

Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY



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November/December 1998

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President's Message



This issue of the Theatre Organ Journal contains information that is quite important to all ATOS members.

Please note the call for nominations for the ATOS Board of Directors and consider running for one of the three (3) positions on the Board for the term 1999 to 2002. We need interested people who are willing to work toward the goals of membership expansion and support of our many benefit programs.

We need chapters to consider hosting both Annual and Regional Conventions. Sure, there is a lot of work involved, but good will and a sense of accomplishment cannot be calculated in dollars and cents.

This is the time of year for gift giving. Gift memberships in ATOS, for the people on your list, will be a pleasant surprise and help in the growth of ATOS. Also, consider purchasing some of the theatre organ CDs and tapes that are advertised.

Please keep our Executive Secretary informed of the names, addresses, and telephone numbers of the officers of your chapter. Where applicable, fax numbers and E-mail addresses are very helpful. This information is valuable as a means for prospective members to have contact information as well as assisting ATOS members who may be traveling in your area. This information for Chapter

Presidents and Secretaries is printed, each year, in the May/June issue of the Theatre Organ Journal.

To help us in keeping the Journal filled with items of interest to all ATOS members, Chapter Correspondents, please note the reporting guidelines at the beginning of the Chapter Notes section. Chapter activities concerning rebuilding, restoring, the acquisition of organs, and working with venues are of great interest. Please list your social activities in your Chapter Newsletter.

We are in need of a Curator for our Archives/Library in Elmhurst, Illinois. If you live in the area and have time to assist ATOS in this very important function, please let us know.

We still have not heard from all Chapters in our process of Chapter re-chartering. Please check to be certain you have returned the signed forms to Secretary Moelmann.

On behalf of the Directors, Officers, and Staff of ATOS, Vern Bickel, Ed Burnett, Tom DeLay, Brant Duddy, Doris Erbe, Michael Fellenzer, David Kelzenberg, Michael Kinerk, John Ledwon, Jack Moelmann, Tim Needler, Shirley Obert, Donna Parker, Connie Purkey, Al Sefl, Alden Stockebrand, and Dorothy Van Steenkiste, I want to wish each of you a happy and safe holiday season.

Harry Heth

General Information

Advertising and Publicity for Concerts and/or Convention Events Open to the Public

We need to utilize every means at our disposal to interest the general public and, especially, the younger generation. Make your publicity and advertising crystal clear to pique the public's curiosity and interest.

Acronyms should be avoided; spell out the words, e.g., American Theatre Organ Society (not ATOS), River city Theatre Organ Society (not RCTOS), Motor City Chapter of the American Theatre Organ Society (not MCCATOS), etc. Actually, a number of our members would find some of the acronyms relating to local chapter names difficult to decipher!

Always include the word "theatre" when publicizing a theatre organ concert, spectacular or convention, e.g., theatre organ concert, theatre organ spectacular, theatre organ convention, etc. Experience has proven that when we use only the word "organ" the public immediately thinks "church" or "classical." We must differentiate. (After all, there are many people who prefer classical organ and classical music!)

In addition, if it is considered essential to include information about the size of the organ, rather than using the terminology 4/36 Wurlitzer or 4-manual, 36-rank Wurlitzer, it would probably be best to use descriptive phrases, such as "a huge theatre pipe organ" or "a mighty Wurlitzer theatre pipe organ" to stimulate the public's interest and get their attention.

Our artists have studied long and hard to reach their individual levels of expertise; preparing for a concert takes thoughtful preparation and intense practice. Our common goal is to afford more and more people the privilege and enjoyment of hearing these very professional artists thereby hopefully gaining more support in our constant struggle to preserve

theatre organ as an art form.

Attract attention and stimulate interest with your publicity and advertising — succinct yet accurately informative.

Doris Erbe,
Chapter Relations

ATOS Special Services Department Offers Great Holiday 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 holiday 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 THEATRE ORGAN. The price has been reduced to just \$12.00 each.

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. Price: \$80.00.

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. Price: \$30.00.

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. Price: \$3.00.

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." The price has been reduced to \$1.00 each.

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." The price has been reduced to \$6.00 each, or four for \$20.00.

Consolidated Index of Articles Published in *The Tibia*, *The Bombardier*, and THEATRE ORGAN journal 1955-1997 - This index was compiled by Lloyd Klos and Jack Moelmann. It lists all of the major articles which have appeared in ATOS publications from 1955 through 1997. 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. Price: \$5.00 printed copy, or \$10.00 computer disk copy.

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. Price: \$7.50.

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

continued on next page

Printed Material. This catalog is usually revised every two years, as new material is constantly being received. (See order form for prices).

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*

THE ATOS ENDOWMENT FUND Part 3: What Kind of Assets May Be Donated?

The ATOS Endowment Fund is prepared to receive any asset. That means that anything of value may be donated to the Endowment Fund. Many ATOS members think only of donating cash gifts. Of course, cash gifts are always welcome. However, there are many other assets that are also appropriate to donate. For example, any real property, such as real estate, jewelry, art works, valuable collections, etc., are suitable donations. Other donations may include such things as securities, insurance policies, IRA's, etc. In many cases, ATOS members may reduce their tax liabilities through donations to the ATOS Endowment Fund.

Each of us have been successful and we like to give something back to assure that the things that brought us joy will continue to bring joy to others in the future. In so doing, we deservedly gain recognition and a kind of immortality that can be achieved in no other way. Writing a check is the simplest way to give, but this method may place an unnecessary restraint on our generosity, or take funds that should be reserved for emergencies. For most of us, our assets are in securities, real estate, life insurance, or in some other form. The members of the ATOS Endowment

Fund Board of Trustees understand. Therefore, we suggest that you review your assets and think about making a bequest to the ATOS Endowment Fund.

In following articles we will give you information on how best to make sure that, after you are deceased, your assets will go to the individuals and organizations you desire.

For information regarding the ATOS Endowment Fund, please contact Vern Bickel, 785 Palomino Court, San Marcos, CA 92069-2103, 760/471-6194.

Opening of Nominations for 1999 Election of Directors

Note:

Postmark deadline is January 15, 1999

It is time to nominate your ATOS Board of Directors candidates for the three-year term from July 1999 through June 2002.

All regular ATOS members who have maintained membership in good standing for a least the last two years, are eligible for nomination and may nominate themselves or be nominated by another member. Written consent of the nominee is mandatory and must be received before the nominee's name can be placed on the ballot.

A nominee need have no special talent or experience in pipe organ technology or musicianship. Nominees should have a demonstrated interest in ATOS and have the time to work toward the goals and growth of the society. Among the benefits enjoyed by directors, including reimbursement of certain meeting-related expenses, there are also responsibilities. Along with a willingness to participate in the administrative affairs of the society, it is most important that board members faithfully attend both board and committee meetings.

The board usually meets once a year prior to the convention, thus attendance of all directors is necessary if the decisions and actions of the board are to be truly responsive to the membership. In addition, Directors serve on one or more committees providing valuable input to the board. The Chairpersons of the committees are responsible for submitting a written report of their activities and rec-

ommendations prior to the annual meeting of the board.

Procedure to be observed in the nomination process is as follows:

1. Each nominee shall furnish a small photo, together with a statement, not to exceed 150 words, including personal data, work and theatre organ experience if any, a short platform statement, and an evening/weekend telephone number. Statements exceeding the 150 word limit will disqualify the candidate.

2. All candidates must have their statements and photos sent by Certified Return Receipt Mail to the ATOS Nominating Chairperson, Nelson Page c/o The Galaxy Theatre, 7000 Blvd. E, Guttenberg, NJ 07093; 201/854-7847. To be postmarked no later than January 15, 1999.

Counting words:

1. Name and state do not count.
2. Hyphenated words count as one (Vice-President = 1 word, two-term = 1 word).

3. Articles and prepositions count (the organ caretaker = 3 words; an avid lover of theatre organ = 6 words).

4. ATOS = 1 word. ROTOS = 1 word. American Theatre Organ Society = 4 words.

5. Abbreviations count as 1 word (Asst. = 1 word, Mrs. = 1 word, Mr. = 1 word).

6. Numbers count as a word (26 = 1 word, 5 - 1 word).

If you have questions please write or call: Nominating Committee Chairperson Nelson Page c/o The Galaxy Theatre, 7000 Blvd. E, Guttenberg, NJ 07093; 201/845-7847.

For Your Consideration ...

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 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: DORIS ERBE - 4942 Hummelsheim, St. Louis, MO 63123-4711; 314/481-1840, Fax 314/4810-5885 or STEVE SCHNIEDERS - 7321 Vine, St. Louis, MO 63143-3210; 314/645-0552.

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

CARLETON JAMES & LUELLA WICKHAM

"Landmark Wurlitzer Memories" - a 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" - a 60-minute cassette; pipe augmented Rodgers Model 340 Custom; \$12 postpaid; Jack Moelmann, P.O. Box 25165, Scott Air Force Base, IL 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" - a 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, Folies Bergere, Chicago, Limehouse Blues, Moon River, and a 42nd Street medley.*

PAUL ROBERTS

Instructional Videos - \$30 each postpaid; Cardinal Productions, P.O. Box 22035, Beachwood, OH 44122.

"Essential Theatre Organ Companion" - Lessons include: counter melodies and second touch, playing "Jesse Crawford chromatic rolls," playing the amazing cascading waterfall, and more. Concert goers will enjoy it for the fascinating insight it provides.

"Essential Keyboard Technique" - Teaches such techniques as: scales, arpeggios, touch, trills, octave playing, thirds, chords, repeated notes, left-hand development, and more. It's like having your own private tutor at home!

"Essential Guide To Bass Pedals" - The first ever video devoted purely to playing the bass pedals. Techniques covered include: how to use two feet on the pedals, walking basses, pedal patterns, and more. This tape makes playing the pedals easy.

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2 AMERICAN THEATRE ORGAN SOCIETY SCHOLARSHIP PROGRAM

Category "A"

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Category "B"

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Application To: Dorothy VanSteenkiste

DEADLINE: APRIL 15, 1999

3 HOBBYIST DIVISION OF COMPETITION

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Entry To: Dorothy VanSteenkiste

DEADLINE: APRIL 15, 1999

4 ATOS INNER-CITY SCHOOL PROGRAM

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Sample Guidelines Available From: Dorothy VanSteenkiste
Grants Awarded Upon Committee Approval

Application Forms & Information Available From:

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Member's Forum

Dear Editor:

The vintage photograph of organist Don Pedro at the Cedar Rapids, Iowa, Rhinestone Barton console, which accompanied my article "Wind on the Prairie: Pipe Organs of Cedar Rapids," prompted an informative response from a reader. As you may recall, research turned up nothing about organist Pedro; I had assumed he was a local musician who merely adopted a fanciful stage name while performing at the RKO Iowa Theatre. In fact, nothing could have been further from the truth.

Shortly after the article was published, I received a letter from Mr. Paul Hirt, Jr., a Chicago-area musician who was personally acquainted with Don Pedro later in his life. In a subsequent telephone conversation, Mr. Hirt described Pedro as "one of the finest organists I've ever heard, and I've been listening for over 60 years!"

His story is a fascinating one, and I though others might enjoy a bit of the history of this little-known performer as much as I did. With his permission, I'm pleased to share the following excerpts from Paul Hirt's letter of July 29, 1998.

David C. Kelzenberg,
Iowa City, Iowa

"I knew him for about twelve years beginning somewhere around 1939, when I was starting the study of organ and he was recommended as an outstanding practitioner to observe. By then, talkies and the second bounce of the Depression had eliminated most, if not all, of the jobs for Chicago theatre organists. I found Don Pedro playing at a nitery (okay, a saloon) called 'The Burgundy' at Clark and Diversey.

"His name was Don Pedro Espinosa. I understood that he was a Spaniard, and that he had studied and performed in Spain ... In any event, he was a masterful musician. The Hammond that he played at The Burgundy was a far more limited instrument than the Rhinestone Barton, but he got more out of it than

any other performer I have ever heard. He respected both his craft and his audience and was meticulous in his performance, no matter how late the hour or how rowdy the gang at the bar.

"After the war, about 1948, Don Pedro suffered a stroke leaving his arms paralyzed. He refused to let this stop him, and arranged to be taken to The Burgundy during the day when it was closed to customers. He sat at the console for months retraining his muscles, and finally was able to resume his career. After The Burgundy closed in the early 50s, he played for a couple of years at a Chicago loop bar and restaurant before marrying the owner of a Hammond dealership in Indiana, where he worked as a teacher and demonstrator until his death in the early 60s.

"It was good to see my old friend as you depicted him, in his glory days at the Barton."

(Sincerely,)

Paul S. Hirt, Jr.
Northbrook, Illinois

(Editorial found in Metronome, June 1931, pg. 14, by Nor-Cal TOS member Nan Bostick)

CLAIMS ORGAN PLAYING BETTER EXERCISE THAN BASEBALL

"Playing the pipe organ is better exercise than baseball, if you like playing the pipe organ," Dr. James E. Rogers, consultant in hygiene and specialist in health education of the Department of the Interior, told the supervisors of health in 150 colleges and universities at their annual conference held in New York.

"Encouragement in athletics in colleges should be on the side of the milder exercises," he said. "At college age, the body is virtually finished and the larger muscles are as well trained as they need be for the present day. Physical activity belongs in the realm of recreation. It should be mind-absorbing. It is no step physically from golf and archery to playing the piano and painting.

"If one is interested in music and in art (if not too impressionistic), these forms of exercise are more beneficial than golf or archery. Because

baseball is at least nine-tenths mind-absorbing, we forget that it is nine-tenths sitting or standing about. A pipe organist uses his big muscles far more in the same time, with 100 percent mental satisfaction."

We are glad to know from an authority that playing an instrument is healthful and even better for one than playing baseball or football.

Editor's note: The following posting to piporg-L came from one of our members in the path of the recent Hurricane Georges. It is used here with permission from Mr. Lyons with acknowledgement to piporg-L.

Greetings from Gulfport, Ms.

We are all still here. I don't think there was any loss of life or serious injuries from this storm. I was born and raised here, and have weathered them all. Of course, Camille was the mother of all storms and that was a close call. I think God was trying to get our attention and pretty well succeeded.

Thanks to good planning and reporting from the weather bureaus and emergency management personnel, we were given ample time to prepare. It looks like everyone heeded the advice this time. I got my telephone back about 3 hours ago and am operating on emergency power right now. The power lines are down and it may be several days before they are back up.

I don't think I will be in the running for "Yard of the Month" anytime soon. I lost several very large pine trees and didn't know there were that many pine cones in the whole world. One pine was a 65 year old Ponderosa which obviously survived Camille. Depending on my frame of mind when I get the chain saw going; this place may look like the Mojave Desert when I finish cutting.

The Wurlitzer pipe organ was not damaged. However, the yard is decorated with many shingles from the main residence. Hell, I needed a new roof anyway!

I just thank God that everyone here was spared this time, but right now I feel like an overstretched rubber band. Later folks,

Phil Lyons
Gulfport, MS

continued next page

Dear Editor,

In two articles I've read in THEATRE ORGAN recently, one about the Maryland Theatre Organ in Hagerstown in the July/Aug '94 issue, and another about the Michigan Theatre Organ in the Sept/Oct. '98 issue, the notation '(TC)' has appeared after the rank name in several places. I have searched all over these articles without being able to find what this notation stands for. Can you put my mind at ease about this? I suppose it is a standard notation used in the organ world that everyone knows, except me, but I would like to be in on the secret, too!

Jim Eby
Pennington, NJ

Editor's response:

TC/T.C./tc/Ten. C. all refer to ranks that have a compass from Tenor C on up. Tenor C is, on the manual, note #13 or C below middle C. You will often see 16' stops such as Orchestral Oboe, Saxophone, and Vox Humana as 16' T.C. This indicates there are not any pipes for the lowest octave (#1-12). ■

THEATRE ORGANIST HUGH MCAMIS

from "The Aeolian Pipe Organ and Its Music," p. 275 submitted by Rollin Smith, from piporg-L September 26, 1998

Born April 11, 1899, in San Antonio, Texas, Hugh McAmis graduated from the Guilman Organ School in New York. In 1919, Hugh was organist and choirmaster of Beck Memorial Church in New York to 1923, and left to become organist of the Criterion Theatre in Oklahoma City in October 1923. He studied with Widor and Libert at Fontainebleau during the summers of 1922 and 1924 and then lived in Paris from 1924 to 1926, studying with Joseph Bonnet.

Upon his return to the United States in the summer of 1926, he became organist of the 6,000-seat San Antonio, Texas, City Auditorium, playing the 123-stop Möller organ. This appointment lasted less than two years when he returned to New York, becoming organist of All Saints Church, Great Neck, Long Island in 1928. It was a wealthy community, and he played the residence organs for three private estates in Great Neck.

Hugh McAmis's fine talent, ebullient personality, and good looks made him a great favorite in the profession, and his early death was a great shock to the organ world. In August 1942, he had gone to San Antonio to visit his mother and to enlist in the Army. He was inducted on August 6 and made a chaplain's assistant at Camp Wolters. A week later he became ill with what appeared to be an acute kidney ailment

that baffled doctors, and on the night of August 19 he died.

His obituary in *The American Organist* described him as "the organ world's first casualty in the Second World War."

ON MEETING GEORGE

by Frank A. Bindt from the NorCal Windsheet

My friend Bob Walker and I were radio broadcast engineers. We were very interested in wide-range high fidelity recording. We obtained a professional 16" disc recorder, and built the necessary amplifiers to power it. Our efforts had some success at the San Francisco World's Fair on Treasure Island in 1938, and we had also done some successful organ recording with Everett Nourse at the Fox Oakland Theatre.

Imagine our surprise and pleasure, to learn of a young organist in North Sacramento. We were told his name, George Wright, and were also informed that he would permit us to come and record his playing. Of course, this was an exciting prospect, and we set a recording date in May, 1940.

On the appointed day, we loaded up our gear, picked up Tiny James and Everett Nourse, and headed out. We arrived at Grant Union High School about eleven that morning. We found the school building to be quite handsome, and set in beautifully maintained and manicured grounds.

George greeted us at the door, and ushered us inside. He took us on a brief tour where we saw everything very clean and freshly painted, with modern, well equipped classrooms. He explained that the principal was a progressive person, whose very trademark was excellence. He expected nothing less of staff and students. Those students who didn't measure up, were denied extra perks, such as parties, various outings and so forth!

We came to the cafeteria, no long tables in a dim, gray room in the basement, no way. Here was a beautiful ground floor room decorated in cream and chocolate colors, and with tables for four set about. There were side windows opening onto a covered patio, beyond which was an Olympic size swimming pool. A Hammond organ was available to be used inside or out.

We were led to the mid-sized auditorium where George showed us the four manual pipe organ. The stop list was of his own design, and he was especially proud of the Gottfried English Horn. For whatever reason, the chamber shutters spoke to center stage, rather than to the audience. Of particular interest to us was the modern radio control room backstage, with two well appointed studios. This layout was incredibly better than the commercial station where we happened to work.

It was time to connect up the gear, put the RCA dynamic mics on stage, and get audio levels on our new 8" Jensen bass reflex speaker. After a discussion with George, we decided that the first side would run through, without stopping, or for about 14 minutes. George's medley began with "Strike Up The Band," included "Moonlight On The River," and ended with "Oodles of Noodles." We agreed that this would be a "keeper" and set the disc aside for master-

ing. On the next two sides, we cut individual tunes, with space left in between each. This would allow time for pause, and re-registration.

The time passed all too quickly. We found his playing style and technique impressive, and totally awesome. We were hearing first hand the bass line on which would be built his future success. We particularly enjoyed his transcriptions of songs like "Song of India," "Frenesi" and others. All his prepared material had been covered and there was one black disc left. I asked if he would just play anything at all to fill the two remaining sides. He graciously agreed, from which came some favorites such as "Jeannine I Dream of Lilac Time," "Diane," "I Know That You Know," and several more.

Soon after this session, George moved to the Bay Area, and we could follow his career, from Fan Wan's, a Chinese night club in Oakland, to San Francisco radio stations, to the San Francisco Fox Theatre. It was a rare privilege to have had his acquaintance, however brief, and to know first hand his exquisite talent.

IN REMEMBRANCE OF GEORGE WRIGHT

by Larry Kass

I was shocked to learn that George Wright had died of congestive heart failure in a hospital in Los Angeles. He seemed almost immortal, that he would be around forever, and that nothing would ever happen to him. But it did. I am writing this to share some of my personal recollections and memories of George, since I was privileged to be one of his last students. Actually, he had very few students, probably no more than two or three. My friend, Malin Dollinger, was also one of them.

It all came about this way. As a high school student growing up in Toledo, Ohio, I heard one of George's early HiFi recordings on the 5 manual Paradise Theatre organ, and knew immediately, that I had never heard anybody play that way before. I continued to collect virtually every new release that George put out during the fifties and sixties. Eventually, in 1987, we acquired the 3/19 Plaza Theatre Wurlitzer that had been restored and expanded by Ron Wehmeier in Cincinnati. Shortly after that, and as a birthday gift, Ron arranged for me to meet and have an audition with George Wright.

I practiced a variety of numbers in preparation, and in the spring of 1988, flew out to LA for the audition. I took a taxi to a small shopping center at the bottom of the mountain where George's home was located on the top. George was there, waiting for me along with his large white French poodle named Sam. He drove me in his Mercedes up to his home on the top of the mountain overlooking Hollywood and Los Angeles, and ushered me into his music room.

There was a large four manual console that he called the Hollywood Philharmonic organ, along with a Steinway concert grand circa 1912 that he said belonged to Nelson Eddy. There were other memorabilia in the room, including several Jesse Crawford records affixed to the wall, as well as a signed portrait of Irving Berlin that had been given to Jesse Crawford in the

20s. The pipes were hidden behind large wooden partitions. There was a Vibraphone and a Vortsetzer near the piano.

George said, "Well, go ahead and play something for me." I looked at the imposing organ console, then I looked at him, and said "How can I play anything for you, since you have been my idol and role model as a theatre organist since I was 14 years old!" He said, "You just go ahead and forget about that, and play whenever you're ready." He sat down on a large white sofa with the poodle next to him, and I climbed up on the organ bench. I played "Lullaby of Broadway." When I finished, he stood up and said, "I rather liked that, and I'll take you as a student." Well, you can only imagine how I felt!

Then began a three and a half year adventure as one of George's students. I traveled to Hollywood once a month for a two hour lesson. Here's how a typical lesson would go. I would arrive at George's home at around one o'clock in the afternoon with a cassette that I had recorded, along with sheet music. Each month, I prepared 10 to 12 different numbers, polished them and recorded them for George's critique. First of all, it took me several months to "unlearn" some of my habits that were appropriate for the Hammond B3 organ, but not appropriate for the theatre pipe organ, such as over zealous use of the expression pedal which may be appropriate for the Hammond, but not for the Wurlitzer.

George would greet me at the door, and we would go into his study. For the next hour or so, we would consume the pastries that I brought from Cleveland, and listen to my cassette. George listened to every number very carefully. He gave me a letter grade or a numerical grade on each number, along with a written commentary. Virtually all of my grades were in the high nineties, and even some 100's but like any student, I received a few C's and even one D where he simply did not like my interpretation of a particular song. During these sessions, he would say, "Friendship ceases and now we must get to work."

He was a charismatic teacher, and I wanted to please him as a student. He insisted that I practice many of the typical organ techniques, like finger substitution, so important to theatre organ playing, along with pedal exercises. He taught me about registration, and the need for contrasts with a song, to make it more interesting to the listener. After about four months, he showed me how to perform a portamento, or so-called Jesse Crawford roll. That is a technique that few know how to perform correctly, and I was fortunate that George, who was a master at just about everything having to do with the theatre pipe organ, taught me how to do it the right way. Yes, it was a struggle at first, but with repeated practice and performance, it eventually became second nature.

I learned many theatre organ stylistic principles from George. Here are just some of them: Always listen to the lyric (which George called the poem), since that will tell you how to interpret the song. Be true to the composer and his

intentions, since he or she knew best about how a song should be played. Use a walking bass in the pedal on a fast number, rather than repeated use of the same pedal, to create a greater interest in the song than otherwise. Use a string in a combination setting on both manuals if you are playing them together. In other words, do not use a string in the accompaniment and no string in the great or solo manuals.

Use percussions liberally but judiciously. They have their place, but can be overdone. "Less is more" was one of George's favorite aphorisms. Keep in mind the value of interesting chords, like diminished and augmented chords, the value of a 7th chord, and the power of the 10th, particularly when playing the fundamental in the pedal, and the tenth note with the left hand. Make the numbers interesting, with different and unexpected effects and sounds when appropriate ... and on and on.

He always sat next to me at the console, showed me all of these things, and asked me to repeat them under his supervision. He was very patient, and did not seem irritated or impatient when I had to repeat a difficult maneuver over and over again. He taught me to play on two different manuals with the same hand, again providing further interest for the listener. As he started to play, a look of wonderment came over his face as though he were a child in a toy store, as though he heard a new and exciting sound for the first time. After the two hour lesson was over, we adjourned to his study, where, for about 1-2 hours, we would talk about organists, composers, Broadway musicals, motion pictures, Broadway and Hollywood stars, and so on. He was there when so many things happened, that whatever he said or observed was probably authoritative.

George had very definite likes and dislikes. He liked only a few organists, namely Gordon Kibbee, Stan Kann, Milton Charles and Ann Leaf among others. For him, Jesse Crawford was the epitome of theatre organists, and as most know, he was a student of Crawford's for many years. He did not like organists whom he regarded as heavy handed, or who played too loudly. He believed that beautiful music could emanate from a 2/6 Wurlitzer if it were played properly. He and I agreed that Cole Porter was probably America's greatest popular composer. He also liked Irving Berlin, and had met him several times. George noted, that in stark contrast to the razzle dazzle songs that Berlin had written, in person, Berlin was actually a quiet individual who looked like a businessman rather than a show business personality.

George told me about his first really fine piano, a Steinway that his mother and father bought for him as a youngster, and that his first performance on the air was a result of a contest that he won in 1933. He appeared playing the Hammond organ on a network radio show from Los Angeles, with a large orchestra conducted by David Brookman. The show was hosted by Conrad Nagel, and the guest star was Jane Froman. He reminisced about the years at the San Francisco Fox, and the New York Paramount. He had many responsibilities on

radio in New York as well, playing piano for Morton Downey, as well as writing singing commercials.

For seven years, he was a member of the Charles Magnante trio performing around the noon hour on NBC on the Jack Berch show sponsored by the Prudential Insurance Company. George played the Hammond organ and piano, Magnante played the accordion, and the remarkable Tony Mottola played guitar. All of them were wonderful musicians individually and together, and they had a unique sound. I remember that show on the air, and it was probably my first exposure to the Hammond organ the way it should be played.

Sometimes, after a broadcast George would have so many commitments that when he left NBC, he quickly took a cab over to the Paramount, where the organ would already be on and warmed up ready for him to play. He said that he had a three minute spot at the Paramount (after considerable convincing of the management that this would be a good idea). He would stand at the left side of the organ dressed in a tux, greet the audience, as a trailer flashed on the screen saying "The Paramount Theatre Presents George Wright at the Organ," accompanied by simulated fireworks around the announcement on the screen.

He said that often, other performers like Carmen Cavallaro and Duke Ellington would drop by and listen to him. He said that Duke Ellington liked the way that he (George) played his (Duke) compositions. He performed with many artists, like Ella Fitzgerald, Stan Kenton and his Orchestra as a part of the stage show policy at the Paramount. In the 40s, at the New York Paramount, the organ and orchestra would play together on the last few measures of the song, much as it is done at Radio City Music Hall today. He gave me several unused tickets from one of his final concerts at the San Francisco Fox, a book of songs by Gershwin, and a series of air checks of the Jack Berch Show from 1947-48.

George also played the Hammond Novachord, and was a classically trained organist who was equally at home with Purcell and Bach as he was with Cole Porter and George Gershwin. He insisted that I go back to my roots in classical piano, and practice the third movement of Beethoven's *Moonlight Sonata* equally as vigorously as songs by Jerome Kern or Vincent Youmans. I will miss George as a teacher and as a friend. It was a dream come true for me to have actually been a student of his for two hours, once a month, for three and a half years.

George was strict, like any good teacher, and at the same time, he was patient and charismatic, making a student like me want to do his very best. I was like a sponge, soaking up whatever George imparted about music, theatre organ playing, and interpretation. Of course, all of us who knew him, will never forget him and the contribution he made. To have been an apprentice at the foot of the master, so to speak, was an experience, had by only a few, and one which I will always cherish.

A Wurlitzer Comes To Washington

In the early part of the nineteenth century, Washington, DC. was still a city in the wilderness. Famous British author Charles Dickens, called the capital a "City of Magnificent Intentions," owing to its glorious if somewhat under financed plans which were to equal if not surpass the great capital cities of Europe. Part of its overall design was a great mall which French architect Pierre L'Enfant envisioned for the center of his master plan which would serve as an axis connecting the U.S. Capital Building with The White House. Along this grandiose design were to be magnificent gardens and the mansion houses of diplomats. In addition, plans were made to accommodate a large equestrian statue honoring George Washington and, in 1846 Congress granted a large area of the mall to a newly chartered museum. The statue became what we now know as the Washington Monument and the museum, the Smithsonian Institution. Over the years, this great museum has grown into several separate buildings which cumulatively house our nation's history and its accomplishments.

The Museum of American History, constructed 30 years ago, was originally designated as the Museum of History and Technology. The museum focuses on the collection and exhibition of Americana. A popular venue, attracting nearly 5.5 million visitors a year, the museum has a collection of more than 16 million objects, from the First Ladies' inaugural gowns to the original Star-Spangled Banner to Archie Bunker's chair, Dorothy's ruby slippers and Duke Ellington's records. Many examples of American industrial arts are featured throughout the exhibits, as well as being the focus for much of the collected material. The mechanical nature of these exhibits within the building fascinates young people and the presence of a working theatre organ would expose many to its unique sounds.



At various times throughout the facility's existence, musical instruments have been the theme for exhibits. These have included an exhibition of mechanical musical instruments from their "golden age." Today, the museum contains a permanent exhibition of instruments and during many lunch hours, the sounds of an Ampico player grand or Welte Philharmonic (player) Organ can be heard in the Palm Court, a waiting area for the building's turn of the century Ice Cream Parlor Restaurant. Over the years, there has always been a desire by Washington area theatre organ enthusiasts to have a pipe organ located within the Smithsonian. This desire increased with the American History Museum's acquisition of the Wurlitzer Company's factory records and drawings collection a couple of years ago. These records are currently available to researchers in the Museum of American History's Archives Library. After a survey of potential locations within the Smithsonian, the Carmichael Auditorium, located within the museum, appeared to be the best option to place a working theatre pipe organ. Built as part of the original building's construction, the auditori-

um provides the facility with a 275 seat theatre used for the presentation of movies, lectures and live musical performances. The facility's decor is relatively modern. It has a full projection booth, a thrust stage, fixed theatre seats on a sloping floor, plus the capability to install the instrument with relatively minor modifications.

