

Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY



<http://www.ATOS.org>

March / April 1999

An Open Letter to the Members of the
American Theatre 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 appeared in the November/December 1998 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 ATOS 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
ATOS Smithsonian Fund Committee

Nelson Page, Co-Chairperson
ATOS Smithsonian Fund Committee

PLEASE CONTRIBUTE NOW

Donations can be sent to:
Smithsonian Fund
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The Midmer-Losh pipe organ in the
Atlantic City Convention Hall.

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EDITOR **Thomas L. DeLay**
P.O. Box 3168
Salinas, CA 93912-3168
831/443-5917 • Fax 831/443-5826
E-mail: tdelaycalifornia@worldnet.att.net

PRESIDENT **Harry Heth**
1247 Peden / Houston, TX 77006-1130
713/527-8096 • Fax 713/527-9182
E-mail: tibvox@aol.com

VICE-PRESIDENT **Robert Maney**
229 Ellen Avenue
State College, PA 16801-6306
814/238-2022 • Fax 814/238-4034
E-mail: rlm1@psu.edu

SECRETARY **Jack Moelmann**
P.O. Box 25165
Scott AFB, IL 62225-0165
618/632-8455 • Fax 618/632-8456
E-mail: rjgp84a@prodigy.com

TREASURER **Alden Stockebrand**
2030 E. Lafayette Place
Milwaukee, WI 53202-1370
414/224-6442 • Fax 414/224-9406

ADVERTISING **Michael Fellenzer**
P.O. Box 551081
Indianapolis, IN 46205-5581
317/251-6441 • Fax 317/251-6443
E-mail: fellenzer@in.net

ATOS SPECIAL SERVICES **Vernon P. Bickel**
785 Palomino Court
San Marcos, CA 92069-2102
760/471-6194 • Fax 760/471-6194 (*51)

EXECUTIVE SECRETARY **Michael Fellenzer**
P.O. Box 551081
Indianapolis, IN 46205-5581
317/251-6441 • Fax 317/251-6443
E-mail: fellenzer@in.net

Journal Staff

EDITOR **Thomas L. DeLay**
ASSISTANT EDITOR **Donna Parker**
EDITOR EMERITUS **Robert Gilbert**
ADVERTISING **Michael Fellenzer**
PUBLISHER **Alden Stockebrand**

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CORPORATE OFFICE

American Theatre Organ Society, Inc.
5 Third Street
San Francisco, CA 94103-3200

DESIGN & TYPESETTING

Stanley LeMaster Typesetting

PRINTING & MAILING

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ATOS COMMITTEES & CHAIRPERSONS

AGO LIAISON & AWARDS & RECOGNITION

Donna Parker
P.O. Box 6103 / Aloha, OR 97007-0103
503/642-7009 • Fax 503/848-6607
E-mail: donnaparker@webtv.net

ARCHIVES/LIBRARY

(Position Vacant at this time)
152 York Road, Suite 200 / Elmhurst, IL 60126-2806
630/782-1800 • Fax 630/782-1802

BYLAWS

Robert Maney
229 Ellen Avenue / State College, PA 16801-6306
814/238-2022 • Fax 814/238-4034
E-mail: rlm1@psu.edu

CHAPTER RELATIONS

Doris Erbe
4942 Hummelsheim Avenue / St. Louis, MO 63123-4711
314/481-1840 • Fax 314/481-5885

CONVENTION PLANNING (through 1999)

Tim Needler
5440 N. Meridian Street / Indianapolis, IN 46208-2656
317/255-8056 • Fax 317/257-7031
E-mail: tneedler@in.net

CONVENTION PLANNING (beginning in 1999)

Mike Kinerk
2655 Pine Tree Drive / Miami Beach, FL 33140
305/532-9000 • Fax 305/376-3679
E-mail: mkiner@herald.com

EDUCATION

Connie Purkey
564 E 4050S #9J / Salt Lake City UT 84107
Voice: 801/265-9794
E-mail: Purkeygal@aol.com

ENDOWMENT FUND

Vernon P. Bickel
785 Palomino Court / San Marcos, CA 92069-2102
760/471-6194 • Fax 760/471-6194 (*51)

INNER-CITY YOUTH PROGRAM

Dorothy Van Steenkiste
9270 Reeck Road / Allen Park, MI 48101-1461
313/383-0133 • FAX 313/383-1875

NOMINATIONS

Nelson Page
485 Walnut St / Ridgefield NJ 07657
201/854-7847 • FAX: 201/854-1477

ORGANIST COMPETITIONS/SCHOLARSHIPS

Dorothy Van Steenkiste
9270 Reeck Road / Allen Park, MI 48101-1461
313/383-0133 • Fax 313/383-1875

PUBLIC RELATIONS

John Ledwon
28933 Wagon Road / Agoura, CA 91301
818/889-8894 • Fax 818/707-3808
E-mail: jblprod@westworld.com

PUBLICATIONS REVIEW

Alden Stockebrand
2030 E. Lafayette Place / Milwaukee, WI 53202-1370
414/224-6442 • Fax 414/224-9406

RESTORATION & PRESERVATION

Allen Miller
167 Carriage Drive / Glastonbury, CT 06033-3231
860/633-5710 • Fax 860/633-7230
E-mail: ztronic@tiac.net

SMITHSONIAN INSTITUTION ORGAN PROJECT

Brant Duddy
P.O. Box 179 / Cedars, PA 19423-0179 • 610/584-4035

TECHNICAL

Brant Duddy
P.O. Box 179 / Cedars, PA 19423-0179 • 610/584-4035

THEATRE ORGAN INTEREST GROUPS

THEATRE PIPE ORGANS

Al Seff
156 San Luis Way / Novato, CA 94945-1715
Voice/Fax 415/897-9148
E-mail: pipeorgn@aol.com

ELECTRONIC ORGANS & YTOE LIAISON

Jack Moelmann
P.O. Box 25165 / Scott AFB, IL 62225-0165
618/632-8455 • Fax 618/632-8456
E-mail: rjgp84a@prodigy.com

COMPUTER NETWORKS

David Kelzenberg
2801 Highway 6 East, #344 / Iowa City, IA 52240-2629
319/351-3926 • Fax 319/335-1366
E-mail: kelzenberg.david@mcleodusa.net

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President's Message



The registration deadline for the 1999 Annual Convention in London is upon us. I hope that all who are able to go will have registered by now. I hope to see many of you there. I know it will be an experience for many of us hearing organs produced by companies that are not represented in the U.S.

This year, there are only three (3) qualified candidates for the Board of Directors: Vern Bickel, Doris Erbe, and Donna Parker. The ATOS By-Laws provide for the seated Board of Directors to approve the election of the candidates when there are no more candidates than there are positions to be filled. Therefore, do not expect to receive a ballot. Next year, I sincerely hope there will be some new and fresh faces on a ballot.

Elsewhere in this issue, you will find the annual listings of ATOS Contributors and

the PIPE PIPER listing of current organ installations in public venues. If you have updates to these lists, please keep the various parties informed as we like to have correct information.

This is also the time for potential candidates for the scholarship, young artist, and hobbyist competitions to start your preparation and planning for 2000. Come on Chapters, encourage, support, and present your aspiring stars of tomorrow.

We have openings for Annual and Regional Conventions. Mike Kinerk, the Convention Planning Coordinator would like to hear from and work with you. Mike has been in training under Tim Needler who has served us for many years with exceptional care. Thanks, Tim.

Harry Heth

General Information

ATOS Award Nominations Due

Remember to submit your nomination for the following ATOS award categories:

- ORGANIST OF THE YEAR
- HALL OF FAME
- HONORARY MEMBER

Nominations should be on a single sheet of paper (no additional documentation is necessary) and must be postmarked by April 30, 1999.

Nominations should be sent to:

Donna Parker
Post Office Box 6103
Aloha, Oregon 97007-0103
(503) 642-7009

ATTENTION: LANCASTRIAN THEATRE ORGAN WEEKEND 1999

The Lancastrian Theatre Organ Weekend 1999 is now fully subscribed and if there are any members who may still wish to join us, we will place your name on the waiting list, pending any cancellations.

May I also, through the medium of your journal, thank all the ATOS members who have supported us. The response has been overwhelming. I am only sorry that some of the venues to be visited cannot accommodate unlimited numbers.

I would also like to place on record my own thanks and the thanks of the LTOT to the officials and committee of the London Chapter for their support, enthusiasm and commitment in the furtherance of promoting the Theatre Organ as a means of entertainment and enjoyment, and by adding still further to the association and friendship which has existed between our two societies since the London Chapter was founded.

We have a full and exiting weekend planned in July, where we in the LTOT look forward to welcoming all our guests in Manchester.

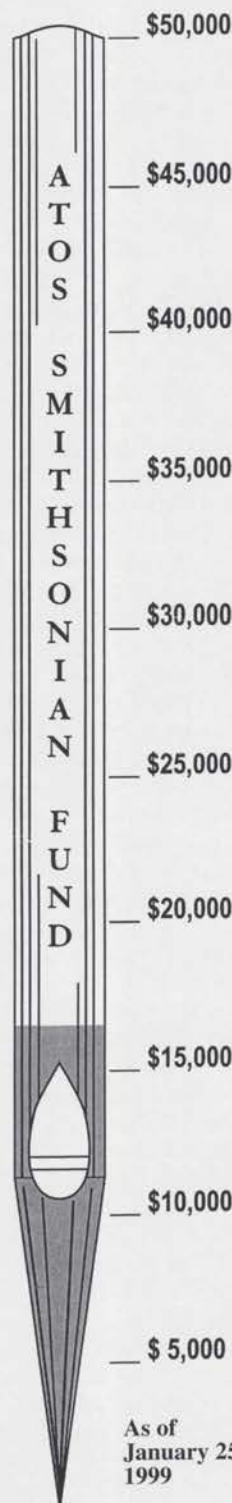
Best wishes
David Alldred, Secretary,
The Lancastrian
Theatre Organ Trust

American Theatre Organ Society

SMITHSONIAN FUND DRIVE



As the excitement grows so do the contributions toward the installation of the Lowell Ayars 2/8 Wurlitzer at the Smithsonian's National Museum of American History in Washington D.C. Be a part of this great undertaking. Give now and join the contributors who are making this dream a reality. Our goal is to match the ATOS Board's generous grant of \$50,000, which will complete the installation of the Wurlitzer that will be seen by millions of visitors who come to the museum annually.



As of
January 25,
1999

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- Los Angeles Theatre Organ Society \$1500
- Motor City Theatre Organ Society \$1000
- Potomac Valley Theatre Organ Society \$1000

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2030 E. Lafayette Place / Milwaukee, WI 53202-1370

Member's Forum

Dear Editor:

I would like to offer a rebuttal to the letter by Mr. Al Cameron.

The theatre organ, originally conceived as a sound effects gadget and derided by purists as the clown, rather than the king of instruments, has shown a remarkable endurance and adaptability to changing audiences and musical requirements. This, coupled with a fascination with things old by "generation X," young people will probably ensure the survival of the back stage behemoths into the foreseeable future.

I have talked with the "twenty-somethings" and have been surprised at the interest they have in the past, swing dancing clubs are popular in the San Francisco Bay Area. One twenty-six year old became overwhelmingly enthusiastic when I told him about the shows I had seen at the San Francisco Fox Theatre. He was fascinated with the idea of seeing a silent film and hearing a mighty theatre organ.

