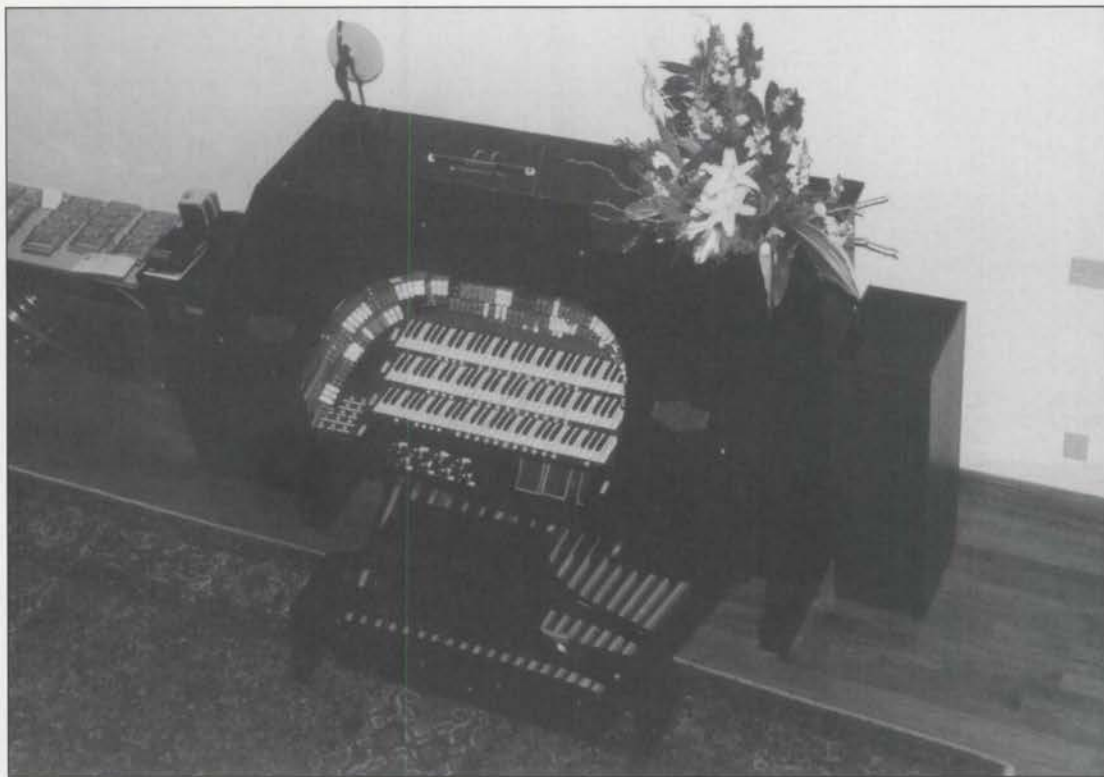
8'	Horn Diapason	Unknown
8'	Tibia Clausa	Miller Theatre
8'	Salicional	Miller Theatre
8'	Voix Celeste	Grand Theatre, Beloit, Kansas, tenor C
16-8'	Harmonic Tuba	Miller Theatre
8'	English Post Horn	Trivo, Inc. 1995
8'	Brass Trumpet	Trivo, 1989 (resonators by Al Bizik)
8'	Saxophone	Trivo, 1995
8'	Vox Humana	Miller Theatre
	Glockenspiel	Miller Theatre
	Traps	Miller Theatre
	Toy Counter	Miller Theatre

UNENCLOSED PERCUSSION

Harp	New York Paramount Theatre, 1926
Piano	Steinway Piano, Model B

ROBERT-MORTON COMES TO CINCINNATI

by David A. Billmire, M.D.



The Billmire Residence Robert-Morton Opus 2401, Model 23N

As we all know, Cincinnati was the home of the Wurlitzer Company and its corporate headquarters during the Golden Age of theatre organs. Cincinnati's reputation for conservatism and loyalty goes way back. As such, it is not surprising that if one were to look in Dave Junchens' exhaustive *Encyclopedia of the American Theatre Organ*, one would get the impression that a sizable midwestern city had dropped off the map until they got to the section on Wurlitzers. With one or two minor exceptions, all the theatre organs installed in this city were Wurlitzers. That has now changed; Robert-Morton Opus 2401, Model 23N has come to town.

The saga of this little known instrument begins in 1928, a busy year for the Robert-Morton Company in Columbus, Ohio. In May the famous Ohio Theatre opened with Opus 2366, a 4/20 special which has been well

documented in these pages. Similar organs had gone into Loew's theatres in Kansas City, Pittsburgh, and Providence. Later that year in the fall and winter, two other Mortons came to Columbus. Opus 2405 was a 3/8 installed in the Ogden, later renamed the Lincoln Theatre. This organ was removed in the sixties. The console and percussions became the core for Tom Hamilton's "Rodgers-Morton" and the remainder became the nucleus of Ralph Charles' 4/20 Morton. The other organ, a 3/12 model 23N was installed in the Empress Theatre directly across the street from the Lincoln. The Lincoln Theatre and the Empress Theatre were both black theatres located about six to eight blocks from the center of town in the black middle class section of the city. At that time of segregation, very little was recorded about either the theatres or their organs. We do know that the Empress was a 600-seat theatre at the

time the Morton was installed. It had had two previous Wurlitzers installed, a style B special which was repossessed and a style D.

A model 23N was a 3/11 instrument with a Tibia, Vox, Tuba, Sax, Kinura, Diapason, Flute, Clarinet, 3 ranks of Strings, and a synthetic oboe. This particular organ was a special with the factory addition of a French Horn. It also had an unusual slow and fast tibia tremulant. There were two separate tremos switchable by a rocker switch on the stop rail. On the basis of wear and tear alone, this organ must have been heavily used. In the 1950s, the organ was removed and installed in the home of Ethel Miles a former theatre organist and then current owner of a theatre chain in Columbus. At this time, the organ lost the 16' Diaphone and bottom nine notes of the 16' Tuba. Interestingly enough, the Miles home was only three blocks from where I grew up in Columbus.

The Empress Theatre ceased business as a theatre in 1957, and was eventually torn down. Sometime later, the Miles family sold the organ to a farmer in central Ohio who put it in storage in a barn and scattered sites about central Ohio, and that was almost the end of the story.

The organ bug bit me in 1960, when I was eleven. My father went out to buy me an accordion, but came back with an electronic organ. I had no idea what an organ was or that they even existed. When I saw all the keys and tabs I was hooked. Organ lessons soon followed and I progressed to taking formal lessons in a church on a Kilgen pipe organ. The Kilgen was nice, but I remained frustrated by the lack of flexibility and developed a propensity to practice with the tremors on. When my teacher would wander into the church when I was so engaged, I would hear a thunderous clap followed by "Turn those damn tremulants off! You're not at the circus!" My frustration continued until one day our local paper published an article on the restoration of the Wurlitzer in the Palace Theatre in Columbus, Ohio. Here, finally, was the instrument that I had been dreaming of. I quickly contacted Tom Hamilton and joined the chapter at the age of seventeen. I became heavily involved in the restoration of the Palace 3/16 Wurlitzer and Ohio Theatre 4/20 Morton. My goal was to someday own one of these incredible instruments. While in college at Ohio State I was able to purchase what was left of the Winders* pipe organ that was installed in the Eastern Theatre in Columbus. Basically all that was left was a rank of Tibias, an organ supply toy counter and a 2 manual console. I was less than thrilled to later learn that Winders probably built the worst instruments in existence. I still have the Tibia (Gottfried) and the toy counter though.

In the late 60s when the Ohio Morton was being reactivated, a farmer named Chambers attended the concerts. During intermissions, when we would all congregate at the console, he would proudly and loudly point out that he had an organ just like it at home. We all thought that he was putting us on, but it was not until

recently that I realized that indeed he did have an organ similar to the Ohio Morton — he had its little brother, the Empress Morton. It was Ed Smith who rescued the organ from its uncertain future when he purchased it from Mr. Chambers and finally reunited it under one roof. Ed was heavily involved in the early restoration work of the Ohio Morton. He rebuilt all the regulators, releathered the chests and electrified the console of the Ohio. He installed the Empress organ, without any rebuilding, in a concrete block addition to his home. After setting it up, he stripped the console and began to electrify the combination action and replace contacts in the relay. At this point in time, the mid-seventies, time and outside pressures intervened and all work on the organ ceased. It played briefly, but the relay work was never completed and it stood silent in its damp chambers for almost 20 years.

I left Columbus, Ohio, in 1975 to continue my medical training. Fifteen years later, after completing my residency training, starting my family and getting my practice established, I felt ready to indulge in my life-long goal to have a pipe organ in my home. I had a 2/5 partially rebuilt style B Wurlitzer from the Rialto Theatre in Columbus. My original plan was to install and expand this organ to about 10 ranks. I wrote Ed Smith on a whim wondering if he would know of any available parts and if he could help in the installation. Shortly thereafter, I received a call from Carlos Parker, the house manager at the Ohio Theatre and co-owner of its famous Morton informing me that Ed had been tragically killed in an auto accident. His widow Dorothy had asked Carlos to contact me to see if I would be interested in his Morton. I'd heard of this organ and had briefly seen it once, but had never heard it play. On a cold day in January 1990, my then four-year-old daughter and I made the trip to central Ohio to check out the instrument. I expected the organ to be restored and playing and was a bit shocked to find that it had not been touched in fifteen years and was totally unplayable. The heating system in the chambers failed long ago and the chambers had taken water. The sump

pump was operational, but the discharge line was broken and was pouring water into the Saxophone offset chest in a continuous fountain. Fortunately, the regulators were high and dry behind the pipe chambers. Despite its rather precarious condition, it was intact and salvageable. Negotiations were quickly completed for its purchase.

Parallel to all this, we were in the process of building our new home. I imagine that a number of you can identify with trying to explain to a builder not only what a pipe organ really is, but also the space requirements necessary. My first encounter with a sizable home installation was during my first convention in New York in 1970. I attended the home tour at Pete Schaeble's home and was about ten feet from the Post Horn while Jeff Barker was playing the Wonder Morton. Needless to say, I was acutely aware of the rather raw sound these instruments can have up close and personal. Despite hearing many negative comments regarding tone chutes, I felt that this might be a viable option to take the edge off the organ. This also resolved some of the space concerns, as this would place the organ beneath the great room.

In March, three months after first seeing the organ, I returned with the Bunn-Minnick Company to remove the pipe work. All the pipes were sent to their factory in Columbus for restoration. Bunn-Minnick is the company which has maintained and upgraded the Ohio Morton for the last twenty years. They are quite sympathetic to theatre organs and to Mortons in particular and have done a beautiful job. The pipes were all cleaned, dents removed, repaired and all new tuning collars were made. They were then all returned to their original voicing. During the summer, my sons, then ten and eight helped dismantle and move the organ in two marathon weekends.

The next six months were spent building the chambers and getting the house ready. The entire organ, two chambers, a blower room and relay room would fill the space under the great room. The sound would be conveyed to the room above through two tone chutes which open on the wall on

either side of the stone fireplace. The tremulants would be enclosed in a small chamber beneath the fireplace to dampen their noise.

I decided early on that only a complete rebuilding would suffice. Twenty years in damp unheated chambers, subject to the extremes of mid-Ohio weather, had taken its toll. One-half of the wood joints had separated, the gaskets were eaten away, the leather was disintegrating and the shellac finish had long since vanished. All of the original chest bearers, frames, and pipe racks were gone. The need for pipe racks was evident in that a number of pipes had bent over at 90° from lack of support. Carlos Parker at the Ohio Theatre was kind enough to let me back into the chambers there to take notes, photographs and measurements of this pristine original installation. Armed with this information, I was able to construct new pipe racks and chest bearers.

All the chests were opened, inspected, and inventoried for number and size of pneumatic valves. Material was then ordered to replace every valve and pouch in the organ. All the new valves and pouches were cut and set up before dismantling the first chest. Although this took several weeks to set up, it made releathering relatively quick and painless, once I started. The Carlsted-style Morton chests were reglued, the rubber cloth replaced, regasketed, and refinished in addition to the releathering. Upon completion, they were then placed on their new supports.

Once all the chests were completed, attention was directed to the regulators. It was apparent that all but one had been releathered, and I hoped that this had been done when Ed Smith had installed the organ. Alas, as I was moving one of them in place, I poked my finger through one of the gussets. Needless to say, the next few months were spent with the glue pot close at hand. Following installing the regulators and beginning preliminary winding, the tremulants were rebuilt. This job proved to be almost as big a job as the regulators. They too had been rebuilt in the remote past, but someone used white glue to apply the rubber cloth. Stripping them down proved to be a difficult task. (*Editor's*



*Top: Left side French Trumpet, Post Horn, Toy Counter and Tuned Percussions.
Bottom: Left side (L to R): Tibia, Diapason, Saxophone, and Kinura.*

note: White glue has no place in a pipe organ, unless in a chamber trash bin!

After accomplishing all this in two and one half years, I still had to address the relay, console and percussions. The original relay had been in the midst of rebuilding when the project was abandoned 15 years previously. I had a Peterson diode relay I had set up for a planned organ of ten ranks. I elected to expand the Peterson relay to accommodate the larger Morton. A new stop list based on more modern unification principals was drawn up. It was basically patterned after the Ohio Theatre's new

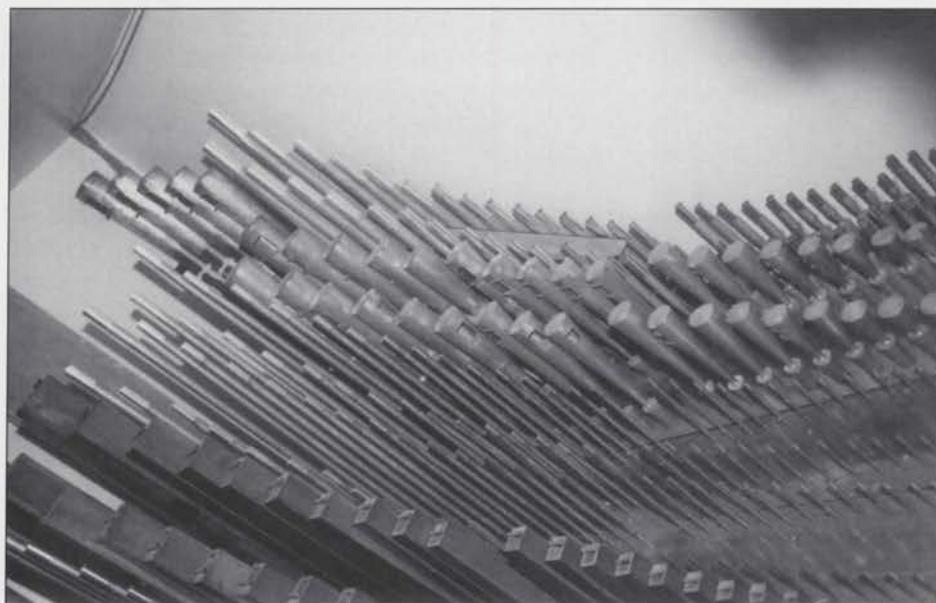
list. As usual, additions were also planned along Morton standards to expand the organ up to 15 ranks. The next year was spent expanding and wiring the relay. The pipes arrived during this time period and were set up on the chests.

The blower had been moved into place and the motor reconditioned. When it was turned on, the vibration seemed a bit excessive, but not out of the ordinary for a large Spencer turbine (7-1/2 hp single phase in the large case). A visiting enthusiast commented on the noise and vibration and suggested rebalancing the fans.



Left side (L to R): Diapason, Saxophone, and Tuba.

a project. The original console was a three manual version of the Ohio Theatre's Morton, but in dark mahogany. The top stop rail was the usual divided Morton style with the music rack in the center. Along the way, the case had been painted white and subsequently stripped down to bare wood. The case was in pretty bad shape and half of the ormolu was missing. We elected to strip off the remaining decorations and finish the console in a hand rubbed ebony. I also rebuilt the top stop rail into a single rail to accommodate the increased unification, and moved the music rack up. Additionally I had the dealer restore and rebush the keyboards. After the console arrived, the next three months were spent wiring it to the relay and wiring in the combination action (Devtronix MIDI 8 level). This was followed by the requisite trouble shooting and tuning. As I was patterning the organ after its big brother at the Ohio, I of course, had to add a few key ranks. I wanted to add a Post Horn and French Trumpet to top off the organ. I was able to obtain these ranks from Bob Maes. The Post Horn is a new Wicks set on fifteen inches and the Trumpet is Dennison on ten inches. The Trumpet had been worked over several times and it appears that someone was trying to turn it into a Post Horn. It caused the finishers so much grief, that I sent it



Above: Right side (L to R): Violin I, Concert Flute, Violin II, Violin III, French Horn, and Clarinet.

Right side: Vox Humana, Bass Drum action.

This turned out to be an excellent idea. I took the blower to a local industrial balancing company and had the fans and drive hubs dynamically balanced. Interestingly, they were all significantly out of balance. With its newly balanced fans, the blower now runs quietly and smoothly. I highly recommend this approach to anyone with a noisy blower.

Shortly after the pipes arrived, I sent the console out for refinishing to the local Steinway dealer and rebuilder I convinced to take on such





Wall directly opposite console showing shades on either side of the fireplace. Note the shades are Robert-Morton church shades not theatre (originals lost).

The Billmire Resident Robert-Morton
Opus 2401 Model 23N
Empress Theatre • Columbus, Ohio • 1928

RANK	PITCH	PRESSURE ¹	
Left:			
Bourdon-Flute	16' - 2'	15" and 10"	
Violin I	16' - 4"	15" and 10"	16' octave electronic
Violin II sharp	8' - 4'	15" and 10"	
Violin III sharp*	8' - 4'	15" and 10"	
French Horn	8' - 4'	15" and 10"	
Clarinet	8' - 4'	10"	
Vox Humana	8" - 4'	8"	
Chrysoglott	49 bars		
Chimes	20 tubes		
Right:			
Diapason	16' - 4'	15" and 10"	16' octave electronic
Tibia	16' - 2'	15"	16' octave electronic
Saxophone	8' - 4'	15" and 10"	
Kinura	8' - 4'	10"	
Additions to right side:			
English Horn	8'	15"	Wicks
French Trumpet	8'	10"	Dennison-Schopps
Orchestral Oboe	8'	10"	Robert-Morton
Marimba	49 bars		
Xylophone	37 bars		
Glockenspiel	37 bars		
Toy Counter			

Blower: Spencer 7-1/2 HP single phase large case
Relay: Peterson diode keying
Combination Action: Devtronix MIDI 8 level
Record-Playback: Devtronix MIDI

¹ Note: All offsets are on 15" pressure unless otherwise indicated by a single pressure.