To accommodate the instrument a dressing room and storage facility will be moved from behind the current back wall of the stage and air conditioning equipment moved higher to provide a 10 foot, nine inch ceiling height, slightly less than the original chambers. An under-utilized area to the right of the audience provides sufficient space for a console alcove and platform. With the console on the side, movie accompaniment or concert performance will be possible. The alcove will possess a glass wall to allow visitors to view the console when not in use. When in use, the console will slide on a track into the auditorium proper for performances. This area will be just off the main Constitution Avenue entrance and will be part of a new exhibit called "Americas' Treasures" which will include Thomas Jefferson's writing desk that he used

to write the Declaration of Independence and Henry Fords' first Model T. All this, in addition to the programs planned for the instrument.

Presently, there are several options regarding the usage of the organ. These include regularly scheduled half hour demonstrations during the week day and on at least one weekend day, a silent film series and concerts as part of the Resident Associates evening performance schedule or museum activities such as the annual Smithsonian folk festival each summer. The Smithsonian has a staff whose responsibilities include such activities already, so it is intended that the current effort is to provide a well functioning installation that other museum funding mechanisms would schedule the instrument for events outside a routine demonstration schedule. The appearance of ATOS's Organist of the Year could become an annual event in association with Washington's Cherry Blossom Festival as one of many possible events.

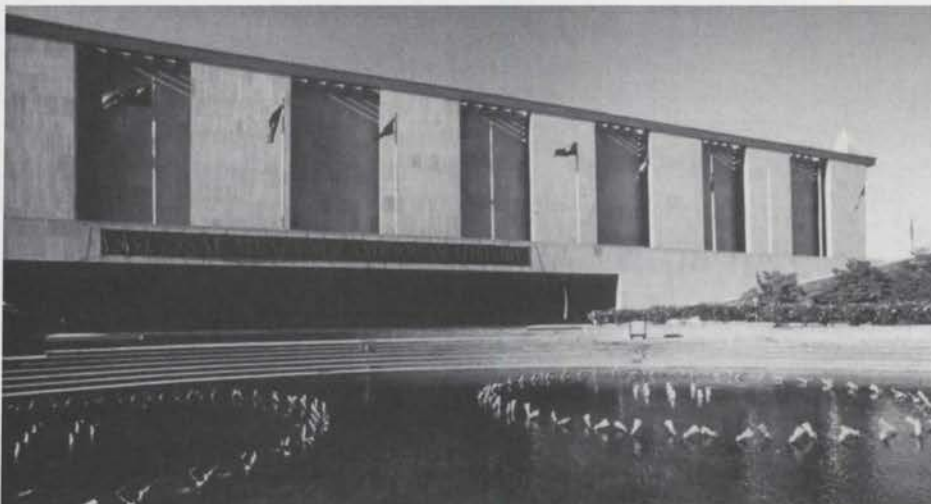
Residence Associates Program (RAP). Primarily chartered to serve the Washington, DC. area's four million residents, the RAP operates a large number of tours, lectures and seminars as well as live and film performances. These programs focus on activities outside the museums during the heavy tourist traffic summers and in-facility programs the rest of the year, when local residents are not on vacation.

Of significance to theatre organ enthusiasts is the fact that these live performance programs are largely designed not to compete with the local commercial arts performance "scene" at locations such as the Kennedy Center, National Theatre and the newly restored Warner Theatre. Instead, the Smithsonian's performance programs are intended to bring diversity to the area's arts agenda and to provide access to activities that are not commercially viable in larger facilities. The programs are generally structured to recover the cost of the

house would provide no public exposure and therefore be of little value. Whenever a potential instrument was available, it was usually too large for any available display facility, no funds were available to install the instrument or interest could not be generated to provide the necessary sponsorship at the Smithsonian. Pictures or videos do not convey the "feelings and sounds" associated with a working instrument.

Early in the spring of 1993, shortly after the death of the legendary Lowell Ayars, New Jersey performer and educator, Washington area ATOS members Brian Jensen and Richard Neidich made one of their many trips to Dickinson High School for a theatre organ concert. During the usual intermission discussions, Mr. Neidich questioned ATOS member Brant Duddy about the disposition of Lowell's instrument, since it was representative of many Wurlitzer organs and was completely original. The question to Mr. Duddy was something like, "where is Lowell's Wurlitzer going?" Mr. Duddy responded that the organ was left to him and would have to be removed from Lowell's home. Brant indicated that there had been some talk about reinstallation, but nothing had been decided. Brant indicated that it was Lowell's desire that it be relocated to a public facility, if possible.

Brian Jensen joined the conversation. He is a staff employee at Smithsonian and had installed a similar Wurlitzer in his residence. The topic of a Wurlitzer had previously been discussed by Richard and Brian, but the right situation had never developed that allowed a project to proceed. As part of the discussion with Brant, Brian felt it was worth further investigation. Both recognized that a gift of money would be needed to defray the associated costs. Brant indicated he knew of a potential source for a least part of the funds. With that discussion, Brian returned to the Smithsonian to make the necessary inquiries. Through Brand's efforts, a gift of \$50,000 was provided by the Aracadia Foundation and a designated fund was established by the Smithsonian as the Wurlitzer Organ Fund.



National Museum of American History at the Smithsonian in Washington, D.C.

The Museum of American History's audience is quite varied. During the week, out of town tourists represent the majority of the visitors to the facility. On weekends, many local residents visit the facilities as family groups. During the summer, the numbers of attendees during the week make it desirable to provide daily activity in the Carmichael Auditorium, while the winter attendance does not justify as much activity. Evenings see a different use of the auditorium. One of the many Smithsonian's community involvement programs is the

performance, not the staff or facilities' expenses, making it possible to have relatively small audiences capable of covering program costs. In some cases these performances are subsidized with sponsorships.

The presence of a Wurlitzer theatre organ at the Smithsonian has been the topic of discussions for many years. Several considerations have been a part of those discussions. These included the availability of a suitable instrument and a place to display the instrument. It was felt that a theatre pipe organ sitting in crates in a ware-

The Lowell Ayars Wurlitzer, Opus 2070, is a two manual, eight rank instrument. Of particular historic interest is the fact that it is a relatively late model, in nearly perfect original condition, except for leather and mechanical operation, and has an exquisite original "French" console. Although today's theatre organ enthusiast often has access to larger instruments, few are as representative of the Wurlitzer Company's "typical" instrument than this example. Combined with the fact that it is "original," that is, composed of its original components, the restoration and installation of the instrument in the Carmichael Auditorium would provide the most visible and unique public access to a Wurlitzer in the United States today.

The instrument suffers from little if any physical damage. Only one of the two sets of swell shades had been utilized in the Ayars' installation. The other set had been kept for years in Lowell's garage and they have been restored. The music rack, not original, has already been replaced by a duplicate made from the original factory drawings. The console exterior has been refinished and publicity photographs prepared. A survey of the instrument indicates that a set of prioritized restorations need to be performed based upon the availability of funds. From a reliability perspective, restoration should begin with the regulators and include the entire instrument as funds are made available.

In a perfect world, it would be ideal to have the entire instrument completely disassembled in a factory and restored by professionals to original condition. The problem with this approach is one of cost. Therefore, an on-site and prioritized restoration plan is envisioned. Performing the work at the museum means that the in-house staff and resources are available at no additional cost. This approach means that instrument restoration can occur in conjunction with the auditorium renovation and funds availability and achieves performance capability in a reasonable time frame. The instrument's restoration will focus on the most critical components first. When sufficient funds are received restoration should be completed prior to final placement in the



Lowell Ayars at the console of his 2/8 Wurlitzer.

renovated chambers. If they are not available, the concept provides a working and available instrument with the need to take portions of the instrument "down" during periods of restoration, most probably between scheduled events. The hardest to access items are placed high on the priority list because of the difficulty of access as well as the need to minimize the down time of the instrument during any item's restoration.

After a survey of the instrument, the facility modification program and the need to restore hard-to-reach components before initial placement, the following schedule has been established for restoration.

1. Swell Shades - Often the source of unwanted noise, the installation will be particularly sensitive to swell shade noise. All shades need to be overhauled and all actions restored. Particular attention will need to be paid to bearings, actions and dampers to provide for quiet swell operation. Naturally the dampers also will need careful attention to their operation in order to achieve quiet operation.

2. Regulator Rebuilding - Due to the nature of the regulators to overall instrument reliability and the difficulty with repairing regulators after reinstallation, all units will be completely and professionally restored prior to initial placement. The tight placement of regulators due to chamber size constraints influence the priority of regulator rebuilding.

3. Manual Chests - Both manual chests will be overhauled to include primary and secondary pneumatics, valves and gasket components. As with all wood elements that will be pressurized, careful regasketing will make for a considerably quieter instrument. All surfaces will be cleaned and resealed as required.

4. Offset Chests - Once installed along the walls of the chambers, these are time consuming to access and repair. All offset chests will be rebuilt with new pneumatic actions, valves and gaskets to provide reliable and quiet operation. All wood surfaces will be cleaned and resealed, as required.

5. Tuned Percussion and Traps - Erratic responsiveness as well as poor performance of percussion actions unnaturally "colors" tuned as well as rhythmic percussion items. Overhaul of these items will include replacement and adjustment of all contacts to assure uniform and reliable performance.

6. Console - Major console components including the keyboards and contacts, pedal board and contacts, stop actions and contacts as well as combination actions (primary and secondary) will be restored to new condition. This should provide a highly reliable console.

7. Relay - A surplus Wurlitzer relay is available to support the restoration of this unit. All primary and secondary actions will be rebuilt and careful attention will be paid to assure

that all actions are correctly adjusted, since the key relay's performance will affect the apparent performance of all "speaking" components. As with the other elements, a careful cleaning will be performed and all gasket materials replaced to keep the unit quiet, since it will be located within the chamber space.

8. Environment - Within the facility capabilities, a new floor frame will be constructed and installed as would have been done by Wurlitzer. Windlines will be soldered galvanized metal.

Smithsonian staff employees, the cabinet and restoration shops and other Smithsonian labor will be utilized as available. The Smithsonian

operates two types of programs that provide supplemental labor. These are a volunteer program and an internship program. It is envisioned that one or two volunteers, perhaps retired wood workers or craftsmen, can be trained in many of the manual tasks like cleaning, releathering of pneumatics and other general carpentry. Interns, on the other hand, are usually high school or college students that are assigned definite tasks such as preparing publicity material, painting a chamber or other specific tasks related to their skill sets. Smithsonian Museums have controlled access which usually requires formal appointments to these positions. This does however, present an opportunity

for volunteers from all sources including ATOS members. On the basis of a finalized installation plan, these resources will be applied to specific items. Certain of the critical tasks such as regulator rebuilding, keyboard restoration and tonal finishing will be performed by professional labor from project funds.

In April 1998 at no cost to ATOS, Tom DeLay, John Ledwon and Nelson Page visited with Jim Weaver, who is the Division of Cultural History Chairperson at the museum. Mr. Weaver and his team have done an outstanding job bringing this project to where it stands today. His analysis of the projects' present status moved all who were there to remark that this is a project that ATOS must get behind. In a report given to the Board of Directors of their unofficial fact finding tour at the National Convention in San Francisco, Tom, John and Nelson, with Brant Duddy, spoke passionately about how important this project was and how it benefits our organization through its exposure to the millions of people who would come and see it. It was stated that \$100,000 was needed to complete the work already begun.

In addition, these moneys would go into ongoing maintenance, programming and ultimately creating a small endowment which will allow this exhibit to continue virtually forever. Since an exhibit such as this depends solely on moneys from private donation, the ATOS Board of Directors voted a \$50,000 matching funds grant to be given to the Smithsonian when donations matching their commitment has been attained.

It has been several years since this project first came to light. Through the commitment and generosity of many individuals, we now can see a time when thousands of our friends and neighbors from all over the country, from all over the world, can come and see what we see that is so very special about theatre pipe organs and hear what we hear that is so very special about a sound that can only be described as Wurlitzer.

Wurlitzer Unit Orchestra Opus 2070 Component List

PIPES			
16'	Diaphone/Diapason	85 pipes	Violin Celeste 61 notes
16'	Bourdon/Concert Flute	97 pipes	Clarinet 61 notes
8'	Violin	73 pipes	Manual (Solo)
8'	Violin Celeste (TC)	61 pipes	Trumpet 59 notes
8'	Tibia Clausa	85 pipes	Tibia 61 notes
8'	Trumpet	61 pipes	Vox 61 notes
8'	Clarinet	61 pipes	OFFSETS
8'	Vox Humana	61 pipes	Bourdon 6 notes
TONAL PERCUSSIONS			Bourdon 6 notes
Chrysoglott	49 notes	Flute	12 notes
Xylophone	37 notes	Violin	12notes} same chest
Glockenspiel	30 notes	Trumpet	2 notes}
Chimes	18 notes	Diaphone	12 notes
TRAPS		Diapason	7 notes
Bass Drum		Tibia	12 notes
Snare Drum		Tibia	12 Notes (Treble)
Tambourine		WIND SYSTEM	
Castanets		Reservoir 20 x 30	Actions
Triangle		Reservoir 20 x 30	Vox
Chinese Block		Reservoir 26 x 35	Solo
Sleigh Bells		Reservoir 32 x 35	Main
Cymbal		Tremulant #1	Solo
Crash cymbal		Tremulant #1	Main
EFFECTS		Tremulant #3	Vox
Door bell		Equalizer	Console
Horse Hoofs		Reservoir trunk	Solo
Surf		Riser	Solo
Bird		Reservoir Box	Main
Fire Gong		Riser	Main
Auto Horn		Trap trunk	
Boat Whistle		Galvanized conductor	
Siren		Blower to trunks	
WIND CHESTS		Zinc conductor	
Manual (Main)		Reservoirs on	
Flute	73 notes	Blower and motor	
Violin	61 notes		
Diapason	66 notes		

LOWELL AYARS HOME FEATURES A NEAT ORGAN INSTALLATION

from *THEATRE ORGAN*, Vol. VII, No. 4, Winter 1965



Pipes in chamber of Ayars' home.

The organ, Model 190 - Serial #2070 was built by the Wurlitzer Company in North Tonawanda, New York, and shipped from their plant on September 21, 1929. It was installed in the Fox Theatre in Appleton, Wisconsin. During the depression, the Fox Company sold the theatre to a man from Milwaukee and the name of the theatre was changed to the "Rio." This 1800-seat house was of Moorish design and the organ was in one chamber on the right side of the balcony level.

The theatre was closed and sold to a department store which was immediately in back of it. They turned it into an annex, using the main floor for sales space and the balcony for storage.

The organ was purchased from the owners by Christopher Feiereisen and removed by him to his home in Manitowoc, Wisconsin, where it was stored in his garage. Seeing his advertisement in the A.T.O.E. magazine, Mr. Ayars contacted him and the purchase of the instrument - sight unseen - was culminated on December 13, 1959. The organ arrived in a furniture van on January 7, 1960. Its 7,470 pounds and its 940-mile journey cost \$691.13.

Construction of the chamber was completed early in May of 1960 and, working throughout the summer,

enabled its owner to sound its first out-of-tune notes during the Thanksgiving weekend. All of the layout and installation work except the air conductors and the blower installation was done by Mr. Ayars with the aid of some strong-armed friends. The air conductors and blower were put in place by William F. Buckley and Son of Philadelphia.

It was the desire of Mr. Ayars to keep the instrument as much like the original as possible. Consequently, the console was scrubbed down to its initial enamel surface and refinished in ivory and the gold "antiquing" was done by his wife's cousin, a local decorating expert. The Howard Seat was re-upholstered in red brocade.

In its present installation a side porch was removed and a cellar dug under the remaining roof so that the actual organ chamber is two stories high. The blower room, however, is at the basement level with a hall, closet and relay and switch space above it.

In the process of remodeling the house, the center front door was removed to make wall space for the console and a bay window was added to balance the new doorway which was placed at the far end of the living room.

The organ speaks into the living room and dining room through two openings behind bookshelves. In theory, if the organ was found to be too loud, it could be blocked by the addition of books. If not, the shelves were merely to hold a few decorative objects. In practice the volume was just about right and so the shelves do not hold any books.

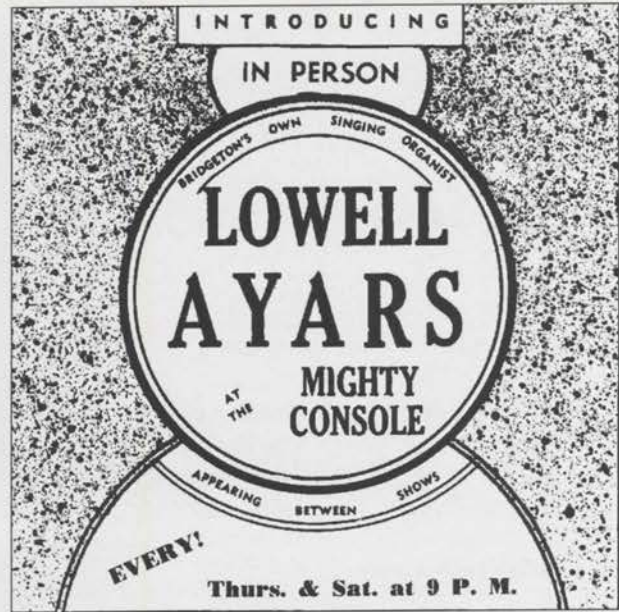
Lowell Ayars began his study of piano at age five, organ at age 13, and voice at the age of 17. Expecting to become a theatre organist, he worked with Frederick W. Spencer and Leonard MacClain, but found the profession dying. So he continued his study at Philadelphia Musical Academy and Clarke Conservatory, where, among his teachers, were H. Alexander Matthews and Edward Shippen Barnes. He obtained his B.S. and M.S. in Education (Music Major) from the University of Pennsylvania. Mr. Ayars also holds the degree of Associate from Trinity College, London, in solo singing. He has been organist at the Broadway Theatre in Pitman, and at the Stanley Theatre in Bridgeton, New Jersey. He is also teaching choral music at the Vineland High School, and is organist-choir director at the First Presbyterian Church in Bridgeton.



Lowell Ayars at the Anderson Paramount Theatre.

For your convenience:

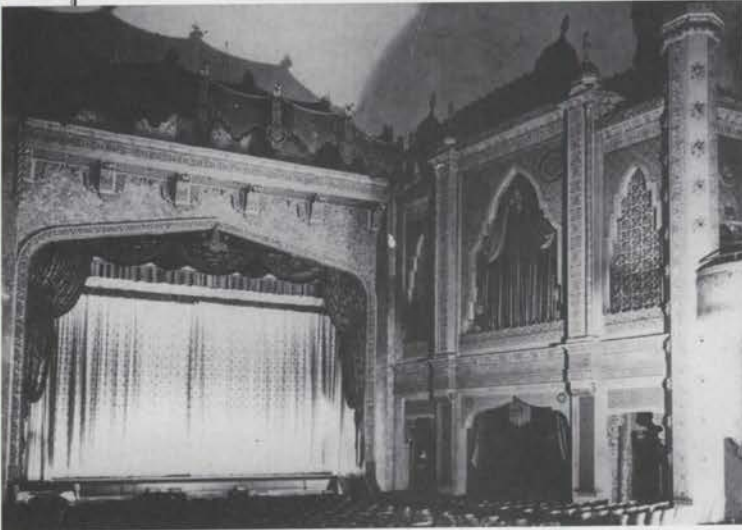
A pledge card toward the Smithsonian Project is enclosed in this issue.



Fliers were given to patrons at Bridgeton's Stanley Theatre about 1938, inviting them to write in their requests, "and Lowell Ayars will gladly oblige."

Ayars collection

At right: Rio Theatre in Appleton, Wisconsin.



The American Theatre Organ Society gratefully acknowledges your generous gift towards the installation of the Lowell Ayars two manual, eight rank Wurlitzer at the Smithsonian Institution's Museum of American History. Your support has made a lasting difference for Americans — young and old — who will thrill to the unique sounds this great instrument will make for generations to come.

An Open Letter to the Members of the
American Theater Organ Society

Dear Fellow Organ Enthusiasts:

Once in a generation an idea that defines what our organization stands for captures the imagination of the membership. Such a time has come. We are proud to be a part of the effort to place the Lowell Ayars 2/8 Wurlitzer on permanent exhibition at the Smithsonian Institution's National Museum of American History. This is a project that your Board of Directors recently voted a \$50,000 matching grant, to cover the costs of the installation since the museum depends on private donations to mount exhibits such as this.

The story of this organ, the man who owned it, and the journey this instrument has taken to reach the Smithsonian is a fascinating one and appears in this month's Journal. Please read it. You will find that the project needs your support and—more importantly—your contributions to make it a reality. Total cost of placement, restoration, technical support, construction, and maintenance is budgeted at \$100,000. The Board's grant can only be applied once we have matched its generosity. Many people have already contributed—both large and small amounts. Donors who give \$1000.00 or more will have their names inscribed on a plaque, which will be placed with the Wurlitzer at the museum. This is a unique opportunity, not only for individuals but for local chapters who wish to give as well. Many corporations have matching fund programs that will equal dollar-for-dollar the donation of their employees. Every nickel counts!

This exhibit will be positioned just inside the main entrance of the museum. The organ will be able to be both viewed and played to the millions of visitors that come to the Smithsonian annually. There has never been any other single program or project that A.T.O.S. has participated in that will reach as many people.

Our mission is vital—your help is essential. Together we can make musical history that will benefit our children's children for decades to come.

Thank You.

Brant Duddy
Chairperson
A.T.O.S. Smithsonian Fund Committee

Nelson Page
Co-Chairperson
A.T.O.S. Smithsonian Fund Committee

PLEASE CONTRIBUTE NOW

Donations can be sent to:
Smithsonian Fund
c/o Alden Stockebrand, Treasurer
2030 E. Lafayette Place
Milwaukee, WI 53202-1370



ORGAN-IZING POPULAR MUSIC

by
AL HERMANN'S

A More Interesting Accompaniment - Part 2

If you have studied and practiced ORGAN-izing Fill #1 and the resulting chord substitutions presented in the last issue, it should not be difficult to find more opportunities to use this devise.

In the key of C, look for songs in which there is a series of 7th chords following the circle of 5ths. This occurs in the 2nd theme of "Five Foot Two" and "I Got Rhythm." Add those melodies to the following accompaniment.

This situation occurs in many other songs.

In 3/4 time, these chord changes will require four measures. Play the beginning of "Memory" this way instead of the repetitious arpeggios on a C chord and decide which sounds more interesting.

Practice this easy chord substitution in C, F, G, B \flat and E \flat so that you can play it easily and don't have to figure it out every time you find a situation where you can use it.

Journal of American Organbuilding

Quarterly Publication of
the American Institute of
Organbuilders

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

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

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

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

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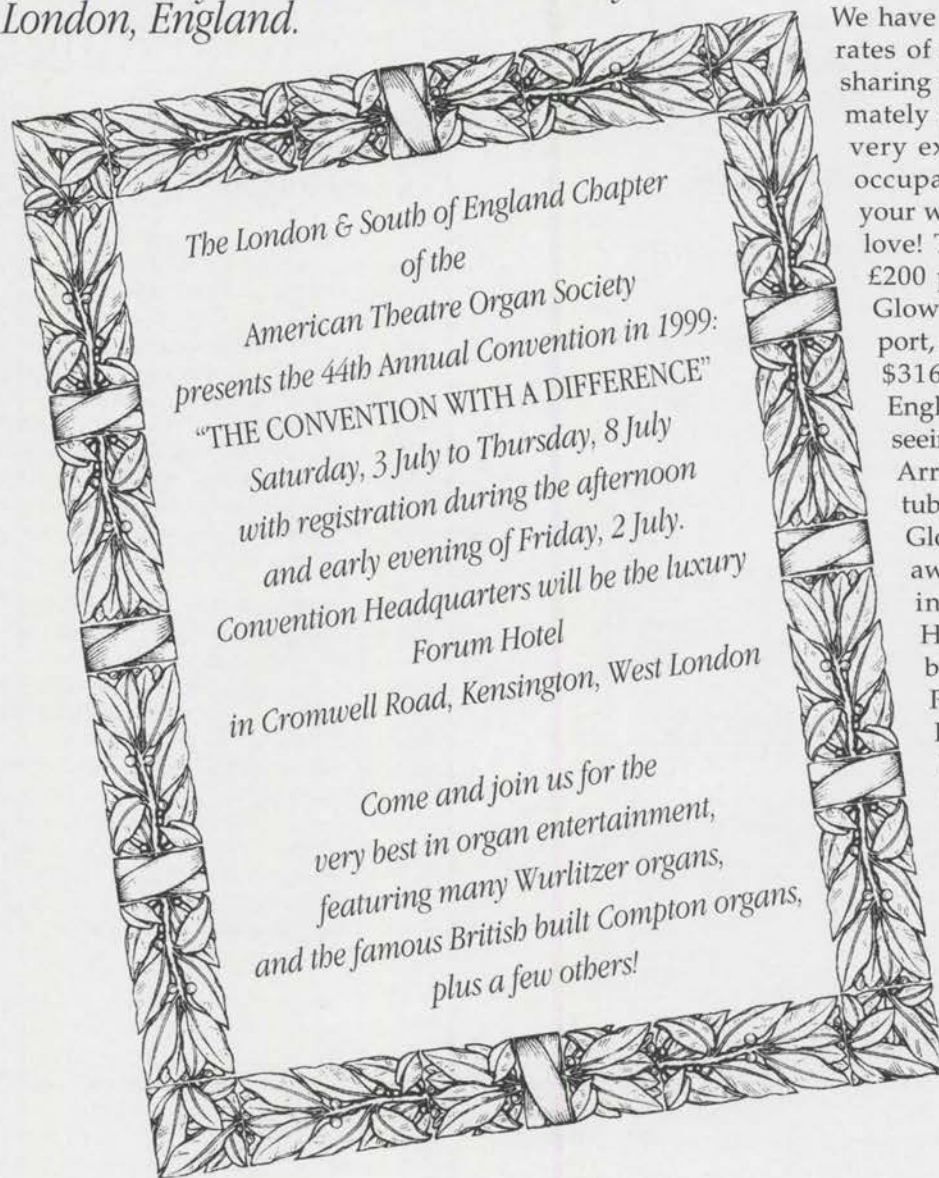
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This is your invitation to come to Great Britain where a very warm welcome awaits you in London, England.



We have been able to negotiate special bargain rates of £55 per person, per night (plus tax), sharing a twin bedded room. This is approximately \$87.00 per person. London hotels are very expensive — be warned, single room occupancy charges are high, so come with your wife, your husband, your friend or your love! The convention fee is a grand total of £200 per person, which includes the Pre-Glow and After-Glow days, plus all transport, and many meals. This is approximately \$316.00 per person. Fly into London, England, early and enjoy a few days sight-seeing around the capital city of the world. Arrive at Heathrow Airport and take the tube train direct to the hotel, alighting at Gloucester Road Station, just a short walk away. Our hotel is very close to the shops in Knightsbridge and the renowned Harrods Department Store. You will also be close to Kensington Gardens and Palace, home of our late beloved Diana, Princess of Wales. Enjoy such sights as Buckingham Palace, Trafalgar Square, Piccadilly Circus, St. Paul's Cathedral, the Tower of London and Tower Bridge, and Westminster Abbey and Big Ben. You may like to go to one of London's many theatres and cinemas such as the Criterion, Adelphi, Savoy and Dominion Theatres, or the Odeon Cinemas at Leicester Square or Marble Arch.

SATURDAY MORNING, 3 JULY PRE-GLOW DAY

Our luxury coaches will take you to Warwickshire in the heart of England to Solihull, near Birmingham, and to St. Martin's School, part of which is housed in the Malvern Hall dating from 1690. In the school hall we will enjoy the Cinema Organ Society's midland district 3-manual, 11-rank Compton theatre organ with Melotone unit (a John Compton patent device). The organ was originally sited in the Tower Cinema, West Bromwich. It will be played for us by Nigel Ogden, a brilliant organist and presenter of the BBC's long-running hourly programme "The Organist Entertains" heard each week. Tea, coffee and bis-

cuits are included in your visit.

We then travel across town to the National Motor Cycle Museum, where underneath the museum building is a magnificent ballroom where the famous ex-Buddy Cole Wurlitzer/Morton organ has been installed at a cost of half a million pounds, approximately \$790,000. Before settling in the ballroom you will have the option to view the motor cycle exhibits. Late afternoon we will sit down to a sumptuous dinner, included in the cost, and served at your tables while Keith Tomlin, the resident organist plays for you. In the evening Chris McPhee from Australia, the 1993 Young Organist of the Year (and who is now making quite a name for himself on

the concert scene), will give a concert on this magnificent ex-Buddy Cole Wurlitzer/Morton organ. This will be the first ever concert to be held in this magnificent ballroom, by gracious consent of the owners.

Our luxury coaches will return you to the hotel in late evening.

SUNDAY MORNING, 4 JULY

Our luxury coaches will take you to the famous Gaumont State Theatre in Kilburn, London, now the State Mecca Bingo Club. This fine original 1937 built theatre is still as opulent as ever as you will see when you enter the magnificent foyer and admire the chandeliers, the main one being a replica of that in Buckingham Palace,

home of our Queen. Original seating was for more than 4,000 patrons but the change from cinema to bingo use does not alter the splendour of this theatre. You will be entertained on the magnificent 4-manual, 16-rank Sidney Torch Wurlitzer organ by Richard Hills, a great favourite of yours. Following the concert you will be able to purchase lunch from the especially opened refreshment bar on the stage, and enjoy it in the grandeur of this lovely theatre. Our coaches will then take us to the BBC's Radio Theatre at Broadcasting House, where in the luxury art deco theatre, recently restored, we will hear William Davies play the original Compton concert organ. Refreshments will be available in the BBC restaurant at own cost. Our luxury coaches will then take us to the Surrey town of Woking and its purpose built Leisure Centre where in the aptly named Wurlitzer Hall you will see and hear our Young Organists of the Year play the society's own 3-manual, 16-rank Wurlitzer organ, a magnificent instrument originally sited in the Granada Cinema, Welling, Kent as a 3-manual, 8-rank organ and one of the finest to be installed in a Granada Theatre. The keen-eyed of you will observe the newly enlarged console and the second stop rail to house the extra stops now in place on this organ. Refreshments will be available in the restaurant at own cost. Our luxury coaches will return you to the hotel in the evening.

opened restaurant and we will attend the Long Hall to hear the magnificent Blenheim Palace 4-manual Father Willis organ played for us by none other than the famed Thomas Trotter, resident organist at Birmingham City Hall. Our luxury coaches will return you to our hotel in the early evening.



MONDAY, 5 JULY

Our luxury coaches will take us into lovely Oxfordshire to the historic market town of Abingdon. In the Abbey Hall you will hear and enjoy the Theatre Organ Club's own 4-manual, 14-rank Compton theatre organ plus Melotone unit, played for you by "Mr. Rhythm and Bounce" himself, Dr. Arnold Loxam, a much loved and popular organist whose pedal work has to be seen to be believed. This organ was originally sited in the Gaumont Cinema Birmingham and the much better console was obtained from the Gaumont Cinema Camden Town, London. Tea, coffee and biscuits are included. We then travel on across the beautiful countryside to Blenheim Palace, home of His Grace, the Duke of Marlborough. Your chance to mingle with aristocracy and His Grace, the Duke of Marlborough, hopes to welcome us personally to his palace and home, also the birthplace of the late and great Sir Winston Churchill. Refreshments will be available at own cost in the especially



TUESDAY, 6 JULY

Our luxury coaches will take us in the morning to the famed premiere theatre of the Rank Organisation, the Odeon in London's Leicester Square. This theatre is at the present time closed and undergoing a £3 million restoration, approximately \$4,470,000, to return it as far as possible to its 1937 splendour yet still remaining a single screen 2,000 seat cinema with balcony. The famous "Duchess," the mighty 5-manual, 18-rank Compton theatre organ plus Melotone will remain in the theatre. The organ is much used for concerts and Royal Charity film premieres and is a great favourite of our Queen and of Prince Charles, who always requests that the organ be played when he attends. In this lovely theatre, resident house organist Donald Mackenzie, who has been officially presented to Her Majesty the Queen, will entertain you on this magnificent organ with its unique illuminated console surround, plus we will also have a film show as well. Lunch will then be taken at own cost in the Leicester Square area. Burger King and McDonalds are nearby. Our luxury coaches will then take us in the afternoon to the Roman Catholic church of St. John Vianney in Clayhall, Redbridge, east of London. Michael Maine and Michael Wooldridge will entertain you on the much broadcast 3-manual, 6-rank Compton theatre organ plus Melotone originally sited in the Ritz Cinema,



Blenheim Palace



Woking Wurlitzer

Nuneaton. The church is renowned for its ethereal acoustics. Tea, coffee and biscuits are included in this visit.