I am also impressed with the new sounds being produced by such younger artists as Dan Bellomy, David Messineo, and Robert Maidhof on the youthful media of the compact disc. The theatre organ is once again demonstrating its adaptability. Now that such major movie palaces as the Detroit Fox, St. Louis Fox and Atlanta Fox have been reborn, I believe that the theatre organ is here to stay for all generations. Organizations such as the ATOS deserve a great deal of credit for the accomplishment.

Sincerely,
Dale Kenny
Soquel, California

Dear Editor:

As a concert organist who is also involved in theatre organ presentations I was most interested in Mr. Al Cameron's views on program content (Jan/Feb THEATRE ORGAN).

I think Mr. Cameron is quite right to promote the concept of including suitable modern popular items in theatre organ concerts. However, there are a number of factors which merit consideration. Many of our players are more comfortable with certain types of music and it would be wrong for us to try and exert undue influence such that they attempt a repertoire with which they are unfamiliar, uncomfortable, or just do not under-

stand. I well remember in my early days as an enthusiast and player hearing very well known and respected organists here in the UK attempting to play 'pop' songs and the results were quite unsatisfactory. I also heard people say, for example, of the late, great Bryan Rodwell, "He's very good, but I wish he wouldn't play that jazz stuff." Bryan was, of course, a jazz player.

Another well known organist has described modern music as 'that written after 1955' but I think what most of us have in mind is pop music of the 1960s onwards. Up until the 1970s, it was quite usual to have a few instrumental records in the top fifty, but, that is now quite rare. Of course, these would often transfer well to the theatre organ. There would also be 'revivals' of old standards, though again less so today, which youngsters will recognize (especially over the last ten years or so, pop music has become less and less melody based, with more emphasis on lyrics and rhythm. Even those songs which are melody-based are relatively weak in this respect and afford limited possibilities for theatre organ styling. Of course there are exceptions from time to time. Modern pop songs are, generally associated with a singer or band, very often written by the performers, so young people may find it hard to accept a performance in another idiom by a rather (to them) elderly player! Of course, the whole point of pop music is that it is the culture of the young, distinctly different to that of their elders; the popularity of these pop songs is (at least in the UK) of generally short duration and by the time the sheet music is available the song is usually out of the top fifty and culturally passé.

It can be argued that, with few exceptions, the quality of popular music writing (as we understand it) is at an all time low right now. Even the much vaunted music of Andrew Lloyd Weber is generally unmemorable, and even his best songs are nowhere near the standards set by the 'greats': Gershwin, Porter, Berlin, Warren, Noble and others. Mr. Cameron bemoans the lack of young people under 21 at concerts. By all means, let us do all we can to encourage their attendance by offering free or reduced admission and by better promotion, and let us have some modern items in the programs for their sake. But, I would say that the audience age we should be targeting is that of the over 50s who are

approaching or maybe taking retirement and will have more time on their hands. For these folk, like me, the popular music we remember is actually of the 1950s, 1960s, and perhaps the early 1970s. It's worth bearing in mind that people's tastes do change as they get older. We have a wonderful opportunity to introduce these folk to the great popular music at the pre-1960s for which a theatre organ can be an excellent showcase if in good fettle. (In the UK we do have an extra disadvantage in that this great music is almost always of USA origin and therefore, except to the cognoscenti, not seen as part of our heritage.) The theatre organ, too, can be an ideal vehicle for the introduction of light music, novelties, marches, and light classics which are all too rarely heard in public these days outside of our concerts.

In closing, may I mention that in Ralph Beaudry's kind review of my CD *Take The A Train* he states that I often played concerts on the organ in its previous (Granada Woolwich) home. In fact, I played before and during the intermissions for the Bingo sessions that were held there (and still are). I don't recall any concerts in those days at that venue, though the organ societies probably paid an annual visit each year for meetings.

Yours sincerely,
David Lowe

Dear Editor:

For more than 65 years I have collected photos of theatre organs and organists from many parts of the world including Japan, Australia, Hawaii, Poland, Germany, South Africa, Holland, the USA and Britain.

I have been a member of the American Theatre Organ Society for over 20 years. I am writing to ask if you can put my request in the THEATRE ORGAN for information about the first Wurlitzer organ to be built. If any member has a photo or photo copy of this organ, any information would be welcome.

I always enjoy reading the THEATRE ORGAN journal.

Yours sincerely,
Mr. Laurie Morley
North Yorkshire, England

Dear Editor: (a letter to Michael Fellenzer)

After finding ATOS on the web, I'm applying for a standard membership in ATOS. My check for \$30.00 is enclosed.

Since I've must moved to the Dallas area, I've been in contact with

Don Peterson to become a member of the NTATOS chapter and have been warmly welcomed and look forward to meetings and events in the coming months.

I majored in classical organ in college, but due to a series of misjudgments (I now see the error of my ways) I left the music field all together and became a computer programmer. My interest in the theatre organ started when Stan Kann invited my mother and me to a show at the Fox in St. Louis, put one of us on each side of the pedal board and Howard seat down in the basement, turned the Mighty Wurlitzer on, began playing, then pressed the lift up button into the spotlight, finished his concert and introductions to the current movie, then pressed the lift down button. Wow! Was I hooked! I was a junior in high school from rural Missouri where my mother was the local music teacher. We were in a St. Louis music store browsing for materials for the next school year when we met Stan. I was noodling on one of the earlier spinet electronics on the floor (I was already an accomplished pianist, but had never played an organ) when this diminutive, curly-black-haired chap walked up and introduced himself. Innocently, I asked, "Do you play the organ?" He replied: "A little ..." that led to his invitation to the wild ride at the Fox. From that point on, I followed in Stan's footsteps, went to the same college (Washington U), studied under the same organ professor (Howard Kelsey), but blew it away after I got caught up in the classical pipe organ maelstrom.

I had not heard a theatre pipe organ for 25 years until last November (I'm now 57). I was browsing the web and ran onto the Plummer Auditorium web site announcing a Tom Hazleton concert the next week right up the interstate from Mission Viejo, California, where I lived with my youngest daughter (I'm on permanent medical disability). At that concert, I met Bob Trousdale the maintenance genius responsible for its incredible rebuild. He invited me to the next meeting of OCATOS for a pot luck and open console all day on a Saturday. I met Jack Darr who invited me to his home and the incredible George Wright Signature 4-manual Allen organ. Then my daughter's corporation transferred her to the Dallas area. I got to go back to LA for the Wurlitzer Weekend last month since it coincides with my medical visit. Five theatre

organ concerts in two days, plus staying at Jack's house! I'm eager to be an ATOS member ...

Sincerely,
Bob Case

Dear Editor:

Two interesting nuggets appeared in the March/April, 1997 issue "For The Records" column of THEATRE ORGAN that caught my fancy.

The first deals with the excellent review given artist John Giacchi's Australian album entitled *Beyond The Blue Horizon*. Are any of you out there old enough (I'm not) to remember that as a teenager United Artists released my album under the exact same name. My long term memory just kicked in!

The second item is a bit more serious. Since the Hackett estate and yours truly are in litigation with Good Music (we like money as well as "goodness"), my comments will be brief. I did all of the organ arrangements on the Columbia Album *Dream Awhile*. Drop by and have a gander at these charts when time permits. My involvement in the project was instigated by Columbia A&R man Tony Piano; the guitarist was jazz great Barney Kessell.

Dick Loderhose's very temporarily wounded ego was the reason I didn't do yeoman's work on the album number two. Ashley Miller actually turned down that gig in deference to me.

Sincerely,
John Seng

Dear Editor:

After reading "Wind on the Prairie: Pipe Organ of Cedar Rapids" by David Kelzenberg, I wondered if the Don Pedro was the same Don Pedro Espinosa that I was introduced to in 1943. Then I caught the reprint of the letter by Paul S. Jirt, Jr., and my suspicions were confirmed.

A little history: my dad (Ken Bailey), was one of the first Hammond Organ dealers, having been granted exclusive franchise for the state of Montana, northern Idaho, and eastern Washington, as far west as Yakima and Wenatchee. The Hammond Co. was converted to researching and building bomb-sights during the war years of 1942 through 1945. Dad was asked, and accepted the job of service manager for the Hammond Instrument Co. during that period. Therefore, the family moved to Arlington Heights, Illinois.

I was in my junior year of high school and luckily, became the organ

student of Porter Heaps, Hammond's demonstrating organist. I traveled once a week to his home in Evanston in 1943-44. Dad made several service calls to the Burgundy in Chicago and became of friend of Don Pedro. Dad really extolled the repertoire and performance of Don Pedro at the Burgundy, and wanted me to meet and hear him. However, I was considered too young to frequent places where liquor was served. After some negotiation, Don Pedro accepted a dinner invitation to our home in Arlington Heights on his night off.

On that promised meeting evening, I finally got to hear the MASTER ORGANIST Don Pedro. Our initial greeting at the door was accompanied with a handshake - at which time Don Pedro looked earnestly into my face and asked in a very concerned accented voice, "Oh! Deeck: do you work with yourr hands?" I replied that I did indeed work at manual labor. Don Pedro then said, "Oh! you mus'n do that - YOU MUS'N DO THAT: you will rruin yourr hands." He probably had a point. After some 60 years of playing professionally, I can never hope to approach Don Pedro's excellence as I remember it. And by the way: I still work with my hands.

Dad was given to understand that Don Pedro was native to Ecuador. Another aside to this unique individual was that he had little patience for fools or hecklers, and was wont to invite them to settle differences in the alley behind the Burgundy. So much for working with your hands!

Sincerely yours,
Dick Bailey
San Jose, California

Editor's Note: .

An alert Irv Eilers informs us that the Morton organ (page 10 of the Jan/Feb THEATRE ORGAN) is from the Capitol Theatre in Marshalltown. Irv tells us he was raised in Gladbrook, just a few miles from Marshalltown. There was no Iowa Theatre in Marshalltown. He says there is a reference in Vol 2 of Junchen's Encyclopedia. The console of this organ is now installed on the Sierra Chapter organ, Fair Oaks Community Clubhouse.

Thanks Irv for the clarification.

Opinions expressed in this column are those of the correspondents, and do not necessarily reflect the opinions of the editors or the policies of ATOS or THEATRE ORGAN. Letters concerning all aspects of the theatre organ hobby are welcome. Unless clearly marked "not for publication" letters may be published in whole or in part. Send to Editor, THEATRE ORGAN, P.O. Box 3168, Salinas, CA 93912.