* Some Mortons tuned the Violin III flat (Editor)

out to Schopps for a new set of tongues and revoicing along Morton lines. It now blends beautifully with the ensemble. Due to space limitations, I could not have installed either the 16' tuba or Diaphone if I had had them and so replaced them with electronic ranks.

With everything in its place, I then called Clark Wilson to do the tonal finishing. He suggested that Brant Duddy assist him in this endeavor. This turned out to be an excellent recommendation. One could not hope for two nicer or more competent individuals. They have worked together for about six years and it shows. Over a four day marathon period they regulated, balanced, and adjusted the Morton into the beautiful ensemble it is today. Shortly after leaving here, they were off to Canada to finish another pipe organ. This instrument had a Robert-Morton Orchestral Oboe about to be replaced with a Wurlitzer. As my original plan was to replace the synthetic oboe with a real oboe, Clark acted as an intermediary in the purchase of this rank to complete my organ. This rank had had a major rebuild by the Austin co. and was in excellent physical shape complete with brass wedges; however, its sound left something to be desired. It had the volume and characteristics of a soft church stop. Clark spent a great deal of time revoicing this stop into a more theatrical oboe.

Two weeks after Clark and Brant left; the organ had its first private preview when the Central Ohio Chapter, long known for their affection for Mortons, came for their May meeting. Local organist Jim Barton did a terrific job demonstrating the Morton in its first performance in 20 years. The organ speaks into a large space encompassing both the great room and front entryway. Total area is about 46' x 18' with 22' ceiling. This arrangement has worked out very well. By reversing the sound and bringing it out the tone chutes, I have been able to eliminate the up close raw sound and blend the voices nicely. One can

even stand in front of the swell shades without fear of being blasted. The floors are hardwood and the large speaking area gives some liveliness to the sound. The organ has since been visited by groups from Lexington, Kentucky, and of course the local Ohio Valley Chapter.



Clark Wilson at the console.

On January 17, 1998, almost eight years to the day that I purchased the organ, we held a gala grand opening with Clark Wilson at the console. Clark played two one-hour concerts during the evening and finished up with a standing ovation. It was a truly outstanding evening.

* *Winder(s)* is a pipe organ company not familiar to the editor. It sounds like a "supply house" builder. Further enlightenment would be welcomed. The Editor

In Memoriam

WILLIAM AHLERT
Ohio Valley
MARTIN LEON
Quad Cities
JACK STRADER
Ohio Valley
EUGENE "JEAN" F. EISER
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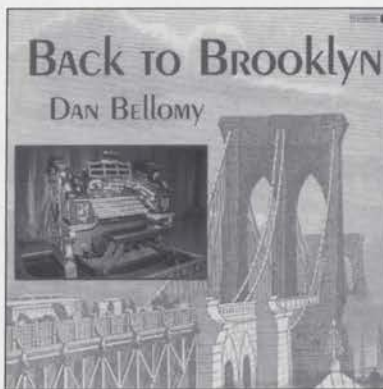
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The Sounds of Silent Movies

by Robert Gates

In the beginning of this century, organs were used to accompany silent movies. They served well and faithfully and multiplied in numbers. A new art form was engendered — the production of music which enhanced actions projected on a bright screen. Starting decades ago, artists such as Gaylord Carter and Lee Erwin recorded pipe organ accompaniment to many films, some available today in VCR format. Others are continuing the effort. The purpose of this column is to source such films and commend them to the readers of THEATRE ORGAN.

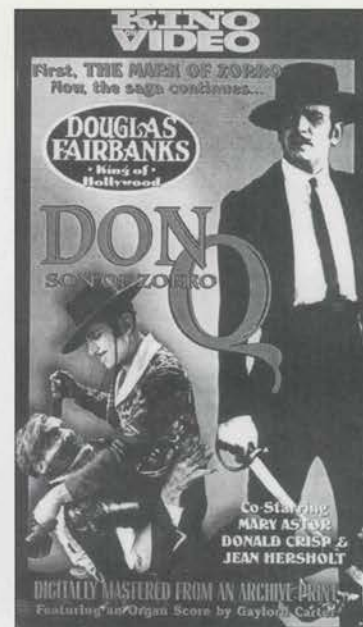
The Mark of Zorro (1920) with Douglas Fairbanks Organist, Gaylord Carter

This 1920 tale of disguise, patriotism and high ideals tells of the son of a California Don, who returns after swordsmanship courses in Spain to find his native land under the yoke of oppression. Although outwardly the effete coward, a quick addition of a mask and mustaches turns him into Zorro, the tireless fighter for right. Despite the abundance of clues, no one suspects who Zorro really is, and the contrast between the two personae is played to the hilt. Finally, when goaded too far, he reveals his true identity, defeats a malicious commissioned officer, causes the Governor to abdicate and saves California from the aforementioned yoke. All in all, a good day for our Nation. Needless to say, he also wins The Girl.

Notable in the cast is Noah Beery, (who appeared in a total of 187 films) villainously comedic as Sergeant Gonzales. Oddly, Beery's last role, in 1959, was in *Zorro Rides Again*.

The picture quality is generally fine (considering the difficult translation from a 35mm format to VCR) but there are occasions when the original print was imperfect. Little is lost; there is only a time or two when the action lurches forward inexplicably.

This rousing good tale is given a rousing good background by Carter on the Sargent/Stark Wurlitzer, using themes composed for this particular film. The organ is pleasing, but original recordings of the dry studio sound were "altered" to



give the impression of a larger space. The reproduction is very good and there are no noticeable splices in the music. In Carter's work, where action bits such as the drop of a hat (literally) or the flutter of a handkerchief are mimicked by the music, synchronization is important. It is accurate at the start of the picture, and the organ lags the action by only a beat near the end.

Carter's philosophy that film music should support the movie and not intrude is never better articulated than in *Zorro*. All of the emotions on the screen are captured by the organ and augmented. As he says in his biography*, "I emphasize the fact that we do not kid with the silent movies." His playing here demonstrates that this serious (but not humorless) attitude adds greatly to the experience of seeing a film as it could have been viewed back in the 20s.

In brief: Action, humor and romance. Carter at his best. From Kino International Corp., 333 W. 39th St., New York, NY 10018; 800/562-3330.

(There is another version, not from Kino, identified as Republic Pictures VHS 23686, in which William Perry provides piano music.)

* Carter, Gaylord, *The Million Dollar Life of Gaylord Carter*, Paramount Theatre of the Arts, Inc., Oakland, California, 1995.

Don Q, Son of Zorro (1925) with Douglas Fairbanks Organist, Gaylord Carter

Although only five years have passed since the making of the first feature of this pair, thirty years have gone by in movie-time. Zorro now has a son, Don Diego (aka Don Q.), who looks astoundingly like him. We are in Spain, where the assassination of the visiting Archduke Paul, Prince of Austria and Hungary, threatens international stability. Worse than that, Don Q. is blamed for the foul deed! Needless to say, our hero extricates himself through cunning, swordplay and whipmanship and wins the lovely Mary Astor to complete the day.

The feature was directed by Donald Crisp (55 years in the movies) who also plays a smarmy villain. Jean Hershold outsmarmies Crisp as a truly repellent con- niver. The unlucky Viscount is Warner Oland, who was later to make 19 Charlie Chan films.

Carter does his usual fine job, synchronizing nicely all the way through and illuminating the mood on the screen. The music seems to lack a little of the élan of that in *Zorro*, and themes from other of his film performances creep in. The soundtrack is very good; the picture quality no less than one would expect of a carefully-restored film made some seventy years ago.

In brief: This and its predecessor can provide a memorable Movie Palace afternoon. Also from Kino International, address above.

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.

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ORGAN-IZING POPULAR MUSIC

by
AL HERMANN'S

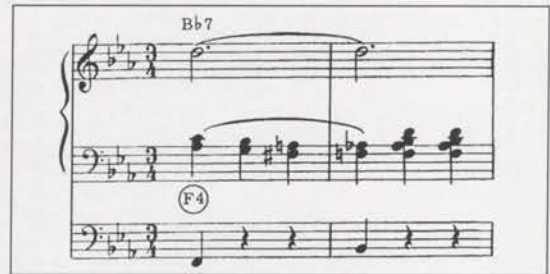
Keep That Left Hand Moving

Whenever the melody stops for three or more beats on the 3rd of a Seventh Chord: start on the 7th and 9th and move Downward to the 5th and 7th. (The 7th is one whole tone below the root; the 9th is one whole tone above the root of a 7th chord.)

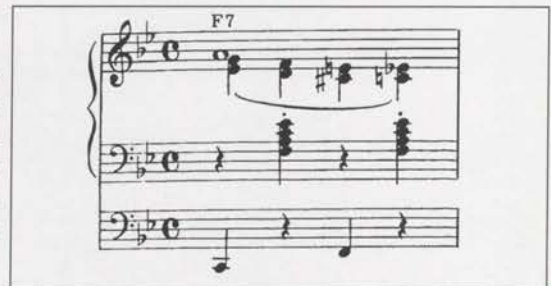


Play the above examples slowly and listen carefully. Notice how they are formed on the keyboard. When starting on two white keys, start with the 1st and 2nd fingers. When the 7th is a flat, start with the 1st and 3rd fingers and cross over and under as indicated. The fingering used on C⁷ also applies to F⁷ and Bb⁷.

Vary the time to fit the "space." In 3/4 time this will be played in quarter notes, starting on the first beat of the measure and ending on the first beat of the next measure. If there is a different chord in the 2nd measure, this fill cannot be used.

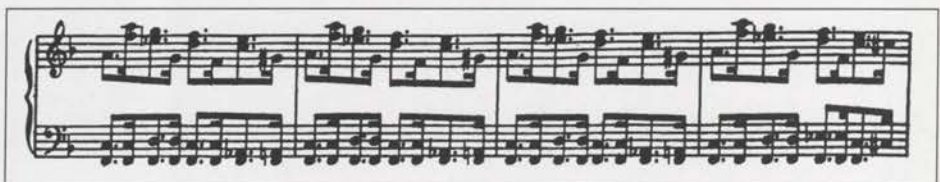


When playing chord melody, hold the melody note with the 5th finger and play the fill with the other fingers of the right hand. The left hand then plays the regular accompaniment chords.



In "The Loveliest Night of The Year" this fill can be applied on various chords in 3/4 time. First learn the song with solo melody and play in 3/4 time accompaniment. Remember to use a counter-melody between the fills whenever playing solo melody. For additional practice try using this fill in "Linger Awhile," "Somewhere My Love," "April Love," "Thank You For a Lovely Evening," and "Release Me."

By playing the 3rd of the chord first with your thumb and then playing the fill on top with the other fingers, you will have a popular boogie woogie theme.



THE PIPE PIPER

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

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

ALABAMA

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

ALASKA

- **JUNEAU**
State Office Building
333 Willoughby Avenue
2/8 Kimball

ARIZONA

- **MESA**
Organ Stop Pizza
1149 East Southern Avenue
4/67 Wurlitzer
- **PHOENIX**
Fellowship Hall,
First Christian Church
6750 Seventh Avenue
2/11 Wurlitzer
Orpheum Theatre - 203 W Adams
3/30 Wurlitzer
Phoenix College Auditorium
1202 W Thomas Road
2/9 Wurlitzer

ARKANSAS

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

CALIFORNIA (North)

- **BERKELEY**
Berkeley Community Theatre
1930 Alston Way
4/33 Wurlitzer
- **CASTRO VALLEY**
Cathedral of the Crossroads
20600 John Drive
4/14 Wurlitzer-Morton
- **FAIR OAKS**
Community Clubhouse
7997 California Avenue
3/13 Wurlitzer
- **HEALDSBURG**
Johnson's Alexander Valley Winery
8329 State Highway 128
3/10 Robert-Morton
- **MARTINEZ**
Bella Roma Pizza -
4040 Alhambra Ave
3/16 Wurlitzer
- **MONTEREY**
State Theatre - 417 Alvarado
2/13 Wurlitzer

MURPHYS

- Kautz Vineyard Winery
1894 Six Mile Road
3/15 Robert-Morton
- **OAKLAND**
Grand Lake Theatre -
3200 Grand Ave
3/18 Wurlitzer
Paramount Theatre - 2025 Broadway
4/27 Wurlitzer w/2 consoles

PALO ALTO

- Stanford Theatre
3/21 Wurlitzer
- **REDWOOD CITY**
Capn's Galley #2 - 821 Winslow
4/23 Wurlitzer

SACRAMENTO

- Community Clubhouse
7997 California Avenue
3/13 Wurlitzer/Hybrid
Grant Union High School -
1500 Grand Avenue
4/21 Wurlitzer
Towe Ford Museum
3/16 Wurlitzer (ATOS)

SALINAS

- Fox-California Theatre
239 Main Street
3/11 Wurlitzer
First Baptist Church
3/20 Wurlitzer-Wicks
- **SAN FRANCISCO**
Castro Theatre - 429 Castro
4/21 Wurlitzer
Cinema 21 - 2141 Chestnut
2/6 Robert-Morton

SAN JOSE

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

SAN LORENZO

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

STOCKTON

- Masonic Temple *
2/11 Robert-Morton

CALIFORNIA (South)

- **ANAHEIM**
Anaheim High School
811 W Lincoln Ave
3/10 Robert-Morton
- **CATALINA ISLAND**
Avalon Casino Theatre
4/16 Page
- **DEATH VALLEY**
Scotty's Castle*
3/15 Welte
- **EL SEGUNDO**
Old Town Music Hall -
146 Richmond
4/26 Wurlitzer

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

FRESNO

- Bethel Christian Center
3665 N First Street
3/10 Robert-Morton
Fresno Pacific College
1717 South Chestnut Street
3/20 Hybrid
Warnors Theatre - 1402 Fulton
4/14 Robert-Morton

FULLERTON

- Plummer Auditorium *
Fullerton High School -
on Grand Ave
4/36 Wurlitzer

HANFORD

- FOX Hanford Theatre
2/10 Wurlitzer

LOS ANGELES

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

MONROVIA

- Monrovia High School
2/10 Wurlitzer

PARAMOUNT

- Iceland Amphitheatre - 8401 Jackson
3/19 Wurlitzer

PASADENA

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

SAN BERNADINO

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

SAN DIEGO

- Copley Symphony Hall**
(FOX Theatre)
4/32 Robert-Morton
Spreckles Organ Pavilion -
Balboa Park *
4/72 Austin

SAN GABRIEL

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

SYLMAR

- San Sylmar
The Nethercutt Collection
4/73 Wurlitzer

SANTA ANA

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

SANTA BARBARA

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

SANTA MONICA

- Trinity Baptist Church
3/14 Wurlitzer/Schantz

SEAL BEACH

- Bay Theatre - 340 Main
4/42 Wurlitzer

COLORADO

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

DENVER

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

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

CONNECTICUT

HARTFORD

- Bushnell Memorial Hall
166 Capitol Avenue
4/75 Austin

SHELTON

- Shelton High School - Meadow Street
3/12 Austin

THOMASTON

- Thomaston Opera House
3/15 Marr & Colton

WILLIMANTIC

- Windham Technical School
Summit Street Extension
3/15 Wurlitzer

DELAWARE

WILMINGTON

- Dickinson High School
1801 Milltown Road
3/63 Kimball

FLORIDA

DUNEDIN

- Kirk of Dunedin - 2686 US Alt 19
4/100 Hybrid

MIAMI

- Gusman Cultural Center** -
174 E Flagler
3/15 Wurlitzer

PENSACOLA

- Saenger Theatre - 118 S Palafox
4/23 Robert-Morton

PINELLAS PARK

- City Auditorium
7659 - 59th St. N.
2/9 Wurlitzer

TAMPA

- Tampa Theatre**
711 Franklin Street Mall
3/12 Wurlitzer

GEORGIA

ATLANTA

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

HAWAII

HONOLULU

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

IDAHO

BOISE

- Egyptian Theatre** - 700 Main
2/8 Robert-Morton

ATHOL

- Silverwood Theme Park -
26225 North
Highway 95
3/17 Wurlitzer

MOSCOW

- University of Idaho Auditorium
2/6 Robert-Morton

ILLINOIS

BELLELEVILLE

- Lincoln Theatre - 103 E. Main Street
3/15 Marlin Harrison Mackley

CHAMPAIGN

- Virginia Theatre** -
201 W. Park Avenue
2/8 Wurlitzer

CHICAGO

- Aragon Ballroom* -
1106 W. Lawrence
3/10 Wurlitzer
Chicago Theatre - 175 N. State
4/29 Wurlitzer
Copernicus Center -
5216 W. Lawrence
3/12 Wurlitzer-Kimball
Patio Theatre - 6008 W. Irving Park
3/17 Barton