We then travel on to the Cathedral City of St. Albans to the St. Albans Mechanical Music Museum which houses some unique mechanical orchestral organs and other instruments, and where brilliant entertaining organist John Mann will play for you the 3-manual, 10-rank Wurlitzer organ originally sited in the Empire/Granada Cinema, Edmonton London and he will also play the unique and only remaining playing example of the theatre organs built by R. Spurdun Rutt. This one is the 3-manual, 7-rank theatre organ with its unique illuminated surround originally sited in the Regal Cinema, Highams Park, East London. Tea, coffee and biscuits are included. Because of restrictions on seating, half the party will attend one venue and half the other. We will change over during the course of the afternoon. Our luxury coaches will then return you to our hotel where you will have a free evening. You might like to take the Piccadilly tube into central London and perhaps enjoy the London night life! As in any big city, be warned, pick-pocket thieves are always on the look-out for careless tourists who openly display their money. Throughout your stay with us be sensible and be safe! If you are in difficulties the London Policeman is the person to look for or any of the genuine English people (and there are plenty of us left) who will point you in the right direction. Our bus conductors are mainly very knowledgeable. You might prefer to just rest in the hotel and perhaps take

short walk through Kensington Gardens to view the famous Royal Albert Hall and the Albert Memorial at the present being magnificently restored.

WEDNESDAY MORNING, 7 JULY

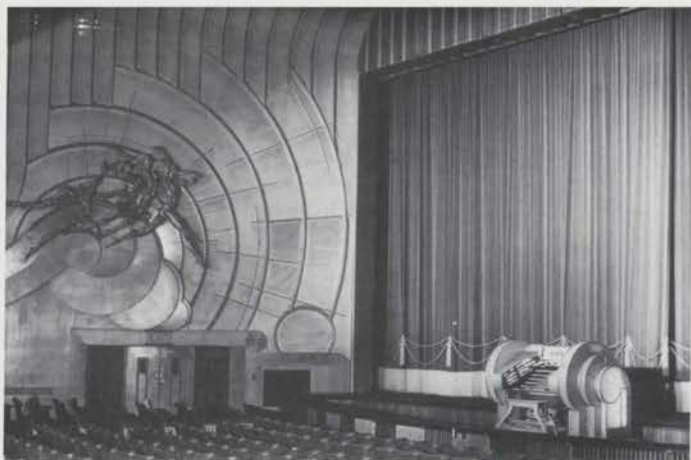
Our luxury coaches will speed us through the countryside southwards to the city of Southampton and to its magnificent Guildhall. Here in almost Egyptian splendour you will see and hear the largest organ ever built by the John Compton Organ Company, a 4-manual, 50-rank theatre and concert organ with two consoles, one for the concert organ and one for the theatre organ which can also call up some of the concert organ ranks of pipes. Here the organs will be played by our very own Compton organ expert David Shepherd whose expertise is second to none. The organs will also be played by a legendary figure in the British theatre organ world, Douglas Reeve, who for more than 50 years has entertained as resident organist at the famous Dome Theatre in Brighton, Sussex. Lunch is included today and will be taken in the splendid Guildhall. We then take you into Surrey and back to the Woking Leisure Centre where our Convention Chairman, Len Rawle, will entertain you on the society's superb ex-Granada Welling Wurlitzer organ, now of 3-manuals, 16-ranks. Refreshments will be available in the restaurant at own cost. We then return you to London and to the River Thames where we will board our glass topped boat, *Symphony*, at Charing Cross Pier for our evening cruise up and down the river and on which boat

evening dinner will be served, included in the costings. You will be entertained by our much loved Welsh organist Byron Jones on Wersi organ and by a previous Overall Winner of ATOS in all classes, Russell Holmes on piano. Observe and enjoy the evening sights of London along the river whilst enjoying your dinner and the entertainment on this magnificent glass topped boat. This wonderful evening will mark the official end to the convention and our luxury coaches will return you to our hotel in the late evening.

But! There is More to Come ...

THURSDAY, 8 JULY AFTER-GLOW DAY

Our luxury coaches will take you in the morning into the Northamptonshire countryside to begin a day of fun and superb theatre organ entertainment. We will arrive at Turners Musical Merry-Go-Round in Northampton where the renowned Nicholas Martin (not quite as young now!) will entertain you on the mighty 3-manual, 19-rank Wurlitzer organ originally sited in the Paramount Odeon Cinema, Newcastle. Lunch is included in this visit and you will also have the opportunity to ride the "merry-go-round." In the afternoon, we will take you across country into Norfolk to the world famous Thursford Organ Museum where a "red hot" welcome awaits you from super star Robert Wolfe who will entertain you on the mighty 3-manual, 19-rank Wurlitzer organ originally sited in the Paramount Odeon Cinema, in Leeds



Odeon Leicester



Thursford Wurlitzer

(the sister instrument to the one at Turners.) Enjoy this wonderful "sight and sound" spectacular by Robert Wolfe in the lovely museum, with its other mechanical organs and the fabulous Gondola Roundabout. The museum is being especially opened up for us by Mr. John Cushing, after the general public has left in the afternoon at 5:00 p.m. A packed meal will be included in this visit. We then travel back to London and our hotel in the late evening.

This is going to be a truly wonderful "Convention With a Difference." But! There is still more to come ...

Our friends in the north of England, The Lancastrian Theatre Organ Trust invite you to enjoy a fun-filled organ weekend with great Lancashire hospitality as only they know how. The weekend base will be the luxurious Victoria & Albert Hotel opposite the famous Granada Television Studios and Tour in Manchester. The same luxury coaches you have enjoyed all week will take you to Manchester departing around mid-day on Friday, 9 July. The fully inclusive cost of this great weekend is £298 per person, approximately \$471.00 per person, sharing a twin bedded room. But once again be warned single occupancy charges are very high, so stay together! This cost per person (including hotel taxes) includes three nights at the hotel with full English cooked breakfast and all meals throughout the entire weekend. No one has ever gone hungry on a Lancashire weekend with LTOT. All theatre organ concerts and all transport is included in the one charge. At

this point I would like to mention that both the hotel in London and the hotel in Manchester have all en-suite rooms with commentary tea, coffee making facilities provided each day in your rooms. Whilst in Manchester you will visit Ossett Town Hall, and hear its lovely Compton/Christie theatre organ, of 3-manuals, 13-ranks. You will visit the Granada Studios Tour and view the famous Coronation Street where the four-times weekly serial is made, no doubt known to many of you. You will visit the Baronial Hall behind this replica art deco cinema facade, an exact replica of the foyer of the famous Granada Cinema, Tooting, London where you will hear the fabulous 4-manual, 14-rank Wurlitzer organ originally sited in the Gaumont Cinema, Manchester. You will travel to Brighouse and the Ritz Ballroom, formerly the Ritz Cinema, which now houses the 3-manual, 8-rank Wurlitzer organ owned by the Northern Division of the Cinema Organ Society and on which Michael Wooldridge will give a concert. This organ was originally sited in the Gaumont Cinema, Oldham. We will take you to Stockport Town Hall the new home of the Queen Wurlitzer, the 4-manual, 20-rank instrument originally sited in the Paramount Odeon Cinema, Manchester and until recently the Free Trade Hall. Nigel Ogden will demonstrate this superb instrument to you, a preview to the grand opening later in 1999. There may also be time to visit the lovely Plaza Cinema, Mecca Bingo Club and to hear its unique Compton theatre organ. At one of these venues it is hoped that a lady who has

become a theatre organ legend in her own lifetime will appear in concert, the lovely and much loved Doreen Chadwick. We shall travel to the seaside town of Blackpool to the famous Tower Ballroom designed by Victorian theatre architect Frank Matcham, surely the most beautiful ballroom in the world. You will hear Phil Kelsall, resident organist playing for dancing on the magnificent and world famous 3-manual, 14-rank Wurlitzer organ over which Reginald Dixon presided for more than 40 years. We also hope to be able to visit the Opera House to see and hear its 3-manual, 14-rank Wurlitzer organ, the very last to be installed by Wurlitzer in Great Britain in 1939. That then is the Lancastrian programme, all for one inclusive price. Some of the more finer details have yet to be finalised.

If you are staying the three nights in Manchester and are worried about how to get back to London on Monday, 12 July, then please don't. For a small extra charge of approximately £10, or \$16.00, luxury coaches have been booked to take us back to London and will leave after breakfast on the Monday morning.

We hope you will enjoy this feast of organ entertainment that we have lined up for you and we want the 44th Annual Convention of ATOS to be a happy and memorable one. Spend a day or two back in London shopping and sightseeing before going home.

The London and South of England Chapter of the American Theatre Organ Society looks forward to welcoming you to London, England. We hope you enjoy our great British hospitality.

Jeremy Buck and myself will be pleased to answer any queries you may have and can also supply you with advance booking forms. One final word of warning: book early. Because of restrictions on numbers at certain venues we have to limit the number of participants to a maximum of 300. We cannot go beyond this limit. The cut-off point is 300 and from that number we will start a waiting list for cancellations, so if you wish to join us in London -- book early.

Credit card facilities are available through the London Chapter for Convention and LTOT payments. Please also note that photography, video and tape recording are forbidden at the BBC's Broadcasting House Radio Theatre, at Turners Musical Merry-Go-Round, Northampton, and at The Thursford Organ Museum, Norfolk. At all other venues there will, hopefully, not be any restriction, other than to specify hand-held items. Thank you for your kind attention.

Jeffrey Mackenzie
16 Baltimore Place
Bellegrove Road
WELLING
Kent DA16 3LW
Phone: 0181 319 4203

Convention 99 Highlights London: Saturday, July 3 to Thursday, July 8

The London and South of England Chapter bring you a Convention With a Difference. Sixteen organs played by twenty different organists, a wide variety of food, and coaches with tour guides. The UK organs, countryside, hospitality and playing styles are unique. Come and experience the trip of a lifetime.

Transit to hotel: The convention is based at the Forum Hotel in Kensington in the centre of London. For conventioners coming via London Heathrow there are three alternative ways of getting to the hotel: The A1 bus (which accommodates disabled) bring you direct from the terminal to the hotel; the train to Paddington and taxi to the hotel; or taxi from terminal to hotel. The cheap-

est is the A1 bus. If your flight lands at Gatwick, you take the fast rail link to Waterloo, and then a taxi to the hotel. Registration will take place from 10:30 a.m. on Friday, 2 July.

Saturday Morning is Pre-Glow Day: We journey northwest out of London to visit a British built 3/10 Compton reinstalled in a Girls School on the outskirts of Birmingham. Our organist is Nigel Ogden, presenter of our National BBC programme "The Organist Entertains." The afternoon and evening will be a great concert at The National Motor Cycle Museum featuring the late Buddy Cole Wurlitzer organ played by Chris McPhee from Australia who was winner of the Young Organist in 1995. There will be time for a tour of the museum before a full dinner with resident organist Keith Tomlin providing the music.

Sunday, 4 July: A day round London with a morning concert at the Top Rank (State) Kilburn 4/16 Wurlitzer with Richard Hills, 1997 Overall Winner at the console. This is one of the few Wurlitzers still in its original venue. Food will be available at the theatre before moving on to the next venue at the British Broadcasting Corporation Concert Hall where we will be entertained by William Davies at the 4/33 Compton. The evening will be the Young Organists Concert at Woking where we will be entertained by Ron Reseigh from Michigan, last year's overall winner and this year's class finalist at the console of the 3/17 Wurlitzer which was reinstalled by the chapter in 1995.

Monday, 5 July: Out of town again to enjoy a concert at Abingdon where one of our long standing organists Arnold Loxam will give a concert of popular music on the 4/10 Compton. In the afternoon, we travel the short distance to Blenheim Palace where there will be time for a snack and a tour of Winston Churchill's birthplace. We will then return to the Long Library for a concert on the Father Willis organ by one of our most outstanding classical organists, Thomas Trotter. We will then return to the hotel by 8:00 approximately.

Tuesday, 6 July: A day in the London area with a concert in the morning at the 5/18 Compton in

London's premiere cinema the Leicester Square Odeon. The auditorium has just undergone a refit to return it back to its original 1937 design. Your organist will be Donald McKenzie who is the theatre's regular organist. There will be time to find food in nearby theatreland before rejoining the coaches for a split afternoon at two venues. The St. Albans Organ Museum houses two transplanted organs, a 3/6 Rutt of British manufacture, and a 3/10 Wurlitzer played by one of Britain's popular organists, John Mann. The other venue is a Catholic Church at Clayhall, where a 3/6 Compton theatre organ in a splendid acoustical setting will be played by the two Michaels, Maine and Wooldridge. The evening is free for you to enjoy the sights and theatres in London.

Wednesday, 7 July: Out and about with a tour to Southampton Guildhall where David Shepherd and Douglas Reeve will entertain us on both consoles of a dual purpose Compton 50 rank organ. A boxed lunch will be provided at the venue. We will then go to Woking for a concert given by our chapter musical director and convention chairman Len Rawle on the 3/17 Wurlitzer. We will return to the hotel in time to change for a dinner cruise on the River Thames where we will be entertained by Byron Jones on the Wersi organ and Russell Holmes at the piano.

Thursday, 8 July: Afterglow Day. Two similar 3/19 Wurlitzer organs in different surroundings. In the morning we will be entertained by Nicholas Martin who plays to large audiences at Turners Musical Merry-Go-Round daily. A light lunch will be supplied before going on to the second venue with Robert Wolfe at the console. You will also see a variety of steam vehicles and enjoy a meal here before returning to London.

If you have not booked, it's not too late to join us for the "Convention With a Difference." But, please do not delay. We are over half full and we can only take the first 300. If you still want more, the Lancastrian Theatre Organ Trust are arranging a long weekend following the convention which will, of course, include the famous Blackpool Tower Wurlitzer.

CONVENTION ITINERARY

DAY	MORNING	AFTERNOON	EVENING
Friday, July 2		Registration	
PREGLOW Saturday, July 3	St. Martin's School Solihull 4/10 Compton Organist: Nigel Ogden	National Motor Cycle Museum 3/26 Wurlitzer Robert-Morton Museum Tour Full Dinner (No Host Bar) Organist: Keith Tomlin Concert Organist: Chris McPhee	
Sunday, July 4	Top Rank Kilburn 4/16 Wurlitzer Organist: Richard Hill	BBC Concert Hall 4/33 Compton Organist: William Davies	Woking Leisure Centre 3/17 Wurlitzer Organist: Ron Reseigh 1999 Young Organists
Monday, July 5	Abingdon 4/10 Compton Organist: Arnold Loxam	Blenheim Palace Tour & Concert Organist: Thomas Trotter	
Tuesday, July 6	Odeon Leicester Square 5/17 Compton Organist: Donald McKenzie	St. Albans Organ Museum 3/10 Wurlitzer; 3/6 Rutt Organist: John Mann Clayhall 3/6 Compton Organists: Michael Maine & Michael Wooldridge	
Wednesday, July 7	Guildhall Southampton 4/40/50 Compton Organists: Douglas Reeve & David Shepherd	Woking Leisure Centre 3/17 Wurlitzer Organist: Len Rawle	Dinner Cruise Organist: Byron Jones Pianist: Russell Holmes
AFTERGLOW Thursday, July 8	Turners Musical Merry-Go-Round 3/19 Wurlitzer Light Lunch Organist: Nicholas Martin	Thursford 3/19 Wurlitzer Including Meal Organist: Robert Wolfe	

The Cole Wurlitzer

Richard Hills



LONDON 1999

by Robert A. Miller, Dhahran, Saudi Arabia



London, capital city of the United Kingdom of Great Britain and Northern Ireland, will be the venue of the 1999 ATOS National Convention. This is the second time that an ATOS National has been held on British soil, and there is every reason to expect it will be a memorable and fun occasion.

The British and Americans share many common traits; the English language is supposedly one of them. Although the basic framework may be the same, spelling and usage differ far more than you might imagine.

Britain, or the "UK" consists of: England, Wales, Scotland and Northern Ireland. While not exceptionally large in a geographic sense, the country offers a wide spectrum of scenery, topography and regional accents. Generally, the further north you go, the more pronounced the accents become -- until you get to Scotland, where some would debate whether or not English is actually spoken.

In even in the areas surrounding "greater London," you will hear a variety of intonations ranging from East End "cockney" to a potpourri of West Indies, Pakistani, Punjabi and some that defy identification. London is a very cosmopolitan city of diverse cultures and languages.

London is served by two major airports: Heathrow and Gatwick. If there is such a thing as a crossroads of the world, it must be London Heathrow. Fifteen miles due west of the city center, it handles the bulk of British international air traffic. Gatwick is located a long way out of town to the southwest -- closer to Brighton than to London. Although Heathrow can be a frantically busy place at times, it has certain "user friendly" aspects that are of benefit to the tourist.

Average flying time from the east coast of the USA to England is seven hours, but the trip home will take roughly an hour longer due to westerly winds. Just about every major US airline provides service to London -- though not all fly to Heathrow. With twenty years experience of trundling back and forth across the Atlantic, I would have to give top marks to British Airways for comfort, service and convenience.

After landing and deplaning, follow

the signs to IMMIGRATION and BAGGAGE RETRIEVAL. At Immigration you will find two lines or "queues": EEC Citizens and Non-EEC. As an American, you should use the Non-EEC queue. The British Immigration officer will likely ask you two questions: "Purpose of your visit?" (Pleasure or Business) and "How long will you be in the United Kingdom?" Your passport will be stamped and off you go downstairs to the baggage retrieval hall.

Remember your flight number and look for this number on the computer screens by each baggage carousel. There is nothing more maddening than standing around for half an hour at the wrong carousel wondering "Where is my blasted suitcase?" There are free baggage trolleys available near the carousels. Some will actually go in the direction in which you push them.

After collecting your baggage, you will be confronted with three Customs "Channels." The "Green Channel" is for **Nothing to Declare**, the "Blue Channel" for those passengers arriving from other EEC countries, and the "Red Channel" is for **Goods to Declare**. Unlike the USA, there are no Customs forms to fill out.

Upon clearing Customs, and emerging into the Arrivals Hall, you are well and truly in the "UK." The first order of business should be to convert your US greenbacks into British "Pounds Sterling." Bureau de Change/Banks are located in the Arrivals Hall. Just like American dollars, British Pounds (£) break down to one-hundred pennies called "Pence" (not cents). Coins come in one, two, five, ten, twenty, and fifty pence and there are One and Two Pound coins. Paper money starts with the five and goes through the ten, twenty and fifty Pound notes. The airport money changers are as good a place as any to convert your dollars, but never change money at your hotel -- the rates are not favorable.

While in the Arrivals Hall, go to the news agent and buy a copy of "What's

On In London" (£1.20). This weekly magazine contains a wealth of good information and will give you something to read during your journey into town.

Make a note (write it on your ticket folder) of what terminal you are in. Depending on your airline, you could be at Terminal 3 or Terminal 4. When you return to Heathrow for your flight home, it is handy to know which terminal you require.

While the British may lead the world in "sign posting" some of the terminology could be confusing. If you are looking for the "Exit," follow the signs marked WAY OUT (makes sense, doesn't it) and "Restrooms" are indicated by WC or TOILETS. Elevators are LIFTS and the parking lot is the CAR PARK.

How do you get into London?

Unlike many US airports, you are not left stranded at Heathrow. There are a number of transport options: taxi, bus, London Underground and rental (hire) car. Of all these options, the hire car is not recommended if you are staying in central London. A car in London is about as useful as concrete ballast to a swimmer.

London's "black cabs" are the world's best -- but they are not cheap. London Regional Transport buses are very good, but the Underground is even better. The only problem with using this high-speed subway service is that you had better know where you are going. From the news agent, you can buy a London map which will include an Underground diagram. It is surprisingly easy to follow.

There is now a new Underground "Express" service which will whisk you from Heathrow to Paddington Station (central London) in just fifteen minutes.

Upon arrival at your hotel your reservation is a "booking," and floors are numbered as: Ground, One, Two, Three and so on. The "first floor" will be what Americans would consider the second floor.

Don't bother bringing any American electrical appliances along, because if

you should somehow managed to get your US hairdryer plugged into a standard British "powerpoint," it will produce a shower of sparks and smoke. British electrical power is 240 volts, 50 Hertz. Most hotels provide hair dryers and electric kettles in the rooms. It is likely that your hotel bathroom will have a "razor powerpoint" which will provide both 110 and 240 volts. Notice that there are no light switches or regular powerpoints inside the bathroom.

Best of British ... Americans tend to think of their consumer products as being the world's best -- and in some cases, that's true. However, you are going to find three products in Britain that put their American counterparts to shame: bread, beer and bacon. Even the common British supermarket white bread has great texture and taste -- something American bread has been missing for many years. British "beer" is outstanding -- and it is not served warm. What Americans call beer is known as "Lager" in the UK and comes in two sizes only: a pint (20 fluid ounces) or a half-pint. Ales and "bitter" are darker, stronger and not carbonated (fizzy). English cider is very alcoholic and wonderfully tasty -- try a pint of *Strongbow*.

When you dig into British smoked back bacon with your "Full English Breakfast," you will discover the true meaning of the word "delicious." Our British brethren may not know much about grits or hash brown potatoes, but a plate of eggs, bacon, sausage, fried tomato, mushrooms and toast will get your day off to a hearty start. To the British, "jelly" is what we call Jell-O - "jam" is what you put on toast.

Your hotel room will certainly have a color television (a colour telly) and here again you will find something of outstanding quality. The British television standard system is "PAL" and has one-hundred more picture lines than the American "NTSC" system. The result is an image that looks razor sharp -- though you might notice a small amount of flicker as the frame rate is a little slower than the US system. British TV has five "terrestrial" broadcast channels: BBC One, BBC Two, ITV, Channel Four and Channel Five. There are also dozens of satellite and cable channels from the UK, Europe and the USA. Yes, you will have CNN.

Twenty years ago, the term "British Cuisine" was something of a sarcastic joke; not any more. The standard of restaurant food and catering service in Britain is as good as anywhere and better than most. London, in particular, offers every style of dining establishment to suit any taste on earth. Take

your pick of anything from traditional British roast beef and Yorkshire pudding to exotic Asian fare. If you want coffee served "with" your meal (as opposed to afterwards) you may have to insist on this distinctly American accommodation.

British restaurants and pubs do not have "bathrooms" or "restrooms." What you want is "the Gents," "the Ladies," or the "Loo."

Many restaurants in Britain (and all in Europe) tack on a "service charge," (usually 15%). So look at your bill before leaving the customary American tip.

Many Americans mistakenly think that all of Britain stops at four o'clock in the afternoon for a cup of tea. This is not so at all. The term "tea" or "high tea" is simply an expression for an afternoon/early evening meal. A British family may sit down to "tea" and finish their meal with coffee.

There is so much to see and do in London -- the British Museum, Tate Gallery, Tower of London, West End theatre district, and such -- that it could take weeks to cover just the high points. However, there is a great deal more to England than just London. Outside the M25 orbital "ring road," you will find a beautiful country full of lovely little villages, country pubs and ancient castles -- all inviting your exploration.

Your hotel will have information on "day trips" to sights outside of London, or you might wish to strike out on your own. If you opt for the latter, my advice is use public transport. You can get cheap, one-day rail passes that will take you almost anywhere. Within an hour's train ride of London, you will find: Canterbury, Brighton, Winchester, Bath, Oxford, Cambridge -- it doesn't matter which direction you go, there is something beautiful to see. When purchasing rail or bus tickets, a one-way fare is a "single," and a round-trip is a "return." First Class fares on trains cost considerably more and offer very little in exchange for the extra money.

Stop and look very carefully before stepping off the curb (kerb). As Americans, we are conditioned to first look LEFT before crossing a road. Do that in Britain and your next step could be your last. The traffic is coming from your RIGHT. If possible, cross where you find pedestrian lights.

British motorists do not drive on the "wrong" side of the road -- they drive on the left side. You may think this is odd, but in fact, quite a few countries drive left -- including Ireland, India, Pakistan, Australia, New Zealand, and Japan.

Should you muster the courage to

hire a car and go motoring, there is only one simple rule to remember about drinking and driving: DON'T. While the British have a great sense of humor, it does not extend to driving under the influence of alcohol. Besides, unless you are used to driving in Britain, you will need all of your wits and then some. Avoid the wrath of the Traffic Warden: a double yellow line by the side of the road means NO PARKING.

Shopping in Britain can be rewarding -- or sometimes frustrating. British clothing and shoe sizes are different from American, so take care. Don't buy any electrical appliances (remember 240 volt) and do not buy British (PAL) video cassettes -- they will not play on your American VCR. Woolen goods, such as sweaters (jumpers) are excellent value. Sales Tax in the UK is called "VAT" (Value Added Tax) and is 17.5% Ouch! Prices for goods in shops always includes the VAT. Save your receipts and ask for a VAT Refund Form. You can claim back the VAT on many goods when you leave the country -- but be prepared to demonstrate to H.M. Customs that you are taking the goods out of the country.

A word to the wise: British coins tend to be of greater value than their American counterparts. At the end of a day, you can accumulate enough coinage in your pocket to make you walk lopsided unless a concerted effort is made to spend them. In the States, if you see an item that is marked \$2.99, you tend to reach for your wallet -- in Britain, check your pockets first.

British telephones are sometimes a source of frustration to Americans. We are used to three-digit area codes and all phone numbers being three-dash-four numbers, this is not always the case in Britain. A typical British phone number would be 01935 420265. The first five numbers are the "dialing code," and the remainder is the actual phone number. If you want to call that same number from outside of Britain, drop the first zero.

The Emergency Services (fire, police, ambulance) number is 999, and if you need operator assistance, dial 100.

Britain and America have enjoyed a long standing love affair. You will be welcomed and made to feel thoroughly comfortable by the British -- just don't be pushy or loud. Remember that a sincere "Thank you" is always appreciated for services rendered -- and please try to avoid saying "Have a nice day."

If this is your first trip to Britain, be prepared to fall in love with the place. I am looking forward to the London 1999 Convention and hope to see you there. Cheers!

THE AMERICAN THEATRE ORGAN SOCIETY

HISTORIC THEATRE ORGAN PRESERVATION PROGRAM

STATEMENT OF NEED

It is a sad paradox that we have fewer as-built, original theatre organs from the 20th century than church organs from the 18th and 19th centuries! This is astounding when you consider the number of theatre organs produced in the instrument's golden age just over a half-century ago. Theatre organs by the hundreds have been lost forever through carelessness, thoughtless alteration and enlargement, as well as negligent storage, rebuilding and maintenance; sometimes at the hand of ATOS members and in the name of "preservation" or "restoration." Several societies exist worldwide to encourage preservation of church organs and it is past time for the ATOS to sponsor a similar activity for theatre organs.

Aside from the pure academic and nostalgic reasons for preserving examples of the craft of theatre organ building, there is a strong economic reason. Because the theatre organ, unlike the church organ, was built on a definite system of design even to the point of standardized models, there is no reason the theatre organ cannot gain the same "collectible" status as classic cars, orchestrions, music boxes, phonographs, etc. People have made huge investments in the theatre organ hobby only to find a limited market when time comes to sell an instrument. This is because there is no standard of quality and desirability in the theatre organ hobby. It is not too late to establish the kind of standards which will increase the value of theatre organs.

STRATEGIES FOR THEATRE ORGAN PRESERVATION

There is no way that the ATOS can prevent bad practices in theatre organ restoration and maintenance; however, the ATOS can encourage good work by recognizing it! By setting

standards and then making highly publicized awards to instruments and their owners who meet these standards, ATOS can prevent the destruction of the few remaining original theatre organs and encourage high-quality work on theatre organs built or assembled for today's musical needs.

We recommend establishing categories for theatre organs (much like those for automobiles such as Classic, Antique, etc.). A blue-ribbon committee would then nominate instruments for plaques or certificates recognizing their status. These nominations would be publicized in Theatre Organ journal and awards would be presented at the annual convention, being accorded the same status as "Hall of Fame", "Member of The Year", etc.

Another function of the committee would be to handle complaints against individuals or groups actively violating the purposes of the Guidelines, and to make a list of bona fide restorers or consultants.

CATEGORIES OF EXCELLENCE

In order to be included in any one of the three following ATOS award categories, the instrument and its restoration process must qualify under the ATOS general guidelines for theatre organ restoration and maintenance.

Descriptions of each of the three historic categories of theatre organs follows (along with the additional special qualifications required for each category):

HERITAGE INSTRUMENTS

Heritage instruments are those which present to us a faithful picture of what the theatre organ was like in its golden age. This category includes original instruments in original locations, original instruments moved to acoustically compatible new locations,

instruments restored faithfully to their original condition, and instruments newly built or assembled from parts which follow EXACTLY all details of a theatre organ as built by a theatre organ manufacturer prior to World War II.

The only alterations from original condition which are allowed are:

Replacement of perishable parts with original type materials or appropriate substitute materials of originals are not available.

Replacement of generator with rectifier.

Replacement of electrical cabling if required by National Electrical Code in the case of a relocated instrument.

Re-framing and replacement of wind conductors if done to original standards in the case of a relocated organ.

Re-regulation of pipework, but only in order to correct problems which have occurred subsequent to the original installation.

In this classification, equal importance is given to instruments regardless of age, size, builder, or any other special characteristic provided they meet the above qualifications. For example, a perfectly original Style D Wurlitzer would be as important a member of this class as a four manual Fox Special. Although the Fox Special may be a far more famous instrument, the Style D represents a type of instrument that was probably heard by more movie patrons than any other in the golden age of the theatre organ.

Likewise, a Style 35 Wurlitzer with its straight Solo division and no Tibia Unification would be just as important as a late model Style 260 which more closely represents the sound we are interested in today.

Instruments which would be candidates for this category if properly restored would be the Paramount Studio organ and the last Wurlitzer organ ever built, opus 2238. In other

words, the list would include instruments which have gained world fame as well as those which are of interest simply because they represent a point of historic importance.

VINTAGE INSTRUMENTS

This category includes instruments assembled from original parts or built new as reproductions (or a combination of both) which follow the general ideas of a single theatre organ builder but which do not necessarily emulate any particular instrument or model of instrument. These could represent the design philosophy of a company active during the golden age of the theatre organ or could represent a point of development the builder might have reached had it stayed in business. An example of the former would be the Castro Theatre Wurlitzer in San Francisco. An example of the latter would be the Berkeley Community Theatre in Berkeley, California.