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THE *World's Largest* PIPE ORGAN

by Stephen D. Smith

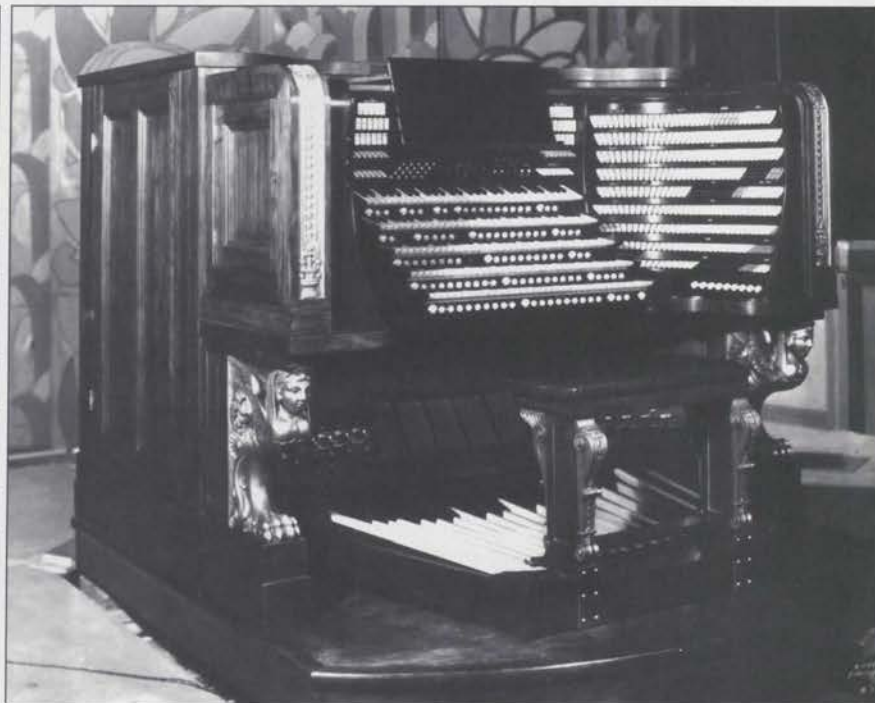


The pipe organ in the 41,000-seat main auditorium of the Atlantic City Convention Hall was designed by Emerson Lewis Richards (1884-1963), New Jersey State Senator, and built by Midmer-Losh of Merrick, Long Island, New York. Although the instrument is noted for its unique seven-manual console, with 1,235 stop keys, there is also a movable five-manual console. This smaller console has 673 stop keys and was disconnected from its 150 foot long cable some decades ago. It is currently on display in the building's foyer.

Bassoon with papier-mâché resonators.

The pipes are accommodated in eight chambers arranged in opposite pairs on the left and right sides of the auditorium, and the present scheme is, in fact, the third design that Richards conceived. The first, to be housed in six chambers, was to have 43,000 pipes, but this number was reduced to 29,000 when it became apparent that space and finance would be a problem. The later addition of two more chambers allowed some of the original scheme's voices to be reinstated and

- a total of 336 stops. Among these are four voices on 100 inches of wind (providing registers at 16-16-8-8-8-4-4) and 10 voices on 50 inches (including the 32-foot Bombarde and Diaphone registers on the Pedal organ). The loudest stop, the Grand Ophicleide (16-8), has "more than six times the volume of the loudest locomotive whistle" (according to *The Guinness Book of World Records*). Despite being constructed of plain pipe metal (quarter-inch thick in places), the Grand Ophicleide has a very 'brassy' tone. George Losh, Vice-President of the Midmer-Losh



The five-manual moveable console.

At left: The seven manual console in its kiosk.

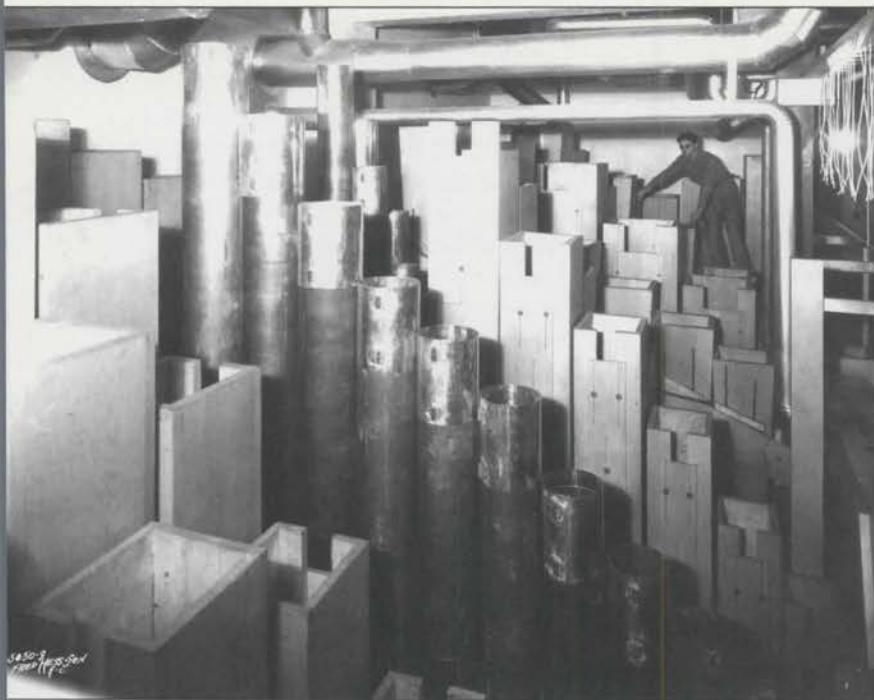
The contract for the organ was signed in May 1929, and the certificate of completion was issued by Richards on December 5, 1932. A staff of 80 worked on the instrument at the height of construction. It is thought that the majority of pipes were made by the Midmer-Losh firm, but it is known that some special reed stops (e.g. Brass Trumpet, Egyptian Horn, Euphone, Musette Mirabilis) were made by Anton Gottfried, while the German firm of Welte provided the Echo organ with a wooden Tuba d'Amour and a

other new stops to be added. The 'official' number of pipes, as shown in *The Guinness Book of World Records*, is 33,112 but most authorities on the instrument agree that this figure is unlikely to be accurate. My own research - based on 20 years of studying the instrument - indicates around 32,800+ pipes. It is hoped that a future survey will provide a definitive number.

The instrument has 314 voices (230 flues, 84 reeds) comprising 447 ranks (363 flues, 84 reeds), 22 percussions (7 melodic, 15 non-melodic)

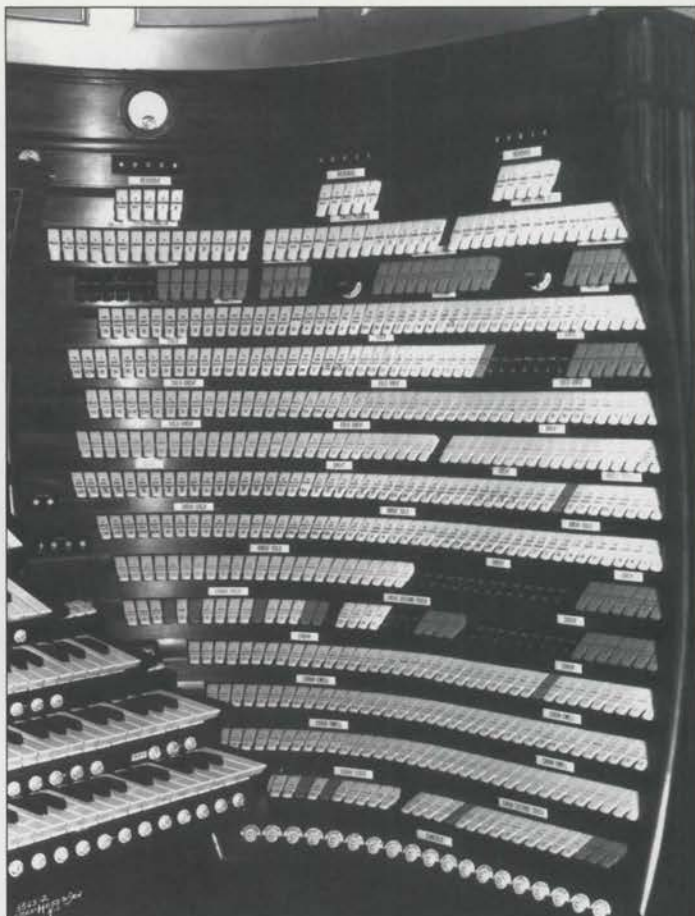
Co. said it sounded like "Sousa's band playing fortissimo," and it really does! Dennis McGurk, the instrument's former curator, warned stage hands and other staff before the stop was used!

Other features include a number of flue ranks with double languid pipes. These allow the use of high wind pressure without any loss of brightness from the tone. Pressures ranging from 3.5 to 100 inches were originally provided by eight D.C. blowers, totaling 394 horsepower. These were replaced in the early



Rank upon rank of Pedal Organ pipes.

At right: The seven manual console's right jamb.



1990s by A.C. blowers rated at almost 1,000 hp.

On a voice-by-voice basis, 69 percent of the instrument is straight, i.e. 217 voices are not extended at all (although six of them are duplexed). However, at the seven-manual console, the picture is rather different, with over 600 of the 852 'speaking' stop keys controlling the 97 extended voices.

A very brief summary of the instrument's 21 departments is given below:

PEDAL RIGHT
(11 voices, 11 ranks)

This is the home of the Grand Ophicleide and the full length 64 foot Diaphone from CCCCC to BBBBB, Dulzian from CCCC up).

PEDAL LEFT
(10 voices, 16 ranks)

This department's Major Diapason and seven-rank Stentor Sesquialtera are the only straight stops on the entire Pedal organ.

UNENCLOSED CHOIR
(6 voices, 7 ranks)

An early attempt at introducing the Baroque organ to the United States.

CHOIR
(29 voices, 37 ranks)

A collection of softer voices, including five celeste stops, capped by two Trombas and a Brass Cornet.

GREAT
(38 voices, 63 ranks)

With the exception of three flutes (8-8-4) and three reeds (16-8-4), this department is a vast Diapason chorus, comprising 32, 16-16-16, 10-2/3, 8-8-8-8-8-8-8-8-8-8, 5-1/3, 4-4-4-4-4, 3-1/5, 2-2/3, 2-2-2. Thirty-one of the department's ranks belong to mixture stops and only the Principal (32-8-2) and Double Diapason #I (16-4) are extended.

GREAT-SOLO [flue division]
(13 voices, 13 ranks)
and **GREAT-SOLO [orchestral reed division]**
(12 voices, 12 ranks)

This arrangement of two separate and independently controllable swell boxes is a variation on Audsley's idea of 'compound expression,' but Richards denied that it had anything to do with the design of the Auditorium organ.

SWELL
(36 voices, 55 ranks)

A fairly conventional Swell organ, if somewhat larger than usual. There are diapason, string, flute, and reed choruses.

SWELL-CHOIR
(17 voices, 17 ranks)

Mild flutes, soft strings, and quiet reeds. Like the flue division of the Great-Solo, the Swell-Choir has a very comprehensive mutation scheme.