- **DOWNERS GROVE**
Downers Grove High School
4436 Main
3/10 Wurlitzer
Tivoli Theatre -
5021 Highland Avenue
3/10 Wurlitzer
- **ELMHURST**
York Theatre - 150 North York Road
3/7 Barton
- **JOLIET**
Rialto Square Theatre
102 S.E. Van Buren
4/24 Barton
- **MELROSE PARK**
North Avenue Rollerway
5th Avenue at North Avenue
3/10 Wurlitzer
- **MUNDELEIN**
St. Mary of the Lake Seminary
176 Mundelein
4/19 Howell-Wurlitzer
- **PARK RIDGE**
Pickwick Theatre - 5 S. Prospect Ave
3/11 Wurlitzer
- **ROCKFORD**
Coronado Theatre - 312 N. Main
4/17 Barton
- **SPRINGFIELD**
Springfield High School -
101 S. Lewis
3/11 Barton
- **ST. CHARLES**
Arcada Theatre - 105 Main East
3/16 Geneva/Marr & Colton
Baker Hotel * - 100 Main West
3/10 Geneva
- **WAUKEGAN**
Genesee Theatre - 203 N. Genesee
3/10 Barton
- INDIANA**
- **ANDERSON**
Paramount Theatre - 1124 Meridian
3/12 Page
- **ELKHART**
Elco Theatre - 410 S. Main
2/11 Kimball
- **FORT WAYNE**
Embassy Theatre - 121 W. Jefferson
4/16 Page
- **INDIANAPOLIS**
Hedback Community Theatre
1847 N. Alabama
2/11 Page
Manual High School
2405 Madison Avenue
3/26 Wurlitzer
Warren Center
for the Performing Arts
9450 E 18th Street
3/18 Barton
- **LAFAYETTE**
Long Performing Arts Center
111 N. Sixth
3/21 Wurlitzer
- **VINCENNES**
Vincennes University Auditorium
3/12 Wurlitzer
- IOWA**
- **CEDAR RAPIDS**
Cedar Rapids Community Theatre
102 Third S.E.
3/14 Barton
Paramount Theatre -
123 Third Avenue
3/12 Wurlitzer
- **DAVENPORT**
Capitol Theatre - 330 W. Third
3/12 Möller-Wicks
- **PELLA**
Pella Opera House -
611 Franklin Street
3/12 Barton
- **SIOUX CITY**
Municipal Auditorium -
Gordon Drive
3/13 Wurlitzer
- KANSAS**
- **WICHITA**
Exhibition Hall, Century II Center
225 W. Douglas
4/39 Wurlitzer
- KENTUCKY**
- **LOUISVILLE**
Louisville Gardens
525 W. Muhammed Ali Boulevard
4/17 Kilgen
Memorial Auditorium
970 S 4th St
4/80 Pilcher Orchestral Organ
- LOUISIANA**
- **JACKSON**
Republic of West Florida Historical
Association Museum
3406 East College Street
2/10 Wurlitzer
- **NEW ORLEANS**
Saenger Performing Arts Theatre
111 Canal
4/26 Robert-Morton
- **SHREVEPORT**
Strand Theatre -
619 Louisiana Avenue
2/8 Robert-Morton
- MAINE**
- **OLD ORCHARD BEACH**
McSweeney Auditorium
Loranger Memorial School -
Saco Ave.
3/13 Wurlitzer
- **PORTLAND**
State Theatre - 609 Congress
2/8 Wurlitzer
- MARYLAND**
- **CATONSVILLE**
Rice Auditorium
Spring Grove Hospital Center -
Elm Street
2/7 Wicks/Robert-Morton
- **COLLEGE PARK**
University of Maryland
University Boulevard &
Adelphi Road
3/10 Kimball
- **FREDERICK**
Weinberg Center for the Arts
20 W. Patrick
2/8 Wurlitzer
- MASSACHUSETTS**
- **NEW BEDFORD**
New Zeiterion Theatre
2/8 Wurlitzer
- **SPRINGFIELD**
Paramount-Sanderson Theatre
1700 Main
3/11 Wurlitzer
- **STONEHAM**
Stoneham Town Hall - 35 Central
2/14 Wurlitzer
- **WELLESLEY HILLS**
Knight Auditorium, Babson College
Wellesley Avenue
4/13+ Wurlitzer
- MICHIGAN**
- **ANN ARBOR**
Michigan Community Theatre
603 E. Liberty
3/14 Barton
- **CRYSTAL FALLS**
Crystal Falls Theatre
301 Superior Avenue
3/21 Möller
- **DETROIT**
Fox Theatre -
2211 Woodward Avenue
4/36 Wurlitzer; 3/12 Möller
(lobby organ)
Redford Theatre - 17360 Lahser Rd.
3/10 Barton
Senate Theatre - 6424 Michigan
4/34 Wurlitzer
- **GRAND LEDGE**
Grand Ledge Opera House
121 South Bridge Street
3/20 Barton/hybrid
- **GRAND RAPIDS**
3/20 Wurlitzer
Public Museum - 272 Pearl St. NW
- **FLINT**
Flint Institute of Music Recital Hall
1025 E. Kearsley
3/11 Barton
- **IRONWOOD** (Upper Peninsula)
Ironwood Theatre
2/7 Barton
- **KALAMAZOO**
State Theatre - 404 S. Burdick
3/11 Barton
- **MARSHALL**
The Mole Hole - 150 W. Michigan
2/4 Barton
- **MUSKEGON**
Frauenthal Center
407 W. Western Ave
3/8 Barton
- **SAGINAW**
Temple Theatre - 203 W. Washington
3/8 Barton
- MINNESOTA**
- **FERGUS FALLS**
Center for the Arts (Fergus Theatre)
124 West Lincoln
3/10 Wurlitzer
- **LUVERNE**
Palace Theatre
2/5 Smith-Geneva
- **MINNEAPOLIS**
All God's Children Metropolitan
Community Church -
3100 Park Avenue
3/11 Hybrid
Powder Horn Park Baptist Church
1628 E. 33rd
3/13 Robert-Morton
- **MOORHEAD**
Moorhead State University,
Weld Hall
2/7 Hybrid
- **RED WING**
Sheldon Auditorium -
Third & East Ave.
2/11 Kilgen
- **ST. PAUL**
Fitzgerald Theatre - 10 E. Exchange
3/21 Wurlitzer
- MISSISSIPPI**
- **HATTIESBURG**
Saenger Center -
Forrest & Front Streets
3/8 Robert-Morton
- **MERIDIAN**
Temple Theatre - 2318 Eighth
3/8 Robert-Morton
- MISSOURI**
- **KANSAS CITY**
Civic Center Music Hall
13th & Wyandott
4/27 Robert-Morton
- **POINT LOOKOUT**
Jones Auditorium,
School of the Ozarks
Hwy 65
3/15 Wurlitzer
- **ST. LOUIS**
Fox Theatre -
527 Grand Boulevard N.
4/36 Wurlitzer; 2/10 Wurlitzer
(lobby)
- MONTANA**
- **MISSOULA**
Wilma Theatre
3/10 Robert-Morton
- **BOZEMAN**
Ellen Theatre
2/7 Wurlitzer
- NEBRASKA**
- **BELLEVUE**
Little Theatre Playhouse
203 W. Mission Avenue
2/5 Wurlitzer
- **OMAHA**
Durand Sky Ranch Airport
2/5 Barton
Orpheum Theatre - 409 S. Sixteenth
3/13 Wurlitzer
- NEW HAMPSHIRE**
- **BERLIN**
Berlin Middle School
2/10 Wurlitzer
- NEW JERSEY**
- **ASBURY PARK**
Convention Hall * - 1300 Boardwalk
3/12 Kilgen
- **ATLANTIC CITY**
Convention Hall * - 2301 Boardwalk
7/455 Midmer-Losh; 4/55 Kimball
- **GUTTENBERG**
Galaxy Theatre - 7000 Boulevard East
3/12 Kimball
- **NEWARK**
Symphony Hall
4/15 Griffith-Beech
- **NORTH BERGAN**
Immaculate Heart of Mary Chapel
Broadway between 78th & 79th
3/12 Robert-Morton
- **OCEAN GROVE**
Ocean Grove Auditorium *
27 Pilgrim Parkway
4/71 Hope-Jones
- **PITMAN**
Broadway Theatre
3/8 Kimball
- **RAHWAY**
Union County Arts Center -
1601 Irving
2/7 Wurlitzer
- **TRENTON**
War Memorial Auditorium
W. Lafayette & Wilson
3/16 Möller
- **UNION CITY**
Park Theatre Performing Arts Center
3/20 Möller
- NEW MEXICO**
- **ROSWELL**
Pearson Auditorium
New Mexico Military Institute
3/19 Hilgreen-Lane/Wurlitzer
- NEW YORK**
- **BINGHAMTON**
Broome Center for Performing Arts
228 Washington
4/24 Robert-Morton
Roberson Center for Fine Arts -
30 Front
3/17 Link
- **BROOKLYN**
Long Island University
385 Flatbush Extension
4/26 Wurlitzer
- **BUFFALO**
Shea's Theatre - 646 Main Street
4/28 Wurlitzer
- **CORNWALL-ON-HUDSON**
New York Military Academy *
Academy Avenue
4/31 Möller
- **CORTLAND**
Old Main Auditorium
State University College
Link
- **ELMIRA**
Clemens Center for Performing Arts
State & Gray
4/22 Marr & Colton
- **LAKE PLACID**
Palace Theatre
3/7 Robert-Morton
- **LOCKPORT**
Dale Building, Senior Citizen Center
33 Ontario
2/8 Wurlitzer
- **MIDDLETOWN**
Paramount Theatre - 19 South
3/11 Wurlitzer
- **MINEOLA**
Chaminade High School -
Jackson Ave.
3/15 Austin/Robert-Morton
- **NEW YORK CITY**
Beacon Theatre - 2124 Broadway
4/19 Wurlitzer
Radio City Music Hall
Rockefeller Center
4/58 Wurlitzer
United Palace - 175th & Broadway
4/23 Robert-Morton

(continued on next page)

- **NORTH TONAWANDA**
Riviera Theatre - 67 Webster
3/19 Wurlitzer
- **POUGHKEEPSIE**
Bardavon 1869 Opera House
35 Market Street
2/8 Wurlitzer
- **ROCHESTER**
Auditorium Center - 875 Main East
4/22 Wurlitzer
Eisenhard Auditorium -
657 East Avenue
3/11 Wurlitzer
First Universalist Church *
150 Clinton Avenue South
3/13 Hope-Jones
- **ROME**
Capitol Theatre - 218 W. Dominick
3/7 Möller
- **SCHENECTADY**
Proctor's Theatre - 432 State
3/18 Wurlitzer
- **SUFFERN**
Lafayette Theatre
2/10 Wurlitzer
- **SYRACUSE**
Mills Building, State Fairgrounds
3/11 Wurlitzer
- **UTICA**
Proctor High School - Hilton Avenue
3/13 Wurlitzer
- NORTH CAROLINA**
- **BURLINGTON**
Williams High School
3/17 Hybrid
- **GREENSBORO**
Carolina Theatre - 310 S. Greene
2/6 Robert-Morton
Masonic Temple - 426 W. Market
2/7 Wurlitzer
- **LUMBERTON**
Carolina Civic Center
2/8 Robert-Morton
- NORTH DAKOTA**
- **FARGO**
Fargo Theatre - 314 N. Broadway
3/15 Wurlitzer; 2/7 Hybrid
(lobby organ)
- OHIO**
- **AKRON**
Akron Civic Theatre - 182 S. Main
3/13 Wurlitzer
- **CANTON**
Palace Theatre -
605 N. Market Avenue
3/9 Kilgen
- **CINCINNATI**
Emery Theatre - 1112 Walnut
3/27 Wurlitzer
- **CLEVELAND**
Gray's Armory - 1234 Bolivar Road
3/13 Wurlitzer
Palace Theatre
3/15 Kimball
Judson Manor - 1890 E. 107th
2/9 Kimball
- **COLUMBUS**
Ohio Theatre - 39 E. State
4/20 Robert-Morton
- **DAYTON**
Victoria Theatre - 138 N. Main
3/16 Wurlitzer
- **HAMILTON**
Shady Nook Theatre-Restaurant
879 Millville-Oxford Road
4/32 Wurlitzer
- **LIMA**
Allen County Museum -
620 West Market
2/4 Page
- **LORAIN**
Palace Theatre - Sixth & Broadway
3/11 Wurlitzer
- **MANSFIELD**
Renaissance Theatre
136 Park Avenue West
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- **MARION**
Palace Theatre - 276 W. Center
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- **MEDINA**
County Administration Building *
3/16 Austin
- **TOLEDO**
Ohio Theatre - 3114 LaGrance
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- **WORTHINGTON**
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- **OKLAHOMA CITY**
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201 Channing Square
4/15 Kilgen
- **OKMULGEE**
Orpheum Theatre
4/14 Robert-Morton
- **TULSA**
Broken Arrow Campus
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3/13 Robert-Morton
- OREGON**
- **COOS BAY**
Egyptian Theatre - 229 S. Broadway
4/18 Wurlitzer
- **CORVALLIS**
Gill Coliseum,
Oregon State University
2/8 Wurlitzer
- **PORTLAND**
Alpenrose Dairy Park
6149 S. W. Shattuck Road
2/5 Kimball; 4/50 Skinner
Cleveland High School
3400 S. E. 26th Avenue
3/26 Kimball
Oaks Park Roller Rink
Foot of S.E. Spokane
4/18 Wurlitzer
Scottish Rite Temple - 709 S.W. 15th
2 & 3-Manual Wurlitzer, 14 ranks
- **SALEM**
Elsinore Theatre
3/18 Wurlitzer
- PENNSYLVANIA**
- **ALLENTOWN**
Nineteenth Street Theatre -
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4/20 Möller
- **DORMONT**
Keystone Oaks High School
1000 McNealy Road
3/17 Wurlitzer
- **GLENSIDE**
Keswick Theatre
3/14 Möller
- **HERSHEY**
15 Caracas Avenue
4/71 Aeolian Skinner
- **MARIETTA**
Marietta Theatre - 130 W. Market
3/37 Wurlitzer-Page
- **NORTHAMPTON**
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4/19 Möller (theatre console)
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Providence Performing Arts Center
220 Weybosset
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- **WOONSOCKET**
Stadium Theatre - 329 Main
2/10 Wurlitzer
- TENNESSEE**
- **BRISTOL**
Paramount Center
3/11 Wurlitzer-Kimball
- **CHATTANOOGA**
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3/12 Wurlitzer
- **KNOXVILLE**
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3/14 Wurlitzer
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3/13 Wurlitzer
- TEXAS**
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3/8 Robert-Morton
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3101 W. Lancaster
3/11 Wurlitzer
- **SAN ANTONIO**
Scottish Rite Cathedral
308 Avenue E
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2/11 Wurlitzer
The Organ Loft - 3331 Edison
5/32 Wurlitzer
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- **FAIRFAX**
PVTOS at George Mason University
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2/9 Wurlitzer
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4/17 Wurlitzer
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3/13 Wurlitzer
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3/25 Wurlitzer
- **PULLMAN**
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12579 Desmore
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2473 Kinnickinnic Avenue S.
3/27 Wurlitzer
Organ Piper Music Palace
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Theatre Organs of The Netherlands

by Taco Tiemersma

To ATOS members around the world:

Personal theatre organ greetings from Holland/Netherlands from your ATOS member, Taco Tiemersma, since 1967.

Please allow me to comment on your December 1997 *Pipes & Personalities*, Volume 4, No. 2, regarding the actual updated cinema/theatre situation in Holland, our so very small but theatre organ minded country. At this very moment, the accurate list is as follows:

1. Amsterdam, Netherlands, Tuschinski Theatre. Still housing and quite regular using its famous 4/10 Wurlitzer/Fonteyn theatre pipe organ, also for bi-monthly public concerts. Organ is composed of six Wurlitzer (Style D) pipe ranks and 4 pipe ranks by the Dutch organbuilder Fonteyn and Co. Quite recently this 10 ranker was checked and improved by Len and Les Rawle from England, with remarkable success.

2. Amsterdam, Netherlands, City Cinema. The original 4/15 cinema pipe organ, constructed by Theo Strunk Organ Building Co. of Holland, and opened by Reginald Foort, is still in the city building, but seldom used, most unfortunately. The organ is absolutely in need of repair, although I must admit that regular maintenance is being done by some members of the Netherlands Organ Federation. In the heydays, the City organ was played daily by that famous Dutch console star, Cor Steyn. In the past, said organ has been used for public concerts, too, but due to its unreliable state, recitals had to be abandoned. But, to end with a more positive note, there are now plans to fully restore this once marvelous instrument.

3. AVRO Broadcasting Studios, Hilversum, Netherlands. The very famous and painstakingly maintained 4/22 Standaard/Compton cinema/theatre pipe organ is still in the AVRO building. Since the opening of this very unique instrument, it was always played regularly by the late AVRO resident organist, Pierra Palla. Since his death, about 12 years ago, the organ has been used on an irregular basis by some Dutch and foreign theatre organist and enthusiasts.

4. Leeuwarden, Northern Holland,

Netherlands, (a.) Pniel Hall. This well known public building houses a wonderful and well maintained Standaard cinema pipe organ, installed in said hall in November 1936, and composed of 2/7 ranks and percussions. In fact, this is the oldest cinema organ still working in our small country. Originally, this organ came from the Rotterdam/Schiedam Pandora/Monopole Cinema, where it was installed in June/July 1919. This instrument is in daily use and is frequently used for public concerts, sometimes in combination with the Leeuwarden Central Ballroom Orchestra. This particular theatre pipe organ is highly appreciated by a great number of United Kingdom theatre organists. For example, Arnold Loxam did the inauguration festivities of the newly rebuilt horseshoe console in November 1997. The undersigned, is the resident organist of the Pniel Hall since 1958. All USA theatre organists and enthusiasts are always given a very hearty welcome to visit this particular organ, rest assured.

(b.) A.B.C. Building. The organ in the Leeuwarden ABC Building is the very last Standaard cinema/theatre organ made by that famous organ building firm. Originally, this 3/7 Standaard organ was destined and constructed in May 1954 for Luxemburg Broadcasting House, but due to the fact that said broadcasting company did buy two Hammond L. organs, said 7 ranker went to the ABC Leeuwarden, Holland, where it still gives excellent service, also for public concerts. One of the main features of this instrument is a genuine Accordion unit playable from 16 to 2' pitches. This organ is in tip-top condition, tuned and serviced four times a year by the very famous Dutch cinema organ technician, Paul Hartog, who maintains all Dutch cinema pipe organs. The 16' extension of the Sousaphone, came from the Standaard organ of the Eindhoven, Holland, Parisien Cinema where it was discovered by the undersigned in 1980. The organ harp, came from the Prague Riegg organ; both very useful additions. Everything is constantly being done to also keep this ABC organ in mint condition. Said ABC organ also possesses a very rare 1-1/7' Septieme Flute extension, in

my opinion seldom to be found in USA organs.

5. Middelburg, Sealand South West Holland. In the Municipal Auditorium of Middelburg City, Holland, is to be found a very good and well maintained 3/13 Compton cinema organ which originally graced the orchestra pit of the majestic Odeon Cinema of Rochester, England, moved here in 1979. Also, this particular instrument is in a flawless condition, used for regular theatre organ concerts by numerous foreign pedal pushers. There is also a Grand Piano connected to this very powerful Compton. In the UK Rochester Majestic Odeon Cinema it was played for many years by the famous, late, George Blackmore, well known with many USA organ lovers.

6. Combined Youth Religious Center, Pernis, Rotterdam, Holland. Though possessing six pipe ranks only, this particular United Kingdom Compton organ is one of the best made by that company. Originally, this six ranker was installed in the Folkestone UK Astoria Odeon Theatre, but early in the 80s, this super Compton was bought by said youth centre. Also, this excellent organ is quite frequently used for public concerts. The organ is in tip-top condition.

7. Central School of Music, Rotterdam, South Holland. This school of music proudly possesses the tiny 2/4 cinema pipe organ made in 1927 for the Rotterdam Coliseum Theatre. Attention: This organ has a very rare wooden Clarinet! Organ is quite frequently used, also for public recitals in spite of its small size. There is no lift for this organ, thus it sits at a fixed place, in front of the one chamber shutters. Maintenance man of this organ is Mr. John Slingerland of Breda, Holland, who is also the very proud owner of a hybrid Standaard/General Electric organ which came out of the Eindhoven Rembrandt Cinema numerous years ago. Both instruments are also in very health state, and everything works.