In addition to those allowed in the Heritage category, the following alterations are allowable for the Vintage category:

Changes in stop list (both voices and unification.).

Use of components from different periods in the builder's history.

Changes in the design of the winding system.

Use of Solid-state relay and/or combination action where dictated by constraint of space or moveability of the console to multiple locations in a public auditorium having multiple uses.

LANDMARK INSTRUMENTS

We recognize that the theatre organ is a living, constantly evolving musical instrument. Although it is important to preserve examples of the past, it is equally important to encourage excellent new work along progressive tonal and mechanical lines. Landmark instruments are those which represent high-quality ideals of organ building, but which do not necessarily reflect the style of any past theatre organ builder. Since few, if any, theatre organs are built today, it is

permissible for organs in this category to be made from parts of one or more theatre organ manufacturers of the past provided the work follows the ATOS general guidelines for theatre organ restoration and maintenance AND provided that no instrument which would be a candidate for Heritage or Vintage status is destroyed in order to create a supply of parts for a Landmark instrument.

An example of the Landmark category would have been John Seng's instrument at Mundelein, as well as Buddy Cole's and George Wright's recording organs if they still existed and met the requirements of the ATOS guidelines today.

In this category, there are no restrictions against the use of solid state relays and combination actions, electric console stop actions, non-traditional wind systems, non-traditional stop lists, etc. Following the ATOS general guidelines for theatre organ restoration and maintenance and achieving a generally recognized result of mechanical and musical integrity are the requirements.

STATUS PENDING

This category would cover COMPLETE instruments which are in storage as of 1 June, 1992 and which would meet the requirements of a

Vintage or Heritage instrument pending restoration and installation. Specific requirements for storage and current condition must be met in order to gain status in the category.

The instrument must be in good restorable condition with minimal damage due to water, vermin, or poor handling or storage conditions. All components must be stored in crates or appropriately padded and protected from atmospheric, mechanical, or vermin damage.

Pipes must be stored in shallow pipe trays, individually wrapped or properly padded as protection from corrosion, crushing, denting, and accumulation of dirt.

The storage area must be well protected from the elements and appropriate measures taken to provide ample security as protection from vandalism, and pilfering. The importance of properly storing a valuable instrument can not be overstated.

Upon completion of restoration and installation according to the ATOS Guidelines, the instrument will be eligible for re-evaluation as a candidate for either Vintage or Heritage categories.

Any such instrument broken up for parts will void the award and the instrument in which component parts are included will not be eligible for Landmark category status. (cont.)

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THE AMERICAN THEATRE ORGAN SOCIETY GUIDELINES FOR CONSERVATION & RESTORATION

PREFACE

These guidelines establish that a true restoration returns a pipe organ to its original state of existence, or to some appropriate later state, through repair of original parts and replacement of missing parts with replications made from identical materials. This includes replacement of original perishable materials. Good theatre organ conservation or maintenance requires these same principles. The interpretation of these tenets and execution by, or under the direct supervision of, a competent restorer of theatre pipe organs (recognized as such by his peers), sympathetic to these Guidelines and the requirements of the installation, is the determinant of success in making a good musical instrument remain musical. Which theatre organs are appropriate for restoration is sometimes a perplexing question. Generally, any pipe organs built under the "unit" principles of an orchestral nature and installed originally for public entertainment purposes are candidates. Additionally, instruments which may have been augmented at a later date, but which are marked by great mechanical craftsmanship and musical integrity shall be possible candidates, although they may be more selectively appropriate. The basic requirements of a restored theatre organ are that it must work well and it must fit the musical needs of its users.

GUIDELINES

1. TO BE REGARDED AS HISTORIC OR SIGNIFICANT:

A. Any theatre organ which remains with all of its original parts in unaltered condition is considered Historic. Its significance increases with its age, its rarity, and condition. A complete organ, no matter how small, should never be broken up for parts.

B. Any substantially unaltered theatre organ which is an outstanding example of a particular style or

builder's work, or is unique in some other way, such as the only remaining example of a particular builder's work is considered Historic.

C. The criteria may be applied to theatre organs which have been rebuilt or augmented if they represent important periods or milestones in the development of the theatre organ as a continually evolving instrument of modern performance. Such instruments are considered Significant and possibly Historic.

D. Instruments which have been so radically altered tonally and/or mechanically that they no longer represent the style of a period or the original builder may be regarded as having minimal historic importance or significance, even though the instrument may contain earlier, or potentially significant components. An example might be an organ assembled from parts of several famous theatre organs.

2. HISTORIC OR SIGNIFICANT THEATRE ORGANS SHOULD BE CONSIDERED AS WORTHY OF PRESERVATION AND RESTORATION AS ANY OTHER FINE ANTIQUE OR PIECE OF ART.

3. RESTORATION MAY BE DEFINED AS THE PROCESS OF RETURNING AN ORGAN TO ITS ORIGINAL STATE, PROVIDED THAT SUFFICIENT ORIGINAL MATERIAL REMAINS TO MAKE THIS FEASIBLE. IN SOME CASES, A TOTALLY UNALTERED THEATRE ORGAN MAY BE IN SUCH BASICALLY GOOD CONDITION THAT SIMPLE REPAIR AND CLEANING WILL ACCOMPLISH THIS. IF A SUBSTANTIAL NUMBER OF ORIGINAL COMPONENTS ARE MISSING OR IN BAD CONDITION AND MUST BE MADE NEW OR REPLACED, THE PROCESS IS MORE PROPERLY TERMED RECONSTRUCTION.

A. In general, all existing original components should be preserved and properly repaired. Severely damaged components may be replaced by new if incapable of being put into reliable working order, and missing parts replaced with exact duplicate parts of the same builder or reproductions

made of the same construction and materials as the originals.

B. Pipework should be carefully repaired by a professional pipemaker. Several pipe organ companies and supply houses are recognized for their ability to repair or replace theatre organ pipework. Replacements for missing pipes are to be made of the same material and construction details as the originals. The original means of tuning should be preserved wherever possible. An effort should be made to ascertain the original pitch and voicing. Voicing should be limited to the re-regulation of repaired pipes, correction of speech deficiencies which may have occurred through improper handling or deterioration with age. Re-regulation may also be dictated by acoustical changes to the original auditorium or installation in a new acoustical environment. Voicing of any replacement pipes should be in the style of remaining originals or other examples of the specific builder's work. Voicing and re-regulation as covered herein should be considered as Tonal Finishing and should include regulation of an instrument to fit its acoustical environment.

C. Keyboards, stop controls, and other console components should be kept in, or restored to, their original condition. Key and stop action should always be restored in such a way that any new materials should conform to the operation and appearance of the original materials. Replacement of the stop actions, combination action, or relay system for purposes of augmentation or economics of rebuilding or maintenance shall be considered as major alterations. If major alterations are necessary in order to fulfill the requirements of the end use of the instrument as a contemporary musical instrument, it is recognized that solid-state combination actions or relay systems may be necessary to feasibly meet requirements of the installation. These non-historic devices may be necessary to provide a full range of organist control (General Pistons for

example) or movability and multiple console locations (requiring cable disconnects.). In these situations, careful thought should be given to retaining the original stopkey actuation system. Original setter boards could be left installed for historic purposes, but carefully disconnected for reason of practicality. To be considered as a significant instrument, any use of solid-state, electric stop actions, computer control or MIDI devices must be designed and installed to equal the aesthetic appearance, feel, and functionality of original console controls, and their implementation. Rewiring with plastic insulated cable of approved type should be considered acceptable if necessitated by National Electric Code requirements which do not allow the use of original DCC wire when an organ is moved or modified.

D. Windchests should be very carefully restored and checked for soundness. Materials and operating dimensions should be carefully checked and should correspond to those of the original builder. In cases where original materials were of an inferior nature or are no longer available, similar materials as used by other builders and recognized as suitable for the purpose may be substituted.

E. The original style of chest should be restored using original techniques of design, construction, compatible materials and replacement parts. Replacement of pneumatics with electric actions or modular pneumatic actions of a different builder, even though the chest structure is retained, shall be regarded as inappropriate.

F. Original regulators, wind trunks, and other components which determine the wind characteristics of a theatre organ should always be retained and releathered. If missing they should be replaced with new components conforming to the originals. Tremulants should be restored and adjusted. It is considered acceptable to improve winding by providing separate wind systems for offset basses or to provide additional separate complete wind systems where more than four or five ranks may have been wound together originally, or where ranks requiring different wind characteristics may have been originally wound from the same regulator for

economic purposes. This is an artistic judgment and should be done under the consultation of a sympathetic restorer having experience in this area. Additional regulators, tremulants, and winding should be in the style of the original builder. It is considered acceptable to modify winding practices in order to achieve a musically acceptable tremulant in cases where the original winding proved to be unsuccessful. In a new installation, it is acceptable to use PVC or similar pipe, provided that care is given to appropriate aesthetic installation of this material. Schedule 40 pipe with mitred joints or 1/8" wall pipe (Schedule 20) with its fittings may be affixed to pipe organ components with appropriate pipe organ type flanges. If done by a careful workman, plastic pipe can be as functional and visually appropriate as galvanized or zinc wind lines.

G. If the original console finish has been altered, an effort should be made to determine the original finish and restore it wherever feasible. In repairing damaged wood or veneer, care should be taken to match new wood to old.

H. In instances where financial or artistic considerations dictate that some original part of the organ be removed or left unrestored, these should be carefully packed up and stored in a safe part of the building, properly labeled as to their significance. In cases where appearance is

modified, such as in refinishing a console to fit the architecture of a new installation, photographs and accurate records of original color and detail should be kept. If the restoration or owner requires the inclusion of a self-playing device, any original such device should be restored if paper rolls exist. Modern devices may be wired to an original relay system and do not necessarily dictate disposal of the original relay system. If the requirements of a new installation dictate the replacement of the original relay system, the original relay should be retained for preservation.

I. It is highly desirable that a restorer keep detailed records, measurements, photographs, etc. during the course of the restoration work.

Recordings of the sound of individual ranks and pipes should be made using high quality recording equipment. Copies of such records sent to the ATOS Archives are always appreciated and may provide valuable information to future researchers and restorers.

J. Restoration of historic or significant theatre organs should always be done by an experienced professional restorer (recognized as such by his peers) specializing in work on the particular type of organ involved, and never entrusted to unsupervised amateurs. Any work undertaken by volunteers or amateurs must be under the close supervision and direction of a qualified professional. For the sake of the owner's own financial investment as well as the preservation of the theatre organ, it is incumbent upon the owners of historic or significant instruments to thoroughly investigate the reputation, previous work, and references of any prospective restorer. Quality of work, rather than price, should be the criterion in the choice of a restorer. A fine and historic organ may be irreparably altered or damaged by incompetent or unqualified workers, but a well-restored historic organ can be a musical treasure and a legacy to future generations.

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1998 Convention Retrospective



Conventioneers waiting for the doors to open at the Stanford Theatre. Bo Hanley photo
The Castro Theatre; and the Grand Lake (at right) Wayne Flottman photos



The Fox Theatre in Salinas, and the Royal Presidio Chapel in Monterey.
Wayne Flottman photos

Henry Hunt and Donna Parker
at the Awards Night Banquet.
Bo Hanley photo



L to R: Chris Elliott at the Stanford Theatre; Kevin King at the Grand Lake; and David Peckham at the Oakland Paramount.
Wayne Flottman photos.



Above, L to R: Tom Hazleton introducing the "phantom" organist for the final number of the evening (George Wright inspired); Young Artist Overall Winner, Ron Reseigh, with his mother, Mary; and Heath Wooster with his mother.

At right: The Monterey Bay Aquarium exterior certainly did not broadcast the many wonders contained within.

Below: Lyn Larsen and Rich Lewis at the Awards Night festivities. Bo Hanley photos



A non-convention participant entertained us on Monterey's Fisherman's Wharf; (at left) Bo and Bob Hanley enjoy lunch on Fisherman's Wharf before going to the Aquarium.

Bo Hanley photos



L to R: Everett Nourse after presenting "San Francisco Fox Remembered"; Ron Rhode after a great concert at the Castro Theatre Wurlitzer; Lyn Larsen and Dwight Beacham. Bo Hanley photos



Left to right:
A group of friends in
hotel lobby; and
Nor-Cal's Bill Schlotter
giving some history of
the Grand Lake Theatre
to Harry Heth and oth-
ers.

Wayne Flottman photos



Dorothy Van Steenkiste with Ron Reseigh and his
mother, Mary, at the hotel.

Wayne Flottman photo



Editor Tom DeLay and Donna Parker.

Wayne Flottman photo



Grand Lake Theatre console.

Wayne Flottman photo

At right:
Ken Double with the Young Organists' Finalists.
(L-R): Ken, Heath Wooster, Ron Reseigh,
and Robert Sudall.

Bo Hanley photo



Current and previous Young Artist winners with
Dorothy Van Steenkiste.

Bo Hanley photo



Lyn Larsen "joining in."

Bo Hanley photo



Rob Richards, Lance Luce and Hector Olivera answer-
ing questions.

Bo Hanley photo



Ryan Heggie, last year's overall winner.

Wayne Flottman photo



Heath Wooster and Ryan Heggie show off the
Australian flag.

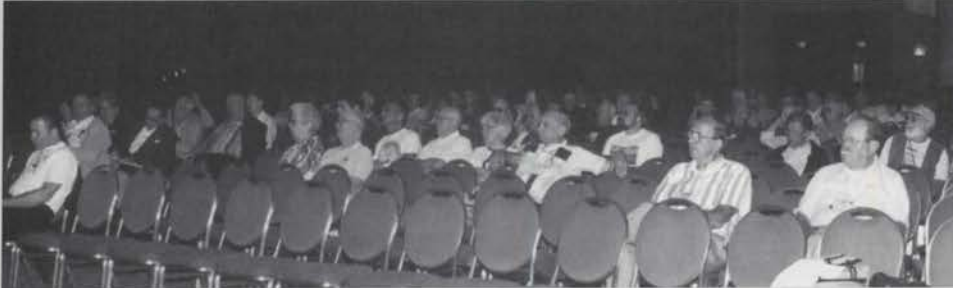
Wayne Flottman photo



ATOS Conventioneers waiting for the doors to open at the Herbst Theatre.
Bo Hanley photo



Warren Lubich filling in for Ken Double; At right: David W. Packard gave a fine explanation of the restoration of the Stanford theatre and what it has taken to make the theatre earthquake-proof as possible. Bo Hanley photos



The membership turnout for the Annual Board Meeting. Bo Hanley photo



Clark Wilson accepting the award with Donna Parker and Harry Heth nearby.
Bo Hanley photo



Awards Ceremony Co-chair, Jan LaFetra welcomes ATOS members; At right: A Castro Theatre neighbor greeted us as we departed after Ron Rhode's concert.
Bo Hanley photos

The Salinas Fox. Bo Hanley photo



Dancers enjoyed the music at the Awards Banquet! Bo Hanley photos

Gathering on the platform to await the last Bart ride of the convention.
Bo Hanley photo



The intimate chapel of the Monterey San Carlos Cathedral was filled to hear the small Wurlitzer.
Bo Hanley photos

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Tibia Clausa 16'		
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Vox Humana 16'	Double English Horn 16'	Kinura 8'
Trumpet 8'	Kinura 8'	Musette 8'
Tuba Horn 8'		Vox Humana 8'
Open Diapason 8'		
Tibia Clausa 8'	Accompaniment	
Orchestral Oboe 8'	English Horn 8'	Tremulants
Krumet 8'	Tuba Horn 8'	Main Tuba
Clarinet 8'	Open Diapason 8'	Solo Tibia
Viol Celeste II 8'	Clarinet 8'	
Vox Humana 8'	Viol Celeste II 8'	Combination Action
Tibia Quint 5-1/3'	Quintadena 8'	(Lighted Pistons)
Octave 4'	Concert Flute 8'	Generals: 1 2 3 4 5
Piccolo 4'	Vox Humana 8'	Divisionals:
Viol Celeste II 4'	Octave 4'	Great
Tibia Twelfth 2-2/3'	Piccolo 4'	pp p mf f ff 1 2 3 4 5
Tibia Piccolo 2'	Viol Celeste II 4'	Solo 1 2 3 4 5
Viol 15th 2'	Flute 4'	Accompaniment/Pedal
Tibia Tierce 1-3/5'	Harp	pp p mf f ff
Tibia Fife 1'	Chrysoglott	Pedal 1 2 3 4 5
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	MIDI B (LP)	Pastoral
		Thunderstorm
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Tibia Minor 8'	Trumpet 8'	Fantasy
Kinura 8'	Tibia Minor 8'	
Musette 8'	Mixture IV	Rhythmaker™
Tibia Minor 4'		Swing
Mixture IV	Solo	Rock
Trumpet 16'	English Horn 8'	Country
	Trumpet 8'	Dixie
Pedal	Tuba Horn 8'	Waltz
Diaphone 32'	Tibia Clausa 8'	Bossa Nova
Tuba Profunda 16'	Orchestral Oboe 8'	Latin 1
Diaphone 16'	Krumet 8'	Latin 2
Contra Violon Celeste II 16'	Saxophone 8'	March
Bourdon 16'	Piccolo 4'	2nd Pattern
Tuba Horn 8'	Tibia Twelfth 2-2/3'	
Tibia Clausa 8'	Tibia Piccolo 2'	Rhythm start/stop
Clarinet 8'	Solo Suboctave 16'	Rhythm break
Cellos II 8'	Xylophone (LP)	Sync/Start
Flute 8'	Chrysoglott (LP)	Intro/Ending fill
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"An Acre of Seats in a Palace of Splendor"

RKO PALACE

Rochester, New York

Opened: December 25, 1928

Architect: Graven & Mayger

Capacity: 2961

Organ: Wurlitzer 4/21 Special, Opus 1951

Early in 1928, with vaudeville in its last days, the Keith-Albee circuit, the East's leading purveyor of two-a-day, merged with its Western counterpart, Orpheum, to create the KAO circuit. Later that year, RCA entered the picture, and a new corporation, RKO, came into being. This theatre opened as the Keith-Albee Palace, but took the RKO moniker soon after. Reflecting the times, it was clearly designed as a movie theatre, not a vaudeville house which could show movies.

The Palace was the last of six theatres designed by the short-lived association of A.S. Graven and A.G. Mayger, both former employees of Rapp & Rapp. We don't know whether they took some good ideas along or were responsible for them in the first place, but several of their theatres, the Palace included, could easily be mistaken for the work of the senior firm. Neither do we know how, as a new firm, they were able to land the large contracts they did.

Beyond its local celebrity, the Palace enjoys the distinction of having been the first theatre in the world to be equipped for CinemaScope. Needing a test site for the new process, Bausch & Lomb approached division manager Jay Golden and secured access to the theatre after its regular hours. In dead secrecy, Bausch & Lomb's engineers perfected the process which, literally, changed the shape of the movie industry. *The Robe*, the first CinemaScope feature, had its local premiere shortly after its debut at the Roxy, New York.

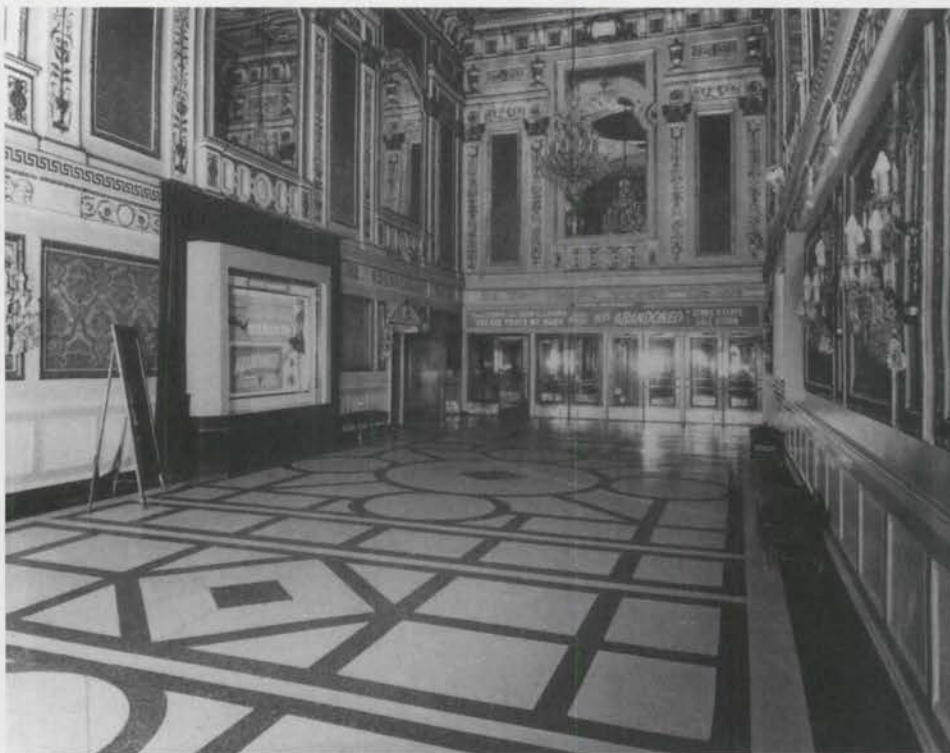
The organ, while generally similar to a Publix I, has a much more satisfying specification, with more strings, pedal, couplers and Tibia unification. Designed by Tom Grierson, it was premiered by him over radio station WHAM on Christmas Eve, 1928, a day ahead of the theatre's opening. When the theatre was demolished in 1965, the organ was acquired by the Rochester Theatre Organ Society and moved to the Auditorium Theatre. It remains essentially intact: the only major changes are the addition of a Vox in the Main, the substitution of an English Post Horn for the Saxophone, which disappeared, as Saxones were wont to do, from the organ while it was still in the Palace.

Left: A pair of entrance lobbies occupied the site of the Gordon Photoplay, one of Rochester's first deluxe movies houses. This is the outer one; beyond it was a slightly lower space with damask panels instead of mirrors.

Opposite, bottom: The main lobby ran crosswise beneath the balcony. The entrance lobbies were to the camera's left. A pair of staircases descended from the mezzanine to the entry on the near side and exit doors on the far side.

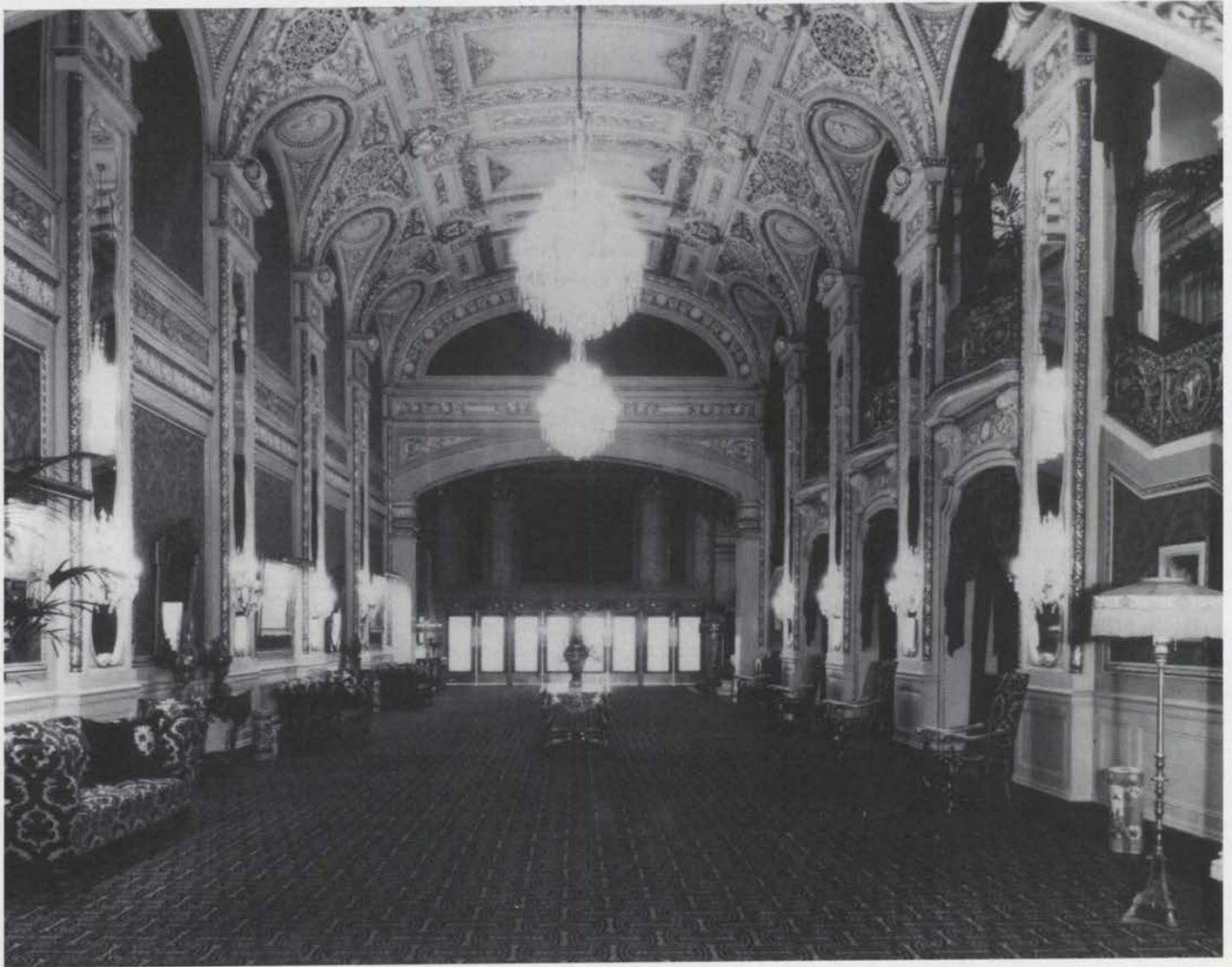
Opposite, top: A movie palace in every other aspect, the auditorium reveals its vaudeville roots by the presence of functional boxes beneath the organ chambers. The console sat on an elevator at the left.

All photos: Michael R. Miller Collection, THS



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The Sounds of Silent Movies

by Robert Gates

IT IS RARE INDEED THAT A SILENT MOVIE IS AVAILABLE IN VERSIONS BY TWO MASTER CONSOLE ARTISTS. NOT ONLY CAN WE HEAR TWO FINE PERFORMANCES, BUT ENJOY A BEAUTIFULLY PHOTOGRAPHED ADVENTURE TALE AS WELL!

The Thief of Bagdad (1924) - Douglas Fairbanks

Organist, Lee Erwin

Here is a film which brings us a mystical kingdom in Persia where a common thief (Fairbanks) demonstrates astounding upward mobility. Excellent in his chosen profession, he decides to rob a chest chock-full of jewels in the Imperial Palace. But the chest is in the room where the Princess lies sleeping, and upon first sight the life of our thief changes forever. "Nizzy noodle," exclaims his sidekick (Snitz Edwards), "He's turned love-bird!"

When the Fairbanks again visits her boudoir, the princess, (Julanne Johnston) awakens and knows at once that he is for her. But all too soon, she finds out that he is only a thief. He, in despair, visits the local mosque where the sympathetic Holy Man (Charles Belcher) tells him that his route to the princess's hand is to make himself a prince.

Fairbanks disguises himself appropriately, invents a kingdom, but must then vie with three qualified suitors. All are sent out to return in seven moons with a nonpareil gift, the Princess to be the favor for the finest. Fairbanks' feats along the way, which include slaying lethargic mechanical creatures, eschewing submerged sirens and braving fire and steam, are enough to entitle anyone to be a prince. Needless to say, his gift secures the princess, he secures Bagdad from Mongol hordes and the two fly away on a conveniently-placed magic car-



pet, destination unknown.

In an era of spectacular movie sets (in *Intolerance*, for example, Babylon's wall was reportedly 300 feet high and contained a dining hall a mile in length), this film is exemplary. Designed by the renowned William Cameron Menzies, the set for the walled city of Bagdad, covered six and a half acres with a medley of parapets, turrets and minarets, embellished with wonderfully-crafted Art Nouveau ornamentation. Menzies won the first Academy Award for set design for Norma Talmadge's *The Dove*, and ended his film career with no less a production than *Gone With The Wind*.

In an era of impossible action on screen, some of the stunts challenge explanation. How does that magic carpet fly and land so gracefully? How does Fairbanks climb a rope hand over hand at such speed (no footwork allowed) and what holds the rope in the air? How can the Mongol soldiers scale a high wall by leapfrogging one another?

The music for the film is performed by the incomparable Lee Erwin, playing the mellifluous 3/13 Wurlitzer in the RCMH rehearsal studio. The melodies are composed by Erwin, and as usual, his playing is precise and his

registrations restrained. His music is always a vehicle for a movie, never in competition with it. The love theme for the thief and Princess is haunting, as are the other motifs. Synchronization is acceptable, but the sound quality is disappointing; background noises compete with the organ in soft passages.

In brief -- all the action, pageantry, romance and wonderful music that one could wish!

From Critic's Choice Video, P.O. Box 749, Itasca, IL 60143-0749; 800/367-7765. Be sure to specify VHS#4024.

Seated in his living room overlooking Manhattan's Stuyvesant Park, Lee Erwin spoke of many facets of his long career. About him, at parade rest, were tools of his trade; an Orgatron, a grand piano and an improbable three-manual-and-pedal synthesizer with control decks to make a Starship Enterprise's captain take note. He remembered his favorite time, the 22 years with CBS in New York during which he was organist for Arthur Godfrey on radio and in television and, in contrast, the hard work involved in recording music for silent films.

This process involved a number of steps. Erwin would first screen a film two or three times, then go through it with a stopwatch, making notations of the timing of each of the scenes. He would then return to his apartment to compose the leitmotifs, sometimes reducing them to titles on cue cards. Although when he started his movie work he would put everything on paper and play from a score, he later found that improvisation from the cards was quicker and equally effective. He certainly had the training for this, having studied composition with Nadia Boulanger and organ with André Marchal in Paris during the thirties.

His usual venue was the movie theatre equipped for recording in the basement of Carnegie Hall. This contained an organ which experienced many alterations. Starting as Ben Hall's "Little Mother," a five rank Wurlitzer 150B, the organ was enlarged to about twelve eclectic pipe

sets which were changed periodically during its tenure in the theatre. The original two-manual console was used for a while, as was the four-deck Morton from Loew's Kings, which made a "pit stop" in the studio on its indirect way from Brooklyn to a private home.

The recording of a movie had to be done in the wee hours when street noises were minimal. A feature film could take eight or more sessions in which a projectionist would show a segment of the movie while the music was recorded on an Ampex tape machine. Once the accompaniment was satisfactory, film and tape were sent to the producer who would recombine the two to make the final 16- or 35mm product. This last step was the source of occasional disappointment for Erwin. If the producer made changes in the film or inserted extra credits, the original synchronization was lost.

It is to be lamented that this is the only film with Erwin's music, out of the seventy or so that he recorded, that is known to be available in VCR



format today. *Body and Soul*, starring Paul Robeson, was stripped of his breathtaking score when the rights

were purchased by Kino Video, who replaced it in their new production by a jazz band. (In a private communication to this column, Don Krim, Kino's president, said the chances of issuing the original version were almost nil.)

The Thief of Bagdad (1924) - Douglas Fairbanks

Organist, Gaylord Carter

This is another tour de force by this fine artist who, for a change, is properly acknowledged. As the film credits put it; "Musical setting by Gaylord Carter, 1975, wizard of the theatre organ for seventy years, to whom this edition is respectfully dedicated."