SOLO
(22 voices, 33 ranks)

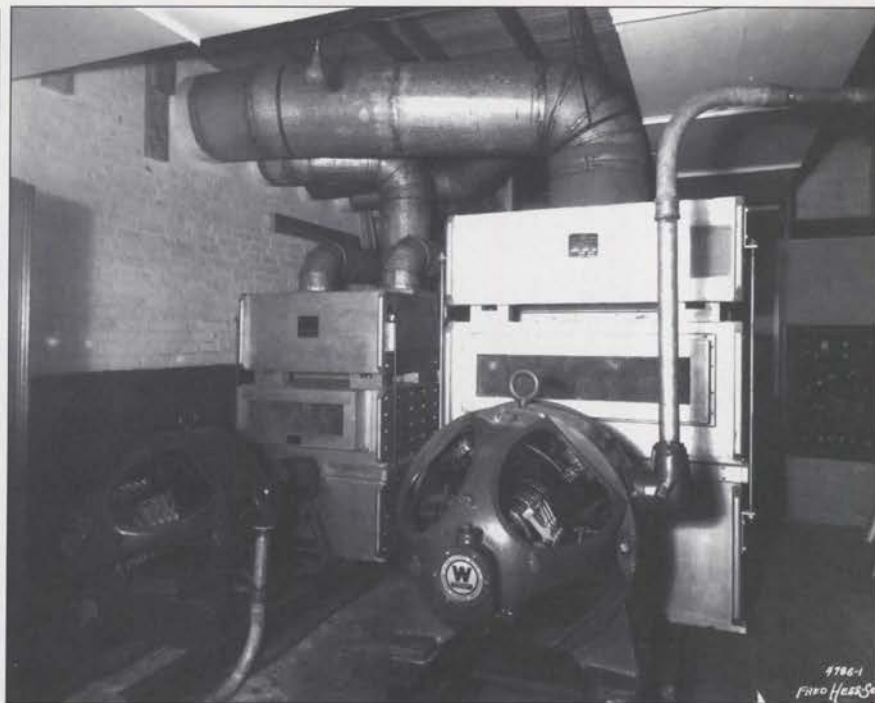
Large-scale diapasons, flutes, and strings, together with tubas, trumpets, and a brass bugle.

FANFARE
(21 voices, 36 ranks)

A formidable antiphonal opponent to the main organ, it includes a barrage of mixtures (18 ranks) and powerful reeds (four of which are voiced on 50 inches).

ECHO
(22 voices, 27 ranks)

This department is chiefly known for its beautiful Spitz and Spire flutes and their gentle celestes.



Blowers for the right stage chamber.

At left: Wiring in one of the relay rooms.

GALLERY I

(4 voices, 10 ranks)

Diaphone (16-8), Mixture Mirabilis (1-5-8-12-15-19-22) and two 100-inch reeds.

GALLERY II

(7 voices, 9 ranks)

Big-toned flues (16-8-8-4-22/3-2-III), many of harmonic construction.

GALLERY III

(6 voices, 9 ranks)

A diapason chorus (16-8-8-4-2 IV) of Schulze tone, but voiced on 20 inches of wind! "The six stops quite fill the hall," Emerson Richards told Henry Willis III.

GALLERY IV

(8 voices, 8 ranks)

Contains some of the more exotic reed voices.

BRASS CHORUS

(8 voices, 10 ranks)

A floating Bombarde-type department consisting of Trombones (16, 8, 8, 4, 2) and Trombas (1-1/3, 2-2/3). It may also be used to provide additional reed tone for the Great organ.

STRING I

(11 voices, 20 ranks)

Broad, imitative string tone, with nine two rank celestes.

STRING II

(24 voices, 36 ranks)

The largest of the String organs, also with nine two rank celestes.

STRING III

(9 voices, 17 ranks)

The Cor Anglais is this department's only reed stop, the remaining voices being two-rank celestes of cello, viola, and violin tone.

PERCUSSION

A collection of drums, cymbals, etc. available in strike and roll effects.

In addition to the above, there are departments that consist entirely of stops which are borrowed from other departments. Second touch registers are provided for the Pedal, Choir, and Great claviers (originally, the Swell and Solo manuals were to have this facility too). The Gallery Pedal sections, left and right, are derived from manual stops housed in the various Gallery (balcony) chambers. The Great-Solo's registers

(playable from the Great manual) are duplexed to the Solo manual where they are separately playable, regardless of what registers are in use on the Great-Solo. Similarly, the Swell-Choir, on the Swell manual, is playable from the Choir keyboard as the Choir-Swell. Registers on the Grand Choir and Grand Great departments are derived from specially extended Pedal stops which are playable throughout the 85-note compass (seven octaves, CCC-c5) of these manuals. The Swell manual has a 73-note compass (six octaves, GGG-g4), but its lowest five keys exist largely for cosmetic reasons. The upper four manuals, and all of the smaller console's keyboards, have the usual 61-note compass.

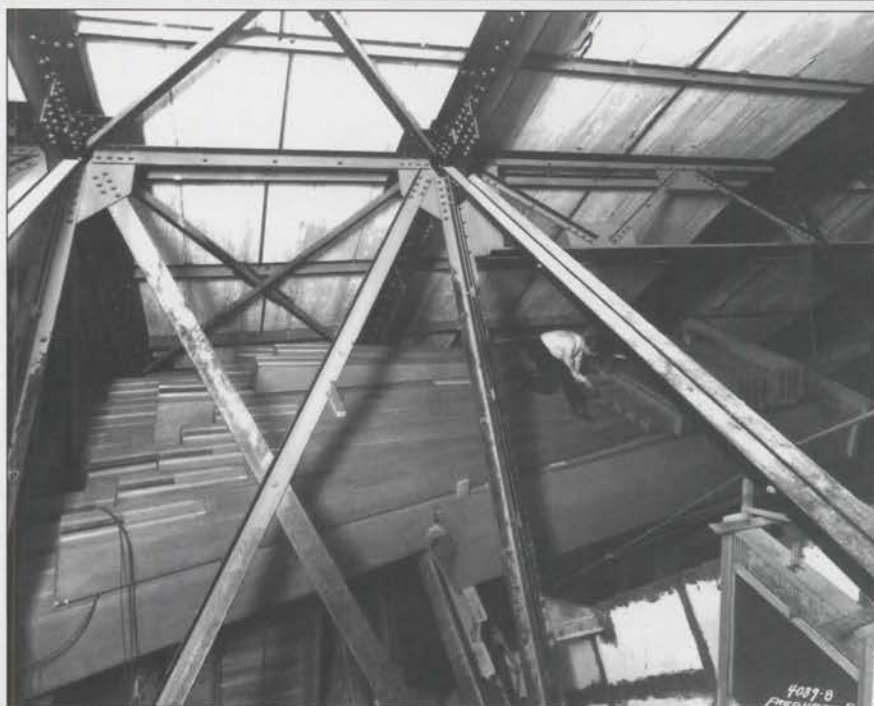
Information about the auditorium organ has never been deliberately withheld, but the instrument was deeply unpopular, particularly among the city's residents - having been built largely during the Depression, when 'the man in the street' didn't have two dimes to rub together. The organ was perceived as a toy for a handful of snobs and there was some lively correspon-



Pipes of all shapes and sizes in the Echo Organ.

Above right: Exotic pipes in the Gallery IV organ.

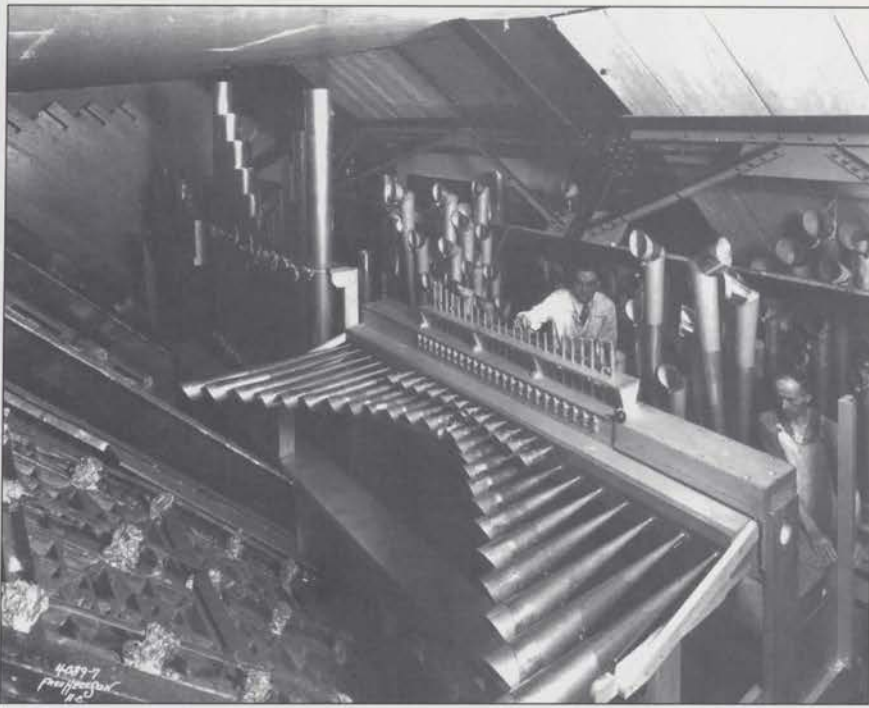
At right: The 32' Trombone installed horizontally in the roof.



dence on the subject in local newspapers. The court case, in which Midmer-Losh sued the City for the balance due on the instrument, didn't help matters either (the firm won, but went bust soon afterwards, although it was later resurrected by George Losh). Consequently, the instrument's very existence was played down, for fear of further inflaming the prevailing passions. Unfortunately, this rather ignominious start in life seems to have sealed the instrument's fate, to the extent that it is almost "the world's most forgotten organ."

By the time all the fuss died down and it was realized what a national treasure the organ was, lack of funding

inhibited making the needed repairs. The cost of repairing the instrument had risen sharply and it continues to do so. The remote combination action, housed in the building's basement, was completely flooded and rendered unusable by a hurricane in 1944, and some of the gallery chambers have suffered water damage due to roof leaks. Access to the ceiling chambers (Fanfare, Echo, and String III organs) is prohibited by the presence of asbestos (scheduled for removal in 1999).



The 32' Pedal Diapason in the left stage chamber.

Above left: A section of the Fanfare Organ.

At left: Harry Willis and the Stentor Mixture.

Although the organ seems to have been primarily designed for the performance of 'serious' music, it has mainly been used for 'lighter' purposes. Daily recitals became weekly recitals and, eventually, the instrument was used only for accompanying skaters and ball games. Its use continues to decline and, at present, only the Pedal Right, Great, Great-Solo, and Solo organs are playable. The remainder of the instrument is rather dusty, though not generally in poor condition. Indeed, the workmanship is of such a high standard that getting the whole organ into playable order again may not be too difficult a task. A thorough professional survey is now needed to assess what remedial work is needed, and a major fund-raising campaign must be undertaken in order to preserve the organ for future generations.

It was with this task in mind that the Atlantic City

Convention Hall Organ Society, Inc. was formed as a non-profit publicly supported foundation. The organization exists to stimulate both national and international interest in, and support for, the preservation and restoration of this historically significant instrument. The society's concern also includes the very fine Kimball organ (four manuals, 55 ranks) in the Convention Hall's ballroom.

As Jim Weisenborn once wrote on the Internet about the Convention Hall organ: "If you ever get the chance to view the Midmer-Losh, do it. You'll talk about it for years."

Stop lists, photos, publications and other details for both organs are available on the ACCHOS website at <http://www.acchos.org> or by e-mail from info@acchos.org. The Society's address is 1009 Bay Ridge Avenue, Suite 108, Annapolis, Maryland 21403.

HENNINGSENS

Excel at "XL"

by Dr. Edward J. Mullins

The Henningsen family celebrated forty years in business on December 1, 1998 at Ye Olde Pizza Joynt in Hayward, California. Carsten Henningsen conceived the idea of a theatre organ in a pizzeria when they opened on November 29, 1958, on Mission Boulevard in Hayward. The present restaurant was built to his specifications at 19510 Hesperian Boulevard in 1960.