8. Passage Cinema, Schiedam, Rotterdam. During six decades, the Schiedam Passage and its famous organ were a landmark. However, some years ago said famous theatre was declared

unsafe, which of course did mean the end of this story. But most fortunately, the competent authorities decided to construct a brand new Passage Theatre which will be opened towards the end of the present year, including the famous 3/13 Standaard pipe theatre organ. Let us be very lucky indeed that another cinema pipe organ has been saved for countless years to come. Regular theatre organ concerts have already been scheduled for the 1998/1999 season. For more than 32 years, said organ has been played by that famous Dutch cinema organist, Joop Walvis, who died last year, at age 92.

9. **Ex-VARA Broadcasting organ**, Standaard 3/14. This organ is now happily singing in the Central Hall of the Dutch

Offices for Statistics at the Hague, Holland. Well maintained by members of the Dutch Organ Federation, organ is used for public concerts from time to time. When still in the VARA Broadcasting Studios of Hilversum, Holland, it was daily played by the famous Dutch organist Cor Steyn and Johan Hong. It was also played twice by Reginald Foort.

10. **Central Building for Sports at Steenwijk, Northern Holland**, was built two years ago.

Work has started to install the 4/22 Standaard cinema pipe organ. Ex-ASTA Theatre, The Hague, Holland. Already 60% of the restoration and installation work has been effected. Plans are to open the organ in this very big building in mid-

2000. For your complete information, this organ does possess a genuine Celestone unit (Harmon-IUM/Accordion type), not to be found elsewhere. Removed from the ASTA Cinema 20 years ago, the organ was stored here and there, with deteriorating quality and many missing parts. A lot of work still has to be done in final tonal balancing, tremulant adjusting and general finishing of the ensemble.

11. **Central Prison Camp at Veenhuizen, Northern Holland**. For countless years, said camp does possess a small 2/3 Standaard cinema organ which came from the Rialto Cinema of Tilburg, Holland, in 1959. Organ is in need of some repair and leather work, but the rest is still in fair condition.



GEORGE WRIGHT

August 18, 1920 - May 10, 1998



George Wright died peacefully on May 10, 1998, of congestive heart failure, just a few months after recording his last album, *Salon*.

George was generally recognized as the finest theatre organist ever. This musical genius left a legacy of 60 years of performance, as well as some 60 published recordings starting in the early 1950s. Some of those records sold more than a million copies each.

Although the world knows George Wright from his music, my own loss is a personal one - George and I were best friends. He was an exceptionally spirited and generous man who brought joy and a lot of laughter into my life. I worked with him professionally for many years, and was fortunate to be his agent and producer.

Terry Cutshaw

With the untimely passing of George Wright, the theatre organ world and the music world has lost a major personality. There cannot be any argument that George's music was a major inspiration for many of us in the theatre organ movement.

THEATRE ORGAN will present an appropriate tribute to this remarkable man, his music and his inspirations to many of today's artists.

Tom Delay, Editor
Theatre Organ

Theatre Organs in Germany

This list of theatre pipe organs in Germany came from Thomas Klose, Heusenstamm, Germany. Sent to ATOS *International News* calendar editor Marion Flint, we include it here for an interesting insight into the German theatre organ world. Thanks to Mr. Klose for supplying the list, and Marion Flint for forwarding it to the *International News* Editor.

CINEMA PIPE ORGANS IN PUBLIC BUILDINGS IN GERMANY

TOWN	OWNER	SIZE	MANUFACTURER	YEAR
1. Berlin-Mitte	Babylon-Lichtspiele <i>Remarks: Original installation still in situ, rebuilt by Dr. Ing. D. Liers</i>	2/14	Philipps	1929
2. Berlin-Tiergarten	Musical Instruments Museum <i>Remarks: 1. Werner Ferdinand von Siemens Residence, Berlin-Lankwitz 2. Musical Instruments Museum (rebuilt and installed by E.F. Walcker, Ludwigsburg)</i>	4/15	Wurlitzer Style 250 Special, Opus 2064	1929
3. Dortmund	Deutsche Arbeitsschutz-Ausstellung (DASA) <i>Remarks: 1. Temple Theatre, Ithica, New York (2m 3r) 2. Methodist Church nearby, ca. 1935-1960 3. Several private owners 4. OASA, Dortmund [partially Link, Marr & Colton and Welte (USA)]</i>	2/4	Link	1928
4. Dusseldorf	Filminstitute <i>Remarks: 1. Walhalla Cinema, Wiesbaden 2. Filminstitute, Duesseldorf (horseshoe console)</i>	2/8	Welte	1929
5. Frankfurt-on-Main	German Filmmuseum <i>Remarks: 1. Union Cinema, Moenchengladbach 2. Lido Cinema, Hove, Sussex, UK 3. Butlins Holiday Camp, Earney-by-Sea, UK 4. Organ Club, Edinburgh, Scotland 5. German Film Museum, Frankfurt (rebuilt and installed by E.F. Walcker, Ludwigsburg)</i>	2/6	Wurlitzer Style 165 Opus 1920	1928
6. Gelsenkirchen-Buer	Schauburg-Lichtspiele <i>Remarks: Details not known</i>	3/16	Welte	1929-30
7. Hamburg	Norddeutscher Rundfunk (NDR) <i>Remarks: Broadcasting organ</i>	3/24	Welte	1930
8. Heidelberg	King's Hall Heidelberg Castle <i>Remarks: 1. Capitol Cinema, Heidelberg 2. King's Hall, Heidelberg Castle (not unified)</i>	2/19	Oskalyd	1927
9. Leipzig	Grassi-Museum <i>Remarks: 1. U/A-Palast, Erfurt 2. Grassi-Museum (perhaps only console left)</i>	2/?	Welte	1931
10. Mannheim	Landesmuseum fuer Technik und Arbeit <i>Remarks: 1. Scala Theatre, St. Gallen, Switzerland 2. Jan Brauers Collection 3. Baden-Baden, Germany Landesmuseum, Mannheim (straight console, will roll player)</i>	2/8	Welte	1928
11. Potsdam	Filmmuseum <i>Remarks: 1. Luxor Lichtspiele, Chemnitz (formerly named "Karl-Marx-Stadt") 2. Filmmuseum, Potsdam (rebuilt and installed by Jemlich, Dresden)</i>	2/11	Welte	1928

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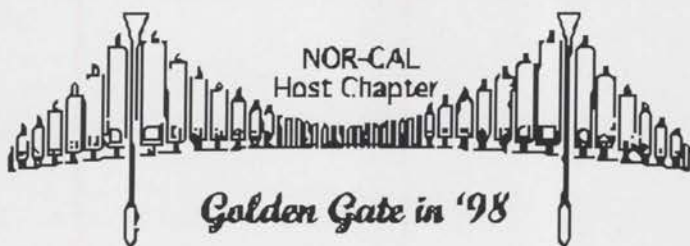


1. Trolley Song
2. Steppin' Out With My Baby
3. Here's That Rainy Day
4. A Cuckoo in the Nest
5. Remembering the songs of Vincent Youmans
Introduction / Great Day
Orchids in the Moonlight
More Than You Know
Tea for Two
Hallelujah!
6. Belle of the Ball
7. You and the Night and the Music
8. Remember Me
9. Symphonic Suite from *Porgy and Bess*
Introduction / Catfish Row
Summertime
I Got Plenty O'Nuttin'
Bess, You Is My Woman
It Ain't Necessarily So
There's a Boat Dat's Leavin'
Oh, Bess, Oh Where's My Bess
O Lawd, I'm On My Way
10. Through the Eyes of Love
11. Dance of the Hours

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“An Acre of Seats in a Palace of Splendor”

AVALON

(New Regal)

Chicago, Illinois

Opened: August 29, 1927

Architect: John Eberson

Capacity: 2398

Organ: Wurlitzer 3/15

Style 260 Opus 1592

According to his son Drew (also an architect), John Eberson took his inspiration for the Avalon from a Persian incense burner he came across while rummaging about a New Orleans antique store, but whatever its source, the Arabian Nights decor of the house was a rare departure from his usual Italian, Spanish and French designs. Built by the Cooney Brothers, the Avalon and several other Cooney properties came under the control of the Warner Brothers shortly after its opening. The name may seem an odd choice, as the mystic Isle of Avalon is part of Arthurian rather than Islamic lore, but it comes from the surrounding Avalon Park district, on the South Side.

Hewing closely to Islamic precepts, Eberson encrusted both inside and outside with arches, niches, friezes, domes, mosaics and minarets enough for the grandest of Grand Viziers: except for the atmospheric ceiling, hardly an inch of surface is left unadorned. Asymmetrical side walls were usual in Eberson's auditoriums, but here he provided organ chambers on both sides, something he did not always do. One legendary feature was the “bridal fountain” beneath the Main: until properly regulated, the suggestive power of its tinkling generated an undue amount of lounge traffic from house left.

The Avalon closed in 1970; after six years as a church it stood vacant and rotting until 1985, when Edward and Bettiann Gardner, major figures in Chicago's black community, purchased it and undertook a two and one-half year, \$4.5 million restoration. The new name appropriately honors the “old” Regal, for decades a South Side showcase for top black entertainers. (Designed by Levy & Klein's Edward Eichenbaum, the 2797-seat Regal opened in 1928 and was demolished in 1973.)

The Avalon lives on not only as the New Regal, but also in the form of a detailed model housed not so far away. In the late 1960s, THS founder Frank Cronican built a one-twelfth scale replica in the basement of his Long Island home. Recently acquired by THS, the model has been set up in its Elmhurst headquarters and is presently under restoration. It can be seen during regular business hours.

Steve Levin

Left: With a floor of intricately patterned tile, this is one lobby which would have been diminished by a carpet, flying or otherwise. Note the use of marble in the baseboards and pilasters.

All photos: THS Collection





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Above: This is the real auditorium, with its original stage set framing the screen. The width of the proscenium suggests this was one of those fortunate houses that survived the transition to wide-screen formats without any mutilation. The canopy over the arch was repeated in the Atlanta Fox, for which Ebersohn was an uncredited associate architect.

Right: This is a section of the Cronican model, photographed in its original site. The proscenium, about five feet wide, is perfectly scaled to accommodate a very large video monitor, which is how it is currently used in Elmhurst.



For The RECORDS

RALPH BEAUDRY, EDITOR

Compact discs, cassettes, videos, and books to be reviewed should be sent to Ralph Beaudry, 1119 N. Louise #5, Glendale, CA 91207. Please be aware items must be received three months prior to the issue date in which the review will appear. Information telephone: 818/243-8741

Simple Gifts — Six Organists



In 1992 Lyn Larsen released the initial Hopeful Heart recording (*Masquerade* made on the first Sanfilippo Wurlitzer, a 4/28). That album was issued to raise money to "provide direct financial assistance to people involved in the arts who are facing life-threatening or terminal illnesses, such as cancer, AIDS, stroke, etc." The following year, again with the support of Marian and Jasper Sanfilippo, on July 10 Lyn presented the first "Concert for Life" on the new 5/80, the second Sanfilippo Wurlitzer, and raised over \$13,000 for the Hopeful Heart Fund.

In the years since Hopeful Heart has become a non-profit Arizona corporation with 501(c)(3) status (which allows donations to be tax deductible, as provided by law) and the "Concerts for Life" at the magnificent Place de la Musique have become a much anticipated, always sold-out, annual event (and this year has been expanded to two performances.)

Simple Gifts is the second Hopeful Heart fund-raising album and the fifth recording of this extraordinary Wurlitzer. Two were by Lyn, *Paradise* (Journal, Nov. 1994) and *Paradise Revisited* (July 1996), *Deep in My Heart* by Ron Rhode (Nov. 1995) and Simon Gledhill's *Carousel*, reviewed in this issue. Over the years, many of the world's finest organists have made guest appearances at the concerts and, as is the case with this unique album, have graciously waved their artist fees.

On this 67-minute compact disc are 18 selections played by (in alphabetical order) Carlo Curley, Simon Gledhill, Tom Hazleton, Lyn Larsen, Ron Rhode, and Walt Strony. In the interests of good concert programming, some artists play their selections in one sequence and others are scattered throughout; this review will group the music by artist.

Hazleton opens the disc with the quiet, exquisitely delicate Shaker hymn, "Simple Gifts" but follows with the perky novelty, "On a Spring Note." Later Tom is heard in a breathtaking transcription of the "Adagio" from Gershwin's *Piano Concerto in F*. (Listeners are cautioned that his first selection is played on some of the softest solo voices on the organ; adjusting to too high a level could cause problems on later selections which use one or more of the four real 32' ranks on the organ.)

Right out of the 30s dance

band era is Ron Rhode's "We Just Couldn't Say Good-bye." Ron displays his impeccable keyboard prowess with the mock-Oriental Ketelby tone-poem "In a Chinese Temple Garden," complete with its 37" Symphony Gong. His version of "Who?" is just as fresh here as it was on his 1980 LP of the same title. Simon Gledhill's contributions are Edward Elgar's tranquil "Chanson de Matin" ("A Song of the Morning,") a brilliant recreation of Jim Roseveare's arrangement of "Two Cigarettes in the Dark," Harry Warner's 1937 Academy Award nominated "Remember Me," and British organist Harold Ramsay's "Rodeo March."

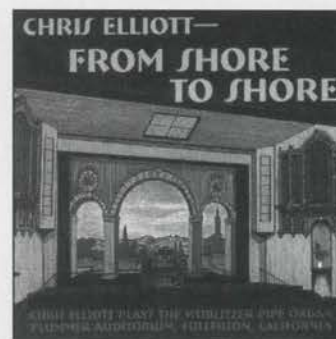
Lyn Larsen's selections are Victor Herbert's light-hearted "Fluerette," a faithful recreation of Jesse Crawford's version of "Mary, What Are You Waiting For?" and Raymond Scott's novelty, "Toy Trumpet." Carlo Curley, quite possibly the world's most renowned classical organist, and no stranger to theatre pipes, presents the fiery "Intermezzo" from Widor's 6th *Symphony* (a welcome relief from, and possibly more challenging selection than, the usual "Toccata" from the 5th,) followed by the languorously romantic "Melody in A" written by a Brigadier General who also happened to be a Vice-President of the United States! [and former theatre organist - Ed] and concludes with Carlo's own breath-taking transcription of Wagner's "Ride of the Valkyries" complete with trumpets en Chamade and 32s galore.

Walt Strony presents his dramatic arrangement of Puccini's "Nessum Dorma" ("None Shall Sleep Tonight") and closes the album with organ builder Dave Junchen's glittering arrangement of "Hooray for Hollywood." It's an appropriate closing selection for the late Dave Junchen was this organ's designer and, to paraphrase the album's liner

notes, even though Dave did not live to see his vision become reality, he surely is smiling broadly as he listens to these brilliant organists performing on his masterpiece instrument.

The organ, the artists, the music, and the cause (100% of the profits go into the Hopeful Heart Fund) make *Simple Gifts* qualify for a Must Have recommendation. It's in CD format only for \$19.95 (postpaid — for shipping outside the US add US \$4.00 for the first item and US \$2.00 for each additional item) from Hopeful Heart, Inc., P.O. Box 16786, Phoenix, AZ 85011.

From Shore To Shore — Chris Elliott



It's been two years since Chris Elliott introduced ATOS convention-goers to the 1931 original-installation Wurlitzer in Fullerton, California's, Plummer Auditorium. On this new release, Chris presents a selection of numbers from that convention concert plus a variety of international delights to salute our friends on the other side of The Big Pond — thus the title *From Shore to Shore*.

Conversion of Opus 2103 from a 4/28 concert organ (originally tuned to A-435!) into its current 4/36 specification, with many of its original "classical" ranks regulated into unique theatre organ voices (and to A-440) was accomplished by the dedicated members of the ATOS Orange County Chapter under the

guidance of Bob Trousdale and Gordon Kibbee — with the tonal regulation and finishing by Ed Zollman and Walt Strony. The remarkably successful results are splendidly presented here.

Although Chris for some years has been organist at Northern California's prestigious Menlo Park Presbyterian Church, he was born and raised just a few miles from Plummer, studied classical organ under Crystal Cathedral's Fred Swann and theatre organ with the legendary Gaylord Carter. As at his convention concert, a brisk, patriotic console-raiser, "America, I Love You," opens this 65-1/2 minute musical shore-to-shore journey. A sprightly British novelty, "Chasing Moonbeams," is next, followed by the charming Wayne King waltz "Beautiful Love." A Tin Pan Alley version of the near-East is Sammy Fain's rambunctious "Turkish Towel." Then, for a pleasant change of pace comes the 1911 quickstep march "Army and Navy."

Chris salutes the big band era with Harry Warren's "At Last" (played by Glenn Miller's orchestra in the 1942 film *Orchestra Wives*.) On this 5-1/2 minute number, Chris features this Wurlitzer's unusually smooth strings, some lush ballad combinations, a touch of big band brass and the song's lovely but rarely heard verse. Overseas we go again, this time to French Morocco for Romberg's rousing "The Riff Song" and then we're treated to David Raskin's melancholy masterpiece "Love Is For the Very Young" (*The Bad and the Beautiful*.) Another UK favorite follows; the brisk march-like "Down With the Curtain."

Up next is a swinging, almost red light special, "My Old Flame" which was sung by Mae West, accompanied by Duke Ellington and his band, in 1934's saucy film, *Belle of the Nineties*. Moving up one year to Fred Astaire and Ginger Rogers' first starring film, *Top*

Hat, we hear the bright, breezy "Piccolino." Acknowledging the Plummer organ's concert origins, and his numerous British fans, Chris next presents all three movements of Eric Coates' descriptive *London Suite* — the hustle and bustle of "Covent Garden," the contemplative atmosphere of "Westminster" and, finally, the familiar (but, in Chris' arrangement, completely fresh) "Knightsbridge" march.

We remain in the British Isles for one more selection; organist Sydney Gustard's aptly titled "Fun and Frolic." Closing the disc are an enchanting, beautifully registered transcription of Fritz Kreisler's "Liebeslied" and, lastly, a visit to France with a dynamic, articulate, tour de force performance of Offenbach's "Overture to Orpheus in the Underworld."

It's a beautifully balanced concert journey of thoroughly enjoyable selections played on a magnificent one-of-a-kind original Wurlitzer. Bill Lightner has beautifully captured our journey in sound and, guiding the way, are very informative liner notes by John Leeming. The album's cover is Ron Musselman's striking lithograph of Plummer Auditorium. Also, a Chamber Analysis is included and listeners should be aware this organ has three 32' Resultants which Chris uses tastefully; they are, Diaphone (on 15" wind,) Solo Tibia, and Bourdon. The album is a completely enjoyable musical journey all theatre organ buffs should take. Compact disc only at \$20.00 (postpaid — overseas add US \$3.00) from CPE Productions, P.O. Box 756, Santa Clara, CA 95052.