Synchronization is good as is the audio quality. The nicely-tinted print is a bit better than the Critic's Choice version.

In brief; excellent in its own right; fascinating to compare to the Erwin version.

Available from Kino International Corp., 333 W. 39th St., New York, NY 10018; 800/562-3330.

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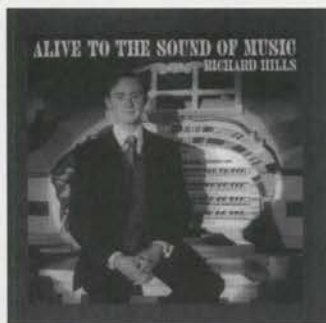
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RALPH BEAUDRY, EDITOR

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Alive To The Sound of Music Richard Hills



Seventeen-year-old Richard Hills from England, is this year's fantastic, new theatre organ star! His bravura performance at the Oakland Paramount for the 1998 ATOS Convention and this, his first solo album, both affirm that statement. When seven years old, he first heard a theatre organ and at nine he began his studies with John Norris, one of the UK's best teachers. He won our London and South of England Chapter's Young Organists Competition at age twelve in 1993, and, the next year, was recorded (with other artists) on the Rye Wurlitzer. In his review of that release (Journal, Jan. 1996) Ken Rosen wrote, "His playing is already polished and insightful and there is not a note there to suggest the playing of any-one other than a sophisticat-

ed, poised and experienced adult organist."

In 1995, at age 14, he was the Overall Winner of the ATOS Young Organist Competition and presented a mini-concert at San Gabriel for the 1996 Convention. This 65-minute album features Richard playing the outstanding 4/24 South Bank Wurlitzer (described in our Beckingham review in this issue of the Journal.) Five of the twelve tracks on this release were repeated in Richard's Paramount concert this year and these are marked with an asterisk(*). Strachley's rousing "Theatreland" is the perfect console-raiser for the wonderfully varied concert that follows.

Next is Gershwin's "How Long Has This Been Going On?"* As a bright, cheerful number, it was cut from 1927's *Funny Face* and, still up-tempo, was added to 1928's *Rosalie*, but failed to become a hit until ten years later when Peggy Lee, with Benny Goodman's orchestra, recorded it as a ballad. Richard's tempo is perfect; deliberate, but with a light beat in the second chorus underscoring some tasty musical alterations. A nine minute group of eight Noel Coward* melodies runs the gamut of Coward's com-

posing talents from the satirical "Mad Dogs and Englishmen" to the sentimental "I'll Follow My Secret Heart."

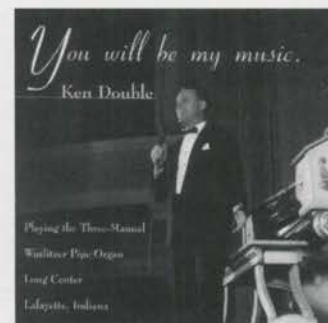
Cole Porter's light-hearted "Just One of Those Things" has some of the tricky fingering Richard does so very well. In contrast is Earl Garner's mystical, moody, "Misty." Six of Jerome Kern's finest compositions (none from *Showboat*, however) are heard in a 10-1/2 minute medley of "I Won't Dance," "The Way You Look Tonight," "Pick Yourself Up," "All the Things You Are," "Who?" and "Smoke Gets in Your Eyes." *British Radio Themes** has four contrasting melodies which may be new to most listeners although the sprightly "In Party Mood" and magnificent "Life is Nothing Without Music" have been on several albums we've reviewed recently.

Jack Helyer, a well-known British organist and composer, wrote "Brush Off" which would be appropriate for a silent comedy chase scene. Helyer recorded this composition on Concert Records' LP *Nottinghamshire* (CR0025) and an A-B comparison shows Richard has accurately duplicated that recording in every detail. From Germany, Richard plays a bouncy, joyous delight titled "Can Love Be a Sin?"* and follows that with a tender, yet sumptuous, "Diane."* For his grand finale, Richard plays eleven minutes of magnificent music from Leo Delibes' ballet "Coppelia." Then, as an encore, is Noel Coward's quiet "The Party's Over Now," a selec-

tion with which Coward closed many of his own performances.

As Simon Gledhill writes in the liner notes for this album, "... this Hills is indeed alive to the sound of music ... Richard's poise at the console, his affinity with the theatre organ's repertoire and the maturity of his interpretations all belie his tender years." A hearty Amen to that statement and we'll add our appreciation for "... the immense contribution of his teacher, John Norris, who has helped to polish (Richard's) natural musical gifts to a high luster." This is an album that should be in every theatre organ lover's collection. Compact disc only for \$20.00 (postpaid - US\$ checks are accepted or you can charge to your Visa or Mastercard account - be sure to include your card number and expiration date) from C.O.S. Sales Officer, 13 Norton St., Elland, West Yorkshire, HX5 0LO, UK.

You Will Be My Music Ken Double



This rather unusual title is actually quite appropriate for Ken writes in his liner notes "I have often told my audiences there is no reason to go through the exercise of a concert performance

without their part of the equation. Indeed you are the most important part of the equation." There are 17 wonderful melodies on this delightful 59-minute album; while all may not be instantly recognizable, each one is a musical treasure. Again, Ken is playing the organ he's been associated with for more than 15 years; the sweet and versatile 3/21 Wurlitzer in the Lafayette, Indiana, 1,200 seat Long Center (formerly the Mars Theatre.)

Unlike his three previous releases (see the review of *Ken Double Live-Plus*, Journal, Jan. 1997) only one track on this album was recorded during a concert performance. Ken opens with an *atypical* console-raiser, but a selection which sets the stage appropriately for the program that follows. It's that wonderful Rodgers and Hart song (written for 1929's *Spring Is Here*) which became Jane Froman's memorable signature tune, "With a Song in My Heart." One of Stephen Sondheim's most hauntingly beautiful ballads is next. "Take Me to The World" was one of four melodies he wrote for the 1966 ABC teleplay *Evening Primrose*.

For a sparkling change of pace, Ken combines "When I Take My Sugar to Tea" with "When My Sugar Walks Down the Street." Sammy Fain's Oscar-nominated song "That Old Feeling" (from the very early Technicolor film *Vogues of 1938*) uses a bit of "How Deep is The Ocean" for an introduction. Ken's only "Live concert" selection is Richard Whiting's "My Ideal" from Maurice Chevalier's 1930 film *Playboy of Paris*. Next is a 16-minute medley from that wonderful stage and film

fantasy about leprechauns and gold, *Finian's Rainbow*. Ken plays "That Great Come-and-Get-It Day," "Look to The Rainbow," "When I'm Not Near the Girl I Love," "Old Devil Moon," and "How Are Things in Glocca Morra?"

Years ago, on the LP *George Wright At The Movies*, was a novelty tune titled "If I Had a Talking Picture of You." While George incorporated the "Paramount Theme" and jabbering voices, Ken plays it "straight" with a delightful ricky-tick flavor for it's from the 1929 film *Sunnyside Up*. Who can forget Alice Faye crooning the 1943 Academy Award winning song "You'll Never Know" in *Hello, Frisco, Hello?* Then, Ken and the Wurlitzer swing gently on "You Must Have Been a Beautiful Baby" and follow that with a jazzy "Oh! Look at Me Now." One of the notable 20s and 30s swing orchestras was led by Isham Jones, who composed Ken's next to closing tune, "It Had To Be You." A more recent, but little known composer, is the late Joe Raposo who wrote the closing melody. It's the album's lovely title tune "You Will Be My Music."

This album is filled with the love and good humor Ken brings to all he does. Ken and the Long Center organ are always good listening and never more so than on this album: it's Highly Recommended. Compact disc is \$20.00 and cassette is \$17.00 (both post-paid - please add \$2.00 for shipment outside the US - Visa and Mastercard charges are accepted - include the account number and expiration date) from Long Center Theatre Organ Society, P.O. Box 26, Lafayette, IN 47902-026.

(*Ken Double Live - Plus* with the All Star Jazz Band is still available; same formats, prices, and ordering address.)

South Bank Showcase Keith Beckingham



Acclaimed by many organists and organ buffs as one of the best - if not the finest - Wurlitzers in the world, Opus 2139 (a 4/21 Style 270 - one of only four built) was installed in 1930 at the Trocadero, Elephant and Castle, London. One of the world's most noted organists, the late Quentin Maclean, presided at its console from opening day until he left for Canada in 1939. During those years, Maclean recorded many 78 discs; two compilations of them (*Mac at the Troc* and *Happy Days*) were reviewed by Lew Williams (Journal, Jan. 1995.) In 1961, the Cinema Organ Society bought the organ and later installed it in Edric Hall at South Bank University.

Since its rebirth, the only changes made in the specifications have been the addition of a Tibia and Vox to the Main chamber and an Oboe Horn to the Solo. It's been recorded several times in its new home, most recently by Simon Gledhill, who wrote in his liner notes for *In Concert* that this organ "... provid(es) the performer with almost every sound he could desire, from the

authoritative English Horn, right down to the quietly restful Dulciana and Unda Maris." Bryan Rodwell said "I'd walk over broken glass to play that organ." Reviewing Rodwell's *Reflections* (Journal, Nov. 1990) Bob Shafter rated the organ as "UNBELIEVABLE."

Keith Beckingham's album is the first digital compact disc recording of this organ. Keith has been featured on both pipes and electronics since age 13 when he was billed on the Granada Theatre circuit as the "Wonder Boy Organist." Since 1960, he's released recordings and been heard on radio broadcasts. For many years, he's also been associated with Hammond organs and recently was elected president of the Cinema Organ Society. From the opening selection (his signature tune) "You, Wonderful You" it's obvious, as he writes in the detailed liner notes, "I have tried to choose items to highlight the vast tonal range of the organ." Indeed he does for there are a multitude of solo voices and colorful registrations throughout. Keith's style is a cross of British and American with clean melodies and harmonies, varied rhythms and tempos (only a few played in strict tempo) and a tune list combining some of the best British and American composers.

On this 73-1/2 minute CD, there are 19 tracks with 44 melodies, 11 receiving solo arrangements. Waltzes are sprinkled here and there in the album and include the lively "Valse Mignonne," Dave Brubeck's "It's a Raggy Waltz," and a medley of two charming ones by Ivor Novello. With a Latin flavor are "El Bimbo",

"More" and "The Girl from Ipanema." The other solo tunes are Tomlinson's dainty "Little Serenade," Ray Noble's "I Hadn't Anyone Till You," "Wurlitzer March," "The Toast of The Town," and the gently seductive "When the Stars Go to Sleep."

Four of the medleys deserve special mention. First is a 12-minute *Tribute to Jackie Brown*. This Scottish-born organist was popular in both the UK and Canada; one LP (*The Flying Scotsman*) was released here by Concert Recordings (CR-S058.) Keith plays Brown's signature tune, "John Brown's Body" and eight others including "Among My Souvenirs," "Speak Low," "Lover" and a tasty "Sweet September." All five titles in the *Henry Mancini Medley* are familiar.

From one of Cole Porter's last scores (the 1956 film *High Society* starring Bing Crosby, Frank Sinatra, Grace Kelly and Louis Armstrong), Keith plays five of his lesser known delights including the Academy Award nominee, "True Love." In 1956, Broadway imported London's smash-hit musical *The*

Boy Friend, which introduced Julie Andrews to American audiences. Five tunes from that captivating musical are included and each one faithfully captures the 1920s flapper-era flavor. It's cheerful listening with a beat and the organ truly is superb! Compact disc only for \$20.00 plus \$3.00 per order postage from Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184-5918.

Through The Decades - The 1950s Nigel Ogden



Although the 50s decade produced dozens of great tunes that have become standards, it was truly the end of an era. Fewer Broadway and Hollywood musicals were being produced and the most prolific

composers of the past half century, Berlin, Porter, and Rodgers, among others, were writing fewer songs. The Big Bands were almost gone and public taste was changing to "newer" sounds; bogie, country-western, and rock and roll were coming in.

Nigel has skipped the 40s for now (both the 40s and 60s discs are scheduled for next year.) All the *Decades* albums are being recorded on the versatile 3/14 Tower Ballroom Wurlitzer and, as we've noted before, Nigel is now favoring more of the typical "Blackpool Sound" registrations. Also, we should note that Bill Vlasak's *Music, Music, Music* (Journal, July 1996) CD was devoted to hits of the 50s yet of his 25 tunes only two are duplicated on this album.

Nigel's 72-minute album has 41 melodies from the 1950s; eight receive "solo" treatment. These include the cheerful opener "Marching Strings" as well as the "Ecstasy" tango, Earl Garner's "Misty," and a brief "Luxembourg Polka." The other solo selections are Charlie Chaplin's title composition for his 1952 film

Limelight, "Be My Love," which was sung at the top of their voices by Mario Lanza and Kathryn Grayson in the 1950s *The Toast of New Orleans*, something filled with lots of hustle and bustle and appropriately titled "Times Square Dance," and a quietly soothing "At the End of The Day."

Yes, most of the tunes are played in medleys and some are unfamiliar. The waltzing "Tulips of Amsterdam" is paired with "Que Sera, Sera," while Sinatra's hit "Come Fly With Me" is followed by an equally bouncy number titled "A Sky Blue Shirt and a Rainbow Tie." Two novelties by Stanford are "Side Saddle" and "Roulette." Autumn is saluted with a "Concerto" and "Nocturne." Longer medleys are 7-minutes of selections from the all-time top selling Broadway show album of *My Fair Lady*, a 5-1/2 minute medley of five well-known Parisian tunes, and a medley of three LeRoy Anderson favorites: "Blue Tango," "Forgotten Dreams," and "Belle of the Ball."

The album concludes



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with a breezy medley of "No Other Love," "In Love for the Very First Time," and "That's Entertainment." Once again, Nigel has lots of variety in tempos, rhythms, and registrations for refreshing listening. CD only at \$20.00 (post-paid - checks in US\$ are OK) from Lancastrian Theatre Organ Trust, 21 New Hall Road, Jericho, BURY, Lancs, LB9 7TQ, UK.

The Blackpool Sound Don Thompson



Over the years, THEATRE ORGAN has published 22 reviews of recordings made by Don Thompson beginning with *A Date with Don* in the June 1971 issue. Throughout his career, Don has patterned his programming, arrangements, and registrations on those of the legendary Reginald Dixon. Yet, until this year, Don never had the opportunity to play the 3/14 Blackpool Tower Ballroom Wurlitzer which is heard on the first side of this 83-minute tape. On the second side are recordings of four other British organs.

On May 13 of this year Thompson (and three other organists) played mini-concerts on the Tower Wurlitzer as part of a Keyboard Festival program. While the Tower organ is certainly one of the world's most recorded organs, we are used to hearing it fairly close up and unamplified. Such is not the case here for,

as is usual with a crowd in the spacious ballroom, the instrument was amplified. This recording was made from the balcony at the far end of the reverberant Ballroom. We should also note Don favors the "early Dixon" style so there are no mutation-heavy registrations.

Don's 43-minute program is all music as his announcements and most of the applause were edited out. After his signature tune, "San Francisco," Don plays a spirited "Zacatecas March" and then an 8-minute medley from Cole Porter's great hit show *Kiss Me Kate*. "Breezing Along With the Breeze" is followed by "Rosalie," "I Double Dare You," and the now rarely heard "Ebbtide" (which has lots of ripples and a few mighty big waves!) A medley of "Margie," "You're Just in Love" and "When You're Smiling" precedes "Moonlight Serenade," the "Overture" to *Orpheus in the Underworld*, Don's *Cavalcade* medley of WW1 and 1920s tunes, and his encore "The Woodchopper's Ball."

Side two of this cassette continues the "Blackpool Sound" with a wonderful close-up recording of the Tower's first Wurlitzer (Opus 2037). Installed in 1929 as a 2/10, it was replaced in 1934, moved to the nearby Empress Ballroom and enlarged to a 3/13. In 1970 it moved to the BBC's Playhouse Studio in Manchester where Don made these recordings in 1974. (We understand this organ is now in Worthing, England.) Don plays a tricky-fingered delight, "Russian Rag," a tibia-laden "When Your Lover Has Gone," and a wonderfully corny "Bill Bailey."

Another of Dixon's favorite organs was the 3c/8 Wurlitzer (Opus 2217) in the Granada Theatre, Clapham Junction. (This organ is now in Geneva, Switzerland.) From an early 80s recording Don made on this organ, we have a rousing "Repasz Band March" and Lecuona's "Mala-guena." Don next plays some selections from another concert he gave last spring, this time it's the original installation 4/16 Wurlitzer at the Kilburn State Theatre (Opus 2215.) The titles are "Phantom Brigade March," "Puttin' on The Ritz," "April in Paris," and a *Musical Tour of London*. That selection, and some others on this album, also appear on his *Live in Concert* cassette (Journal, July 1998.)

The last - and all-too-briefly heard - organ is the 3c/6 Rutt at the St. Albans Organ Museum. Rutt is known for their classical organs but did build a handful of theatre instruments; this is their only playable theatre instrument left. Coming from the Regal Cinema, Highams Park, it's not only a rare and unique instrument but it's one of the sweetest sounding organs to be found anywhere. Don's playing of "While We're Young" and "My Old Flame" leaves us wanting to hear more. While this album doesn't feature the usual flamboyant style of most Blackpool recordings, it is an unusual, interesting, and enjoyable album. Cassette only for \$12.00 postpaid from Pipe Organ Presentations, 95 Duboce Avenue, San Francisco, CA 94103-1231.

Piano At The Paramount Jim Roseveare & Peter Mintun



Sorry, but this album's title is somewhat misleading for it contains an equal balance of both Peter Mintun at the piano and the late Jim Roseveare on the Oakland Paramount's 4/27 Wurlitzer. Most, but not all, of the selections on this compact disc were previously released on a cassette titled *A Paramount Concert*. Four selections from the original release have been deleted BUT four new melodies have been added along with an excerpt from a radio broadcast made by Mintun and Roseveare which led to their giving two sold-out concerts at the Paramount in 1985 and to making these recordings.

Walter Beaupre in reviewing the earlier cassette (Journal, July 1986) wrote "Both Mintun and Roseveare admit to being avid collectors of records and sheet music of the 'Golden Age,' ... of popular music beginning in 1926. Their playing styles are decidedly pre-swing and remarkably consistent with the period pieces featured .. Both Peter and Jim have ... given us plenty of musical surprises from an era when Wurlitzers still played in the larger movie palaces, when upright pianos graced parlors, and good pop tunes were a dime a

dozen."

Unlike many re-releases these days, the order in which the selections are played has been altered to a somewhat better programming format. Also, most of the selections are played as piano/organ duets with a few organ or piano solos here and there. New selections on this 67-minute CD are shown with an asterisk(*). The piano solos are Ivor Novello's charming "Waltz of My Heart,"* a marvelous recreation of Fats Waller's "Viper's Drag," and a 7-1/4 minute medley of six great Gershwin tunes. Rosie's organ solos are a rather unusual waltz, "Carefree,"* Jim's distinctive arrangement (with no chime note at the end!) of "Two Cigarettes in the Dark," "Spring Will Be a Little Late This Year," and a recreation of Ashley Miller's wonderful version of "It's DeLovely."

We are listing the organ/piano duets in the order they are played on this CD. The opener is "Zing! Went the Strings of My Heart" followed by "Sweet Nothings," "Moonlight on the Ganges," "Blue Moonlight," a 5-1/4 minute Irving Berlin medley (one tune from each decade of his lengthy career,) "The Cop on the Beat, the Man in the Moon and Me," "Masquerade,"* "My Love Song," "Drifting," and "My Silent Love."* The album closes with a 9-minute excerpt from Mintun's weekly *Music in the Air* radio program of August 13, 1983, during which Roseveare talks about the Paramount Wurlitzer and then plays his wonderful arrangement of the "King Kong March."*

It has been just ten years since Roseveare's untimely

passing, but his incomparable artistry lives on in this CD and in the *Wiltren Tribute* album (Journal, Nov. 1996.) In comparing the cassette to this CD we note the slight shrillness so often found on analog to digital transfers but that should not detract from the listening enjoyment. Peter Mintun's eight pages of liner notes contain a wealth of fascinating information about the music and some rare photos of both artists. This CD has national distribution and should be available in major record stores - look under Popular/Nostalgia/Piano or Mintun. (We paid \$16.00 for our copy.) If it's not available locally, the catalog number is PRCD 1060 and you can write Premiere Recordings, Inc., P.O. Box 1214, Gracie Station, New York, NY 10028-0048 for ordering information.

The Original Organist Entertains Robin Richmond



Sadly, Robin Richmond died shortly after this new CD of his music was released. (See closing chord, this issue.) Born in 1912, Richmond's career spanned more than six decades during which he was solo organist in many British theatres, introduced the Hammond organ to the UK, made frequent concert tours throughout Europe, had his own dance band (with

Robin at the Hammond,) and was featured on numerous BBC programs, including his own regular show, "Organ Grinders' Swing." On Easter Sunday, 1969 Richmond broadcast the first "Organist Entertains" program and was its host for eleven years. On his retirement in 1980 Nigel Ogden took over as Presenter and today, nearly 30 years later, it's the BBC's most popular and longest running specialty music program.

In reviewing some of Richmond's LP albums (Journal, Dec. 1976, June 1977, and Oct. 1978), Stu Green commented "It's a light hearted, happy aura he creates ... There is considerable variety in Richmond's arrangements, and he knows his registrations ... (he) is especially strong in the ballad area." This 74-minute compact disc contains all of the 14 selections on Richmond's 1976 album *The Hollywood Years* and 12 tunes from 1977's *Hearts and Flowers*. Both LPs were recorded on Wurlitzer Opus 2162, a 3/19, originally in the Paramount/Odeon Theatre, Newcastle-on-Tyne, which had been moved in 1972 to the Kitchen Brothers Motor Showroom in Diss, Norfolk. (In 1983 the organ was relocated to Turner's Musical Merry-Go-Round where it is playing today.)

Richmond, now 85, opens this disc by playing his signature tune, what else could it be but "When the Red, Red Robin (etc.);" and verbally greets the listeners to thank them for their friendship over the years. That he was one of the best loved organists is obvious for among his honors he has been President of the Cinema Organ Society,

Vice-President of the Lancastrian Theatre Organ Trust, and Patron of the Theatre Organ Club of Great Britain. The album's 12 pages of liner notes has Richmond's complete biography along with six console photos of him taken over the years.

Most of the album's 26 tunes will be familiar to everyone; this is a trip down memory lane with such delightful old-time favorites as the ballads "When I Grow Too Old to Dream," "Hearts and Flowers," Eubie Blake's "Memories of You," and the 1939 Academy Award winning song, "Over the Rainbow." Some of Richmond's innovative up-tempo treats are "Over My Shoulder," "Toot, Toot Tootsie," "Red Wing," and "Cheek to Cheek."

Several of the titles deserve a bit more comment. Hatley's "Dance of the Cuckoos" is, of course, the Laurel and Hardy theme. Both "I'm a Dreamer, Aren't We All?" and "(Keep Your) Sunny Side Up" are DeSylvia, Brown, and Henderson tunes from one of the earliest all-talking, all-singing films, 1929s *Sunnyside Up*. The moody Max Steiner melody "It Can't Be Wrong" is from 1942s Academy Award winning score for the Betty Davis classic *Now Voyager*. Herman Hupfeld's only hit melody, "As Time Goes By," was written for the 1931 Broadway show *Everybody's Welcome* but, of course, is best remembered from the 1942 film *Casablanca*. A few of the album's other 26 tunes are "Waltzing in the Clouds," "I'll Get By," "By a Waterfall," "Yankee Doodle Dandy," and "On the Good Ship Lollipop."

Robin Richmond obviously enjoyed making music and the organ is bright and clear in the spacious motor showroom. In comparing this CD with the original LP of *The Hollywood Years* we found the analog LP a bit richer and there is a bit of "sizzle" on the CD which slightly clouds the higher pitched voices but overall this CD is well done and certainly a wonderful tribute to one of the UK's finest organists. Compact disc only for \$20.00 (postpaid - US\$ checks are accepted or you can charge it to your Visa or Mastercard - be sure to include your card number and expiration date) from C.O.X. Sales Officer, 13 Norton St., Elland, West Yorkshire, HX5 0L0, UK.

Center Stage Rob Richards



Rarely has an electronic organ album been recorded in a theatrical environment. No, this album was not recorded in the rococo Los Angeles Orpheum shown on the album's cover (nor was it made in the lobby of the Los Angeles Theatre pictured on the album's reverse.) Rather it was done in a 1,000 seat auditorium near the Rodgers' factory in Oregon. As a result, this recording of the Rodgers 360 has a true "in-theatre" sound. This model Rodgers is the equivalent of a 3/26 pipe organ and, being a dig-

ital organ, its ranks have been sampled from actual pipework. Rob tells us this model comes with eight speaker channels (due to the room size it was "doubled" to 16 channels.) Additionally, this model also comes with over 600 synthesized orchestral and percussion voices, plus sound effects, from its Roland Sound Module.

This is Rob Richards' fifth recording. In reviewing his first album (*Fusion in the Journal*, Sep. 1987) Dave Junchen wrote "Richards is a rare breed - a true original ... (with) consistently excellent musicianship and sense of good taste." On this 40-minute CD Rob presents a wide range of theatre organ favorites and, another rarity, liner notes which describe the voices heard in his arrangements. As an example, here are Rob's comments on one of his selections: "Pick Yourself Up" is a wonderful Jerome Kern tune from the Fred Astaire-Ginger Rogers movie *Swing Time*. After opening with a Chrysoglott-Glockenspiel duet, the color reeds dialogue with the Post Horn. A tonal shift takes us to a new key and the inevitable full ensemble, ending with Xylophone, orchestra brass, and all the big guns in the pedal. The Crash Cymbal finishes off the whole thing.

The disc opens with a 6-minute arrangement of the main themes from Richard Rodgers' "Slaughter on Tenth Avenue." A ballet, it was the final number in the ground-breaking 1936 Broadway musical *On Your Toes*; and its featured dancer was none other than the man who later fell in love with Amy and then played the Scarecrow in *The Wizard of Oz* - Ray Bolger! "My

Funny Valentine" (from 1937's *Babes in Arms*) was not written for February 14, but was sung by the heroine to her boyfriend named Valentine Lamar. Another Rodgers ballad, "My Romance," features wonderful tibia combinations and is followed by Romberg's lovely "Will You Remember?"

Included also are Sousa's brisk "Washington Post March," Jacob Gade's dramatic tango "Jealousy," and one of Webber's most recent hits, "With One Look," from *Sunset Boulevard*. In addition to the cheerful "Pick Yourself Up," the other up-tempo tunes are Abe Lyman's delightful trifle "Mary Lou," Harry Warren's near red-light "Lulu's Back in Town" (written for Dick Powell to sing in 1935's *Broadway Gondolier*) and Rob's rousing closing number, which has become his signature tune, "Hooray for Hollywood."

For many years, Rob has advocated what he terms "fusion" music (the blending of theatre pipes with synthesized, pre-recorded orchestral and percussion sounds) the listeners should know nothing is pre-recorded on this album; all the voices and percussions are played live. The liner notes state "The Rodgers 360, with its digital pipe organ sounds and orchestral instruments from the Roland sound library is at once traditional and ground-breaking." Rob's playing is certainly "traditional;" don't expect any far-out "spacey" sounds on this disc - although you will note some of the Roland's orchestral and percussive voices here and there. This album is entertaining theatre organ listening

throughout. Compact disc only for \$15.00 (postpaid) from Rainbeaux Productions, 4342 Gentry Avenue, #2, Studio City, CA 91604.

George Wright Signature Unit Orchestra Dwight Beacham



In 1984, George Wright's first recording of his 4/32 Hollywood Philharmonic Organ was released. That album (*Red, Hot and Blue*, *Journal*, Jan. 1985) initially appeared on LP and a bit later (with added material) on compact disc. The LP's liner notes, and the *Journal* review, give the interesting story of the organ's design. Briefly, Wright wanted it to be, in ranks and tonality, the finest possible recording organ. It's this "ultimate organ" which Allen digitally sampled for their George Wright Signature Model Theatre Organ.

Although this is Dwight Beacham's sixth organ recording (all of which have been made on Allen Organs), his name may be new to some. An article in *Console Magazine* (May, 1968) says "Dwight Beacham was ... presented in his first theatre organ concert Sunday, May 12 at the Pacific Wiltern Theatre ... (his) style of playing encompasses shades of Crawford and Wright, but not to the extent that it overshadows his own pleasing and entirely satisfying ...

artistry." In 1975, Dwight made his first recording on the Allen "Music Scene" model and he's been with Allen Organs ever since. Although he rarely has time for concerts, his arrangements, registrations and keyboard skills, as evidenced on this 62-minute disc, put Dwight right up with the best of today's artists.

Dwight opens his program playing "I Know That You Know" - in an arrangement quite similar to Wright's first recorded tune on the Pasadena Studio organ (Solo Records LP and Banda CD *Let George Do It*) but with some of Dwight's own interesting ideas here and there. "Cuddle Up a Little Closer," in the Crawford style, is next. Berlin's "We Saw the Sea" (with a humorous hometown band section) is followed by that *Snow White* favorite, "Some Day My Prince Will Come," one of Al Jolson's many hits, "April Showers," Goldman's "Chimes of Liberty March," and "It's Been a Long, Long Time."

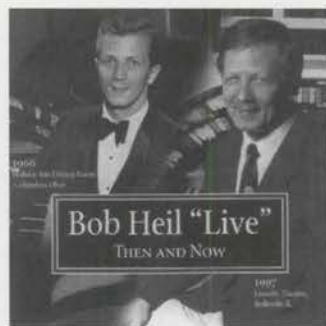
Lots of Wright razz-matazz touches are heard during "Sugartime." From Rodgers and Hart's unusual 1940 musical *Pal Joey*, we have "I Could Write a Book," first done as a moody ballad and then with a jazzy beat featuring the vibraphone. "On a Little Street in Singapore" is more "Quiet Village" than Oriental. (Is it possible those original birds are still warbling now - 40 years later?) Dwight's arrangement of several themes from Tchaikovsky's *Sleeping Beauty* ballet is very orchestral.

Dwight's one medley is 14-1/2 minutes of some all-time favorites: "As Time

Goes By," "A Kiss to Build a Dream On," "Stardust," "Makin' Whoopee," "An Affair to Remember," and "Bye, Bye Blackbird." Closing out the disc is a sample of the bluesy style both Wright and Beacham do so well, "Miss Celie's Blues" and, finally, a sensuous 6-minute arrangement of Rodgers and Hart's "Where or When."

Having recorded this Allen in their factory "test" room, the organ sound is strikingly similar to the Hollywood Philharmonic instrument heard on recent Banda releases. Dwight delights his listeners by featuring lots of solo voices, tantalizing rhythm and key changes, and some of the wonderful musical touches Wright himself might give to these same selections. It's great theatre organ listening throughout. Compact disc only at \$15.00 (postpaid to both US and overseas addresses) from Allen Organ Company, P.O. Box 36, Macungie, PA 18062-0036. Checks in US\$ or you can use your Mastercard or Visa account - be sure to include your account number and expiration date.