With the help of friend Bob Denny, they found the 1928 two-manual, nine-rank, Style 210 Wurlitzer, Opus 1835, originally installed in the State Theatre in Fresno, California. The installation was completed by Bob Denny, premiering July 25, 1962 with Dave Quinlan at the console. The present Style 235 three-manual console was acquired in 1963. It was originally installed in San Francisco's Warfield Theatre in 1925, Opus 984, and was first played in November 1963 when it was temporarily located under the sleigh bells. Both consoles were playing until the smaller console was sold.

Four ranks were added making it the present thirteen ranks. Dave Quinlan played from July 25, 1962 until October 12, 1963. Bill Langford followed him for eighteen years. Don Thompson started in May 1983. Jerry Nagano was on the bench for ten years and said farewell on January 24, 1998 (See THEATRE ORGAN March/April 1998, page 42, Jesse Crawford Chapter Notes). Present organists are: Bob Coffin, Steve Eldefonso and Jim Riggs.

The 40th Anniversary celebration featured Bill Langford and Jerry

Nagano at the console. The Henningsen family was present and three different cakes were served. Carsten, Jr. related the story of how they changed his first pair of diapers on the table at the pizza joynt on the way home from the hospital where he was born.

Carsten, Sr. was born and raised in Minden, Nevada. Joyce, his wife, was born in Great Falls, Montana. They met in Bozeman, Montana, while students at Montana State University. They fell in love with each other and with the theatre organ when they heard the 2/7 Wurlitzer in the Ellen Theatre in Bozeman. The organ is still installed and the only original installation left in Montana.

Carsten was awarded his Bachelor of Science in Industrial Engineering from MSU in 1955; a profession he pursued for the next three years. In the 1950s, stereophonic high fidelity was sweeping America like a tsunami. Riding the crest of the wave was the late George Wright, with his many hi-fi label theatre organ recordings.

Joyce and Carsten attended the 30th anniversary concert of the San Francisco Fox Theatre's 4/36 Wurlitzer on June 28, 1959 to a full house. Seeing the line of organ concert-goers winding around the block, the Henningsens knew that pipes and pizza would make a winning combination. Having never made a pizza before, they got a recipe which was improved upon until they got it right. Their first establishment was in partnership with Fred Finn and his banjo-playing wife who also

played the piano. They had two places. Later Carsten took one and Finn the other. The Finns later became very famous on American television with their "Mickey Finn" program. They used to call the pizza orders from the kitchen over the banjo and piano music. While this method worked for a time, it was no match for the "Mighty Wurlitzer."

Dave Quinlan told Carsten, "We've got to do something about this!" Being from Nevada, Carsten solved the problem by copying a lighted Keno number board and numbering the pizza orders. Other pizza franchises saw this method and latched on to Carsten's idea. As the old saying goes, "often copied, but never duplicated." Ye Olde Pizza Joynt is the grand-daddy of them all. In my opinion they serve the best pizza in California.

I repeat what I wrote in THEATRE ORGAN September/October 1988: ATOS has acquired many new members who heard a theatre organ for the first time in a pizzeria. Carsten Henningsen deserves the admiration and gratitude of every theatre organ enthusiast for what he has done to bring it closer to the public. In his own particular way, he has helped bring about the renaissance of the instrument in America and throughout the world.

We salute the
Henningsen family --
Joyce, Carsten, Carsten, Jr.
and Mary Anne for
"XL" years of excellence!



Opposite page:

L to R: Carsten Henningsen, Jr., Mary Anne, and Carsten, Sr. at Ye Olde Pizza Joynt, Hayward, California, December 1, 1998, during the 40th Anniversary Celebration.

Top to Bottom:

Carsten Henningsen, Jr. reminisces at the 40th anniversary of Ye Olde Pizza Joynt, December 1, 1998.

Jerry Nagano at the Ye Olde Pizza Joynt 3/13 Wurlitzer. Nagano spent ten years there.

Organ curator Ed Stout between Carsten Henningsen Jr. (left), and Carsten Sr. at Ye Olde Pizza Joynt 40th Anniversary.

Bill Langford, 18-year veteran, at 3/13 Wurlitzer during the 40th anniversary party.

Dr. Ed Mullins photos



YE OLDE PIZZA JOYNT 3/13 WURLITZER TONAL RESOURCES

RANKS

Tibia Clausa 16'

Concert Flute 16'

Violin

Violin Celeste

Open Diapason 16'

Gamba

Gamba Celeste

Vox Humana

English Post Horn

Kinura

Brass Trumpet

Brass Saxophone

Tuba 16'

PERCUSSIONS

Bongo Drums

Chimes

Chrysoglott

Glockenspiel

Liberty Chimes

(Celeste to Chrysoglott)

Marimba/Wood Harp

Saucer Bells

(Kilgen from a theatre in
Ellensburg, Washington)

Sleigh Bells

Xylophone

"Go-Go" bells

Roll Cymbal

Slapstick

Tympani

Toy Counter

Chinese Temple Gong

5 stop French Celeste Accordion.

43 note red and gold brass Calliope sits atop a coin-operated Cremona upright grand piano, plays ten different pieces on roll.

A real 18-wheeler, Diesel, semi-truck horn.

Exact copy of a Santa Fe steam engine whistle.

(Editor's note: We regret to say Carsten Henningsen Sr. passed away March 2, 1999. We offer sincere condolences to his family.)

The Wichita Phoenix

by Mike Coup

Over Labor Day weekend, the 1999 ATOS Regional Convention will take place in Wichita, Kansas.

Here is a personal story by Mike Coup on the acquisition of the former New York Paramount 4/36 Wurlitzer for Century II in Wichita.



The replica Wurlitzer console in Century II, Wichita, Kansas. Coup Collection

In a very real way, 32 years ago was the beginning of my life; my theatre organ life anyway. I was involved with the New York Paramount Wurlitzer. The English language doesn't really provide a single word to describe all the things that started then; perhaps the best word is fulfillment.

As long as I can remember, the organ has always spoken to me, gotten inside me, mesmerized the very fiber of my being. The family always had to sit in a certain place in church

so I could watch the organist play the 1939 Möller on Sunday morning.

Exactly when I learned of the Wurlitzer organ, I can't really say, I must have been about 7 years old. Perhaps once a month, my mother used to "take me to town" and we'd always go to the local department store, Innes. If I were lucky, it would include a trip to the record department. I remember one trip finding the Don Baker 78s recorded at the Paramount Studio Organ; that was the first.

The Hi Fi era came in another five years and so did George, Leonard Leigh and of course Raymond Shelley at the Detroit Fox! Raymond was from right here in Wichita. I almost wore out that disk, and I bought my first kit stereo just to play that sound better. I got this record in junior high. I can remember coming home in the afternoon and playing it over and over, imagining what the sounds were from the description on the jacket. Oh, was I hooked!

The next turning point was high school, the discovery of a fellow organ nut and the Paramount Wurlitzer. I don't recall how we discovered our mutual interests, but John Unruh (J. D. to everybody), and I discovered we both liked "organ." Somewhere, I discovered Cook records and ultimately, the Bill Floyd NYP recording. THAT sound was like nothing else on the planet! J.D. and I used to listen to this as loud as possible before we went to high school football and basketball games or whatever we might "cook" up. It was always the prelude to the rest of the evening.

College came and my first Wurlitzer, a growing friendship with Raymond Shelley and the Miller Wurlitzer. The first "live" Wurlitzer I heard was the Miller. I'll never forget that; only 11 ranks, but just the console coming alive with the wind coming up and me in the first row right behind the console was a thrill that still quickens my heartbeat. The console was not on a lift, so, when Raymond turned on the blower, there it was - ALIVE! Maybe that's why I still like air consoles.

Then suddenly, in March 1965, Raymond died. He was, in a real

way, the first death that was close, and unexpected. I knew he had a heart condition, but did not expect him to pass so suddenly. It came over the car radio as I was leaving a university music event. Raymond was a fine musician and very fine person. I shall always miss him. I remember once, while taking him home from a performance at the Miller (he did not drive because of the heart condition) I asked him what organ he considered the best. Without hesitation, he said the New York Paramount. He had played it for the "Milk Man's Matinee" part of the 1956 AGO NYC convention and said it was absolutely without peer. I made mental note.

With Raymond gone and the formation of a new local (then) ATOE chapter, several of us were discussing how we could give regular theatre organ concerts as well use the Miller Wurlitzer. The later was pretty easy, the theatre management was delighted to have us do weekend intermissions, but the former, nearly impossible. The

theatre was a first run movie house and we could get it only in the morning or after midnight. But that was not an opportunity to do what we envisioned: real concerts! A 3/11 wasn't the ideal vehicle either, but in our youthful zeal we didn't fully identify that.

I remember having a conversation with a fellow student, Craig Jaynes, at WSU (then WU) about the fact that we needed our own theatre organ. Sure, why not? We discussed where we'd put it and had two thoughts: the auditorium at a local small college (excellent acoustics) or the new civic auditorium then under construction. The first approach was to the city and to our enormous surprise and delight, the mayor had already suggested that a theatre organ be found for the new center. The moment seemed perfect. It was a perfection we could not possibly appreciate.

We got a letter commitment from the city and set out to find an organ on which we could do concerts. What an opportunity! We called Mr. Theatre

Organ, Richard Simonton, asking what might be available for a 5,000 seat auditorium. His reply mentioned the L.A. Elks Robert-Morton, the Minneapolis Kimball and THE NEW YORK Paramount WURLITZER! There it was. There was that sound. There was Crawford's organ. There was Dan Papp's* organ. For us, life would not be the same.

There were a lot of complications. So the record is straight, the Wurlitzer Co. actually bought the organ back from the Paramount, with a deal already made with Dick, Charlie Baker and others who had formed Simba Corporation to purchase the organ from Wurlitzer and pay for the removal. By the time we came along in 1967, Simba had lost its option on the Southern California Belmont Theatre, which was to have become the organ's new home. With no place to install the organ, Simba had granted an option on the organ to Bob Johnson, the owner of a musical instrument museum in Georgia. So, at the outset it was necessary to



Paramount console on 44th Street, New York City.
Coup Collection



Fire damage to the Paramount Wurlitzer in Wichita. Note right side of console on top of the rubble. Coup Collection



New York Paramount facade and marquee, circa 1937. Vic Hyde Collection

make a deal with Bob Johnson.

For whatever reasons, Bob was willing to let us have the organ. It now became a matter of paying off all involved: Simba, for organ removal packing and shipping, Wurlitzer for the organ, and Bob Johnson for what he had already paid Wurlitzer. In round figures, that came to \$40,000. That was a lot of money in 1967 for kids! In some way we were able to start making the \$500/month payment to Wurlitzer to "option" the organ while we raised the total amount.