Carousel — Simon Gledhill

Several years ago Simon was one of the surprise guest organists at Hopeful Heart's annual "Concert for Life" (see the *Simple Gifts* review in this issue) and played an all too brief performance which left the audience hoping for more



— finally here it is. Since the organ can be heard live by only 300 each time, readers might need some facts about this magnificent 5/80 instrument.

Most of the pipework is in six chambers behind a sound transparent scrim in one end of a music room which is 100 feet long, 64 feet wide, and 42 feet high. A seventh chamber is in the attic over the back of the room near three exposed en Chamades (Bugle Battaglia, Trumpet Imperial, and Tuba Maxima.) The organ was specifically designed by the late Dave Junchen "not for more volume, but for a bigger choice of tone colors ..." which makes it suitable "for the performance of both theatre organ music of all types, and also the great romantic and transcription repertoire of the 'symphonic organ' style as built by E.M. Skinner and others." (More information about the Sanfilippo organ, including a complete stoplist, can be found in the November 1994 Journal.)

For this 69-minute album Simon has chosen music that not only demonstrates the great dramatic range of this instrument, but to particularly highlight its subtle, or more ethereal voices and combinations. Four of his selections (marked by an asterisk in this review) Simon played on the Fort five manual Möller during his 1996 ATOS Convention concert. The album opens with a 19-minute medley of the best known melodies from *Carousel**. While the album assigns a "track number" to each of these eight tunes, Simon plays them as a continuous medley segueing from one to the next; note the hint of Wagner's "Liebestod" between "What's the Use of Wonderin'"

and "You'll Never Walk Alone." Also listeners are cautioned that, given the dynamic range of this organ, and Simon's near "whispered" introduction to *Carousel*, the volume level should not be set too high; the opening passage should be just comfortably audible.

"Ace of Hearts"* is a luscious trifle which precedes Nicholas Brodsky's dramatic "Be My Love." From the film *ET* are three melodies, "Three Million Light Years from Earth," "Over the Moon," and, the most familiar, "Flying." (The peak volume on this album occurs near the end of "Flying" when Simon adds the otherwise infrequently heard 32s.) The tastefully languorous, yet dramatic Arlen tune "The Man That Got Away"* is next and is followed by Rossini's "Overture to The Thieving Magpie."

Although he has previously recorded "The Haunted Ballroom" (on the Blackpool Tower Ballroom organ which does not have a Vox) you'll hear this instrument's full compliment of nine Voxes here. The album's finale as it was at the convention, is three movements from Holst's *The Planets** — "Mars," "Venus," and "Jupiter." Overall Simon's program is not the usual fast/slow, loud/soft, light/heavy concert — but the Sanfilippo organ isn't your average Wurlitzer either. Here, Simon has chosen a most challenging program of exceptional titles too show off the organ's considerable attributes and at the same time display his panache and technical prowess. Highly recommended as an outstanding example of magnificent orchestral playing.

Cassettes are \$13.95 and CDs are \$19.95 (both postpaid — overseas add US \$4.00 for the first item and US \$2.00 for each additional item) from Musical Contrasts, P.O. Box 16786, Phoenix, AZ 85011.

(continued on next page)

Gerhard Gregor Und Die Grosse Welte Funkorgel

Jeff Weiler, Guest Reviewer

Norddeutscher Rundfunk has released an excellent double CD retrospective of the work of the popular German organist, Gerhard Gregor. Herr Gregor (1906-1981) and the Michael Welte & Söhne Funkorgel (or radio-organ) have a considerable linked history. In 1930, when the organ was installed in Studio 1 of the German radio giant NDR, Hamburg, Gregor began broadcasting from it, and maintained a close professional association with this organ until his death.

Any ardent collector of theatre organ recordings may already be familiar with Gregor's work through a series by Alshire/Audio Spectrum in the mid 1960s entitled *Pipe Organ Plus*. The intent of this series was to pair various organists (including Buddy Cole and Bob Hunter) and organs with other instrumental ensembles. Although the series' liner notes boldly proclaimed plans for some two dozen records, only six were ever released. Of these, two featured Gregor playing the Welte Funkorgel: *Sousa Marches*, with the US Regimental Field Band, and *Symphonic Fireworks* with the North German Symphony. As a kid growing up in the 1970s, I well recall my pleasure in finding these discs in the close-out bins of local record shops, since theatre organ recordings were as hard to come by then as now, and these were really out of the ordinary. (Alshire re-released *Symphonic Fireworks* as a CD in 1986.)

The Welte Funkorgel, with 29 ranks (including additions) disposed over three manuals and pedal, is a fascinating example of the German approach to building a unit theatre organ. For starters, there is the console: a delightfully perverse juxtaposition of

Cavaillé-Coll-style amphitheater terraces with tilting tablets, switches, and meters. Tonally, the Funkorgel is a world apart from either the traditional Wurlitzer ensemble or the way we have redefined Wurlitzer ensembles over the last 30 years. Although there are tonal similarities between the Welte & Söhne and the traditional Wurlitzer approaches to ensemble building, the Welte is every bit the equal, and is certainly a fresh sound. The Funkorgel abounds with kinky solo colors, unusual reeds, independent mutations, and unique flute stops, all of which makes for a highly sophisticated tonal palette. Given what Gregor is doing musically, it is important to accept the Welte on its own terms, played by the musician who knew it best — much like reconciling the Christie sound with the playing of Sidney Torch.

It is important to remember that by 1930 the builder of the Funkorgel was completely dissociated from the Welte-Mignon firm which operated in the US until 1931. Unlike its German counterpart, the "American" Welte took a decidedly Kimball approach to matters mechanical and tonal. The Funkorgel remains to this day installed in two Orgelkammern (organ chambers). The Hauptorgel (essentially the Main) is installed above and behind the stage, while the Solo-Organ is placed under the stage. A pictorial tour of the chambers allows us a chance to see some fairly exotic pipe-work and percussions. In reading through the analysis below, it is actually quite easy to equate most of the Welte stop names to their English equivalents:

HAUPTORGEL

16'	Feldtrompete
16'	Traversflöte
16'	Oboe
16'	Prinzipal
16'	Gamba
8'	Clarinete
8'	Saxophon
8'	Quintatön
8'	Gemshorn
8'	Viol d'Orchestre
8'	Bordun-Horn

5-1/3'	Quinte
3-1/5'	Terz
4'	Vox coelesitis
4'	Aeoline
Mixtur	4-6 fach (installed in 1950)
Harfe (Harp)	
Xylophon	
Stahlharmonika	(Steel harmonica, a glockenspiel)
Große Glocken	(Large chimes)
Kleine Trommel	(Small Drum)
Castagnetten	
Tamburin	
Holzblock	
Tom Tom	
Schnittschellen	(Sleigh bells)

SOLO-ORGEL

16'	Wiener Flöte
16'	Viol d'amour (installed in 1950)
8'	Tibia Clausa
8'	Cor anglais
8'	Trompete
8'	Kinura (installed in 1950)
4'	Unda Maris
Marimbaphon	
Castagnetten	
Tamburin	
Holzblock	
Tom Tom	
Gong	- Schwach (soft) - Stark (strong) - Wirbel (roll)

The console contains controls for 142 stops, eleven couplers, five tremulants, and a Hammond Solovox added in 1950 at Gregor's request (a voice which he uses perhaps too frequently). Of the ten pistons, eight are fixed combinations (!) and only two are settable or "free" combination pistons (and even so, they do not move the stop tablets, as in most German organs built up to World War II). The wind pressures are generally lower and more varied than what we normally encounter in English theatre organs; the reeds are voiced on wind ranging from 160mm to 200mm, while the flues speak on a gentler 120-160mm.

The music-making is just as interesting as the instrument. Gerhard Gregor was widely known for his popular radio broadcasts; indeed, what Crawford was to the US, Gregor was to Germany. The music contained in these two discs has been assembled from remastered NDR studio recordings and is an excellent representative sampling of this

organist's work from 1948 to 1979.

The format of the first CD is intended to echo Gregor's popular NDR radio program. Very familiar music is interspersed with less well-known repertoire, but all of it entirely listenable. Fifty-second excerpts of Gregor's radio signature tune "Heimweh" (which translates roughly as "home-sick") by Hans Leip bookend a collection comprised entirely of "programme" music. A trio of compositions by the German composer, arranger, concert pianist and *Stummfilmorganist* (silent film organist) Ernst Fischer (1900-1975) follows. The music's theatrical style is matched only by Gregor's complete exuberance in the playing. Clearly Gregor was influenced by English and American cinema organists, yet he brings a flavor all his own to these performances, orchestral in texture yet tremendously agile.

Well known composers and music follow: Albert Ketèlbey's ubiquitous "In a Persian Market" and "In a Chinese Temple Garden," popular works by Edvard Grieg, and the usual Fritz Kreisler trio "Liebesfreude," "Liebeslied," and "Tambourin Chinois." The lesser-known music is stunningly played, particularly the "Egyptian Ballet" by Alexandra Luigini. Two suites in miniature are also included; a short suite of ballet music by Francis Popy, and Ferde Grofé's *Mississippi Suite*. The disc comes to just under 68 minutes with inter-track pauses.

The second CD contains two interviews with Gregor totaling some 26 minutes (in German, alas). The Welte is given a thorough demonstration, really quite easy to follow even if you don't understand a word of German. The remaining 46 minutes contains what is possibly the most engaging music in the entire volume: excerpts from Gregor's own score for the 1918 silent film by Erich von Stroheim, *Blind Husbands*. These tracks show

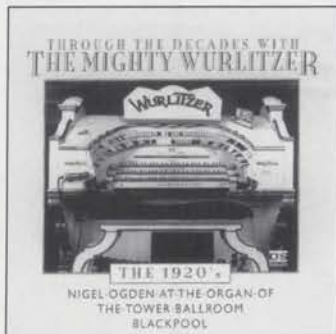
Gerhard Gregor at his best, reflecting that often-unbeatable combination of a composer performing his own music on the instrument he knows most intimately.

The accompanying booklet, again *auf Deutsch*, contains a biographical overview of the artist, information on the instrument, and a generous number of photos.

This collection is clearly not for everyone, and remember we are traveling along a timeline extending over 31 years. It is only natural that we should expect to hear differences in reproduction quality. But if you are open to hearing some imaginative, dramatic music superbly played on a non-traditional and very genteel theatrical organ by a highly skilled musician, this is really a must-have disc that will repay the slight trouble.

The double CD may be ordered from: NDR Klassik Club, Rothenbaum Chaussee 132, D20149 Hamburg, GERMANY. Telephone 040 414635. The price is 30 Deutschmark, meaning either a trip to your friendly banker or obtaining an international money order; or for \$30 + \$3/order postage from Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918.

Through The Decades: The 1920s — Nigel Ogden



Here comes another "decade" album from Nigel — but this time it's the first of a series, each one of which will feature popular songs from a ten year time span. All these

albums will be recorded on Wurlitzer Opus 2187 — the unique 3/14 in Blackpool's Tower Ballroom. By now, little needs to be said about the artist or organ except to note, Nigel has just celebrated his 1,000th broadcast of the weekly BBC radio program, *The Organist Entertains*, and that on these albums Nigel tends of favor typical "Blackpool Style" registrations and techniques combined with his own very tasteful musical ideas. Because of this organ's unusual specifications, we continue to hear new combinations which tickle the ear and belie the fact there are only 14 ranks.

A glance at this 70-minute album's tune list shows there are 18 cuts, 12 of which are medleys, for a grand total of more than 40 titles. But, it's not all "strict tempo dancing" material nor is it nearly half composed of British tunes never before heard in the US. In fact, although we don't believe it was planned this way, 32 of the selections have been used in US film musicals (and 24 of these tunes have been used in more than one musical movie.) If you were to listen to this album without knowing the tune list, we feel certain you could instantly name all but three or four numbers. Perhaps some of the selections in Ogden's 8-1/2 minute medley from Friml's *Rose-Marie* might be unfamiliar.

Six of the album's songs are heard in full-blown concert arrangements. These are: a 5-1/2 minute "Rhapsody in Blue" (which includes all the main themes,) Ketelby's "In a Persian Market," (this organ has both a Krumet and Kinura to supply the appropriate Oriental voices,) "Jealousy," "Limehouse Blues," an untremmed "Bless This House," and a brilliant theatrical treatment (including its lovely verse) of Vincent Youman's "More Than You Know."

While some medleys, like the opening group "Say It With Music," "The World is Waiting for The Sunrise," and

"Nobody's Sweetheart (Now)" seem unrelated, most of the others fit together very well — like the girls "Sweet Sue," "Louise," and "If You Knew Suzie;" the babies "Baby Face," "Yes Sir, That's My Baby," and "I Wonder Where My Baby is Tonight;" and the You group of "You Do Something to Me," "You Were Meant for Me," "When You're Smiling," and "I'll See You in My Dreams." There's lots of variety in the constantly changing registrations as well as varying tempos and rhythms from number to number. Erno Rapee's "Charmaine" and "Diane" make a wonderful ballad medley, as does Irving Berlin's "All Alone" and "Always."

Space allows for just a sampling of the 1920s musical treasures heard on this disc, but we Highly Recommend this album for down-right great theatre organ listening. Compact disc only for \$20.00 (post-paid) from Lancastrian Theatre Organ Trust, 21 New Hall Road, Jericho, BURY, Lancs BL9 7TQ, UK (US \$ checks are accepted.)

Let's Be Buddies - Robinson Cleaver and Orchestra

Lawrence Whitfield,
Guest Reviewer



"Yes, it's that man again," to quote from an old British radio show. It's magician Frank Hare, pulling rabbits out of his top hat — or, more precisely, vintage recordings from his astonishingly extensive library. But this one is slightly different, since it's not pure theatre

organ — but please don't let that deter you; read on!

In Britain during the 1930s and 40s, one of the most popular groups was "The Organ, The Dance Band, and Me," composed of Billy Thorburn at the piano and his band of saxophone, clarinet, guitar, percussion and sometimes brass, a vocalist, and (for five years) eminent British theatre organist Robinson Cleaver at the organ; the EMI Studio Compton 3/8 with melotone. In its day, it was the only recording group of its type in the world and its records sold in vast numbers; the original idea is customarily attributed to Reginald Foort who put together such a group on short notice to fill a spot intended for Jack Hylton's orchestra on 5 December 1936, since they were unable to appear at the time. More broadcasts followed and were so popular that Billy Thorburn's record company, Parlophone, promptly began issuing records of them.

All of the tracks can best be described as melodious and "easy listening," typical of the time, and because of the similarity of style, there would not be too much point in reviewing them individually. Don't let that put you off; the entire cassette is an absolute delight, and a MUST for anyone interested in the music of the era.

Apart from the final song (a waltz), they are all fox-trots and quicksteps, ideal for dancing. The tracks are these: "Love Makes the World Go Round," "When the Organ Played 'O Promise Me'," "Let's Be Buddies," "The Nearness of You," "Ten Million Kisses," "Home at Sundown," "Tonight My Heart Will Sing," "I'll Just Close My Eyes," "Any Broken Hearts to Mend," "Some Sunny Day," "Never Took a Lesson in My Life," "If I Could Paint a Memory," "Ten Little Miles from Town," "When the Rose of Trallee Met Danny Boy," "I Spy," "Beneath the Lights of Home," "Love's Old Sweet Melody," "What More Can I Say," "That's a Promise

to You," and "Let the Rest of The World Go By."

Vocalists are Helen Raymond, Terry Devon, Helen Clare, Julie Dawn, Eddie Guray, George Barclay, Alan Kane, Cyril Shane, and Don Adams, and the tracks generally alternate between male and female vocals. The organ, at all times, both as solo and accompaniment, is presented tastefully and expertly in the extreme, as would be expected of an organist of Robinson Cleaver's caliber. It's used throughout most of the tape. Even the Melotone is used to good effect! "Love Makes the World Go Round" is a lively starter and sets the theme for the whole cassette — pure enjoyment.

Two things are immediately noticeable about this issue; the clarity of the vocals, with every word clearly enunciated and comprehensible (what a contrast to so much of today's vocal output!), and the amazing clarity of the recording as a whole. I've never heard of the "Mousetrap" system before but boy, does it work! There's scarcely a hint of 78 surface noise, and we hear for the first time sounds that were never delivered by the old 78 rpm reproducing systems; it's fantastic! I'm not going to be so way-out as to say it's the equal of today's CDs, but if it had been issued on CD, it might have been.

This is undoubtedly the best of Frank's vintage issues to date. In terms of quality and complete satisfaction, and featuring, as it does, Robinson Cleaver, it's eminently appropriate for issue in 1998, the 60th anniversary of Britain's Theatre Organ Club. Robbie was the founder-president (until his death a few years ago) of TOC. The cassette lasts a few seconds under one hour and may be ordered from Lawrence Whitfield, 903 Sahara Tower, P.O. Box 53553, Dubai, United Arab Emirates. The price (including airmail) is US \$15.00 or Australian \$19.00, personal or banker's check or money orders — sorry no

CODs or charge cards. Allow four weeks for delivery.

Night Must Fall — Mark Renwick



Night Must Fall ... Theatre Organ After Hours is the complete and very apt title for this album. Its 17 melodies have been selected, arranged, and registered for that quiet time of day when you pour a drink, sink into your most comfortable chair and let waves of relaxing theatre organ tones refresh your soul. Over the years very few artists have dared attempt this; John Seng's *Music 'Til Dawn* (Journal, March 1997) and Bill Thomson's *Quiet Evening with The Mighty Wurlitzer* (December 1965) are two that come to mind. However Mark's album has a remarkable difference, almost every melody, even those written by well known composers and musicians, will be unknown to the average listener.

Also, Mark Renwick's name may be new to you. His career began with the ATOS Eastern Massachusetts Chapter and his first recording was *Rhythm and Schmaltz* (reviewed in the Journal, October 1975.) Now living in Florida, Mark's profession is banking which confines most of his organ career to playing only occasional local dates. On this release Mark plays an Allen MDS 317 EX in the McCall-Kelly residence. Details about this model Allen (based on a 260 Wurlitzer) can be found in recent Allen advertisements. However, it should be noted this particular organ

has a six channel audio system giving it marvelous stereo separation. Also Mark uses a few MIDI voices on the organ (like the Celeste and French Horn) as well as a Korg digital piano.

A "mystery tune" opens this 69-minute album for Mark transcribed what he has titled "Evening Invitation" from an unmarked reel-to-reel tape of orchestral music. (This and the other selections are fully described in the excellent liner notes.) Tunes which some listeners may recognize are Mark's remarkably accurate recreation of the George Wright composition "Sanctuary" (minus the original's pre-recorded birds,) "Fanny," the title tune from a little known Harold Rome Broadway musical, "Lazy Afternoon" from the short-lived Jerome Moross musical *The Golden Apple*, "Stranger on The Shore," one of singer Andy Williams' big hits, and Jackie Gleason's nostalgic theme tune, "Melancholy Serenade."