Then And Now Bob Heil



It's not just *Then and Now* but also *Electronic and Pipes!* Heil's organ career began in 1956 and is on-going in 1998 -- BUT with a 30 year "Intermission." After a brief

stint on the staff of organists at the St. Louis Fox, Bob spent seven years playing electronics in various supper clubs before departing the lounge circuit for a far more rewarding career in audio engineering. After retiring, he discovered the recently assembled 3/15 hybrid pipe organ Richard Wright has in Bellevue, Illinois', Lincoln Theatre and he's returned to the bench to again provide live entertainment for a theatre audience.

This 48-minute album has nine tracks from his 1966 "swan song" performance at the Holiday Inn's dining room in Columbus, Ohio. It is a live performance, thus there is a bit of the usual dining room "hum" in the background but it doesn't intrude on the music. Bob's electronic organ is unique so we'll just quote the liner notes: "Bob built the instrument using two Hammond B-3 generators each with separate expression pedals, feeding two Leslie speakers, an HR-20 Hammond and an Allen Gyro speaker for the string ensembles ... using McIntosh amplifiers and JBL drivers in those wonderful old Leslie speakers ... (his) B-3 was one of a kind."

Like the thousands of ubiquitous B-3 lounge entertainers in the 50s, 60s, and 70s, Bob plays all the popular songs of the day along with some of the great standards in an interesting, pleasantly relaxed style. It's not the jazzy Jimmy Smith or outrageous Lenny Dee style -- just good, solid, straight forward Hammond B-3 entertainment.

The *Then* tune list is "Downtown," neatly combined with "Call Me," "Lullaby of the Leaves,"

"Shadow of Your Smile," "Misty," "Masquerade," and a quite reasonable Crawford imitation of "What Are You Waiting for Mary?" His last three on Hammond are "If I Had You," "Satin Doll" and what is listed as "Tiajuana Taxi" but actually is "Spanish Flea" (at least they were both Herb Alpert hits.)

On the *Now* section are eight tunes played on the Lincoln Theatre's pipes. Despite the 30 years interval, it's quite obvious Bob hasn't lost his Hammond touch. The tune list again has everyone's favorites played at an extremely relaxed tempo. They are "How Come You Do (Me Like You Do, Do, Do?)" "I Love Paris," "Sophisticated Lady," "But Not For Me," "Under Paris Skies," and "My Romance" - followed by the more bouncy "Deed I Do" and his closing number, "Yes Sir, That's My Baby."

The *Then* section is a wonderful trip down memory lane to the pre-pizzeria days when almost every bar and restaurant had their own organist. In the *Now* section it's obvious Bob has retained his 60s style, but with more rubato and a few added beats and measures here and there and he's playing a pipe organ which certainly has great potential. Compact disc for \$17.00 and cassette for \$12.00 (both postpaid) from Bob Heil, 5800 N. Illinois, Fairview, Heights, IL 62208.

Closing Chord

FAY R. MARVIN: 1918-1998



Fay R. Marvin, former Chairman of Potomac Valley Chapter and member of its Board of Governors, died of pancreatic cancer August 13, 1998, at his home in Annandale, Virginia. During his tenure

as Chairman, he spearheaded the chapter's effort to complete the installation of its Wurlitzer at George Mason University and to inaugurate an annual concert series featuring the instrument. It was through his resolute leadership that the series became a reality, and many world class artists were attracted to perform at the concerts. With few exceptions, Fay was emcee for these programs, a post he held since inception of the series in 1991.

Fay and his beloved wife Peggy frequently served as hosts to the visiting artists. These visits often included impromptu mini-concerts on his Baldwin Cinema II organ.

He also held many leadership positions in other organizations, including the Metropolitan Organ Society of Washington, the Society of Virginia, the Hill and Dalers Club, the Golden Hills Ramblers, and the Sleepy Hollow Hills Civic Association. He loved music, being involved with people, and getting the job done.

He was a 36-year member of Hope Lutheran Church in Annandale, and led a project to obtain and install a pipe organ in its chancel.

A native of Ohio, he joined the General Motors Corporation in 1940 and graduated from its engineering school. He transferred from Detroit to Washington DC in 1960. He retired after 37 years with the firm.

Fay's appearance and his zest for life belied the fact he was eighty years old. When his illness was diagnosed only four months before his death, he had just finished helping move a friend's pipe organ, and shortly before that, he had been on his back under the Main Chest of the Harris Theatre Wurlitzer, fixing some mischievous notes. He was one of the chapter's "movers and shakers." The legacy he left us will live on.

MAL MCINNES

Theatre organ lovers throughout Australia have been shocked and saddened by the sudden death of Mal McInnes. For some seventeen years, Mal conducted a very successful FM radio programme featuring the music of the theatre organ and news and interviews about them in his home city of Perth, Western Australia.

He had just entered his brother's house on Saturday, 12 September, full of happy news about the programme that he broadcast that morning. At this time, he suffered a massive first heart attack and died within a very short time.

Mal was a South Australian by birth, and was known and popular in every state division of TOSA - perhaps particularly in Adelaide - as well as being a most valued member of the Australia Felix Chapter of ATOS. He played a Baldwin Cinema II at home. He was a close friend of England's famous theatre organist, Hubert Selby, when Hubert retired to live in Western Australia. Another close friend is John Fuhrmann who is the owner of the enlarged Wurlitzer which originally graced Perth's Regent/Metro Theatre.

To say that we will miss Mal's cheery company, his inimitable mis-spelled e-mails, and his frequent telephone calls will be an understatement. Would that all men were so loved by all who knew them.

*Brian Pearson, President,
Australia Felix Chapter, ATOS*

DAN R. STANKEY



Dan Stankey, age 53, of Joliet, Illinois, passed away June 25, 1998 at his residence after a courageous battle with cancer. Dan entered his Eternal Life peacefully, surrounded by living family and dear friends. Born November 23, 1944 in Joliet, he was a long-time member of ATOS.

He first entered the theatre organ scene in the early 1060s. At this time he worked on the Rialto Theatre's 4-manual Barton theatre organ as a part of the Kimbar organization which presented various artists at the theatre. Although he never actually played the organ, at his own admission he "listened very well" and was a familiar face at many ATOS conventions. In 1983, along with his life partner of nearly 24 years, Terry Hochmuth, he installed the 3-manual,

22-rank Wurlitzer originally from the Oriental Theatre at Mattapan Square (South Boston) in their home in New Lenox, Illinois.

At the time of his death, he was co-owner and President of JOSCO Office Plus in Joliet, where he had started as a stockboy while still in high school. Under his direction, the company has become one of the largest office products suppliers in the Chicago area.

Dan enjoyed traveling extensively and having the opportunity to visit friends and hear pipe organs in all corners of the world, having recently returned from a trip to Australia. The uniqueness of Cape Cod, Massachusetts, with his dear and caring friends there, had a special place in Dan's heart. A memorial service in celebration of Dan's life was held in Joliet.



KORLA PANDIT

Korla Pandit, popular television organist in the late 1950s, died Thursday, October 1, 1998. He was 76. Mr. Pandit was seen on KGO TV-7 in San Francisco

and KTLA TV in Los Angeles. Pandit was usually seen playing both his Hammond and Steinway simultaneously. Pandit claimed to have been born in New Delhi, India of the Brahman class. His father sent him to the University of Chicago. After graduation, he landed jobs in Hollywood as an organist to early television programs including "Teen and Twenty Time" and "Chandu the Magician." He worked with numerous radio and television stars of the day which included Art Baker, Kay Kyser, and Rudy Vallee. Later in life, he had cameo parts in the 1977 Richard Pryor film "Which Way Is Up" and the 1994 Tim Burton film *Ed Wood*. Mr. Pandit recorded many albums, mostly on the Bay Area's Fantasy Label. In the late 1950s, he recorded the original 4/20 Wurlitzer in the Oakland Paramount Theatre. In 1971, he played for the ATOS Convention in Seattle at the Paramount's 4/20 Wurlitzer. Over the years, he has played in various smaller pipe organ equipped locations including Thundermug (Angelino's) Pizza in San Jose, Serramonte Pizza and Pipes, and on Ruth Villemin Dresser's 4/24 Wurlitzer in Malibu, California. Mr. Pandit is survived by his wife of 50-years, Beryl of Santa Rosa, California and two sons Shari and Koram.

BYLAWS of the AMERICAN THEATRE ORGAN SOCIETY (ATOS)

*A Membership Nonprofit Public Benefit
Corporation*

ARTICLE I: Offices, Chapters, Purpose

Section 1.1 PRINCIPAL OFFICE. The principal office for the transaction of the business of the American Theatre Organ Society (hereinafter referred to as the Society) shall be located at such place as may be determined by the Board of Directors. The Board is hereby granted full power and authority to change the principal office from one location to another.

Section 1.2 OTHER OFFICES. Branch or subordinate offices may be established at any time by resolution of the Board of Directors.

Section 1.3 CHAPTERS. Chapters may be established by resolution of the Board of Directors.

Section 1.4 PURPOSE. This Society is a nonprofit public benefit Corporation formed under the California Nonprofit Corporation Law. It is for public and charitable purposes, and not for the private gain of any person. The public purposes shall include:

a. The preservation and enhancement of the theatre organ;

b. To further public appreciation of the theatre pipe organ and its music with educational programs and concerts.

c. To encourage talented musicians to preserve the art of theatre organ playing, through competitions and awards;

d. To encourage skilled organbuilders and technicians to preserve the art of theatre pipe organ building and maintenance through educational seminars, written books and articles, and on-the-job training of aspiring pipe organ builders and technicians.

Section 1.5 LIMITATIONS.

a. No substantial part of the activities of this Corporation shall consist of carrying on propaganda, or otherwise attempting to influence legislation, and this Corporation shall not participate in or intervene in (including the publishing or distributing of statements in connection with) any political campaign on behalf of any candidate for public office.

b. The property, assets, profits and net income are dedicated irrevocably to the purposes set forth in Section 1.4 above. No part of the profits or net earnings of this Corporation shall ever inure to the benefit of any of its Directors, trustees, Officers, members, employees, or to the benefit of any private individual.

c. Upon the winding up and dissolution of this Corporation, after paying or adequately providing for the payment of the debts, obligations and liabilities of the Corporation, the remaining assets of this Corporation shall be distributed to a nonprofit fund, foundation or corporation which is organized and operated exclusively for charitable purposes and which has established its tax-exempt status under Section 501(c)(3) of the Internal Revenue Code of 1954 or the corresponding provision of any future United States Internal Revenue Law.

ARTICLE II: Membership

Section 2.1 CLASSES AND BENEFITS OF MEMBERSHIP. There shall be two classes of membership: Regular and Honorary. A Regular member must be of good character and dedicated to the purposes set forth in Section 1.4. A Regular membership may be a family membership (two adults and dependent children living at the same address). A family membership is entitled to one vote and one copy of each regularly issued membership publication, and only one

individual in a family membership may hold national office at any one time. An Honorary member shall be a Regular member who has rendered outstanding service to the Society over an extended period of time, and who has been selected for such recognition by the Board of Directors. The Board may select one Honorary member each year, and such Honorary member shall enjoy all the rights and privileges of a Regular member for life without the payment of dues.

Section 2.2 ADMISSION. Any person meeting the qualifications set forth in Section 2.1 may apply to become a Regular member. Membership shall be without regard to race, sex, religion, national origin, disability, or age. Applications for membership shall be approved by the Board of Directors, or by a committee or officer charged by the Board of Directors with responsibility for such decisions.

Section 2.3 FEES, DUES AND ASSESSMENTS. The Board of Directors may set such fees, dues and assessments for membership in the Society as the Board, in its discretion, determines. Upon learning of such fees, dues or assessments, a member may avoid liability for them by promptly resigning from membership, except where the member is, by contract or otherwise, liable for them. This provision authorizing such fees, dues or assessments does not, of itself, create such liability.

Membership dues shall be for a period of one year, commencing on the first day of the month following the month in which the application was received. Membership may be continued by paying dues each year on or before the anniversary date. Dues shall become delinquent and membership will be terminated if not paid by that date.

Section 2.4 TERMINATION OF MEMBERSHIP. Any membership may be terminated for cause by decision of the Board of Directors. Written notice of termination, stating the effective date and the reason(s) for the action, shall be sent immediately to the member by first class, certified, or registered mail. The effective date of termination shall be at least 15 days after the mailing of the notice. The member being terminated shall have the right of appeal to the Board not less than five days before the effective date of termination. Such appeal may be made orally or in writing; if oral, the Board shall notify the member in a timely manner of the date, time and place of the hearing. The decision of the Board following an appeal shall be final. Any action challenging a termination of membership must be commenced within one year after the date of termination. Any person whose membership has been terminated by the Board action shall be entitled to a pro rata refund of dues paid.

Any member may resign from the Society by submitting to the Secretary a written statement of resignation, specifying a future date on which the resignation is to become effective. A member resigning from the Society shall not be entitled to any pro rata refund of dues, fees, or assessments.

Section 2.5 TRANSFER OF MEMBERSHIP. No member may transfer his or her membership. Upon the death of a member who is part of a family membership, the rights and privileges of the membership may continue to reside with the surviving eligible family members, if they so elect. If they do not so elect, a pro rata refund of dues paid may be made if requested.

Section 2.6 PROPERTY RIGHTS. No member shall have any right or interest in any property or assets of this Society.

Section 2.7 LIABILITY. No member shall be personally liable for the debts, liabilities or obligations of this Society.

ARTICLE III: Membership Meetings and Voting

Section 3.1 ANNUAL MEETINGS. A meeting of

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

Section 3.2 SPECIAL MEETINGS. Special meetings of members, for any purpose, may be called at any time by the President or by the Board of Directors.

A special meeting of members shall be called by the President upon written request from any member (except members of the Board) holding signed authorizations from at least 5% of the voting members of the Society. The request must state the business to be transacted at the special meeting, and it must be mailed to the principal office of the Society, or delivered to the President, the Vice-President or the Secretary. The President shall, within 20 days from receipt of such a request, cause notice to be given to all members entitled to vote, stating the nature of the business to be transacted and the place, date and time of the meeting. The meeting shall be held not less than 35 nor more than 90 days after receipt of such a request. No other business than that specified in the notice may be transacted at a special meeting.

Section 3.3 NOTICE OF MEETING. Notice of the annual meeting of members shall be given by the Secretary to all members entitled to vote. The notice shall be in writing, shall state the place, date and time of the meeting, and shall be sent by first class mail to every member at his or her last address of record. The notice must be sent at least ten days but no more than 90 days prior to the date set for the meeting. Publication of the required information in the Society's journal or other publication shall constitute acceptable notice, so long as the time limits specified herein are observed.

Notice of a special meeting shall be given as specified in Section 3.2.

Section 3.4 ADJOURNED MEETINGS. Any meeting of members, annual or special, whether or not a quorum is present, may be adjourned from time to time by the vote of a majority of the members present in person, but in the absence of a quorum, no other business may be transacted at any such meeting. No meeting may be adjourned for more than 45 days. It shall not be necessary to give any notice of the time or place of the adjourned meeting or of the business to be transacted thereat, other than by announcement at the meeting at which such adjournment is taken. If, after the adjournment, a new record date is fixed for the adjourned meeting, a notice of the adjourned meeting shall be given to each member of record entitled to vote at the meeting.

Section 3.5 QUORUM

a. Number Required. The presence in person of at least 50 members entitled to vote at any membership meeting shall constitute a quorum for the transaction of the business set forth in the required notice of the meeting. If one-third or more of the voting members of the Society attend the meeting, a motion from the floor not set forth in the required notice of the meeting may be acted upon.

b. Loss of Quorum. The members present at a duly called or held meeting at which a quorum is present may continue to transact business until adjournment, notwithstanding the withdrawal of enough members to leave less than a quorum, if any action taken (other than adjournment) is approved by at least a majority of the members required to constitute a quo-

rum.

Section 3.6 WAIVER OF NOTICE OR CONSENT OF ABSENTEES

a. **Written Waiver or Consent.** The transactions of any meeting of members held without proper call and notice shall be as valid as if regular call and notice were given, if a quorum is present in person, and if, either before or after the meeting, each member entitled to vote who was not present in person signs a written waiver of notice, or a consent to the holding of the meeting, or an approval of the minutes thereof. All such waivers, consents or approvals shall be filed with the Society records as part of the minutes of the meeting.

b. **Waiver by Attendance.** Attendance by a member at a meeting shall also constitute a waiver of notice of that meeting, except when the member objects at the beginning of the meeting to the transaction of any business because the meeting was not lawfully called or convened. Attendance at a meeting is not a waiver of any right to object to the consideration of matters not included in the notice of the meeting, if that objection is expressly made at the meeting.

Section 3.7 **VOTING.** Each member of the Society is entitled to one vote on matters requiring membership approval. Family memberships shall have one vote. Voting shall be by voice, unless the chairman of the meeting at which such vote takes place directs such voting to be by ballot. No single vote shall be split into fractional votes, and no cumulative voting shall be authorized. If a quorum is present, the affirmative vote of the majority of the members present at the meeting shall be the act of the members, unless the vote of a greater number is required by California Nonprofit Corporation Law.

Section 3.8 **ACTION WITHOUT MEETING BY WRITTEN BALLOT.** Any action which may be taken at any regular or special meeting of members may be taken without a meeting if a written ballot is distributed to every member entitled to vote. Such ballot shall set forth the proposed action, provide an opportunity to specify approval or disapproval of any proposal, and provide a reasonable time within which to return the ballot. Approval by written ballot shall be valid only when the number of votes cast is at least equal to a quorum as specified in Section 3.5, and the number of approvals is at least a majority of a quorum. Ballots shall be distributed to members in accordance with the requirements for notice of meetings, as set forth in Section 3.3, and shall indicate the number of responses needed to meet the quorum requirements and the time by which the ballot must be received in order to be counted.

Section 3.9 **RECORD DATE.** The record date of membership shall be that shown on the most recent revision of the roster of members of the Society. The roster shall be revised at intervals of two months, prior to distribution of the official journal.

Section 3.10 **PROXIES.** There shall be no right to vote by proxy.

Section 3.11 **CONDUCT OF MEETINGS.** Meetings of members shall be presided over by the President of the Society, or in the absence of the President, by the Vice-President, and in the absence of both of them, by a chairman chosen by a majority of the Board of Directors. The Secretary of the Society shall act as secretary of all meetings of members, provided that in the absence of the Secretary, the presiding officer shall appoint another member as acting secretary of the meeting.

ARTICLE IV: Board of Directors

Section 4.1 **POWERS.** Subject to the limitations of the Articles of Incorporation, of the Bylaws, and of the General Nonprofit Corporation Law of the State of California as to action to be authorized or approved by

members, and subject to the duties of Directors as prescribed by the Bylaws, all corporate power shall be exercised by or under the authority of, and the business affairs of the Society shall be controlled by, the Board of Directors. Without limiting the foregoing, the Board of Directors shall have the power to levy dues and assessments, to select and remove all officers, agents, employees and contractors, and to fix reasonable compensation therefor, to authorize and empower officers or agents to enter into contracts and other commitments on behalf of the Society, to appoint officers and agents, and to delegate responsibilities and authority to committees, officers and agents.

Section 4.2 NUMBER AND QUALIFICATION OF DIRECTORS.

a. **Elected Directors.** Any member at least 21 years of age and who has been a member of the Society for two years prior to the date nominations are closed, may serve as a Director of the Society. There shall be nine Directors who serve by reason of election, herein referred to as the Elected Directors. They shall have full voting rights on all matters before the Board. A Director selected by the Board to fill an unexpired term is considered to be an Elected Director.

b. **Appointed Directors.** There shall be four Directors who serve by virtue of an office or position held, referred to in these Bylaws as Appointed Directors, as follows: the President, the Vice-President, the Secretary, and the Treasurer. The Appointed Directors shall have full voting rights on all matters before the Board, except the appointment of Officers.

c. **Ex-Officio Director.** There shall be one Ex-Officio Director who shall be the Immediate Past President. For the purposes of this Section 4.2, the person serving as President upon the expiration of the term shall be considered the Immediate Past President. The Ex-Officio Director serves in an advisory capacity and shall have no right to vote on matters before the Board.

d. **Determination of Number of Directors.** In the event a person holding office as an officer of the Society is elected to serve as an Elected Director, that person shall serve as an Elected Director. He or she may also continue to serve as an officer at the discretion of the Board of Directors; if continuing in office, there shall be one fewer Appointed Directors while that person serves as an officer.

Section 4.3 NOMINATION AND ELECTION OF DIRECTORS.

Elected Directors shall be elected by annual written ballot in accordance with this Section 4.3. In the event that the Society fails to comply with this Section 4.3, then Elected Directors shall be elected at the annual meeting of members or at a special meeting of members. Notice shall be given members not earlier than November 1 and not later than December 31 of each year that nominations for positions of Elected Directors are open. Each member is eligible for nomination and may nominate himself or herself or be nominated by other members, in which case written consent of the nominee is required and must be received before the nominee's name can be placed on the ballot. The close of nominations shall be not less than 50 nor more than 120 days before the day Directors are to be elected. No nomination for the Board of Directors can be made after the date set for the close of nominations. Each nominee shall furnish to the Nominating Committee Chairman such personal information as is specified in the notice by certified, returned receipt, mail postmarked on or before January 15th.

The Nominating Committee shall prepare a list of candidates for the position of Elected Director, which list shall contain but not be limited to all nominations

submitted by the members in accordance with this Section 4.3. The Nominating Committee shall report its selection of candidates for Elected Director to the Board of Directors on or before February 15 of each year. If, after the close of nominations, the number of nominees is not more than the number of Directors to be elected, the Board then serving may without further action declare those nominated and qualified to be elected have been elected.

On or before March 5, a written ballot and information on the candidates shall be sent to every member entitled to vote. The ballot and information shall be sent in the most expeditious manner or by inclusion in the official journal. The ballot shall name each candidate, arranged in alphabetical order according to surname, shall have a space marked "withhold" which shall indicate that the authority to vote for the election of Elected Directors is withheld on such ballot. Any ballot marked "withhold" shall not be voted either for or against the election of a Director or Directors.

All ballots shall be returned to the place designated and shall be postmarked not later than April 15 in order to be counted; further, all ballots shall be counted the day following the last day for receiving ballots. In any election of Directors, the candidates are elected who receive the highest number of votes up to the number of Directors to be elected. On or before May 15, the Secretary shall notify the candidates and the Board by mail of election results. Following notification of the candidates and the Board, the members shall be notified of the results of the election, which may be done by publishing the results in the official journal or other Society publication.

Section 4.4 TERM OF OFFICE.

a. **Elected Directors.** Each Elected Director shall serve for a three-year term. Three Elected Directors shall be elected each year by the members as provided in these Bylaws. If no election for Elected Directors is held, they shall continue to serve in office until the election of successors. An Elected Director may serve for no more than two consecutive three-year terms or a maximum of six consecutive years, and shall not be eligible for reelection or appointment until at least two years shall have elapsed from the expiration of his or her last elected term.

b. **Appointed Directors.** Each Appointed Director shall serve for a term commencing at the meeting at which such officer was approved and shall continue to serve until his or her respective successor has been appointed and qualified for such office or position, subject to the requirements of Section 5.2.

c. **Ex-Officio Director.** The Immediate Past President shall serve as Ex-Officio Director for one year, immediately following retirement as President.

Section 4.5 **VACANCIES.** Vacancies in the Board of Directors shall be filled at the next regular election by the candidates receiving the highest number of votes. Each Director so elected shall hold office until a successor is elected at an annual meeting of the members or at a special meeting called for that purpose, or by written ballot in accordance with Section 4.3.

A vacancy shall be deemed to exist in the case of the death, resignation or removal of any Director, or if the authorized number of Directors be increased without election of the additional Directors so provided for, or in case the members fail at any time to elect the full number of authorized Directors; provided that, except upon notice to the Attorney General, no Director may resign where the Society would be left without a duly elected Director in charge of its affairs. The members may at any time elect a Director to fill any vacancy not filled by the Directors, following the procedures for the nomination and election of Directors set forth in Section 4.3, except that the dates and times therein

continued next page

shall be adjusted as necessary to assure that the vacancy or vacancies be filled as promptly as possible. Upon the tendering of resignation by any Director to the Board of Directors, the Board shall have the power to elect a successor to take office at such time as the resignation shall become effective. No reduction in the number of Directors shall have the effect of removing any Director prior to the expiration of such Director's term of office.

Section 4.6 PLACE OF MEETING. Meeting of the Board of Directors may be held at any place within or without the State of California which has been designated by the Board or by written consent of all the Directors. In the absence of such designation, meetings shall be held at the principal office of the Society.

Section 4.7 ORGANIZATIONAL MEETING. Immediately preceding the annual meeting of members, the Board of Directors shall hold its annual meeting for the purposes of organizing the Board, the election of officers and the transaction of such business as may come before the meeting.

Section 4.8 SPECIAL MEETINGS. Special meetings of the Board of Directors for any purpose may be called at any time by the President or by any two Directors. The use of telephonic conference calls as a means to hold special meetings of the Board is permissible under the provisions of Section 4.11.

Section 4.9 NOTICE OF MEETINGS. Notice of the time and place of each meeting of the Board of Directors not fixed by an express provision of the Bylaws shall be given to each Director not less than 48 hours before the date of the meeting if given personally or by telephone or telegraph, and not less than seven days before the date of the meeting if given by first class mail.

Section 4.10 CONSENT TO MEETINGS. The transactions of the Board of Directors at any meeting however called and noticed or wherever held, shall be as valid as though done at a meeting duly held after call and notice, if a quorum be present, and if either before or after the meeting each Director not present signs a written waiver or notice or a consent to the holding of such meeting, or approval of the minutes thereof, or who attends the meeting without protesting, prior thereto or at its commencement, the lack of notice to such Director. All such waivers, consents or approvals shall be filed with the corporate records as a part of the minutes of the meeting.

Section 4.11 ACTION WITHOUT MEETING. Any action required or permitted to be taken by the Board of Directors under any provision of the California General Nonprofit Corporation Law may be taken without a meeting, if all members of the Board shall individually or collectively consent in writing to such action. Such written consent or consents shall be filed with the minutes of the proceedings of the Board. Such action by written consent shall have the same force and effect as a unanimous vote of the Directors. Any certificate or other document filed under any

provision of the California Nonprofit Corporation Law which relates to action so taken shall state that the action was taken by unanimous written consent of the Board of Directors without a meeting, and that the Articles of Incorporation and the Bylaws authorize the Directors to so act. For the purpose of this section only, "all members of the Board" shall not include any Interested Director as defined in Section 4.19.

Section 4.12. QUORUM. A majority of the then-acting voting Directors shall be necessary to constitute a quorum for the transaction of business, except to adjourn as hereinafter provided. Every act or decision done or made by the Directors present at a meeting duly held at which a quorum is present shall be regarded as the act of the Board of Directors unless a greater number be required by law or by the Articles of Incorporation.

Section 4.13 ADJOURNMENT. A majority of the Directors present, whether or not a quorum is present, may adjourn any Directors' meeting to meet again at another time or place. In the event a meeting of the Board of Directors is adjourned for more than 24 hours, notice of any adjournment to another time or place shall be given prior to the time of the adjourned meeting to the Directors who were not present at the time of the adjournment.

Section 4.14 FEES AND COMPENSATION. Directors shall not be compensated for serving on the Board of Directors. Directors shall be entitled to reimbursement of expenses incurred on behalf of the Society. Members of committees may receive such compensation for their services and such reimbursement for expenses as may be determined by the Board of Directors; provided, that such compensation shall be reasonable and shall be comparable to compensation paid by unaffiliated entities for a like position.

Section 4.15 NONLIABILITY OF DIRECTORS. Subject to compliance with the provisions of Section 4.17, 4.18, and 4.19 of these Bylaws, no Director shall be personally liable for the debts, liabilities, or other obligations of this Society.

Section 4.16 INDEMNITY FOR LITIGATION. The Society shall have and hereby agrees to exercise the power to indemnify any person who was, or is, a party, or is threatened to be made a party to any proceeding by a reason of the fact that such person is or was a Director, officer, employee or other agent of the Society, to the full extent allowed under the provision of Section 5238 of the California Nonprofit Corporation Law relating to the power of a corporation to indemnify any such person. The amount of such indemnity shall be as much as the Board of Directors determines and finds to be reasonable, or, if required by Section 5238, the amount of such indemnity shall be as much as the court determines and finds to be reasonable.

Section 4.17 INTERESTED PERSONS. In accordance with Section 5227 of the California Nonprofit Corporation Law, no more than 49% of the Directors serving on the Board may be "interested persons." For the purpose of this section, "interested person" means either:

a. Any person currently being compensated by the Society for services rendered to it within the previous 12 months whether as a full-time or part-time employee, independent contractor, or otherwise; or

b. Any brother, sister, ancestor, descendant, spouse, brother-in-law, sister-in-law, son-in-law, daughter-in-law, mother-in-law or father-in-law of any such person.

Section 4.18 STANDARD OF CONDUCT. In accordance with Section 5231 of the California Nonprofit Corporation Law, a Director shall perform the duties of a Director, including duties as a member of any committee of the Board upon which the Director may serve, in good faith, in a manner such Director believes to be in the best interest of the Society and with such care, including reasonable inquiry, as an ordinarily prudent person in a like position would use under similar circumstances. In performing the duties of a Director, a Director shall be entitled to rely on information, opinions, reports or statements, including financial statements and other financial data, in each case prepared by:

a. One or more officers or employees of the Society whom the Director believes to be reliable and competent in the matters presented; or

b. Counsel, independent accountants or other persons as to matters which the Director believes to be within such person's professional or expert competence; or

c. A committee of the Board upon which the Director does not serve, as to matters within its designated authority, which committee the Director believes to merit confidence. Provided, that in any such case, the Director acts in good faith after reasonable inquiry when the need therefor is indicated by the circumstances and without knowledge that would cause such reliance to be unwarranted.

Section 4.19 SELF-DEALING TRANSACTIONS. In accordance with Section 5233 of the California Nonprofit Corporation Law, the Society shall not be a party to a transaction in which one or more of its Directors has a material financial interest ("Interested Director") unless:

a. Approval by Attorney General. The Attorney General, or the court in any action in which the Attorney General is an indispensable party, has approved the transaction before or after it was consummated; or

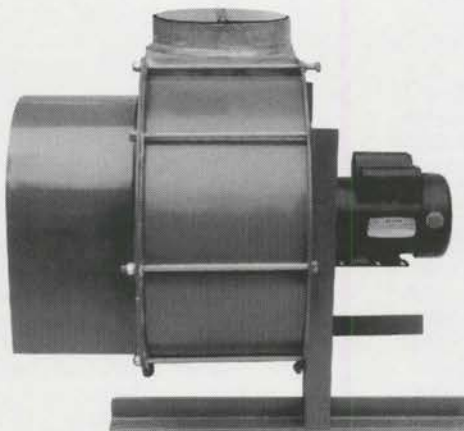
b. Approval by Board. Prior to entering into the transaction, after full disclosure to the Board of all material facts as to the proposed transaction and the Interested Director's interest, and after investigation and report to the Board as to alternative arrangements for the proposed transaction, if any, the Board in good faith and by a

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vote of a majority of the Directors then in office (with- out including the vote of the Interested Director):

(i) Resolves and finds that the transaction is in the Society's best interests and for the Society's own benefit, the transaction is fair and reasonable as to the Society, and after reasonable investigation as to alternatives, the Society could not have obtained a more advantageous arrangement without reasonable efforts under the circumstances; and

(ii) Approves the entire transaction; or

c. Interim Approval by Authorized Committee or Person. If it is not reasonably practicable to obtain approval of the Board prior to entering into such transaction, and, prior to entering into said transaction, a committee or person authorized by the Board approves the transaction in a manner consistent with the procedure set forth in subsection (b) of this section; and the Board, after determining in good faith that the Society entered into the transaction for its own benefit and that the transaction was fair and reasonable as to the Society at the time it was entered into, ratifies the transaction at its next meeting by a vote of the majority of the Directors then in office, without counting the vote of the Interested Director.