One of the many interesting coincidences now occurred. I got a meeting with O. A. Sutton, former majori-

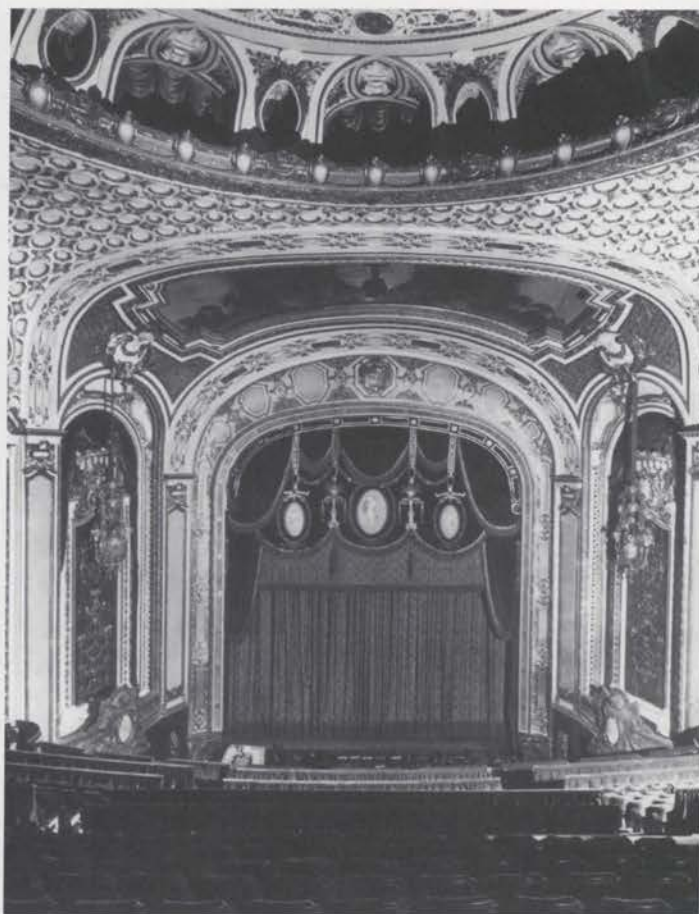
ty owner of the company that built the Vornado product line. He suggested we get 10 people to agree to sign for equal shares of a loan to allow us to buy the organ. Mr. Sutton was not one of the 10 but, that is exactly what we did, and we then owned the Paramount Wurlitzer. Twenty years later, I founded the new Vornado to reintroduce the Vornado to the market.

Three of us, J.D. Unruh, Tom Taylor, and I borrowed a car and set out for Los Angeles. After paying for the organ, we would have less than \$1000 to get it all back to Wichita, so we drove 24 hours rather than spend money on a motel enroute. Dick

Simonton told us to come directly to his house in North Hollywood when we got to L. A., and call when we were getting close. On the map, West Covina looked close, but Dick said we had an hour or more to go, but gave us directions. We were in the big city now!

In the 12 or so years I was to know Dick Simonton, there would be many memorable experiences, but the first happened within 15 minutes of our arrival. Helena Simonton showed us to the guest bedroom, where we could get some of the 24 hours of road wear off before dinner. In the process, I realized I had left something in the car so went back toward the front door. There was a small crowd gathered in the entry and a modest commotion of greetings, but I could not see for whom the fuss was being made. I waited patiently 'til Dick saw me and waved me into the crowd. At the center was the most famous organist alive: Virgil Fox. We were going to have dinner with THE Virgil! It was a grand evening for the Wurlitzer kids as Virgil dubbed us. I remember too, that it was the first of many indications from Dick that he had complete confidence in us. We were introduced always as the fellows who had come to move the Paramount Wurlitzer to Wichita, always very matter-of-factly, which was really important to us uninitiated youngsters. Looking back with 30 years of life having past, we would not have done it if we had known what we were in for. The brash enthusiasm of youth is necessary to get something at least started. I'll admit lots more is required to finish something, but blind ignorance coupled with unbridled enthusiasm can sure be helpful getting started.

We made arrangements with Dick to come to his house the next afternoon to write all the checks to cover the purchase. What a day that would be: checks totaling just under \$40,000 were to get my signature. I remember writing all the checks, giving them to Dick and going back to our cheap motel. Dick invited us back for dinner that evening so of course we accepted. When we got back to the motel, I got a call from



The New York Paramount. ATOS Collection

Wichita that one of the men had not signed the loan papers yet and the money wasn't there. I had just signed \$40,000 in hot checks! Was I looking at jail time? We went back to Dick's, nervous as cats in a room full of rocking chairs. How were we going to tell him? Had he mailed the checks? We chatted amicably for a few minutes and Dick said "I had a call from Wichita." I knew the jig was up! Now what? I remember he said "Don't worry about it. Nobody's beating down the door. It will be OK." Well, I felt better, but only a little bit. Would we lose the Paramount Organ now?

Then Dick did one of the most memorable, really nice things I ever remember, and for kids he'd only known about 24 hours! He reached in his pocket and wadded up some money, handed it to me and said "Now, there's one thing everybody has to do when they come to Southern California, go to Disney-land! Take this and I don't want you to leave 'til after the fireworks display. Come back here and everything will be fine." All I could do was swallow hard, put the

money in my pocket and nod in thanks. That may well be the most important gift I ever received.

We did go to Disneyland. We did see the fireworks show, we did go back to Dick's and everything was fine; me too.

The next couple of days are sort of a blur by now. We went to Charlie Baker's Tubes Inc. steel warehouse to see what more resembled a used lumber yard than a Wurlitzer organ. The manual chest pipework was all placed in big wooden crates, but the offsets, chests, ranks, lumber and zinc winding were all loose and not packed. I recall the "mainpile" was perhaps about 30' in diameter and 10' high. The console was over in a corner looking quite a bit the worse for wear. Chests were on end against one wall and offset pipe work was on top of the office area at Tubes. The relays and blowers were at another location.

Two weeks later and four 40' truckloads, the Paramount Wurlitzer was headed toward the Land of Oz. Actually some of the loads reached Wichita while we were still in

California, so the folks at home had to begin the unloading task without us. Too bad! By the end of January 1968, the organ was at least all headed toward its "perfect home" as Dick used to say.

The organ was now in storage, in the new Century II building's basement, except for the manual pipework, and all the regulators, which were all sent to Aeolian-Skinner in Boston when the organ was removed from the Paramount and had not been sent to California. Life returned to that of college students for the three of us who'd spent semester break in Los Angeles. Getting back to a regular routine was a Sunday night gathering at what we used to call the 50th Street Paramount - otherwise my mobile home. Sunday night, February 25 was no exception. Everyone had headed for home around 9:30-10:00 and I was cleaning up and getting ready for bed when the phone rang. It was John Lindstrom, one of our group, saying "Mike, turn on the T.V. There has been a fire and the organ has burned." On turning on the "tube," the weather man on channel 10 was



The New York Paramount. ATOS Collection



Richard Simonton, Virgil Fox, Peter Delheim (RCA Producer), and Mike Coup, mid 70s. Coup Collection

saying "... once again we want to report..." I doubt I have ever again been as totally shocked as I was at that moment.

I rushed down to the building only to be told we could not get in because there was too much smoke. With only that information, this was the worst night of my life.

To quickly turn the story positive, the next morning when we were allowed in, we were overjoyed to see

that only the console, six wood diaphones and tubas, a couple of offset chests, and two pianos were consumed. Almost more than that, the rest of the organ had not been water damaged from the firefighters efforts. The organ was stored in rows of parts, covered with plastic and up off the floor on 2X4s and as luck would have, the console was directly below a hole in the floor, through which fire water was pumped to dowse the blaze.

Actually, from the look of things, the fire had pretty well burned itself out anyway, before the firemen were called.

The fire was definitely arson. There were three other fires set in the building that night which actually did more dollar damage than the organ fire. No one was ever charged with the crime.

At any rate, the essential sound-producing parts of the organ, those that made the Paramount Wurlitzer Farny's "Masterpiece," were still intact. Now to find a console. Immediately, of course, we called Dick for advice. His immediate suggestion was the Brooklyn Fox. He went to work to see if we could get the whole organ but that proved to be unavailable. It wasn't many years later that the organ was broken up, but it was not available to us. Dick Loderhose called me offering to sell us the Roxy Kimball console but we really wanted to preserve the Wurlitzer appearance, so we declined. There wasn't much choice left. We'd have to get a new console built. In 1968, there weren't many craftsmen building Wurlitzer-replica consoles. In fact, the only one to have done so was Bill Bunch at Balcom and Vaughan Pipe Organs in Seattle.

Bill agreed to do it, between other work, so with insurance approval, we began the Phoenix's rise from the ashes. The console would be about three years in the making, as would be the re-leathering and re-installation job at Century II. A group of anywhere from six to nine people began the restoration process in the basement of Century II. We started by assembling the floor frames as they had been at the Paramount. All the chests and lumber were sorted by chamber and re-leathering started. The relays were also started. When all the re-leathering was complete, the layout, as it would be in the auditorium, was put together in an open area of the Century II basement. All framing material, regulators, tremulants, chests, and percussion were then put in place to assure fit. The organ was not erected in the traditional sense of being winded and wired in the basement, but it was assembled specifically to assure fit.

The summer of 1970 was spent moving the organ upstairs to the chambers, winding and wiring. That's not much in words, but something like 66,000 pounds of organ does not go together at the wave of a magic wand. We assembled the organ basically one chamber at a time, erecting dividing walls between chambers after the main parts were installed.

Given that we were getting a new console, we took that opportunity to update the unification quite a bit. We were also planning additions of an Unda Maris for the Dulciana and the second English (Post) Horn which had been in the studio organ but moved by George Wright into the Foundation Chamber Vox chest. Both the English Horn and Vox had come with the organ so we put the Vox back in its original chest and added a chest for the English Horn. During erection, only the chest was provided for the Unda Maris. All the changes and additions required quite a bit of additional wiring into

the relays to get switching for everything. In 1970, we hadn't even dreamed of computer relays: what is now a 5-minute software change was a job of several days wiring into a relay, adding electric switching and wiring to switchstacks.

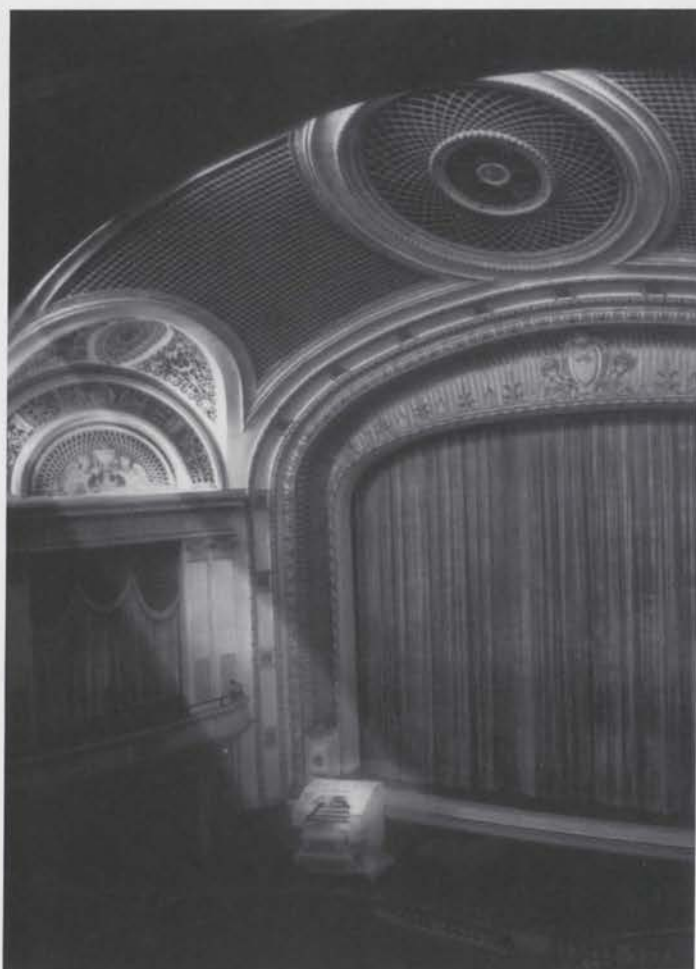
The magnificent new console arrived in 1971. Immediately, it went to Gaskill Custom Furniture here for ormolu. Fortunately, one side-panel had fallen away from the console during the fire so we had one side to take the decoration from. All other ormolu was painstakingly cast, painted and applied to recreate the original white and gold color scheme of the console. Over the years it had been painted, first red (!) and then overall gold. We wanted it to go back to what it had been originally.