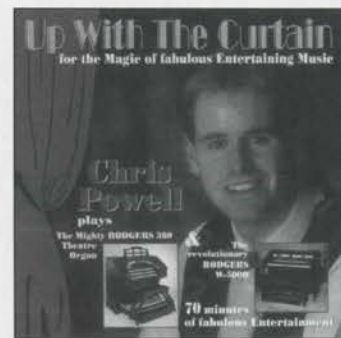
A few may recognize Jesse Crawford's composition "Lonely Hour" from his LP record *Modes in Moods*. Mark is also a composer and has included two of his own tunes; a rather rhythmic yet introspective "Night Walk" and, in honor of his theatre organ beginnings with the Babson College Wurlitzer, "Opus 1349" — which is about the "brightest" of his selections. Almost all of the numbers on this album were written within the last 50 years; the exception is Satie's "Gymnopédie #1" — written in 1887, it fits right in with the album's mood of relaxation.

Now to list the "Who would have guessed they wrote this?" category of tunes. David Rose, best known for "Holiday for Strings," contributes a haunting "Nostalgia" while Brian Wilson of the Beach Boys is represented by the contemplative "In My Room." Hollywood's Dmitri Tiomkin (well known for his musical scores for Westerns) wrote the subtle, yet dramatic "Julie." The piano team of

Ferrante and Teicher contribute a space-flavored "Beyond the Moon." Adding a touch of South Seas flavor is "Taboo" by Cuban composer Margarita Lecuona who, not Desi Arnaz, also wrote "Ba-Ba-Lu." Proflic film and Broadway composer Arthur Schwartz (well remembered as the composer of *The Band Wagon*) is represented by an exotic "Cairo." The composer of the album's title tune (and the album's final melody) is a band leader better known for having written "Con Maracas" and "Cougat's Nougat" — Xavier Cougat. His hushed music in "Night Must Fall (Over All)" quietly drifts off into silence.

Mark fully succeeds in achieving the relaxed musical experience he wished to create. The Allen's solo voices and light combinations, with just the right mezzo forte touches here and there, and occasional subtle rhythm and tempo changes, create a wistful, relaxing reverie that makes for an unusual but wholly satisfying late-night album. Compact disc only for \$20.00 (postpaid, both foreign and domestic) from Musette Records, 10653 Hearthstone Drive, Jacksonville, FL 32257.

Up With The Curtain — Chris Powell



Blackpool stylist Chris Powell certainly gets around! In the May 1997 Journal we reviewed his *Some Enchanted Evening* CD recorded in New Zealand. For this album Chris has journeyed to the Joe Bechter home in Switzerland to play both a Rodgers 360 theatre organ and the unique

Rodgers W-5000. While the 360 (approximately the equivalent of a 3/26 pipe organ) has been well advertised, the W-5000 may not be well known by theatre organ buffs. It's equipped with drawbars but can be programmed by floppy discs for theatre, classic or authentic synthesized orchestral voices. The upper manual has the usual 61 notes but the lower keyboard has 76 notes (and there is a 25 note pedal board.)

The 73-minute album's 21 tracks have a total of 52 tunes; most played in three to four minute medleys. Chris features the W-5000 on 15 cuts (49 minutes) while the 360 is heard on six tracks (24 minutes.) Seven tunes are given solo treatment: the sparkling opener, "Up With the Curtain," a fascinating but uncredited novelty titled "Houves Douvres," Paul Lincke's "Follies Bergere" (sorry, it's not a can-can,) a quickstep march "Down the Mall," those old favorites "Dardanella" and "Limehouse Blues," and a light, clever "Punch and Judy Polka."

Unlike his earlier album, here Chris employs all the standard Blackpool techniques and, with but a few exceptions such as the Harry Warren medleys from *42nd Street*, all are played in strict tempo. However, most of the medleys are composed of completely unrelated titles; for example "Chicago," "If You Knew Suzie," "Hello Dolly," and "Whispering." The great majority of Cris' tunes are the well-loved standards with a few genuine memory-floggers here and there such as "If I had a Talking Picture of You," and Gus Kahn's "That Certain Party." The few unfamiliar titles like "You're Dancing on My Heart," "Whispering Grass," and "Underneath the Arches" are good, easy to enjoy melodies.

Overall it's a bright, cheerful album in which Chris peppers his listeners with perky, piquant registrations relieved here and there with percussions or tibia-flute voices. While the disc obviously isn't

meant to be a complete demonstration of the 360's or W-5000's extensive capabilities, it succeeds as a happy, toe-tapping delight. Compact disc only for \$21.00 (postpaid) from Joe Bechter, Imfeldstrasse 89, CH-8037, Zurich, Switzerland. US checks will be accepted but cash would be easier.



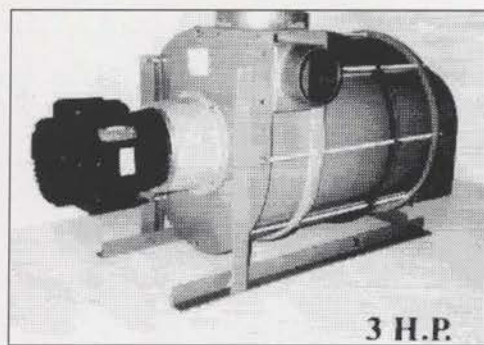
Joyce's Favorites - Joyce Ackerman

Recently, we reviewed Joyce's wedding albums. Here, we have a dozen of Joyce's favorite popular tunes. Again, it's her own Conn 643 electronic organ. The cassette opens with Cole Porter's "Begin the Beguine" continues with "The Way We Were," "The Love Theme" from *Romeo and Juliet* "Melody of Love," "Smoke Gets in Your Eyes," and Randy Spark's "Today." Side two opens with "Summertime" followed by "Evergreen," "Always," Michael LeGrand's theme from *The Summer of '42*, "Can't Help Lovin' Dat Man," and "You'll Never Walk Alone."

Joyce's selections, registrations, and arrangements are designed for the easiest of listening. Each melody is played through once, there are no key changes, tempo changes or counter-melodies to divert the listener from the accurately played melody and harmony. Registration changes are achieved by going from single notes to chords and changing octaves. This 38-minute album is available in cassette format only for \$12.45 (postpaid) from Music Unlimited, Inc., P.O. Box 60, 612 Maple St., Hot Sulphur Springs, CO 80451. (Charge orders to Mastercard, VISA and AmEx can be phoned to 1-800-525-6923.)

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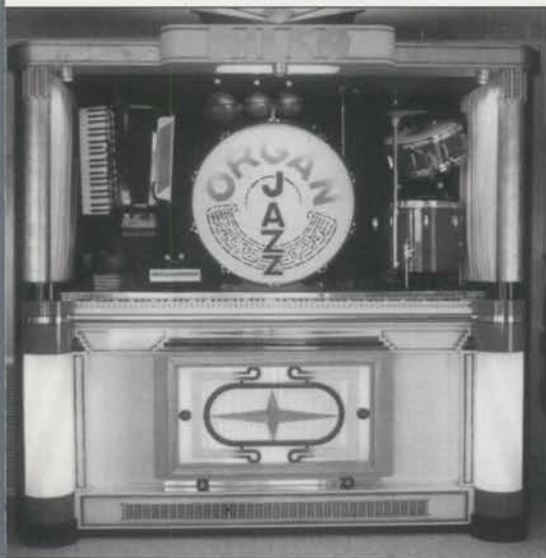
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AMERICAN THEATRE ORGAN SOCIETY CHAPTER NEWS

MAY / JUNE 1998



Dick Leis' dance organ.

CENTRAL FLORIDA

Bill Shrive: 813/535-3677

Tampa, Florida. Our January meeting was held at the home of our President Bill Shrive and his wife Becky. Bill has installed a 2/4 Robert-Morton in their home. Our guest artist was Sandra Hobbis who is a faithful member of our chapter and has been a pre-show organist at the Tampa Theatre for years. Sandy studied piano and organ while growing up in Northeastern Ohio. Her program was original and delightful. We all appreciate her taking time to play for us as she is a homemaker with a full-time position with the phone company. The members were invited to an Afterglow at the home of Dick and Dixie Leis where Dick built a "Dance Organ." The machine that Dick built is based on a Schober classic electronic "kit" organ that was popular in the 50s. To that organ, he added four ranks of pipes with two levels of tremolo, an accordion, wood block, temple blocks and a full size drum set including bass drum, snare drum, floor tom, rhythm cymbal, and a crash cymbal with "sizzlers" for a sustained sound. As it plays, the accordion expands and contracts and its keys move. Visible beaters operate the percussion instruments. The pipe chamber's swell shutters open and close to provide expression. Although the organ's keyboard is not playable by an organist, the keys do move and colored lighting effects vary with the organ's register changes. This is an amaz-

ing machine! It was enjoyed and marveled at by many members. Our February meeting was held at the home of John and Sandra Hobbis. At this meeting, plans were made for our annual meeting in March. The Hobbis family has a Gulbranson organ with a MIDI. Alleen Stickler, our membership chair lady, was our guest artist. Alleen is well known in the organ world as she was a force behind the restoring of the Alabama Theatre and organ. She studied at the University of Alabama and is now a teacher. Her program was as full of excitement and fun as she is; a wonderful afternoon. *Peg Mayer*



Bob Eyer, Jr. (left) and Ben Brouse at the Eyer Möller console in Chambersburg, Pennsylvania.

CUMBERLAND VALLEY

Robert Eyer, Jr.: 717/264-7886, e-mail: eyerr@cvn.net

Chambersburg, Pennsylvania. Once again this year, the chapter celebrated its postponed December holiday party in February at the home studio of Bob and Francie Eyer, with around 50 attendees joining in the festivities. Bob Eyer entertained at his 3/11 mostly Möller with a mini-concert and accompaniment to a Laurel and Hardy silent film. A special treat at the party was a cameo performance by Ben Brouse at the console. A student of Bob Eyer and a chapter member for several years, Ben played two numbers to very appreciative applause. Several members played during open console.

Also, many attendees, most of whom cannot play a note, tried their hand at "Play That Tune," with some surprisingly good results.

During the business portion of the gathering, organ crew chief Mark Cooley reported that the completion of work in the Main (left) Chamber of the chapter's Capitol Theatre Möller is targeted for the end of this year, and that just over \$5000 in parts and supplies will be needed. Chapter members and many others have been most generous in donating funds for the Möller over the years, and it is felt that this is a manageable sum to raise. Also, Mark showed some before-and-after components to demonstrate not only the exceptional quality of workmanship going into this project but also the labor-intensive nature of the work. *Bob Maney*

DAIRYLAND

Corey E. Olsen: 414/646-8647

Racine/Milwaukee, Wisconsin.

We are happy to report that for the third year in a row, DTOS Board Member Marguerite Otto will sponsor a \$500 scholarship for a student of organ performance. Our chapter will also sponsor a scholarship for \$500.

We celebrated St. Valentine's Day on February 15, at the home of Bob and Gene Leutner of Racine.

His organ is a three manual Rodgers Olympic 333 with MIDI.

We were treated to music appropriate to the day, along with a guessing game featuring 15 songs with the names of girls in their titles. He also played a duet with his player piano.

Our St. Patrick's Day party was on March 15, at the home of John and Sandy Knuth of Cedar Grove. The organ is a newly installed 2/11 Wangerin, which was obtained from the church where Sandy has been the organist for 36 years. The Knuths added a room onto the house just for the organ chamber. The organ had served the church for almost 70 years, being replaced with a 2/22 tracker.

Father Tom Lijewski, DTOS Chaplain, began the program with a short dedication address. The first piece played by Sandy was "The Lord's Prayer" by Malotte, which had also been the last piece played

before the organ was removed from the church. Also presented were four piano/organ duets with DTOS member Gary Bieck.

The organ crew of ten DTOS members was introduced and given a round of applause. A brief history of the organ followed.

A game of "name that tune," guessing the themes of TV programs from the 60s, brought back memories. The encore was "Stars and Stripes Forever." Open console and a pot-luck supper completed the afternoon.

We are sad to report that Gordon Schwacke, longtime DTOS member, board member, and contributor to our monthly newsletter for 15 years, is moving to Rochester, Minnesota, to be near his children. He will leave a large gap to be filled.

Sandy Knuth



Gary Bieck and Sandy Knuth played piano/organ duets at the Dairyland social.

John Knuth photo

EASTERN MASSACHUSETTS

Donald Phipps: 508/990-1214

New Bedford, Massachusetts. Our first public concert for 1998 was most ably launched on January 17 at Babson by R. Jelani Eddington. This young man, a law major at Yale University, played his varied and distinctive arrangements with feeling. A fast moving "Trolley Song" was his lively opener of 18 numbers along with a couple of medleys, plus an encore. Included was a Big Band era number, a Puccini operatic piece, some Gershwin and Kern well known favorites. "Dance of the Hours" was his finale, but a long standing ovation gave us "Dizzy Fingers" and

Jelani's nimble fingers and feet did full justice to this demanding piece. Mr. Eddington plays with a maturity and individuality, which one seldom finds in such a youthful musician. He has established himself as an organist of the first caliber and his concert venues are international. With three CDs and cassettes already on the market at age 23, this is not too bad!

January 25, EMCATOS held its annual meeting. Our President Donald Phipps, wants to increase our Endowment Fund to maintain our Wurlitzer. Most of those in the organ crew, in 5-10 years, will no longer be able. A professional will then be required, and that takes money. A very well played mini-concert by John Cook was a nice musical climax for the afternoon.

February 14, Chad Weirick skillfully accompanied the silent, *The Eagle*, starring the heart throbbing Rudolph Valentino and Vilma Banky. This dashing, daring lover eluded all captors as leader of a bandit gang with exploits only filmland could evoke. Chad also played a short concert including "My Funny Valentine," appropriate for the date.

Our monthly social was on February 22. Knight Auditorium was busy, so Ruth and Bob Herterich kindly invited the membership to their nearby home. Ed Wawrzynowicz was the artist and played the large custom Allen with very professionally. Thank you Ruth and Bob for stepping into the void.

Stanley C. Garniss

GARDEN STATE

Dr. Catherine Martin: 973/256-5480

Trenton, New Jersey. November 16, GSTOS members met at the famous Newark Symphony Hall (Mosque Theatre) located in the heart of Newark, New Jersey. This beautiful 2800-seat building was erected in 1925 by the Ancient Order

of Nobles of the Mystic Shrine. A 4/16 Griffith Beech theatre pipe organ was installed in it. Through the years, the theatre has been an Art Center with the symphony, concerts and ballet. Unfortunately for some unknown reason, the cable to the console had been cut and the console disappeared. The pipes remained secured in their pipe chambers. Our chapter has been aware of this situation for some time but could do nothing about it. With the donation of a Marr & Colton console from Don Plenkers, President Cathy Martin made arrangements with the Newark Symphony Hall and a contract was signed. We will now connect the console to the pipes and proceed with restoring the complete organ. The business meeting was held to enable all our members to see and tour the chambers where the restoration is taking place. This is the newest venue of the four projects our chapter has taken on in 1997.

A special Christmas program was held December 14 at the Brook Theatre in Bound Brook, New Jersey. This is the theatre where the former Pascack Wurlitzer is now being installed. A hard working crew with George Andersen as crew chief, presented the silent film *Big Business*, with Ashley Miller accompanying it. A sing-along and Santa added to the program. An Allen theatre organ was obtained as the Wurlitzer will not be playing for a while. The main purpose of the show was to help our fund raising and lure the towns people to this Art Theatre with music as entertainment. The program was successful, financially and socially.

One of the biggest events of the year was the December 21 Christmas Party at the home of Bob and Cathy Martin. This yearly party has now become so successful that the number of requests far exceeded the limits of the room, which comfortably seats 60 people. The Martins had to reluctantly turn away disappointed members.

The party began about 3 p.m. and the motor of the Griffith Beech theatre pipe organ did not turn off until 11 p.m. Continuous music and tasty food kept everyone happy. It was a pleasant way to relax for our crew members who have been spent hours installing pipe organs in the Mayfair Theatre, Loew's Jersey Theatre, Brook Theatre, and Newark Symphony Hall.



Martin Boehling at the Möller pipe organ console. *Jenny Vanore photo*

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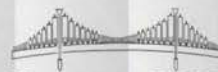
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(L to R): Tony Rustako, Bob Martin, and Joe Vanore in Main Chamber of the Newark Symphony Hall. *Cal Bacon photo*

GARDEN STATE cont.

Our January 17 meeting was held in an unusual historic theatre. The Darress Theatre is one of the last operating reverse entry theatres in the United States. It was built in 1920 and was made entirely of poured cement. It originally had a 2/4 Wurlitzer and a 195A Photo Player. The Wurlitzer was removed during World War II and the metal pipes were melted down for the war effort. The theatre presently has stage productions, occasional movies and concerts. As our members arrived, they enjoyed the unique experience of entering the auditorium from under the stage. President Cathy Martin conducted a very productive meeting covering all the agenda presented. The remainder of the afternoon was a time for pleasure as our professional organist Ralph Ringstad presented a mini-concert on an Allen three manual theatre organ that he has installed in the theatre. Much thanks go to Mr. Tom Tombrook, owner of the Darress.

Garden State is very lucky to have so many members sign up as crew members to our four new venues. Frequent newsletters update the progress being made in the Loew's Jersey Theatre, the Mayfair Theatre, the Brook Theatre, and the Newark Symphony Hall. Other members have been donating much needed money for these projects.

February 8, a concert was held in the Park Theatre Performing Arts Center, featuring Martin Boehling playing the 3/20 Möller pipe organ. Martin, a well known

church organist and an excellent theatre organist, presented a program of pop, classical and semi-classical music. His registrations skillfully matched the music and the

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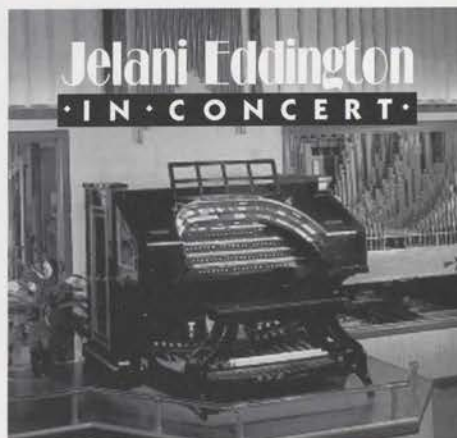
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applause showed the audience's pleasure. Martin is the crew chief of the organ and has put in many hours restoring the Möller. It was a successful concert and money maker for our theatre organ projects. We wish to thank Father Asche, director of the Park Theatre, for the well known passion play during Lent.