In light of the foregoing limitations, all Directors shall fill out an annual questionnaire dealing with this subject matter.

Section 4.20 PUBLICATIONS. The Board shall publish an official journal, and may publish other publications for distribution to the members.

ARTICLE V: Officers

Section 5.1 OFFICERS. The Officers of this Society shall be a President, Vice-President, Secretary, Treasurer, and such other officers as the Board of Directors may appoint. One person may hold two or more offices, except that the offices of President and Secretary shall not be held by the same person. Each shall hold office until resignation or removal or otherwise disqualified to serve, or until a successor shall be selected and qualified.

Section 5.2 SELECTION AND TERM OF OFFICERS. Any member at least 21 years of age and who has been a member of the Society for two years prior to nomination, may serve as an officer of the Society. The officers of the Society, except such officers as may be appointed in accordance with the provisions of Section 5.3 or Section 5.5, shall be elected or appointed annually by the Board of Directors. Neither the President nor Vice-President may serve for more than three consecutive years each, and shall not be eligible for reelection or reappointment to the same office.

Section 5.3 SUBORDINATE OFFICERS. The Board of Directors may appoint, or may empower the President to appoint, such other officers as the business of the Society may require, each of whom shall hold office for such period, having such authority, and perform such duties as are provided for in the Bylaws or as the Board of Directors may determine.

Section 5.4 REMOVAL AND RESIGNATION. Any officer may be removed, either with or without cause, by the Board of Directors at any regular or special meeting thereof, or, except in the case of an officer chosen by the Board of Directors, by any officer upon whom such power or removal may be conferred by the Board of Directors.

Any officer may resign at any time by giving written notice to the Board of Directors, to the President, or to the Secretary of the Society. Any such resignation shall take effect on the date of receipt of such notice or at any later time specified therein, and, unless otherwise specified therein, the acceptance of such resignation shall not be necessary to make it effective.

Section 5.5 VACANCIES. A vacancy in any office

because of death, resignation, removal, disqualification, or any other cause, shall be filled in the manner prescribed in the Bylaws for regular appointments to such office.

Section 5.6 PRESIDENT. Subject to the approval of the Board of Directors, the President shall have general supervision, direction and control of the business and affairs of the Society. He or she shall preside at all meetings of the members and of Directors, shall appoint all committees except the Nominating Committee and Endowment Fund Committee, shall serve as an ex-officio member of all committees except the Nominating Committee, and shall have such other powers and duties as may be prescribed by the Board of Directors.

Section 5.7 VICE-PRESIDENT. In the absence or disability of the President, the Vice-President shall perform all of the duties of the President and in so acting shall have all of the powers of the President. The Vice-President shall have such other powers and duties as may be prescribed by the Board of Directors.

Section 5.8 SECRETARY. The Secretary shall keep a full and complete record of the proceedings of the Board of Directors, shall keep the seal of the Corporation and affix it to such papers and instruments as may be required in the regular course of business, shall make service of such notices as may be necessary or proper, shall supervise the keeping of the records of the Society, shall deliver the annual statement required by Section 7.5 to the members, and shall have such other powers and duties as may be prescribed by the Board of Directors.

Section 5.9 TREASURER. The Treasurer shall receive and safely keep all funds of the Society and deposit them with such depositories as may be designated by the Board of Directors, shall disburse the funds of the Society as may be ordered by the Board

of Directors, shall render to the President and Directors, whenever they request it, an account of all transactions as Treasurer, and of the financial condition of the Society, and shall have such other powers and duties as may be prescribed by the Board of Directors.

Section 5.10 EXECUTIVE SECRETARY. The Board of Directors may enter into an independent-contractor agreement for an Executive Secretary (under Section 5.3) on an annual basis. The Executive Secretary will handle membership and other specific duties as established by the Board. The amount of payment for the provision of such services shall be determined by the Board. The Executive Secretary shall not vote on Board matters, nor be responsible for creating policy, but shall complete tasks requested by the Board or Executive Committee.

ARTICLE VI: Committees

Section 6.1 APPOINTMENT OF COMMITTEES. The Board of Directors, by resolution adopted by a majority of Directors then in office, may authorize such committees as the Board deems necessary or appropriate to conduct the business and further the objectives of this Society. The President shall appoint all committees except the Nominating Committee and the Endowment Fund Committee. Any committee having the authority of the Board shall have two or more Directors appointed to it.

Section 6.2 COMMITTEES.

a. Executive Committee. The Executive Committee shall consist of the President, Vice-President, Secretary, and Treasurer, plus two other Board members elected annually by the Board.

b. Nominating Committee. The Board of Directors shall appoint a Nominating Committee, and the chairman thereof, and send the list of names to the Secretary, who shall notify the members of the Nominating Committee of their appointment. The committee shall consist of not more than five members, none of whom may be currently holding office as a Director or officer.

c. Endowment Fund Committee. The Board of Directors shall appoint an American Theatre Organ Society Endowment Fund Board of Trustees annually. The Board of Trustees shall consist of the Treasurer, two members of the Board of Directors, and two other members of the Society in good standing.

Section 6.3 POWER AND AUTHORITY OF COMMITTEES. The Board of Directors may delegate to the Executive Committee or to any other committee having the authority of the Board, any of the powers and authority of the Board of Directors in the management of the business and affairs of the Society, except in the following:

a. The approval of any action for which the California Nonprofit Corporation Law also requires the approval of members of the Society;

b. The filling of vacancies on the Board or in any committee which has the authority of the Board;

c. The amendment or repeal of Bylaws or the adoption of new Bylaws;

d. The amendment or repeal of any resolution of the Board which by its terms is not so amendable or repealable;

e. The appointment of committees of the Board or the members thereof; or

f. The approval of any self-dealing transaction except as permitted in Section 4.19 of these Bylaws;

g. The approval of expenditures greater than \$5000 for each Board-approved budget item.

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continued on next page

ARTICLE VII: Miscellaneous

Section 7.1 FISCAL YEAR. The fiscal year of the Society shall end on the last day of December of each year.

Section 7.2 INSPECTION OF CORPORATE RECORDS. The books of account and minutes of the proceedings of members and Directors, and of any Executive Committee or other committees of the Directors, shall be open to inspection at any reasonable time upon the written demand of any member. Such inspection may be made in person or by an agent or attorney, and shall include the right to make photocopies and extracts.

Section 7.3 CHECKS, DRAFTS, ETC. All checks, drafts or other orders for payment of money, notes or other evidences of indebtedness issued in the name of or payable to the Society and any and all securities owned by or held by the Society requiring signature for transfer, shall be signed or endorsed by such person or persons and in such manner as shall be determined by the Board of Directors.

Section 7.4 FIDUCIARY STATEMENT. Unless otherwise specifically directed in the instrument by which such assets are vested in the Corporation, the Board shall be authorized to invest the same or the proceeds of separately or together with other assets of the Corporation in such investments as the Board may in its discretion deem advisable and to retain any investments made. The Board, by its treasurer, shall invest in prudent, conservative instruments, for example by way of illustration, certificates of deposit, U.S. Treasury bills, blue chip securities, rather than speculative instruments with a high level of risk, such as low rated debt ("junk bonds") or high risk equity securities (stock of companies in developing countries). Preservation of capital rather than increase in capital appreciation is an important investment objective.

Section 7.5 ANNUAL STATEMENT OF CERTAIN TRANSACTIONS AND INDEMNIFICATIONS. In accordance with Section 6322 of the California Nonprofit Corporation Law, the Board of Directors shall cause an annual statement of certain transactions and indemnifications to be sent to the members and to the Directors not later than 120 days after the close of the fiscal year. If the Society issues an annual report or financial statement of the Society to all members, this requirement shall be satisfied by including the required information, as set forth below, in said annual report. Such annual statement shall describe:

a. The amount and circumstances of any indemnification or advances aggregating more than \$10,000 paid during the fiscal year of the Society to any officer or Director of the Society; provided, that no such report need be made in the case of indemnification approved by the members; and

b. Any "covered transaction" (defined below) during the previous fiscal year of the Society involving more than \$50,000 or which was one of a number of "covered transactions" in which the same "interested person" (defined below) had a direct or indirect material financial interest, and which transactions in the aggregate involved more than \$50,000. The statement shall describe the names of any "interested persons" involved in such covered transactions, including such "interested persons" relationship in the transaction, and where practicable, the amount of such interest; provided, that in the case of a transaction with a partnership to which the "interested person" is only a partner, only the interest of the partnership need be stated. For the purposes of this section, a "covered transaction" is a transaction in which the Society was a party, and in which either one of the following had a

direct or indirect material financial interest:

- (i) Any Director or officer of the Society; or
- (ii) Any holder of more than 10% of the voting power of the Society.

Section 7.6 CORPORATE LOANS, GUARANTEES AND ADVANCES. The Society shall not make any loan of money or property to, or guarantee the obligation of, any Director, officer, or member upon the security of the membership in the Society, except as is expressly allowed under Section 5236 of the California Nonprofit Corporation Law.

Section 7.7 PARLIAMENTARY AUTHORITY. The rules contained in the current edition of Robert's Rules of Order Newly Revised shall govern all meetings of members and of the Board of Directors when applicable, provided they do not conflict with these Bylaws or with any special rules of order the Board of Directors may adopt, or with provisions of the California Nonprofit Corporation Law.

ARTICLE VIII: Amendments and Effective Date

Section 8.1 AMENDMENTS. These Bylaws may be amended or repealed and new Bylaws adopted by the vote of the majority of the members of the Board of Directors then in office upon proper notice, unless the action would materially and adversely affect the rights of the members as to voting or transfer, except that Bylaws affecting the following may be adopted, amended or repealed only by the affirmative vote of a majority of the members present and voting at a duly held meeting of members at which a quorum is present, or by written ballot in accordance with Section 3.8:

- a. A Bylaw specifying or changing the number of Directors;
- b. A Bylaw increasing the term of office of Directors;
- c. A Bylaw increasing the quorum of members; and
- d. A Bylaw repealing, restricting, creating or expanding proxy rights.

Section 8.2 EFFECTIVE DATE. Amendments to these Bylaws shall become effective immediately upon their adoption unless the Board of Directors or members of the Society in adopting them provide that they are to become effective at a later date.

These Bylaws were approved at a meeting of the Board of Directors, June 30-July 5, 1998, in San Francisco, California.

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AMERICAN THEATRE ORGAN SOCIETY CHAPTER NEWS

NOVEMBER/DECEMBER 1998

Attention Please

A very few Chapters have failed to return their properly signed Uniform Chapter Charter Agreements. We must put these Chapter names into Inactive status and cannot reproduce accounts of local activity. These organizations are cautioned that as they are no longer active Chapters in ATOS, the use of or reference to ATOS or the American Theatre Organ Society is prohibited. Please review your filing in your state for your tax exempt status and insure that neither ATOS or the American Theatre Organ Society are a part of your registered organization name.
Harry Heth, ATOS President

Chapter Affiliations

Do you belong to a local ATOS affiliated Chapter? The list below shows the number of ATOS members in each of our affiliated Chapters as of October 11, 1998. If your Chapter isn't shown, please have your Chapter president contact our Secretary, Jack Moelmann.

Jack Moelmann, Secretary
American Theatre Organ Society
P.O. Box 25165
Scott AFB, IL 62225-0165
(616)632-8455
(618) 632-8456 FAX
RJGP84A@prodigy.com

If there are any questions as to whether you are included in the Chapter affiliation counts, please contact your Chapter membership representative. Each Chapter representative should have a list showing all ATOS members affiliated with their respective Chapters.

Our Executive Secretary, Michael Fellenzer, will be happy to provide any Chapter membership representative with a ATOS membership list defined by zip code to help you to invite unaffiliated members in your area to join your Chapter. If you have any questions regarding ATOS membership please contact Michael.

Michael Fellenzer, Executive Secretary
American Theatre Organ Society
P.O. Box 551081
Indianapolis, IN 46205-1081
(317) 251-6441 • (317) 251-6443 FAX
fellenzer@atos.org

ATOS WEBSITE:
<http://www.ATOS.org>

ATOS Affiliated Count

Total Members	5308
Unaffiliated Members	2314
Chapter of ATOS	No. of Members
Alabama	64
Alamo	20
Aloha	9
Atlanta	62
Australia Felix	52
Buffalo Area	35
Cedar Rapids	29
Central Florida	62
Central Illinois	17
Central Indiana	192
Central Ohio	52
Chicagoland	29
Connecticut Valley	65
Cumberland Valley	22
Dairyland	104
Delaware Valley	90
Eastern Massachusetts	129
Garden State	123
Golden State	10
Gulf Coast	5
Hudson Mohawk	29
Jesse Crawford	48
Joliet Area	96
Kansas City	15
Kiwi	12
London & South of England	175
Los Angeles	366
Magnolia	10
Manasota	37
Metrolina	20
Motor City	138
New York	142
North Florida	12
North Texas	65
Northern California	231
Ohio Valley	34
Orange County (California)	47
Orlando	39
Piedmont	15
Pine Tree	25
Potomac Valley	67
Puget Sound	122
Quad Cities	23
Red River	10
River City	37
San Diego	71
Santa Barbara	32
Sequoia	31
Sierra	69
Sooner State	25
South Florida	25
Southeast Texas	10
Southern New Jersey	38
Southwest Michigan	23
St Louis	96
Susquehanna Valley	28
Toledo Area	28
Valley of the Sun	108
Western Reserve	55
Wichita Great Planes	9
Wolverine	44
Yuma	10

CENTRAL FLORIDA

David Braun: 941/957-4266

Tampa, Florida. All though the chapter suspended meetings during July and August, our members have been very busy furthering the cause of the theatre organ. Work has been restarted on the Pinellas Park Wurlitzer. The regulators are being re-leathered, wiring completed and the wind lines are under installation. This project is moving with the able help of Dave Braun, Dick Leis and Joe Mayer, and their merry band of workers. When playable, this organ shall be used by the chapter and Pinellas Park for many civic and school projects.



Rosa Rio

Our nationally known member, Rosa Rio, played at the Tampa Theatre in August. She did what she does best; accompanying a silent movie. This time it was *The Mark of Zorro*. Rosa played to a packed house of over nine hundred. It was wonderful to see all the young people and children in the audience. They responded to the music and the film enthusiastically. The packed theatre rewarded Rosa with a standing ovation that was well deserved!

Our chapter membership has increased during the summer months. New members, Bill and Barbara Dickerson, have bought the Indianapolis Paramount organ, a four manual, forty-two rank beauty. The best part is, they are going to install it in a new "Pizza and Pipes" restaurant so located that it shall provide easy access from the Tampa area, St. Petersburg, and Sarasota. This is certainly wonderful news for the West Coast of Florida.

Also, during the summer, our chapter has been busy working on plans for either a regional or national convention. The main committee chairmen have been

CENTRAL FLORIDA cont.

selected and proposals are being prepared to present to the chapter at our September meeting. *Peg Mayer*

CUMBERLAND VALLEY

Robert Eyer, Jr.: 717/264-7886; eyerr@cvn.net
Chambersburg, Pennsylvania. In mid-July, the city of Chambersburg presented the annual "Celebrate the Arts" festival, an all-day program of music, dance, art and theatre in the downtown area. The Capitol Theatre, home of the chapter's Möller theatre pipe organ, was a prominent participant all day. House organist Bob Eyer, Jr. entertained at the Möller with a free, well-attended 30-minute concert of popular favorites. Earlier in the month, Bob concertized at one of the theatre's "TGIF" lunch time series. These events have provided great visibility in the community for the organ and the chapter.

The following month, members Jim and Lorraine Stetts hosted a visit to their home in Williamsport and their outstanding 3/15 Wurlitzer. Originally installed in the Stanley Theatre in Camden, New Jersey, the organ has been completely restored with great craftsmanship and care by the Stetts'. The organ resides in a specially built pipe-chamber addition to their home and speaks into a music room on the ground floor. The featured artist was member Sam Groh, who played a most enjoyable variety of selections to demonstrate the capabilities of the instrument. Following at open console were Carl Kepner, Bob Maney, and Claire Reffner. *Bob Maney*

DAIRYLAND

Corey E. Olsen: 414/646-8647

Racine/Milwaukee, Wisconsin. Over 50 of us gathered for our annual ice cream social on June 28 at the home of Jim and

Dorothy Petersen of Menomonee Falls. Jim's instrument is a 2/10 Wurlitzer. The organist for the afternoon was Don Springer of Palatine, Illinois. He delighted us with arrangements by George Wright and Jesse Crawford, and also played some songs that are on his newly released CD called *Intermission Interludes*. After that, we retreated to the large garage where we enjoyed the ice cream. Then, it was back into the house for open console.



Left: Don Springer at the Petersen's Wurlitzer. Right: Dave Wickerham, the "surprise" artist at the DTOS picnic. *Sandy Knuth photos*

On July 19, we had an informal summer social at the lake home of the Gordon Ralphs of Milwaukee. The organ here is a three manual Conn plus 4th keyboard. The afternoon consisted of open console, swimming, and refreshments.

Our scholarship winner for the third year in a row, Elena Derzhavina, also attended, and was presented with her \$500 scholarship by its underwriter, Marguerite Otto, and DTOS treasurer Bob Leutner. Elena is studying classical organ at Lawrence University, Appleton, Wisconsin.

Our annual picnic was again held at the summer home of Jack Moelmann, on beautiful Lake Geneva, August 23. The afternoon began with open console, then

a pot-luck meal. Next, Jack usually entertains us on his Hammond organ, but due to a severe fall the day before, Jack was unable to play. So he asked Dave Wickerham, who just happened to be at the picnic, if he would play for us, and Dave consented to do it. Without any preparation time on the organ, Dave, being the pro that he is, played a wonderful program for us and even took some requests.

After that, it was time for boating on the lake. Again, Jack was unable to take us out in the boat because of his injury. DTOS member Neil Frame, happens to be the pilot of a large Lake Geneva tourist boat and volunteered to pilot the boat, so we wouldn't have to miss this fun part of the day.

We are proud to announce that DTOS member Dave Wickerham, will be one of the featured artists at the annual convention of the Theatre Organ Society of Australia in Melbourne in the spring of 1999. *Sandy Knuth*

DELAWARE VALLEY

Harry Linn, Jr.: 610/566-1764

Pottstown, Pennsylvania. On Saturday, July 18, TOSDV member Vincent Kling, hosted a very memorable party for members of TOSDV and some of his friends on his spacious country estate in Chester Springs, Chester County, Pennsylvania.



The courtyard at Vincent Kling's. *Lillian Erickson photo*

As many of our fellow members might not be well acquainted with our illustrious member and host, Vincent Kling, here is a brief biography. Mr. Kling is one of America's most accomplished and honored architects. He is a member of the American Institute of Architects and one-time President of its Philadelphia chapter. He began his firm, Kling Partnership, just after World War II. For over two generations now, his firm has received many prestigious commissions both in our area and world-wide. He has been deeply involved in volunteering in local public service capacities. He is a stalwart in his township government and as many of us saw, enjoys such hobbies as antique car collecting, golf, organ music, gardening, swimming and flying his own plane.

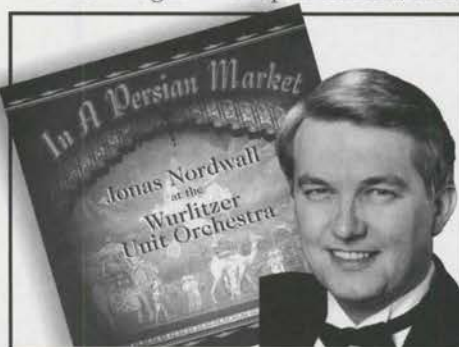
The scene of the party was Vince's

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beautiful piece of lush Chester County farmland, with its large stone house, set several hundred feet back from the road, with an outbuilding and a pool. Several large barns and service building and a private golf course complete the complex.

Entertainment was also provided in the barn, where several of Vince's employee's and friends had moved three of Vince's electronic organs, a Technic, a Baldwin, and a Roland Atelier, for guests and the entertainers to play. Jacobs Music's Patti Kesterson and Fred Taylor supplied the auxiliary loudspeaker set-up.

Patti is an excellent performer. We also had a visit from country western artist Candy Carly-Roth and rounded out our pros with Wayne Zimmerman. These folks kept the three organs singing well into the evening and accompanying the song stylings of Ms. Suzanne (Dee Dee) Gorman, who received well deserved rounds of applause for some excellent singing.

Then came 9:00 p.m. and a surprise. The organists broke into a rousing rendition of "The Stars and Stripes Forever." Then, our host announced that he had engaged a professional fireworks show for his 100+ guests. What a show it was! It was certainly the equal or better of any local municipal display I have seen. It went on for half an hour. We could see people stopping on the nearby road to watch. After the fireworks, most of the crowd departed for home, but some stayed and continued to party for a while longer. But, no matter how long we each stayed, we all will remember this party for a very long time. TOSDV extends its sincerest thanks to Mr. Vincent Kling for a most memorable evening.

TOSDV's August meeting was held at the auditorium of Wilson High School, West Lawn, Pennsylvania, a suburb of Reading. Twenty-four members and



Gary Coller at the Baldwin II at Wilson High School, West Lawn, Pennsylvania.

Tom Rotunno photo

guests arrived to play and listen to TOSDV member, Gary Coller's Baldwin II theatre organ, an exceptionally nice sounding 2 manual electronic organ approximating a 2/10 specification.

Gary Coller is a member of the school board in this district, and being an organ enthusiast, saw more readily the absence of organs in the schools and the opportunity to make a contribution to the future of music in his community. The organ itself is attractively finished in white and gold, and with the organ bench, sits on a roll-about platform. Cables with quick-disconnect plugs link the console to the speaker modules, and optional extensions allow 100 ft.+ placement. Gary said that the three channel/four speaker portable sound arrangement was designed and set up by Don Kinnier. The organ sounds just great in the auditorium and yet can be moved easily to be played at other school district buildings. Perhaps half of us took the opportunity to play the organ.

Norm Rosander led off with some beautiful playing, to start our open console afternoon. Our newest member, Carl Shannon, received applause for his turn to welcome him into the club. Marshall Ladd, Dottie Whitcomb and Bob Nichols

also tried the Baldwin. To let us hear all of the organ's features, member Bob Lillarose, who plays professionally, gave the organ a nice demonstration workout, and took time to work each feature into song. The percussion stops provided a rousing assortment of sounds.

All 24 members and friends of TOSDV who attended would like to give a big round of applause to Gary Coller for a great afternoon of music and fellowship at Wilson High School. *Thomas E. Rotunno*

EASTERN MASSACHUSETTS

Donald L. Phipps: 508/990-1214

New Bedford, Massachusetts. With our ten year "lease" use of the Richard Knight Auditorium, Babson College, expiring next year, Hank Lysaght is our principal contact man with the college authorities. He is working diligently, in the hopes of a renewal.

Apart from this, only minimal maintenance of our Wurlitzer has been required as the chambers are maintained at a constant temperature and humidity. We are looking ahead to our first fall social in September and again listening to the dulcet sounds from our eighteen ranks.

Stanley C. Garniss

GARDEN STATE

Cathy Martin: 973/256-5480

Trenton, New Jersey. For Garden State members, August is the time for the traditional organ crawl with our good neighbor NYTOS. This year our combined organ crawl was held at Long Island University (the former Brooklyn Paramount Theatre) which is on Flatbush and Dekalb Avenues in Brooklyn. The main attraction is the famous original 4/26 Wurlitzer, one of the few remaining theatre organs in New York City.

The crawl began Saturday morning, August 15, with open console from 10:00

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GARDEN STATE cont.

a.m. to noon. Eager organists signed up for an opportunity to play this fine Wurlitzer with its mighty sounds that roll through this large former theatre. Dave Kopp, President of NYTOS, made these special arrangements, as the console is hidden most of the time in the pit while the main floor is a basketball court that is used constantly. At 12:15, we were treated to a mini-concert by Bernie Anderson a talented young artist who has performed on the 2/7 Wurlitzer in the Union County Arts Center, Rahway, New Jersey. He ably demonstrated the sounds of this huge Wurlitzer organ and is one of the house organists that play for the LIU basketball games.

Following the concert, many of our members walked across Flatbush Avenue for a traditional lunch at Juniors Restaurant (A must when visiting LIU!) which is famous for its New York Style Cheese

Cake. For the remainder of the afternoon, arrangements and directions were given to members interested in taking the tour of the famous Radio City Music Hall which is at 6th Avenue and 50th Street in New York City. We thank the New York Chapter for an enjoyable day.

There is good news as we report all of our new pipe organ installations are progressing on schedule. Our newsletter lists the work schedules of the four venues, the day, hours of work and the crew chief's telephone. Each crew works on a different day, so all our new members are invited to select a time, a day and a location convenient for them, and join a crew, to have organs play and have fun. Members have found this fun and have made new friends.

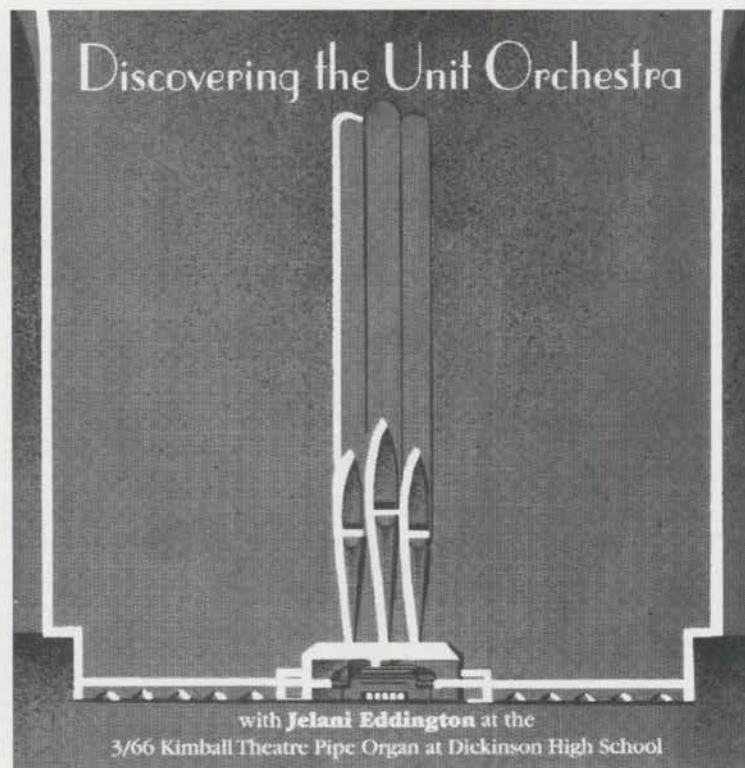
An officers installation, dinner and mini-concert by Don Hansen was held September 19. The home of Bob and Cathy Martin in Little Falls, New Jersey,

was once again a favorite meeting place for food, fun and music. Their large music room soon filled with more than 50 members sitting around six large round tables. While special members prepared to serve a buffet dinner, President Cathy Martin introduced our artist Don Hansen, a previous vice-president of our chapter and present President of the Hammond Organ Club. Don chose ballads which featured the softer sounds of the large 3/23 Griffith Beech theatre pipe organ. His lively music had feet tapping which helped us wait for the delicious food. After the dinner, Cathy introduced and thanked our Secretary/Chef Roland Kurek who had prepared the complete gourmet dinner with assistants Bob Miloche and Fran Monte.

The elected officers were introduced and a special introduction was given to our new Vice-President & Program Chairman, Paul Jacyk. President Cathy

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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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presented a special plaque to our retiring Vice-President Robert Miloche who had arranged monthly, varied, excellent programs for us the last two years.

Cathy then introduced two of the most famous talented organists, world renowned Ashley Miller and Lee Erwin. Our group of photographers went wild with flash bulbs, lighting the organ bench with the two artists sitting together and smiling. We were so fortunate to have them attend our dinner and concert. After dessert and coffee, Don Hansen returned to the console and pleased us with more music. As the evening progressed, persistent members asked Ashley to play for us. It was wonderful to hear his special music arranged as only Ashley can. The evening closed about 10:00 p.m. and was a very successful occasion. Many thanks go to the Martin's.

June 28, Garden State members traveled to Northlandz, home of the great American Railway, for the special social, potluck dinner and open console on a 5/37 pipe organ.

We were warmly greeted by a former chapter president, Bruce Williams Zaccagino and his wife Jean who own this incredible, large building. This building is a culmination of 25 years of dedication to art and creativity by Bruce. This world's largest collection of miniature HO model trains is in Flemington, New Jersey. Interesting tours of this famous building are conducted every day. This day was especially arranged for us to arrive at 5:00 p.m. so we could spend the rest of the evening eating and enjoying the open console music. Some of our members had arrived earlier to take the tour.



Left: Owners of Northlandz, Bruce Williams and Jean Zaccagino. Right: Ashley Miller and Lee Erwin, special guests at the Garden State officer's installation. *Jinny Vanore photos*

Bruce Williams has designed and built a special one mile walkway which rises gently upwards along the interior walls to the 3rd floor level, then it descends to the ground level. Visitors can view landscapes of rugged mountains with trains going through the tunnels. There are forests, canyons and valleys with tiny villages. His hand constructed 40 ft. bridges are marvelous. People stare at the large relay room which controls 125 trains. Of course one of the special features is the 5/37 theatre pipe organ. Bruce designed a special auditorium and stage in the center of the building to feature the beautiful console. Swell shades are placed above the stage and speak out through the building. The tours are conducted so that people are able to walk close to the console and hear the organ.

Shortly after 5 p.m., President Cathy Martin conducted a short meeting and presented a special plaque from ATOS naming our member John Beccia the 2nd place winner of the theatre organ Hobbyist Competition. Garden State is not only proud of John as the 1998 winner, but Paul Jacyk who was the 3rd place

Hobbyist winner in 1997. We hope more will join the fun and enter the competition. We wish to thank judges Scott Foppiano and John Ledwon for their evaluation and helpful comments. The evening passed quickly, while eight members enjoyed playing the big organ. We wish to give our thanks to Bruce and Jean for a most enjoyable evening.

Once again, Bob and Cathy Martin invited the chapter to a summer picnic at their water front cottage on Lake Hopatcong, New Jersey. The restoration crews of our four venues, took advantage of the relaxed day. The Martin's green lawn down to the shore line, was dotted with members in lawn chairs, eating and talking. A special treat was Bob's power boat which taxied members across the lake to the home Peter and Father Pat Panos where we played their 2/7 Robert-Morton theatre pipe organ. Earlier, members had stopped at St. Judes Church in Hopatcong to enjoy open console of the Griffith-Beach pipe organ there. It was a perfect day. Thanks Bob and Cathy.