Finally, after four years of reconstruction, and eight years since she had last played, the Dowager Empress was complete again. She was ready to resume her role as the flagship of the Wurlitzer line.

The opening concert was given

December 9, 1972 to a sold-out house. That concert was the first of what has been 27 seasons of Pops concerts on the Wurlitzer organ. The audience was seated at tables, served hors d'oeuvres and champagne. I'll never forget going up to the balcony during the first piece, only to meet Dick Simonton coming down. We just gazed at each other for a moment, gave each other a bear hug, and wept. The definitive Wurlitzer was back!

I never got to hear the organ in the Paramount, but knowing how it was installed, I think I know pretty well how it sounded. Some have said it sounds even better here. What can be said is that it is still every bit as clean and present as it must have been. It probably has a bit more presence now because of the generally hard surfaces in Century II. Everything is "right up front" like it was originally, but it is directly across the stage now, instead of on either side of the proscenium. No voicing changes were made, no pres-



Wichita Miller Theatre and its 3/11 Wurlitzer. Coup Collection



Mike Coup, Theresa Papp, and Katie Coup. Coup Collection

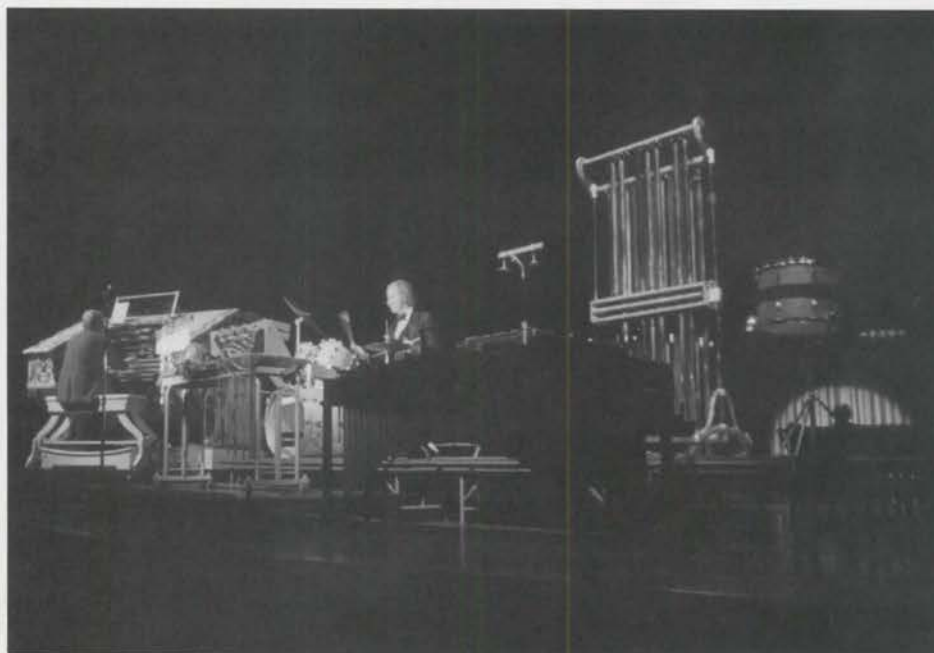


Wichita River Festival - "Big Band Night at the Paramount" - always ends with "Stars and Stripes" and the flag coming up. Charlie Balogh at the Wurlitzer. Coup Collection



A Wurlitzer Pops Concert Intermission.

Below: Billy Nalle and J.C. Combs in concert, May, 1981. Coup Collection photos



tures altered. The one exception was the 25" Diaphonic Diapason: That was left out in favor of a 15" Diaphonic Diapason, on regular tremulated wind. The original was un-tremulated and was generally thought to be excessively loud and outside the balance of the rest of the ensemble. We still have the 25" set, of course, so someday maybe it will go back, at least for a trial. In 27 years, though, nobody has requested the 25" rank, nor complained that the 15" set is not enough!

Thus, from a group of kids wanting to present Theatre Organ concerts in 1966, six years later we had the N. Y. Paramount Wurlitzer in our care and the obligation to present her in concert. We had raised money, survived a fire, re-leathered thousands of pneumatics, cleaned countless magnets, wired what seemed like millions of wires but here we were. We had accomplished the unlikely if not impossible. I for one, would never be the same. I learned clearly, the dream is the most important thing. It would never again be possible to take no for an answer, to say anything couldn't be done.

But all of that was only a beginning. Getting an organ going, while not easy, is not comparable to the continuing maintenance and concert production. We said we wanted to do concerts and now it was really put to us to see what kind of stuff we were made of. By now, we have had several different artists perform at in excess of 100 concerts. There have been more recording sessions, of all sorts, than I can begin to remember.



Century II, Wichita, Kansas. The Arkansas River is in the foreground.

Below: An overall view of the organ chambers during installation in Century II. Coup Collection photos



Since this is a personal remembrance, I'll recall those that, for one reason or another stand out in my memory. In 1974, we arranged to get Virgil to play the Wurlitzer and RCA to record the performance live. Virgil took it all very seriously. For all of his bravado, he worked as hard as anyone I've ever known. He came a week in advance of the concert, and worked

every night. All night! One anecdote worth telling was his reaction to the organ while rehearsing the *Elgar Pomp and Circumstance March #1*. In one section, he was using nearly full organ untremulated until the big melody recaps, at which point, all tremulants (19 of them) came on. Believe me, all flags were flying and the brass all playing "bells up," he leaned back on

the bench and sort of swayed side to side and announced to the universe and us standing behind him that he'd never had so much sound from ANY organ!

Another very fond memory I have was coming out of the elevator at the back of the hall while Billy Nalle was rehearsing "I Gotta Be Me." The elevator door opened as he came

down on that huge sound he used to get on all the brass of the Bombarde Manual and I suddenly knew FOR SURE why we had done it all. It is still the most emotionally overpowering sound in the world, truly intense. Some are not up to even hearing it, in the sense of really "hearing" it, I believe.

One time in the early years, Rick Shindell, who played a large role in the project from a distance, certainly keeping me on track, was playing in a late-night jam session. I don't remember the tune, but it was big and emotionally powerful. When he finished, he was obviously completely overwhelmed. For anyone who knows Rick, he is not often without the power of speech. He turned from the bench and said something to the effect that he "now understood."

Some very strong bonds have come from this great organ. One certainly is my wife Karen. We actually met through one of the "crew mem-

bers." I'm sure at first she really wondered about the funny guy with a Wurlitzer in his trailer house who practically lived at the Civic Auditorium working on an old theatre organ. I think Billy Nalle at that organ did it for her. Now, she is as involved with it all as I am. She has come to live with a 3/19 Wurlitzer under her home's roof and a fairly steady parade of house guests either as concert artists, technicians, or devoted friends.

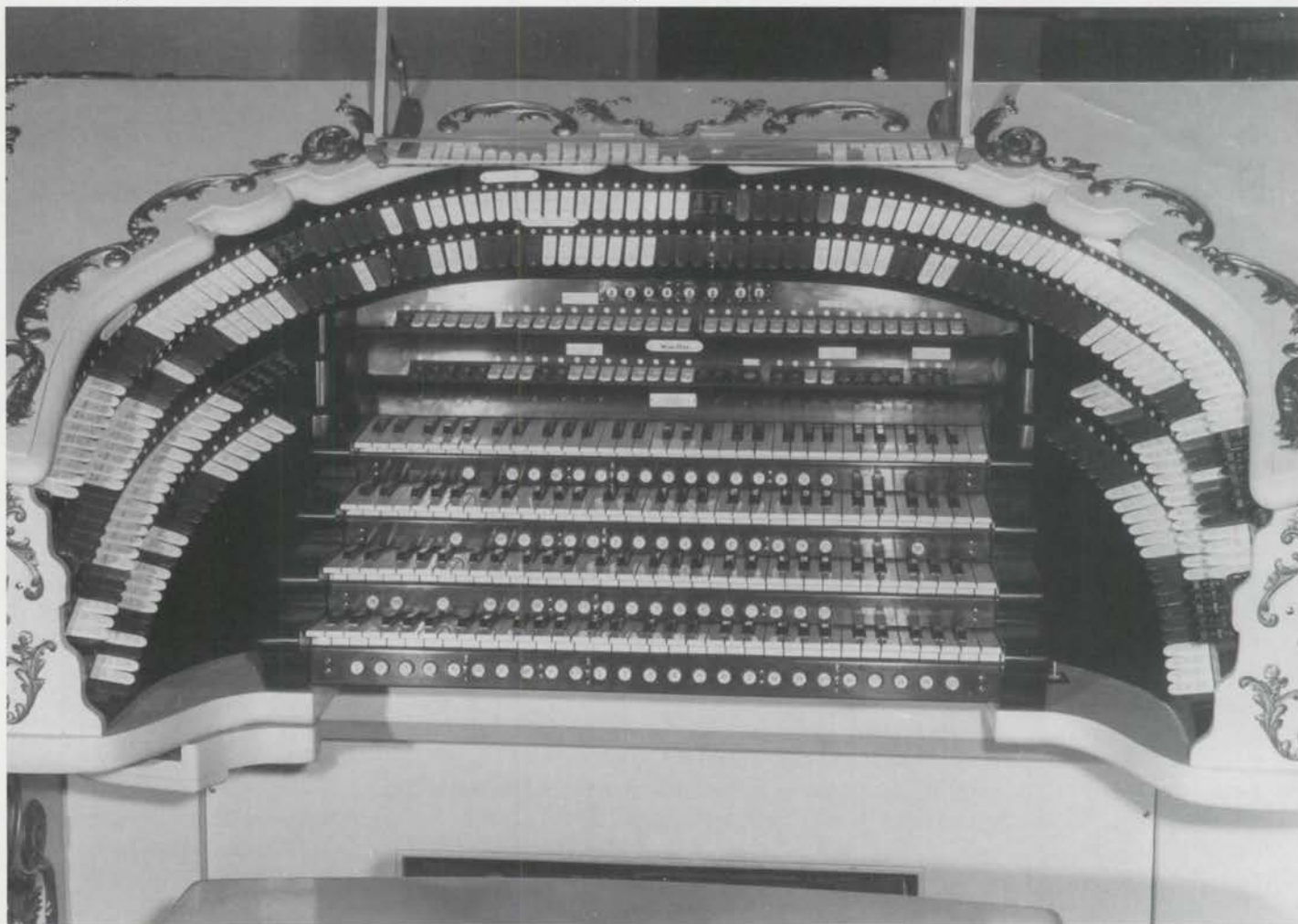
When I was first visiting Simonton's while we were working on the big organ, I met a fellow there who along with another were caring for Dick's 4/36 Wurlitzer. He came back to Wichita several times and is now generally called Uncle Steve by our daughters; aka Stephen Ross, one of the stalwarts of Los Angeles Theatre Organ Society efforts.