Jinny Vanore

(Thank you to George Pasquay, Nelson Page, Jeff Barker, and Joe and Jinny Vanore, for a fine afternoon with George's 2/8 Wurlitzer and roll player. The Editor)



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HUDSON-MOHAWK

Frank Hackert: 518/355-4523

Schenectady, New York. Although El Niño provided the upstate New York area with an overall moderate winter, the Hudson-Mohawk Chapter's winter noon-time concerts had their share of seasonal snow and sleet symptoms. This noon-time concert series is sponsored by the chapter and Proctor's Theatre in Schenectady. Proctor's Theatre is the proud owner of "Goldie," the Mighty Wurlitzer pipe organ. The January concert, featuring area favorite Ned Spain, took place on Saturday the 24th. Many fans braved the cold and snowy elements to enjoy a well-received all-request program. February 24, the first February snow of 1998 tried (but failed) to dampen the spirit of the noon-time concert crowd, who enjoyed a beautiful program provided by artist Marion Jones. Marion's final medley was dedicated to the memory of Doctor Edward Farmer, a chapter member from Cooperstown, New York, who delighted

audiences in previous years at our noon-time concerts.

The Hudson-Mohawk Chapter's January general meeting was held on the stage of Proctor's Theatre. Robert Frederick and Carl Hackert, assisted by David Lester and Frank Hackert, provided members with an informative session on fake book techniques which included practical demonstrations and samples of fake books. There was ample time for questions followed by open console on "Goldie," and refreshments.

The February meeting, also held at Proctor's Theatre, provided an opportunity for members and guests to tour two wonderful theatres in the Buffalo, New York, area through the wonders of video. The video was prepared by member Carl Hackert during his visit to the Buffalo area last year. Viewers were treated to a close up view of the 3/25 Wurlitzer pipe organ at the Riviera Theatre, the 4/26 Wurlitzer pipe organ at Shea's Theatre, and the Wurlitzer plant in North Tonawanda. The

video was followed by open console and refreshments.

In area concert notes: Elinore Farnum and Hugh Allen Wilson provided a wonderful afternoon's entertainment on January 18 at the Church of St. John the Evangelist in Schenectady, New York. The program was dedicated to the memory of deceased individuals who had donated their technical expertise and many hours of hard work in the upkeep of the church's pipe organ, including Hudson-Mohawk chapter member Robert (Gus) Pratt. Also, February 1, Carl Hackert, Ned Spain and vocalist Joan Spain, delighted their audiences at the Niskayuna Reformed Church on piano and electronic organ in a fundraiser for the church choir. *Norene Grose*

JOLIET AREA

Jim Stemke: 847-534-1343

Joliet, Illinois. The 1997 year ended with a fine Christmas social where 135 guests dined at the Esplanade, the inner lobby of the Rialto Theatre in Joliet,

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Illinois. After an appetizing buffet, we then entered the theatre for a wonderful concert by our good friend Walt Strony. Walt also helped us pick the names for the door prizes and he also picked the winner for our Grandfather Clock Raffle. Our own member, Orrill Dunn was the clock recipient. Orrill was in attendance and was stunned at his winning. In a note from Orrill, he stated that the clock's chimes were in tune with his Conn organ.

Our January business meeting was capped off by a great performance by Mark Gifford of Springfield, Illinois. Mark, with his fine style and interesting personality presented us with a beautiful program.

Jay Warren played our March social at the Rialto Theatre. We had a great turnout of members and guests. Jay is the master of the organ at the Gateway Theatre in Chicago, Illinois. The highlight of his performance was a portion of the music score from *Wings*, which he will be performing in May.

By the time you all read this column, JATOE will have completed its "East Coast Getaway." The bus will be taking us to hear Lew Williams at the Dickinson High School, then onto the Sunnybrook Ballroom, Longwood Gardens, Wanamaker Department Store, Allen Organ Company, and the Trivo Company. Our members will also enjoy open console at the Dickinson High School before returning home.

Our fall line-up will include an on stage "Texas BBQ" with Dan Bellomy providing us with organ entertainment. This will take place on September 18, at the Rialto Theatre in Joliet. If you are interested in coming, let Jim Patak at 708/562-8538

know your intentions.

Our biggest show of the year "Pipe Organ Extravaganza III" will be presented by JATOE and the Rialto Theatre on November 14. Some of the artists for that performance include Lew Williams, Jelani Eddington, Kay McAbee and Larry Dalton of Steinway. There will also be other surprises in store for the attendees. In conjunction with the POE III, JATOE is also planning a three day weekend package.

The Rialto Grande Barton is progressing very well with the addition of a brand new Trivo Saxophone rank and an Austin Tuba Mirabilis. More chests have been rebuilt and new rectifiers are now on line. The sound is exciting! *Jim Patak*

LAND O'LAKES

Roger R. Dalziel: 715/262-5086

Minneapolis/St. Paul, Minnesota. The shockingly severe reports of adverse weather conditions from all around the country, with El Niño to blame, according to local weathermen, make us all the more grateful for the continuing mild winter experienced in 1998 by the Twin Cities. It's been the kind of weather Minnsotans only dream about!

The latest chapter in the saga of the Mighty Kimball, whose 10,000 pipes are in dead storage in the Minneapolis Convention Center, keeps us in suspense. Minnesota Governor Arne Carlson, delighted us when he endorsed the proposed \$87 million expansion of the Center. However, the project ran head-on into a legislative snag, not long after a key senate committee zeroed-out a companion project for a \$130 million hockey arena for neighboring St. Paul. The governor's chief-of-

staff has warned us that Minneapolis will not get its convention center money if the St. Paul project is not also funded! So we are still keeping our fingers crossed. Stay tuned.

The next artist to perform at the Phipps Center For the Arts, in nearby Hudson, Wisconsin, is Jonas Nordwall. His upcoming visit is slated for March 21, and it will be his first appearance in the Upper Midwest. Eventually, we hope to entertain most or all of the nationally known theatre organists. Visiting organ stars never fail to comment in glowing terms upon the Phipps 3/16 Wurlitzer's musical capabilities. This instrument was originally installed in St. Paul's Paramount Theatre, before it was moved successively to the KSTP television studio, and much later, to the Phipps Center. *John Webster*

LONDON & SOUTH OF ENGLAND

Gwen Light: 01932 565819

Members heard Ena Baga play at Northhold for the commencement of our 1998 programme. Ena is a remarkable lady. Her programme included a selection of "Fats" Waller tunes and requests from the audience.

Brian Sharp was at the console of The State Kilburn Wurlitzer in February. Brian opened his concert with a selection from the show *Carousel*. In the second half, Brian played with an electronic backing. A very entertaining morning was had by all.

Our February member's concert heard Michael Woodridge at the console of Les Rawle's Wurlitzer. Michael's programme included tunes from the Beatles and *My Fair Lady*. A very enjoyable evening was had by everyone.

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LONDON & SOUTH OF ENGLAND

cont.

Len Rawle will be playing the Christie at Barry Memorial Hall, South Wales, on 8 March. Thanks to our committee we have a very full programme to look forward to.

Gwen Light

LOS ANGELES

Joseph T. McFarland: 213/256-1469

Los Angeles, California. After the terrific concert by Clark Wilson in January at Pasadena City College, LATOS has been quietly busy regrouping with new board members, officers, and some job reassignments.

January 18, a number of members and friends traveled to Fullerton to hear Rob Richard and Company at Plummer Auditorium presented by the Orange County Theatre Organ Society. Rob and Ralph Wolf presented a wonderful afternoon of music with a vocal assist from John Giardina. Rob also accompanied a short movie.

February 6, Donna Parker and Jonas Nordwall played solos and duos using the Allen digital organ and the Aeolian-Skinner organ installed last year in the Arboretum at the Crystal Cathedral in Garden Grove. The program included popular favorites, light classics, and specially commissioned works for two organs. The Parker/Nordwall team did a splendid job blending the two instruments. The Crystal Cathedral Food Services served a very nice dinner before the concert which was one of what has become an annual series of events in this venue.

LATOS is looking forward to a concert at Pasadena City College on June 20, featuring Ron Rhode. This concert was originally scheduled at San Gabriel Civic Auditorium, but due to a rewiring project, it became necessary to change the venue. John Ledwon is scheduled to play for LATOS at Sexson Auditorium on August 22.

We are looking forward to seeing you in San Francisco in July at the 1998 Annual ATOS Convention!

Wayne Flottman

MANASOTA

Charles Pierson: 941/924-0674

Sarasota, Florida. The past several months, we have been enjoying the experience of listening to and playing on the wide variety of electronic and pipe organs here in the Sun Coast area. We will not be meeting in July and August, as many members return North to escape the beaming sunshine. Our June meeting will be on the grounds of Grace Baptist Church, where we will have a cook-out. Also, the more daring will have the opportunity to climb the ladders to inspect the organ chambers.

As to the chapter Wurlitzer, the swell shades are going into place and being custom-designed to their new home. Pipe chests are being re-assembled with newly leathered pneumatics, primary valves and leather gaskets. Bottom boards are almost finished, with new wiring and plug-in terminals. Pipe trays are being opened and the contents carefully cleaned and repaired as needed. The wooden pipes have all the stoppers releathered and lips recovered.

Still to be received is the layout for chest locations in the chambers. Hopefully, the new four manual console is under construction. The organ crew is ready and anxious to move completed parts from the warehouse to the church. One member claims to have participated in moving three other organs during July and August. It looks like he will add a fourth to his list of accomplishments. *Carl Walker*

NEW YORK

David Kopp:

New York, New York. February 28, the New York Chapter held its first general meeting of 1998 at the Lafayette Theatre in Suffern, New York. The day's main feature was a wonderful historic slide presentation by Alfred J. "Biff" Buttler on theatres in the New York area. Biff, one of the founding members of the Theatre Historical Society, drew upon his vast archival collection of slides of some of the many theatres that were once a part of the New York Metropolitan area landscape. His presentation included slide reproduc-



New York Chapter Chairman Dave Kopp at the Ben Hall Memorial Wurlitzer in the Lafayette Theatre in Suffern, New York, where he played a mini-concert at the New York Chapter's February meeting.

tions of black and white photos and post cards, as well as a large collection of slides that he had personally taken over the past thirty-five years. He managed to photograph several theatres just prior to and in some cases during their demolition, as well as a few that are now being reborn with the restoration of 42nd St. in Manhattan. Biff's interesting, often humorous, but sometimes sad anecdotal commentary held the audience's undivided attention for nearly an hour and a half. While everyone enjoyed his presentation of theatre history, perhaps what we learned most was to appreciate more than ever the Lafayette and the comparatively few other theatres from the Golden Era that have been preserved and are still in operation. Following Biff's slide lecture, we were treated to an excellent mini-concert by Chairman Dave Kopp at the 2/11 Ben Hall Memorial Wurlitzer. Dave played a wonderful arrangement of music from *The King and I*. Members and guests then had an opportunity to socialize, enjoy refreshments, and take a turn at the Mighty Wurlitzer. Special thanks to Biff Buttler for an excellent presentation, and to Al Venturini, owner of the Lafayette Theatre, for his generous hospitality.

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A.J. "Biff" Butler presented an interesting slide lecture on historic theatres in the New York area at the New York Chapter's February meeting.

In other New York Chapter business, work is progressing on the installation of a new console and electronic relay for the Middletown Paramount Wurlitzer. Also, our crew is making progress on the 2/8 Wurlitzer being installed in the historic Castlegould Mansion at Sands Point, Long Island, and plans are underway for installation of the Gus Pratt Memorial Wurlitzer in the Franklin D. Roosevelt High School in Hyde Park.

Tom Stehle

(Editor's Note: A great thank you is due to Warren Laliberte, Tom Stehle, Dave Kopp, and Biff Buttler for a wonderful tour of the 4/26 Wurlitzer in LIU in early April. At no cost to ATOS, John Ledwon, Nelson Page and Tom DeLay were given royal tour treatment by these fine people.)

NOR-CAL

William O. Schlotter: 510/482-3183

San Francisco, California. NorCal's chapter concert January 25 at Ye Olde Pizza Joynt in San Lorenzo was played by Steve Eldefonso. This is the first pizza parlor in the world to have installed a Mighty

Wurlitzer, and Steve spent much time in his early years there, developing a keen desire to play that instrument professionally. He has now joined the staff, and currently plays on Wednesday nights. His program ranged from romantic ballads, selections from movies and stage musicals, to perennial favorites of the dedicated "Joynt" patrons. It was very interesting to hear the latter with somewhat different registration, more embellishments, and slightly different tempo in some aces. The pieces are just as much fun as ever, and the entire program was much enjoyed.

February 15, Stan Kann returned to Berkeley Community Theatre to play the second concert of the 1997-98 Pubic Concert Season. Emcee Bill Schlotter introduced Stan as the "Minute Master of the Mighty Wurlitzer," a title that might long endure. We much enjoyed the subtle shadings possible on the instrument as he showed us a wonderful variety of music from different eras. He ventured a bit into the classical literature, and visited quite a lot in the worlds of stage and screen. He showed us in his registration and arrangements some very beautiful and infrequently heard sounds that inspired admiration of both the artist and the instrument. Yes, he did bring four or five of his "useful" gadgets, and the audience was amused, even those who'd seen some of the devices before.

March Morton Madness IV took place on March 15, the earliest we've ever held it. NorCal and Sierra chapters put on the event jointly, with members of Sequoia, Golden State and LATOS also attending. We had a beautiful spring day after the season's wetness, and many sat outside at Bob and Linda Hartzell's big blue barn near Lodi, designed for their 3/15 Robert-Morton theatre organ. Barry Baker played the concert there, then we reconvened later that afternoon at the John Kautz family's Ironstone Winery near the Gold Rush town of Murphys. After a delicious dinner in the upstairs dinner room with the Kautz 3/15 Robert-Morton theatre organ, we settled back with our coffee to hear Barry play a different program on this organ. For

comparison, he played one selection on both organs. In general, he used fewer stops in his selections at Hartzells', where the organ's wind pressure is lower, the floor is carpeted, the room is smaller and more intimate, producing a studio sound. Heavy registration would have been overpowering. At Kautz', the stoplist is similar, but the floor isn't carpeted, the room is larger and the wind pressure is higher, so Barry could use more voices at once. It's a fine opportunity to enjoy two concerts on the same day played by the same artist on two organs of the same make, with vastly different tonalities. We also enjoy what the artist can do with each one.

NorCal is looking forward to seeing you at "Golden Gate in '98," and we're pulling out all the stops to make it the best ATOS National Convention ever. We hope to see you there.

Evelyn Woodworth

NORTH TEXAS

Don Peterson: 972-517-2562

Dallas/Ft. Worth, Texas. Since the last drenching of the organ chambers late in 1997, we have not been able to use our chapter's 3/8 Robert-Morton in the Lakewood Theatre. We have repaired the Great relay, which is in the Main Chapter, several times but with diminishing success. Now, with the additional damage to two chests, we have had to make some major choices. The outcome is a decision by the chapter to take a stepped approach to getting back to having a usable chapter organ:

Step one is to negotiate a new agreement with the current operator/lessee of the Lakewood that assures our tenure and operations in the theatre. If this is accomplished, we will do a complete refurbishment of the organ, including the installation of an electronic multiplexor and relay. We will also seal off the chamber area to protect the organ from future leaks, which have been our bane. Our goal is to complete this work in ample time to participate in the 50th anniversary celebration of the Lakewood Theatre in October 1998.

Without a chapter organ for our February meeting, program chairman,



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Noted performing artist, Gail Masinda played the new Technics organ for North Texas, in February.

NORTH TEXAS cont.

Don Reasons, was delighted to find a recently opened piano and organ store (Keyboards Unlimited) that was glad to host our meeting. Adding to this good fortune, was to find that noted organist, Gail Masinda, was on the staff of Keyboards Unlimited and would be glad to play for us on the new Technics organ. Gail is well known throughout the keyboard world as a featured performing artist and clinician at workshops. She is also well known as a staff writer and arranger for the *Sheet Music* magazine since 1991. We are delighted that Gail now calls Dallas home and look forward to the opportunity of hearing from her frequently in the future. Gail's program contained a variety of styles and periods and had something for everyone, all wrapped up in her beautiful organ arrangements. She thoroughly delighted this audience of members and guests with her music and personality, receiving the ovation she deserved from this appreciative audience. We extend our gratitude to not only Gail Masinda but to store manager, Mr. Jerry Mammel and owner, Mrs. Jeanne Everitt for their wonderful hospitality and friendliness. After

Gail's concert program, the console was open to our talented members and guests and the continuing music provided accompaniment to the delicious refreshments which were provided by our hosts, Keyboards Unlimited.

At our February meeting, a slate that consisted of all incumbents was elected to serve another year. We are glad that our chapter is in their very capable hands as we begin what should be a year of challenge and accomplishments. *Irving Light*

OHIO VALLEY

Jan Peek: 606/331-0962

Cincinnati, Ohio. January 17, saw a social at the home of chapter members Dr. and Mrs. David Billmire for the official dedication of their 3/19 residence Robert-Morton theatre organ. Clark Wilson was the guest artist for the evening and has been assisting Dave in the voicing and regulation of the organ. All this work was evident in Clark's program that was well presented for the evening. For those in attendance that were not familiar with theatre organ, Clark explained and demonstrated all of the "effects" that were made available to the organists that accompanied the musical score during the silent film era. Following the program, refreshments were enjoyed by all. Our appreciation goes to David, Elaine, and their children for being such gracious hosts and providing us with an exciting evening.

The organ crew has been very busy recently. It has been in excess of twenty years since the Emery Wurlitzer was refurbished and many items need to be attended to. The pedals were not responding well and received a new set of springs along with some adjustments. The keys on all 3 manuals have worn bushings and are allowing too much side movement. Parts were purchased and the Great received attention first, followed by the Accompaniment, with the Solo being last. A fund drive is under way for the future replacement of the original relay system. The Percussion Chamber suffers from wind leaks. All this work is being done on a piece-by-piece basis so the organ can

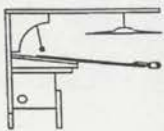
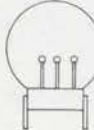

remain available for the events that occur at Emery Theatre.

The month of February was a very busy time for the Emery Theatre. Emery hosted an Irish Wake, a travel series presented by the University of Cincinnati entitled "The World at Your Door," and two nights of the famous country & western group, "Riders In The Sky." Cincinnati's Xavier University public radio station WVXU produced "Rider's Radio Theatre" and both nights were a sold out event. The Emery Theatre Mighty Wurlitzer is presented at each Emery function, exposing its patrons to the glorious sounds of the theatre organ, and that is what the American Theatre Organ Society is all about.