Jinny Vanore

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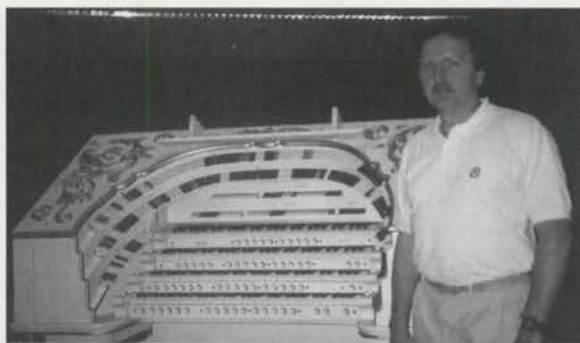
HUDSON-MOHAWK

Frank Hackert: 518/355-4523

Schenectady, New York. For the Hudson-Mohawk Chapter, summer is usually a tranquil, uneventful time since no regular meetings or genre-related events are typically scheduled. However, for five chapter members the first week of July was anything but uneventful. Members Cathy and Carl Hackert, Marion Hackert, Frank Hackert and Norene Grose attended the national ATOS convention in San Francisco from July 1 through the Monterey afterglow on July 6. Many old friends were greeted including associate Hudson-Mohawk members and New Jersey natives Jinny and Joe Vanore, and many new friends were made during the convention. Many wonderful concerts in a variety of beautiful theatres were available including the Castro Theatre, the Grand Lake Theatre, the Berkeley Community Theatre and the Oakland Paramount. Conventioneers were also treated to the melodious sounds of the phenomenal George Wright Signature organ (4/33 Allen) debuted by artist Dwight Beacham at the Herbst Theatre. Other memorable convention moments included Hector Olivera's haunting *Titanic* presentation and the young artists' performance. The Afterglow on the beautiful Monterey Peninsula capped a wonderful convention experience with two Buster Keaton silents accompanied by Dennis James at the Monterey State Theatre, a visit to the famous Monterey Bay Aquarium and Tom Hazleton at the console of the George Wright Signature Allen organ at the Salinas Fox Theatre. Congratulations to Nor-Cal for putting on a fine convention! Following the culmination of con-



Hudson-Mohawk members at the Redwood City, California, Capn's Galley (L to R): Cathy Hackert, Carl Hackert, Marion Hackert, Frank Hackert, Norene Grose, , host Warren Lubich at organ.



Carl Hackert and the Allen George Wright Signature organ.

vention activities, Hudson-Mohawk attendees took a side trip to Redwood City to experience a fine pizza and pipes establishment, the Capn's Galley with artist Warren Lubich performing. Warren's hospitality and artistry made the visit a real treat.

As usual, during the summer months in upstate New York's capital district, genre-related concerts centered around the scenic Victorian village of Round Lake and the Ferris tracker organ installed in the Round Lake Auditorium. Thanks to director Edna Walker, a wide range of summer events are offered at the auditorium. Of special note this season

was the dual organ concert on August 23 with Massachusetts artists Peter Krasinski and Chandler Noyes performing on the Ferris tracker and an electronic Allen organ loaned to the auditorium for the event by Allen Organs of Clifton Park. The program mixed classics with tunes and Broadway favorites to create an eclectic harmonious evening's entertainment. Other Round Lake events included a hymn sing with Hudson-Mohawk member David Lester performing on the tracker organ.

September 29, artist Carl Hacker will kick off the 1998-99 series of free noon-time concerts co-sponsored by the Hudson-Mohawk Chapter and Proctor's Theatre of Schenectady, New York. These concerts are held monthly at the theatre on "Goldie," the theatre's Mighty Wurlitzer pipe organ (3/18) and have become increasingly popular with area residents. The big genre-related concert event of the fall is, of course, the Allen Mills concert at Proctor's Theatre on October 18. As a world class artist and area native, Allen has a large regional following and a long history with "Goldie." His performance is much anticipated and will be followed by a chapter sponsored reception in Proctor's Theatre's Guild Room.

The 1998-99 chapter season will begin on September 28 with a gala banquet on the stage of Proctor's Theatre catered by a local restaurant. At the banquet, the 1998-99 officers will be installed and the upcoming season's schedule announced.

Norene Grose

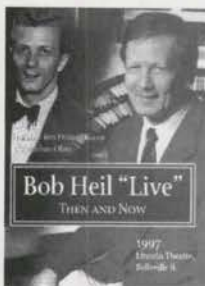
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LONDON & SOUTH OF ENGLAND

Gwen Light: 01932 565819

Our annual garden party held in June, was once again, a great success. Thanks to Les Rawle for the use of his home. Our guest organists were Richard Cole, the Curator of the Brentford Museum, and Allan Skirrow. Thanks to members who attended enabling us to raise a lot of money towards the Young Organist Competition in September. Congratulations go to Robert Sudall for winning the Junior section of the National competition.

Iain Flitcroft was the guest organist at The Woking Leisure Centre in July. Iain's choice of music was very enjoyable.

Our technical team led by Len and Les Rawle, ably assisted by Bernard Baldwin, Ian Ridley and Ian Stewart have been busy up-dating the ex-Granada Welling Wurlitzer at the Woking Leisure Centre. Len presented the three members with signed photographs of Robinson Cleaver, Cyril Gell and John Madin, each playing the Wurlitzer at Welling. Richard Hills gave us an enjoyable evening of music at the console of the Wurlitzer at Woking.

We had an enjoyable Club Night in July, when our organist was Paul Kirner. In August Frank Fowler was at the console of Les Rawle's Wurlitzer. *Gwen Light*

LOS ANGELES

Joseph McFarland: 213/256-1469

Los Angeles, California. In August, continuing the "theatre organ high" left over from the marvelous San Francisco convention, ATOS board member John Ledwon gave a great performance on the LATOS owned and maintained 3/23 Wurlitzer at Pasadena City College. John's program opened with "There's No Business Like Show Business" and included music from Scott Joplin, Sousa,

Andrew Lloyd Weber, and others. An unusual feature of the show was John's organ transcription of a descriptive piano composition called "The Wreck of the Titanic." He was joined on stage by Art Goulet reading a narrative describing what was happening as the *Titanic* went down.

The LATOS membership meeting in September was at the Wilshire Ebell Theatre. After a brief business meeting, LATOS board member Ken Rosen entertained us with a mini-concert of old time theatre organ music and he accompanied an unusual Jewish comedy by Max Davidson called *The Call of The Cuckoo* which included cameo performances by several of the well known comics of the day. Open console on the 3/13 Barton followed with several members participating while others enjoyed conversation and refreshments.

SPECIAL TO ATOS CHAPTERS SOUTHERN CALIFORNIA WURLITZER WEEKEND

January 16 and 17, 1999, the Los Angeles Theatre Organ Society and the Orange County Theatre Organ Society have joined together to sponsor a four-concert, two day, drive yourself, theatre organ lovers' Southern California Wurlitzer Weekend get-away. With five organists, four Wurlitzers and the George Wright Signature Allen Organ, and a mid-winter organ fix in sunny southern California is surely assured.

The weekend begins Saturday morning at 9:30 a.m. in the historic Los Angeles Orpheum Theatre in downtown Los Angeles where LATOS maintains an original installation, 3/14 Wurlitzer. Ken Rosen, a LATOS board member, will be the artist. Ken plays old time theatre music in the style of well known theatre organ greats and is also planning to accompany a silent film.

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LOS ANGELES cont.

The afternoon is free for sight seeing or shopping. Los Angeles is home to many museums, amusement parks, shopping areas, and yes, more organs! Some might wish to tour the Merle Norman Tower of Beauty in San Sylmar, where one of the worlds' largest theatre organs is installed. It is currently at 73 ranks with rank 74 in the crate waiting for installation. The organ is played for all tours using a computer playback system unless an artist is scheduled for that weekend. Availability is limited, but there is no charge for the tour.

The incomparable master of registration and key changes, Walt Strony will be the artist Saturday evening at the historic San Gabriel Civic Auditorium.

Sunday morning, a rising young star, Barry Baker will play the big four manual New York Paramount Studio Wurlitzer that Dick Loderhouse transplanted in the Seal Beach Bay Theatre and has enlarged to a least 42 ranks. Barry is an excellent pianist and it shows through in the way he plays the theatre organ.

The weekend finale will be in Plummer Auditorium at Fullerton Joint Union High School on Sunday afternoon. Two more very well known artists, Lyn Larsen and Jonas Nordwall, will team up with solos and duets on the 4/35 Wurlitzer and the recently introduced Allen 4/28 "George Wright Signature" organ. The original installation concert Wurlitzer was resurrected, rebuilt and enlarged as a theatre organ by the Orange County Theatre Organ Society.

Weekend passports are limited to 400 and are available for \$30.00 each. Mail orders to Southern California Wurlitzer Weekend, % Wayne Flottman, 2721 West 182nd Street, Torrance, CA 90504-5228. Make checks to LATOS Wurlitzer Weekend, or charge to Visa or Mastercard. For additional information or registration, call toll free (Los Angeles Metropolitan Area) 888-LATOS44 (888-528-6744), or 310/217-9202 from other areas, or by e-mail to: wflottman@aol.com. *Wayne Flottman*

MANASOTA

Charles Pierson: 941/924-0674

Sarasota, Florida. The long days of the Florida Suncoast summer are but a

memory. Work on the Wurlitzer restoration has been slowed because of off job injuries and other medical problems. Some pipes and chests are being worked on at home, while other hardy souls labor in the shade of the un-air-conditioned shop two days a week.

At the installation site, the two reconditioned blowers are in and running, and all the supply wind lines are functional. Conduit between the chambers and the console location on the stage is nearly complete. The construction of the new 4 manual console seems to be further delayed. Crew Chief Norman Arnold has replace all primary valves on 19 of the 23 Wurlitzer ranks. The toy counter and the percussions are completely refurbished and ready for installation.

Program Chairman David Braun plans for meetings in the former Charles Ringling mansion on the campus of the University of South Florida at Sarasota New College in September and November. There, we will enjoy listening to the 1926 Aeolian residential organ the chapter members have restored. In October, we will hear Dr. Ketch Morrell's Allen theatre organ at Kings Gate Club. In December we will return to enjoy Chuck and Joanne Pierson's home and their Hinners pipe organ. *Carl Walker*

NORTH TEXAS

Donald Peterson: 972/517-2562

Dallas/Ft. Worth, Texas. Work continues on the chapter's Robert-Morton organ in the Lakewood Theatre (or should I say out of the theatre, since much of the work is being carried on in various outside locations). For example, the console refinishing, stop rail refurbishment and keyboard and pedal board repair and adjustment, were all being done in separate locations.

The beautifully refinished (antique white with gold) console is now back in the theatre awaiting the completion of the reinstallation. Crew chief "Mac" McDonald and crew have been preparing the wiring harnesses and soldering them to contact boards in preparation for the next phase of installation in the theatre. Bob Acker had been working on the stop rail, preparing for the additional stops, engraving the stop tabs and rebuilding it for the installation of the new all-electric



Matthews' 652 Conn with 4 sets of Conn electronic pipes is housed in atrium entry of the residence.



Louann and Rick Matthews hosted North Texas' September meeting. Rick entertained on their Conn 652 electronic organ.

stop actions. While this work has been going on, all of the pipes were removed and carefully stored so the roof on the chamber could be rebuilt to prevent any possible future rain damage. Also, needed work on some of the chests is being done.

President, Don Peterson, is projecting an October 1 date for completion of the Robert-Morton and having all eight ranks playing with the new electronic relay. After that is accomplished, he says, we will all take a deep breath, enjoy the music and contemplate further enhancements.

While we have been absorbed with this work, 1st Vice-President Don Reasons arranged to hold our August meeting in the lovely home of our newest members, Rick and Louann Matthews. They have installed their Conn 652 with electronic pipes in the atrium entry of their home. The organ both looks and sounds beautiful. Rick played a delightful program of popular favorites. We enjoyed

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his beautiful music, the sound of the organ and his well-chosen registrations. Thank you Rick and Louann for a most delightful afternoon and the bounty of delicious refreshments you furnished. I hope we may return again, soon.

Irving Light

NEW YORK

David Kopp: 972/305-1255

New York, New York. July 18 found New York chapter members gathered at the Lafayette Theatre in Suffern, New York, for an open console session on the 2/11 Ben Hall Memorial Wurlitzer. Those members, who attended, had an enjoyable morning of playing, listening and just catching up with old and new friends over coffee and refreshments. There was ample time for most players to have two turns at open console, and house organists Dave Kopp and Martin Boehling both played excellent mini-concerts, demonstrating the resources of the Wurlitzer and their special talent for coaxing the most from this fine instrument. Many thanks to theatre owner Al Venturini for making the Lafayette available to us on short notice after we had to cancel our previously planned July meeting at another venue due to a sudden unforeseen conflict.

Over the past several years, the New York Chapter and our friends and neighbors in Garden State have established what has become an August tradition; a combined chapter gathering and organ crawl. This year, New York hosted the event on August 15 at Long Island University. Members of both chapters had an opportunity to play open console and enjoy the 4/26 Mighty Wurlitzer in the former Brooklyn Paramount Theatre, now Long Island University's gymnasium, and to socialize with old and new friends. The highlight of the day was an excellent demo concert played by Bernie Anderson following the open console session. One of the LIU house organists, Bernie demonstrated both his thorough familiarity with the big Wurlitzer as well as his outstanding talent as a theatre organist. Although it is fun to hear Bernie play fanfares over the din of the crowd during LIU basketball games, listening to this young artist's excellent theatre organ stylings in a concert setting, was a perfect



New York chapter member Paul Jacyk takes his turn playing open console at the Ben Hall Memorial Wurlitzer as Jim Norton looks on, Lafayette Theatre in Suffern, New York.

Tom Stehle photo

way to cap off this delightful morning of theatre organ activity. Following lunch, several members arranged to gather at Radio City Music Hall in Manhattan for the grand tour of the "Showplace of the Nation" which will be closing for a complete theatre restoration and upgrading of its technical resources next spring. Meanwhile, chapter crews were working through the summer on our on-going projects at the Paramount Theatre in Middletown and the Castlegould Mansion at Sands Point, Long Island, and were finalizing plans for the installation of a Wurlitzer in the auditorium of Hyde Park High School.

Tom Stehle



Organist Bernie Anderson entertained members of the New York and Garden State chapters during their joint August organ crawl at Long Island University. Bernie played a mini-concert on the 4/26 Brooklyn Paramount Wurlitzer.

Tom Stehle photo

OHIO VALLEY

Janet Peek: 606/331-0962

Cincinnati, Ohio. Summer has ended and excitement is building in the Ohio Valley Chapter, for we are going to have a busy fall and winter! The organ crew has been very busy all summer readying the Emery Theatre's Mighty Wurlitzer for all the planned activities. On October 17, Emery is presenting the ever popular *Moon River* show in conjunction with local station WMKV-89.3FM. Moon River was a radio production of "The Nation's Station," Cincinnati's WLW. Powell Crosley, WLW's founder, thought his listeners needed to "unwind" from the pressures of the day. Every evening at midnight, *Moon River* featured soothing theatre pipe organ music, poetry, and a female singer. Lee Erwin, among others, performed as organist at one of the Wurlitzers installed at the studio. At Emery, this is recreated live. WMKV tapes two performances to be used on their radio program, which features *Moon River* shows at 11:30 p.m. nightly, seven evenings a week in addition, WMKV presents "The World of Theatre Organ" every Sunday evening, hosted by member Ed Dooley.

Also in October, Emery is showing 3D movies. A lot of work goes into the preparation of the projection booth and the screen. This is the "polarized" version of 3D, with the film being shown through two synchronized projectors. The glasses patrons wear, instead of the blue and red lenses, are clear. This 3D movie series, extremely popular for all age groups, starts with Vincent Price and *The House of Wax*. The Emery Mighty Wurlitzer is featured before the show, during intermission, and at the show's end, exposing attendees to the glorious sounds of the theatre organ.

In December, Emery Theatre puts on its annual Christmas spectacular, consisting of a number of live stage acts, an audience sing-along with the Mighty Wurlitzer, and a full length feature film shown on the big screen. This is always a festive event.

As you can see, it will be a busy time for the Ohio Valley Chapter, but well worth it. It is always satisfying to see our patrons having a wonderful time at the historic Emery Theatre. *Joseph L. Hollman*



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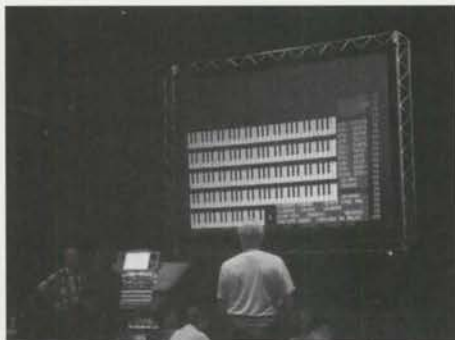
Don Dear: 714/539-8944

Fullerton, California. August 8, Walt Strony conducted a well received workshop, perhaps misnamed, as it was anything but work. Organists attending, appreciated Walt's extensive knowledge of registration and playing technique. Everyone enjoyed the music and of special interest was the computer graphic display of the organ keyboards on the 13'x17' rear projection screen. The audience followed each note as played on the organ through this enjoyable visual aid. The Eiki model 6000 LCD projector is used for showing our silent movies but this time it was connected to the organ's Trousdale computer player system.

The open console session held on August 15 was a great success. Plenty of organ playing time and a potluck was available. A scheduled "silent auction" turned into a vocal affair, with Don Near as auctioneer. He auctioned a number of record albums and cassette tapes netting \$123 for the chapter. Of twenty eight in attendance, eleven took a turn at the console.

We received our Post Horn back from Trivo in August. It had been out for revoicing work and, after a few adjustments, is working out very well. We have also been working on the 3-rank mixture. This was originally obtained from a church and has been too soft to be very useful. We have been revoicing the pipes so they will play on much higher wind pressure.

September 13 Allen Mills played the Plummer Wurlitzer.



The Trousdale Computerized Record and Playback System, Pipes 2.3, used at the Walt Strony Workshop in Plummer Auditorium, August 8. Ed Bridgeford photo



The Walt Strony Workshop participants around the console of the Wurlitzer pipe organ in Plummer Auditorium. Seated with Walt Strony on the bench is Gordon Kibbie. Ed Bridgeford photo



Doug Kroger (above) and Greg Johnson treated us to a potpourri of tunes during our July meeting.

Tom Jeffery photos

RIVER CITY

Gregory A. Johnson: 402/624-5655

Omaha, Nebraska. Greg Johnson and Lynn Lee conducted the business portion of our July meeting at Durand's Sky Ranch Studio. On this day, we enjoyed a "double header," two guest performers at the console of the chapter's Barton theatre pipe organ. Greg Johnson planned his musical menu around a summer vacation theme, with favorites like "Summertime," "Red Sails in the Sunset" and closing with "In the Cool, Cool, Cool of the Evening." Then Lynn Lee introduced our second artist, member Doug Kroger, who traveled from Lincoln, Nebraska to play for us. He offered several number associated with the late Frank Sinatra, including "You Make Me Feel So Young." Doug played "Misty" with lush registrations and closed with Barbra Streisand's "Why Did I Choose You." After open console, the group adjourned to a local restaurant for a "wives day off" meal.

August 16, Jeanne and Steve Mehuran once again invited us for a potluck picnic at their lakeside villa in Woodcliff (a few miles south of Fremont, Nebraska). This was our eighth consecutive annual invitation, a tradition that we always look forward to. As guest arrived, Jeanne or Steve offered them boat rides. Following the meal, Jeanne entertained on her Lowery MX1 with a medley from *Music Man*. She also offered "Two Guitars," using Viola and Violin, and "Play Gypsy, Dance Gypsy" using Vibes and Harp. Jeanne has a vast musical repertoire, and during request time, we convinced her to play her legendary arrangement of "Stormy Weather." Her thunder sound effects are

so realistic, during this number, that you literally expect lightning and a downpour to follow. Three birthdays were observed on this occasion; Lillian White's, Paul Kanka's, and Jeanne Mehuron's, with Jeanne's rendition of "Enjoy Yourself, It's Later Than You Think!" Near the end of this enjoyable afternoon, Jeanne (on the Lowery MX1) and Greg Johnson (on the Thomas organ) joined forces for some lively duets, with several polkas and "You Were Meant For Me."

Tom Jeffery and Jeanne Mehuron

ST. LOUIS

Jim Ryan: 314/892-0754

St. Louis, Missouri. July found us in Belleville, Illinois, at the beautiful Lincoln Theatre for our monthly meeting. We had a workshop for those in our chapter who wanted to practice and receive some encouragement and knowledge in playing theatre stylings. Mark Gifford conducted the classes. Those who attended had the whole morning to practice and hone their skills on the Lincoln's 3/15 organ. During the afternoon meeting, a number of talented musicians played and enjoyed time in the theatre. Our hosts, Mr. and Mrs. Richard Wright canceled the afternoon movie matinee so our members could enjoy themselves. Thanks, Betty and Richard, we appreciate everything you do for SLTOS.

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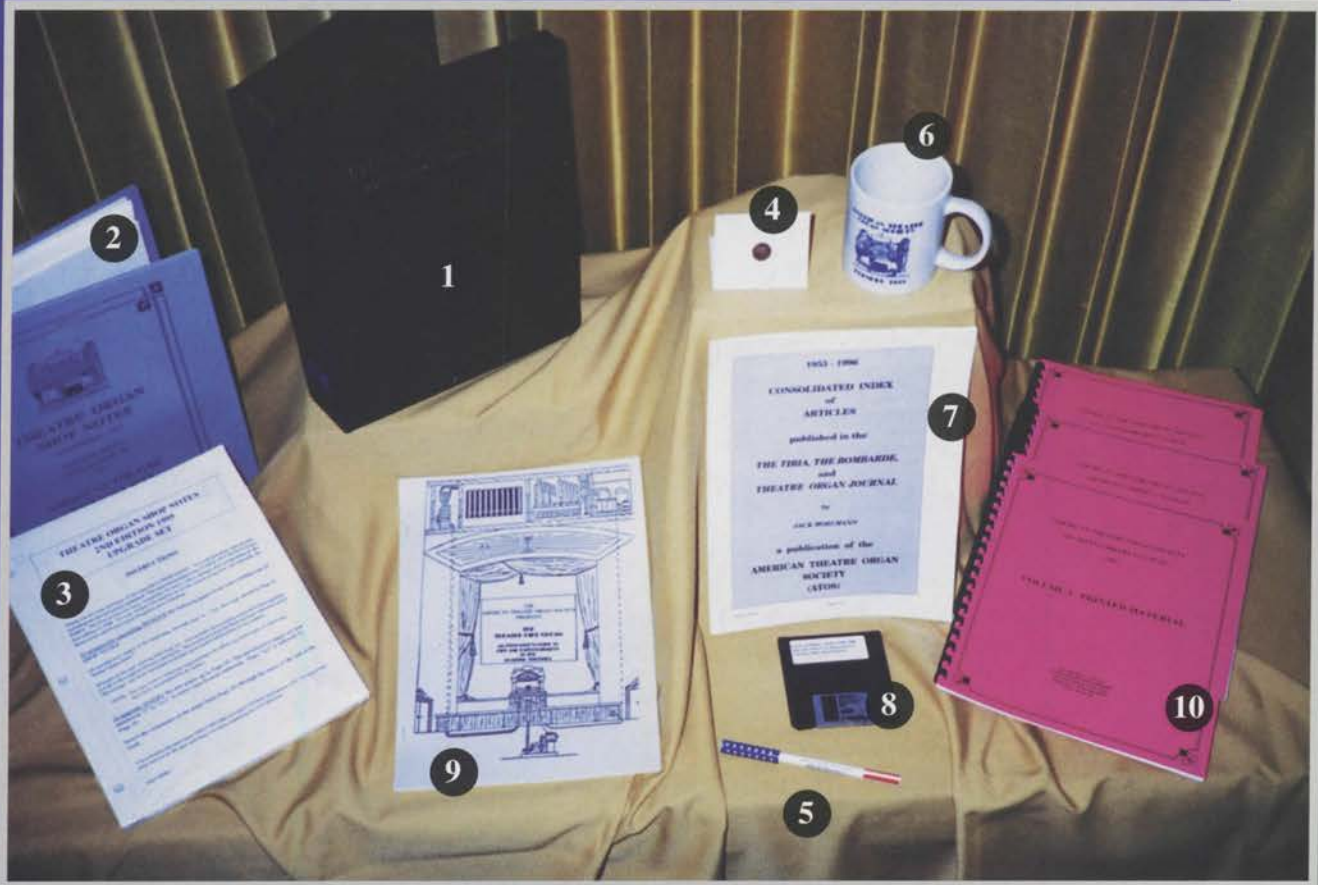
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Stan Kann and Marty Bronson during the performance at the Lincoln Theatre, Belleville, Illinois.

The August 16 meeting was canceled so our members could take advantage of the day's special program at the Lincoln Theatre. Stan Kann, SLTOS Honorary Life Member, made a special encore performance of two shows to celebrate his return to St. Louis. He moved back here just a few weeks earlier. The afternoon and evening shows consisted of some of Stan's great organ numbers, some time on stage with the vacuum cleaners and gadgets, and a special guest performer at each program. Marty Bronson, TV and radio personality, and close friend of Stan's performed some vocal selections for the audiences with Stan accompanying him at the organ. It made this review-

er recall some similar performances at the Fox Theatre in St. Louis about 30 years ago, when Stan played there and occasionally Marty would join him for some impromptu sessions between the movies. A video tape of an appearance of Stan on the Tonight Show was shown. As usual, Stan was demonstrating some new gadgets ... that didn't work; positively hilarious. Bob Heil, who had arranged for the performance made a guest appearance. Dale Zieger, another of Stan's former assistant organists at the Fox, was on hand to help welcome Stan home. With two great sold out shows, the audiences loved it.

Dennis Ammann

SAN DIEGO

John Dapolito: 619/463-5638

San Diego, California. At our summer chapter membership meeting, we were given a progress report and a tour of the chamber of our organ, which is being constructed in the Sanctuary of the Trinity Presbyterian Church in Spring Valley. Members saw about half of the pipes in

place, all of which have been cleaned, refinished, dents removed, and tonally regulated. Work on the chamber portion of the relay is underway, with all the chests wired and winded. Ken Crome will complete all aspects of the 4-manual console early this fall.

Following the meeting and refreshments, we enjoyed open console on our

temporary Allen organ. Louis Parsley and Bob Andjulis did a fine job at the console, along with several others, who played two or three songs.

Also, during this past summer, members were treated to two patio dinners of food and entertainment at Casa de Brooks (home of Bob Brooks). The first evening featured Ray Whitaker, organist, and Gary Favron, vocalist, an excellent entertainment team. In addition, Stephen Ball, in gypsy costume, played violin as he wandered among the guests during the dinner hour. The second patio dinner at Casa de Brooks featured Leroy Synder at the organ for dinner music. Also, entertainer Sylvia Lorraine played her grand harp, along with providing some piano and vocal numbers. Everyone had a great time and we look forward to next year's summer dinners. We are indebted to Bob Brooks for the use of his home for these evenings.

We are fortunate to have Vern Bickel assigned as liaison between ATOS and our chapter.
John Dapolito

SOONER STATE

Sam Collier: 918/834-6255

Tulsa, Oklahoma. Sooner State Chapter met once again at the Tulsa Technology Center's Broken Arrow campus for their July meeting, this time with member Irma Lile at the console of the 3/13 Robert-Morton. Irma played a delightful mini-concert of Oldies, Country, and Latin selections. She's best known for her Latin-style music, and we particularly enjoyed "Chapanecas," to which we all clap-clapped in the correct places.

We also saw part of a videotape of Phil Kelsall playing the three-manual Wurlitzer in the Tower Ball Room in London, performing an extremely energetic rendition of "South Rampart Street Parade." Four people played at open console, including Carolyn Craft who also accompanied her husband Paul as he sang a couple of gospel favorites.

We returned to Tulsa Technology Center for our August meeting, this time with John Hickman as our featured artist. John is another of our talented members, and he opened with a breezy "Broadway Melody." He then announced that the rest of his program would consist of music about the stars, the moon, the sun, and rain. We heard selections such as "You Are My Lucky Star," "Blue Moon," "Keep Your Sunny Side Up," "Let a Smile Be Your Umbrella." He played one gospel song, and then finished off with songs about cities.

It was fun to have the music classified like that, and John showed off our Morton very well. Then, we all joined in with him to sing "Happy Birthday" to Joyce Hatchett.

Five people played at open console, and we even had a couple of people sing. John returned to the bench for another

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- 7 Cry Me a River
- 8 How Come You Do Me-
like You Do Do Do?
- 9 Ain't No Sweet Man Worth-
the Salt of My Tears
- 10 Don't Get Around Much Anymore
- 11 She's Funny That Way
- 12 It's Only a Paper Moon
- 13 Southern Comfort Medley
- 14 Powerhouse
- 15 Pavanne
- 16 Hot Pretzels
- 17 Here's That Rainy Day
- 18 I'm Beginning to see the light

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Ken Double at the Cleveland Grays' Armory
3/15 Wurlitzer. R. MacCallum photo

'group' -- this time for selections of states. We finished off the evening with Paul Craft singing our new-expected couple of gospel songs (accompanied by his wife, Carolyn). This time, we all sang "How Great Thou Art" with him.

We have now added a sostenuto to the organ, which will make it more versatile to play.

Dorothy Smith

WESTERN RESERVE

Janice M. Kast: 216/531-4214

Cleveland, Ohio. Western Reserve Chapter presented Ken Double in a concert at the historic Grays' Armory on April 25. The 3/15 Wurlitzer was in beautiful voice and highlighted Ken's registration and manual dexterity nicely. His performance featured the Monte Banks silent film *Chasing Choo-choos*, and, with nearly every seat filled, the hall resounded during the sing-along. We hope to bring this talent back to Cleveland again soon.

We predicted that a business meeting at the Graves Piano & Organ Co. might run long and we were right; so there was no spotlight program at our August get together. At one time there were two baby grand, an upright piano and an electronic organ all playing together as an ad hoc ensemble. What a sound!

Chapter talent was featured at two northeast Ohio venues throughout the summer as local organists were at the consoles of both Cleveland's Palace Theatre Kimball and the Mansfield Renaissance Theatre Wurlitzer for their Summer Film Series and summer Thursday's noon time concerts. Members who performed include: Maggie Falcone, Bob Bray, Jim Cutler, George Steffy, Bob Jackson, Bob Moran, Tim Rasper, and George Cooper.

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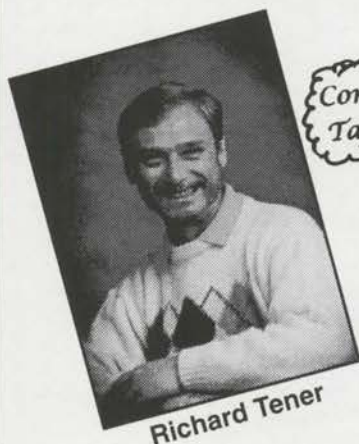
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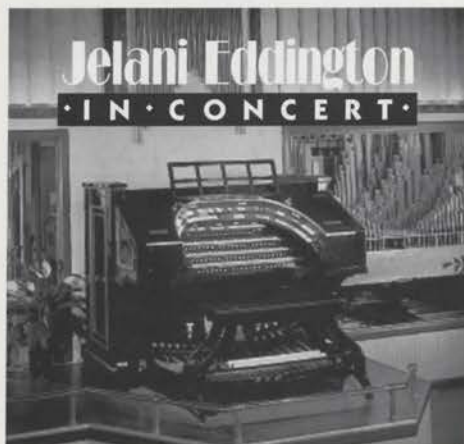
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