Sadly, Ohio Valley has lost two valued members:

William Ahlert was a long time member of the Ohio Valley Chapter in Cincinnati, Ohio. Through the years, he served in many capacities at Emery Theatre. Bill contributed as a board member, organ crew technician, chapter president and vice-president, *Pipe Lines* editor, and at last, crew chief of the organ maintenance. His love for the theatre organ and the music it provided was well evident. Not only was Bill involved with the Emery organ, but he was also crew chief of the Mt. Auburn Presbyterian Wurlitzer. Bill was one of the original Ohio Valley chapter members and assisted in the removal of the Albee Theatre Wurlitzer which was then relocated to Emery Theatre in 1968. The organ received an extensive refurbishing and after installation, was dedicated there in 1975. This work was performed entirely by dedicated volunteers such as Bill. We will miss Bill's knowledge of the organ and his cool, calm nature.

We lost a true organ enthusiast with the passing of Jack Strader. Jack and his wife Joan were greatly involved with the Ohio Valley chapter's move to the historic Emery Theatre. The organ chambers, projection booth, projection equipment and the movie screen are just a few of the many items that are a result of their generosity. Jack was a self-taught organist. He

		
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erosity. Jack was a self-taught organist. He possessed a great passion for the theatre organ and acquired his own Wurlitzer and had it installed in their home. Jack was one of the organists at Emery Theatre and performed the mini-concerts for the movies and chapter meetings. Jack and Joan served Emery Theatre in many positions in years past. In appreciation for this service they were voted honorary board members and Emeritus members of the Ohio Valley Chapter, American Theatre



OATOS organist, Brian Bogdanowitz, plays the vaudeville organist in "Gypsy."

At present, we are working on a very important project with Lake Brantley High School's Drama Department. After the first of the year, the Drama Department wanted to know if they could use the organ during their spring musical production of *Gypsy*. Their original contention was to have the organ played while the audience came into the auditorium and then again during intermission. After their initial inquiry, we brought in Ms. Jane Mueller, Lake Brantley's Drama instructor. We showed her the versatility of the organ, and she was amazed at all the possibilities that were at her disposal. After we had OATOS organist Brian Bogdanowitz demonstrate the full potential of the organ, Jane decided to "feature" our Wurlitzer within the production. Our chapter couldn't have asked for anything better to happen to us.

This is probably the best way to introduce the theatre pipe organ to the student body of Lake Brantley. Our chapter has been very concerned that if we "crammed" the organ down their throats, the students would immediately reject it as old fashioned and out of step with modern instrumentation. Fortunately, the organ will now be displayed and heard as it was originally intended, as a unit orchestra. We are so proud of our involvement with *Gypsy*; and the Lake Brantley Drama Department students are very excited with the use of the organ and the

publicity it is creating for them!

After the school decided to feature the organ, our local newspaper, The Orlando Sentinel, got wind of this "mammoth" organ that is being installed at Lake Brantley. The reporters and photographers came out and are working on a feature story about our chapter, the Wurlitzer, and the high school production.

To add even more excitement to our community, a fundraising program is being put on at Lake Brantley by members of the Winter Park Bach Festival. They are going to use the organ to perform the music from *Phantom of The Opera*, April 18. The proceeds from this special event will be donated to the Drama Department at Lake Brantley High School.

Our chapter members, particularly the technicians, couldn't be more pleased. Our hard work over the past six years is now paying off. The community seems to be accepting the "Mighty Wurlitzer" as an intricate part of the community arts programs.

We can now look back at our frustrations, aggravations, and mental depressions, as well worth it. Many times, we asked ourselves if this installation was worth the effort and money we were putting into it. We can now say, "Yes!" and Lake Brantley High School and our community agree!

If you are in our area, please feel free to contact us. We love to talk shop, and will try to get you in to see and hear our Wurlitzer. If you would like to e-mail us, we have two addresses:

tremulant@aol.com or
Ron.Bower@stn.siemens.com
Until next time! Wayne Tilschner



Lake Brantley's drama student Erin Murosky sits on top of the Mighty Wurlitzer, flirting with the organist!

Organ Society. Joseph L. Hollmann
ORLANDO AREA

Ron Bowers: ron.bower@stn.siemens.com
Orlando, Florida. The excitement is now building up in our chapter. Since our Wurlitzer's community preview on Christmas Eve, we've had constant inquiries about using the organ for community projects. We are very proud that our Wurlitzer is becoming a high demand item within our area.

POTOMAC VALLEY

Colonel Michael W. Hartley: 301/868-7030

Clinton, Maryland. November 23, 1997, we found we were subject to Murphy's Law: "Anything that can go wrong will go wrong." Our artist for the program at the Harris Theatre was involved in a severe car accident just two hours before show time. Ray Brubacher,

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POTOMAC VALLEY cont.

Kennedy Center in Washington, D.C., fortunately was not injured in the accident, but understandably could not perform that afternoon. Ray is an expert at accompanying silent films, and we were all eager to hear him perform at the showing of Buster Keaton's classic silent film *Steamboat Bill, Jr.*

After an impromptu "What can we do now?" session, Fay Marvin took the lead to see if we could rescue the show and not have to turn our patrons away at the door. We are indeed fortunate to have Floyd E. Werle in our chapter. He is a professional musician with incredible talent, and considerable experience in silent film accompaniment. The problem was that Floyd was out of contact at that time, as he was finishing his Sunday duties as Director of Music at his church in Rockville, Maryland. Fortunately for us, he returned our call just in time to change into his tuxedo and head for George Mason University. There was no time for a run-through of the program. Floyd did a superb job filling in for Ray. The audience loved every minute of it, and few of them realized that Floyd had just come through the door on his way to the console as the house lights dimmed. He treated the audience to a terrific "postlude medley" after the show in recognition of their applause. Another saying: "All's well that ends well" certainly came to mind that day!

In recognition of the friendship and considerable accomplishments in behalf of the chapter by the late George R. Johnson, we acquired a much needed Wurlitzer bench for our organ at the Harris Theatre and dedicated it to his memory. George was a long time member of Potomac



A montage of love songs was Greg Johnson's Valentine treat for River City Chapter.

Valley and its chief organ technician. We wish to thank those who made this memorial possible through their gifts.

The chapter held its annual meeting at the Harris Theatre, George Mason University, Fairfax, Virginia, on December 7, 1997. The main order of business was the annual election of officers for the 1998 calendar year. Colonel Michael W. Hartley, our new President, and M. Dale Hooper, Secretary, are new to our board, and both bring extensive experience in various areas of music with them.

PVTOS was invited to participate in this year's "A Call to Arts" Telethon, which was held at the McLean Hilton Hotel, February 22, and aired over the local cable TV system. This annual event raises funds for the arts in our community. It is co-sponsored by the Arts Council of Fairfax County (Virginia) and Media General Cable Corporation. A crew from



George Rice offered a varied program of both classical and popular music.

Tom Jeffery photos

Media General had taped segments for a 3-minute video clip of our chapter in action following our annual business meeting at the Harris Theatre, December 7. The club included silent film background footage, interviews with members George Mather and Fay Marvin, and cameos by member Paul Roberts. Paul was visiting here during his U.S. concert tour.

Thanks to many of our members and outside donors, we reached our assigned fundraising goal, and therefore will be one of the arts groups to be featured at the telethon next year.

Membership in the Arts Council has been a beneficial experience for our chapter in fundraising and in interacting with other societies. If an umbrella arts organization such as an Arts Council exists in your community, your chapter may want to consider being a part of it.

Bill Mastbrook

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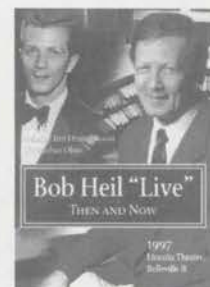
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RIVER CITY

Gregory Johnson: 402/624-5655

Omaha, Nebraska. Durand's Sky Ranch Studio was the site of our January 18 meeting. President Greg Johnson conducted the business meeting, and vice-president Lynn Lee introduced our guest artist, George Rice. As a minister's son, George's musical career started with holding keys during organ tuning sessions at his dad's church. He had several years of piano lessons, played church organ in Vermont and was an Army chapel organist during military service. His involvement in theatre organ began in the 1950s. He explained, that in the early days of the Movie Palace, major theatres had large orchestras, while smaller theatres had pipe organs, and their music was predominantly classical. George's program, this day, was a delightful potpourri of classical and popular compositions, ranging from the "Grand March" from Verdi's *Aida* to "When The Organ Played at Twilight," introduced and featured by Jesse Crawford. George closed his program by cueing a silent cliff-hanger titled *Race for Life*, starring Barney Oldfield. This short was a melodrama of the first order, with villains lashing a fair maiden to the railroad tracks, a runaway steam locomotive that spelled impending doom, and a daring last minute rescue by Barney and his speedy automobile. The good guys won, and the villains were vanquished!

When the guest artist scheduled for our February 15 meeting was unable to attend, Greg Johnson stepped in. Greg presented a Valentine Treat for the chapter, a montage of love songs from Broadway shows and Hollywood movies, primarily from the 1920s, 30s and 40s. Love songs, as ballads,

especially lend themselves to the theatre organ. No Valentine program would have been complete without "My Funny Valentine" (1937, Rogers and Hart) or Jerome Kern's "Can't Help Loving That Man of Mine." Our chapter members were aware that Greg Johnson directs a barber-shop chorus, but on this day he surprised us by singing the lyrics to many of the love songs, in a rich baritone voice, inviting us to join in when we knew the words. Oh, by the way, Greg announced that he recently became engaged to be married; that added special significance to our Valentine celebration.

The professional installation of a Wurlitzer theatre organ in Omaha's Rose Theatre (ex-Riviera, Paramount, Astro) continues, and we look forward to hearing it soon. *Tom Jeffery*

SAN DIEGO

John Dapolito:

San Diego, California. So great was the despair and grief following the tragic fire with loss of our chapter organ in March 1996, that several of those who had helped to restore and install the organ, felt they could not go through it again. However, gradually enthusiasm prevailed, especially after our "new" organ (4/20 Wurlitzer, purchased from Arden Pizza Parlor, Sacramento) arrived in September 1996. Since then, work has progressed to the point where the clean up, restoration and rebuilding of chests, pipes and other components has been completed. The console was rebuilt by Ken Crome and should be ready by the time the rest of the installation is complete.

The sanctuary of Trinity Presbyterian

Church in Spring Valley has been completely restored to a renewed condition including a hard surface on the interior walls which will enhance the sound of the organ.

The chamber now is equipped with heating and air conditioning, a necessity not previously enjoyed. On February 2, 1998, installation of the organ was started under the able guidance of crew chief, Greg Breed. Because our chamber has limited floor space, but unlimited height, Greg has planned a two level installation as we had before and similar to that in his home. We plan to have 23 ranks compared to the 13 ranks before, by using multiple rank Wurlitzer chests which conserve space, compared to the single rank Robert-Morton chests used previously.

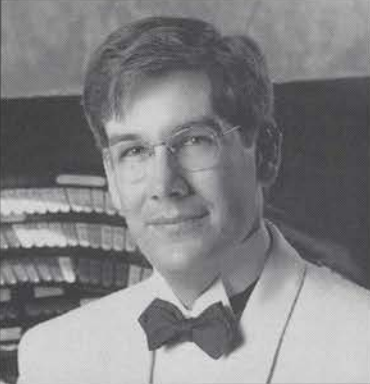
As of this writing, all 16 and 8 foot offsets, tuned percussions, toy counter, and shades have been installed, wired and winded. Chris Gorsuch has been making good progress the last several weeks on tonal regulation of the pipes.

We are using an Allen theatre organ until the pipe organ is completed. Future activities include a concert featuring Paul Roberts and a trip to Catalina Island for some concerts by Bob Salisbury on the Page organ. *Don Cooke*

SOONER STATE

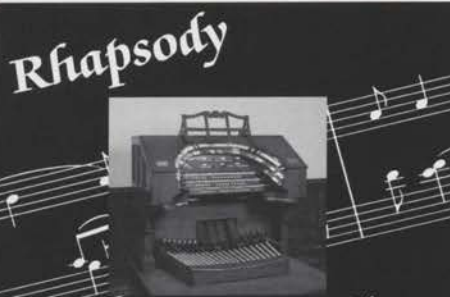
Sam Collier: 918/834-6255

Tulsa, Oklahoma. We began the new year with our meeting back at Tulsa Technology Center's Broken Arrow Campus, with president Sam Collier on the bench of our 3/13 Robert-Morton to play the mini-concert. He opened with the new theme song he's trying to learn: "Sam's Song," then continued with a



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SOONER STATE cont.

mixed bag of popular music, from lovely ballads to lively medleys.

Julius Chapin started open console by telling us that Jeff White, our recently discovered talented newcomer, was already going to be moving away! Jeff accepted a job with Trombino Music Centers in Pittsburg, Pennsylvania, and would be leaving in a few weeks. So, to let Jeff know that we'd miss him, Julius played "Boo Hoo" and "You're Just Too Marvelous for Words." Jeff then used his turn at open console to play us a sort of impromptu farewell concert, which included a variety of tunes. We will especially remember for his lovely "I'll Be Seeing You," and his wild "Lover." Three other people also played at open console.

In February, we were treated to two concerts played by Larry Jones of Winston-Salem, North Carolina. Larry is a long time friend who considers Tulsa his second home, dating back to 1981 when he attended Rhema Bible Training Institute and we heard him play for us at Oral Roberts University. He presently plays professionally in a private club in Winston-Salem, has played other theatre organs around the country, as well as two pipe organs in Hong Kong.

For his first concert, he was the featured artist for our regular February meeting, at the console of our Robert-Morton at Tulsa Technology Center. His style is mostly 'bouncy-excitement,' with a couple of slow numbers worked in "to give him a rest," he says. February 22, those of us who traveled to Miami, Oklahoma, heard him in another performance, this time on the newly reinstalled 3/10 Wurlitzer in the Coleman Theatre Beautiful. True to his word, he played a different program for this second concert.

Earlier in the week, a small group from our chapter traveled with Larry to visit John McConnel's Robert-Morton installation at the Orpheum Theatre in Okmulgee, Oklahoma. They reported having a great time seeing the progress on the organ, and especially being able to play one rank at a time from the "testing keyboard" installed in the chambers. They even heard the pedal Tuba, and Diaphone, one at a time!

We had an excellent story in the Midtown section of the *Tulsa World* in conjunction with Larry's visit, which focused on our chapter and also on the Dorothy and Lee Smith home installation.

Dorothy Smith

ATOS CLASSIFIEDS GET RESULTS



Standing in the lobby of the Coleman Theatre Beautiful in Miami, Oklahoma, are (left to right) Paul Craft, Organist Larry Jones, Phil Judkins, Joyce Hatchett, and Theatre Manager Jerold Graham. Carolyn Craft photo



Sooner State Chapter will truly miss Jeff White, shown here at the console of their 3/13 Robert-Morton.



Society President Claude B. Hawks, Jr. (left) and Calvin and Mildred Jureit hosted the South Florida Christmas concert.



Organist George Krejci played a delightful Christmas concert for the South Florida Theatre Organ Society.

SOUTH FLORIDA

Darrell E. Stucky: 954-491-8853

Miami, Florida. Theatre concert organist George Krejci found time during the busy holiday season to journey from his home in Ohio to sunny South Florida. He was the guest entertainer at the South Florida Theatre Organ Society's annual Christmas Party. Held December 6 at the Coral Gables Estates home of Mr. and Mrs. J. Calvin Jureit, and hosted by the Jureit's, society president Claude B. Hawks, Jr., and the society's board of directors. Krejci began the concert with Christmas carols. Krejci's wife Mary, who is a choir director in Ohio, read the Christmas Story from the Bible. Playing beneath a spotlight and surrounded by Christmas decorations atop the Kimball organ, Krejci followed the Christmas carols with a Santa Claus medley. To close the first set, he played "O Come All Ye Faithful. The concert-goers sat in Cal and Mildred Jureit's living room, surrounded by a grand piano, the high ceiling and theatre organ pipes stretching 45 feet along the back wall. After an intermission complete with Christmas

cookies and punch, Krejci opened his second set with traditional favorites. Krejci closed the concert with his wish for his audience: "Have Yourself a Very Merry Christmas." Prior to his December concert, Krejci visited South Florida in April to record his Christmas music at the historical and beautiful mansion, Vizcaya, in Coconut Grove.

Jim Zima

WESTERN RESERVE

Janice Kast: 216/531-4214

e-mail: wrtorgan@aol.com

Cleveland, Ohio. The Western Reserve Chapter lost an enthusiastic friend and dedicated servant in Eugene "Jean" F. Eisert on January 23, 1998. His sudden and untimely death ended a lifelong love of theatres, restoration, performance, and of course, theatre organ music. Throughout his 38 years, Jean had been active in choral conducting, orchestral conducting, theatrical set design, and stage and theatre management. Before moving to Cleveland and joining WRTOS, Jean had been organist and choirmaster at Our Lady of Mercy Church in Harborcreek, Pennsylvania, and St. Andrew's and St. Ann's Churches in Erie, Pennsylvania. He also served as house organist for the Warner Theatre in Erie, where he played both sing-alongs and silent film accompaniment. At the time of his death, he was composing an organ score for the Lon Chaney classic, *The Hunchback of Notre Dame*. Jean was also accomplished at the oboe, string bass, and trombone. Jean served as social director for WRTOS for 1997 and 1998 and was busy organizing regular open console for chapter members at the Cleveland Grays' 3/15 Wurlitzer.

Our first business meeting of 1998 was held on January 25 at the Graves Piano & Organ Company showroom in North Olmsted, Ohio. Chapter member Joseph Rondinelli hosted our group in the music auditorium. Here, superb acoustics surrounded as many as 200 listeners in almost shameful comfort. Chapter member Maggie Falcone provided an impromptu concert, and open console time at the Hammond organ featured some duets played on a Steinway grand piano.

Jim Shepherd

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Orchestral Oboe 8'	Tuba Horn 8'	
Krumet 8'	Open Diapason 8'	
Clarinet 8'	Clarinet 8'	
Viol Celeste II 8'	Viol Celeste II 8'	
Vox Humana 8'	Quintadena 8'	
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Piccolo 4'	Octave 4'	
Viol Celeste II 4'	Piccolo 4'	
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Tibia Piccolo 2'	Flute 4'	
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Bourdon 16'	Orchestral Oboe 8'	Waltz
Tuba Horn 8'	Krumet 8'	Bossa Nova
Tibia Clausa 8'	Saxophone 8'	Latin 1
Clarinet 8'	Piccolo 4'	Latin 2
Cellos II 8'	Tibia Twelfth 2-2/3'	March
Flute 8'	Tibia Piccolo 2'	2nd Pattern
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overwhelming enthusiasm and
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will endure beyond trends,
beyond decades, and
even beyond his
greatest dreams.*

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we applaud.*

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