One time, when Karey was at the airport to pick up Steve, waiting at the luggage carousel next to them and overhearing their conversation

about a concert that night was Scott Smith. Well, to quote Scott, "after hearing that organ, I was never the same again." After meeting Scott and becoming friends for the last 20 years or so, neither are we "the same." We are so very proud of Scott for doing all he's done in Lansing, as well as being "one of our flock." I know too that Scott shares the dream of presenting theatre organ concerts in a public venue auditorium. I'm sure he would agree that getting the organ going really is the easiest part. Marketing the instrument to the public has certainly become the biggest challenge.

When Billy Nalle retired from active concert work, giving up the position of artist in residence, Lyn Larsen became our principle guest artist and Jeff Weiler moved from Chicago to Wichita to become artist in residence.

**Dan Papp was the long standing curator of the Paramount Wurlitzer and the 4/21 Studio Wurlitzer.*



The new Wurlitzer-style console in Century II. Coup Collection

A TRIBUTE TO DAN PAPP

By Ben M. Hall



PHOTO BY
WIS F. NATHAN

*Dan Papp at the original Paramount console in the late 20s.
Dan serviced this organ for 36 years.*

Coup Collection

Last year, during a concert at the Rahway Theatre in Rahway, New Jersey, the audience got an added thrill as Don Baker paused to introduce the man he calls "Pop" - Dan Papp, of Paramount Wurlitzer fame. After the show there was a warm reunion. Admirers swarmed around Dan to reminisce about the old days, and to pay their respects to the man who made the New York Paramount Wurlitzer the supreme theatre organ, the instrument against which all others must be compared. He not only made it that way: he kept it that way during all the years of his stay at the great Times Square theatre.

On the way back to their home in Linden, New Jersey, Dan said to his wife, Theresa, "It was wonderful to find that people hadn't forgotten me after all."

How can anyone forget Dan Papp? The twinkling smile, the voice with the gentle Hungarian accent (he came to the U.S. in 1912) make him memorable enough, but it was for his great contribution to the theatre organ that he will be remembered the longest. Dan's career with the Wurlitzer Company* began in 1925 when he left the Beach Organ Company to go to Chicago for Wurlitzer. A few days after he arrived, the manager of the Chicago store on Wabash Avenue came to him with a problem: a new Style E Wurlitzer had just been installed for Jesse Crawford to make his first Victor recording. Victor had already set up their ponderous acoustical recording equipment in the studio in the store, and at nine o'clock on the very morning that Crawford was to begin recording the organ had not been tuned. Could Dan do it? "I'll try," he said. In less than two hours he had tuned the seven ranks and done some lightning voicing; he ducked out the back door of the stu-

dio just as Crawford entered with the sheet music for "Rose Marie" in his hand. Dan didn't meet the Poet of the Organ face to face, however, until a year later - the night before the new York Paramount opened. He had been working in Florida, installing Wurlitzers in Publix theatres in Tampa and Jacksonville, when he was hastily summoned to New York a few days before the premiere. The installation crew had completed the job of putting the organ in place, and Dan worked around the clock on the tuning, voicing and finishing. He got it into some kind of shape for the opening (the program read "Publix Theatres presents Jesse L. Crawford at the Paramount Wurlitzer Organ - "Organs I Have Played"" and it was the only time Crawford's name ever appeared with a middle initial, a phenomenon attributed to an overzealous Publix publicity man with the name of Jesse L. Lasky on his mind.) But it was not until several months later that the 36-rank organ was finally completed to meet the uncompromising demands of the dapper "Peacock of the Organ World," as *Fortune Magazine* once called Crawford.

The Paramount Wurlitzer, along with the four other instruments of almost identical specification in the Fox Theatres in Detroit, St. Louis, San Francisco and Brooklyn (37 ranks with an added Unda Maris) came to be known in later years as a "Crawford Special."** Crawford himself denied that he had very much to do with the specification of the Paramount Wurlitzer, and, if anything, it might better have been called a Dan Papp Special. For this instrument, thanks to his remarkable gift for voicing and regulation, had a special quality that the other four, "mighty" though they may be, never quite achieved.

"Jesse Crawford may not have been the easiest man to work for," recalled Dan, remembering the early morning calls from the Paramount that had him driving into New York from Linden to fix a cipher or adjust a tremulant, "but he knew what he wanted ... and what he wanted was good."

In 1928, Dan installed the equally famous Wurlitzer in the ninth floor studio at the Paramount where Crawford made the greatest recordings. And he stayed on at the Paramount - until his retirement in 1962 - to take care of both organs for Reginald Foort, Sigmund Krungold, Don Baker and George Wright, Bob Mack and Bill Floyd. He kept the studio organ in top shape for the memorable "Nocturne" broadcasts by Ann Leaf as well as for Fats Waller and Fred Feibel, and when the instrument was re-installed in the studio of Richard Loderhose, Dan was on hand to lend his technical knowledge to the installation.

After his retirement in 1962, Dan lived quietly in Linden with his devoted wife. Though, because of several illnesses, he had give up his professional organ and piano tuning activities, he still kept busy in his neat-as-a-pin basement workshop, making beautiful little model pianos and painting the landscapes in oil which decorate their home. When he heard that I, with the help of friends, was installing a five-rank Wurlitzer in my house, he spent many hours giving us pricelsss advice. I treasure the many things he gave me - among them, hand-made reed-curvers, a special gadget for handling the springs in stop-tab actions, and the "fifth manual" from the Paramount console which he made in 1926 so that Jesse Crawford could play along with Mrs. Crawford in the days before the slave console and the

stage consoles were installed. There is even a beautifully made fireplace bellows of "Wurlitzer wood" and organ leather which I keep in my house in Vermont. These things I treasure, but most of all I treasure the experience of having known Dan himself.

I remember sitting with him listening as Don Baker came to the close of his unforgettable farewell concert on the Paramount Wurlitzer. The strains of "For Auld Lang Syne" filled the doomed theatre, then, after the avalanche of applause, there was silence. "I believe that's the most beautiful sound on earth," Dan said to me. "I wonder if we'll ever hear it again?"

After the Paramount organ was removed and shipped to California in 1965, Dan followed its saga with an understandable paternal interest, through its long years in storage, its journey to Wichita, the terrible fire that destroyed the great console, and the months of careful renovation that are preceding its installation in "Century II," Wichita's new cultural and convention center. But when the Paramount Wurlitzer plays again, Danny won't be there. On October 10, three days before his 72nd birthday, he died. His monument, however, lives on: the Mightiest Wurlitzer of them all, the organ to which he devoted so many years of his life. And as long as it makes music, Dan Papp will be remembered. ■

**Editor's Note: Further research has shown Dan Papp was an independant technician who worked on Wurlitzer contracts from time to time. (Mike Coup, 1999).*

***For historians' sake, the "Crawford Special" was called "Fox Special" for Judd Walton's Wurlitzer shipment list. Crawford claimed he had little to do with the 4/36 specification. See THE-ATRE ORGAN, Vol. II, No. 6, December, 1969, page 22.*

*The Paramount Wurlitzer ...
might better have been called a "Dan Papp Special."*

I REMEMBER DAN PAPP

by Clealan Blakely

The death of the man whose efforts, over a period of 36 years, made the 4/36 Wurlitzer in the New York Paramount the standard to which others were compared has resulted in the receipt of a number of tributes and notes of appreciation. In a previous issue we heard from Ben Hall. The following words come from Canada, from Clealan Blakely, who knew Dan and appreciated his dedication to the instrument Jesse Crawford rode to fame.

It is a source of great regret to me that I did not get to know Dan Papp much sooner than I did, but this was my own fault. I was fortunate enough to be in New York City for the first six months of 1929, and some of my most cherished memories are of Jesse Crawford's Organ Interludes on this fabulous Wurlitzer. It became a habit with me to spend my Saturdays in the Paramount: I would stay from morning until late night so that I didn't miss Jesse for a single performance. Each time I would hear it from a different spot in the theatre, and often would work my way up to the front row left orchestra seats right behind the console, in order to watch him at close range. However, as a shy boy from a small town, I was so completely over-awed by this tremendous organ and organist that I never did get enough nerve to speak to Jesse. When I got back to the theatre several times during the 50's and became acquainted with Dan, he told me that he would have been delighted to show me the organ had he known, and subsequent correspondence with Jesse Crawford confirmed that I should have had no fear of him at this time either. In any case, these later visits with Dan at the theatre were very rewarding to me. Dan would always take whatever time was required from his busy schedule to take me on tours

through the organ, and to discuss in detail any matters pertaining to the organ. I once complimented him on the tremendously effective Tibias on this organ, and he at once took me up to the console so that I could try them out; needless to say, this was a real thrill for me. Dan was quite jubilant when I visited him the day following the "Milkman's Matinee," the first theatre party held by the AGO at their New York convention in June, 1956. Many of the classical and church organists who approached with a bit of derision for the "Mighty Wurlitzer" left with a profound respect for this organ. It is noteworthy that a theatre party has been a very popular feature of their conventions ever since.

Keeping the myriad parts of the great Wurlitzer all functioning properly required an unusual degree of technical ability, patience and diplomacy.

During the summer of 1956, I took my wife and my elderly aunt in with me to see Dan. He was very pleased to see us, and showed us around the organ. We were down in his workshop, and when we started to get into a discussion regarding some action problems, Dan went out and brought in chairs for my wife and aunt, and made sure they were comfortable. If anybody ever loved an organ, you could fairly say that Dan did; he was tremendously proud of this Wurlitzer and rightly so. During the period he had been away, the condition had deteriorated, and he told me with great concern that he was trying hard to bring it back to

equal its condition in Crawford's day.

My last memory of Dan is at the final concert presented by Don Baker in September, 1964. My wife, daughter and I were seated in the center of the Orchestra when I spotted Dan, he at once brought his wife over and graciously introduced her to us. I asked her what it was like to be married to the man who was capable of keeping the greatest Wurlitzer ever built in top condition. She thought it was fine, and remarked about Dan's affection for the organ as well as her. It was a wonderful though sad experience to be privileged to hear the final concert which Don Baker so capably performed. One of the highlights for me was to watch Dan sit back and enjoy his favorite Wurlitzer (mine too). He laughed heartily at the "Rumba on the Tuba Down in Cuba" number, and was obviously as thrilled as the rest of us at Don's tremendous arrangement of "76 Trombones." It was certainly a great day for Dan; we didn't expect that this would be the last time we would see him. He was looking forward to the rebirth of the organ in its new home, and it would have been a great thing for him to be present for the finish voicing.

However, Dan Papp will be remembered as long as the glorious voices of this Wurlitzer continue to speak. He is the unsung hero of thousands of tremendous musical performances by Jesse and Helen Crawford, Reg Foort, Don Baker, George Wright, Bill Floyd and Bob Mack; keeping the myriad parts of the great Wurlitzer all functioning properly for these meticulous artists required an unusual degree of technical ability, patience and diplomacy. On top of it all, he was a real gentleman, and will never be forgotten by those of us who were fortunate enough to have known him. ■

THE PIPE PIPER

This is a reasonably up-to-date list of Theatre Pipe Organs in use in public locations in the United States and Canada. Additions, corrections, or deletions should be sent to:

Tom DeLay • PO Box 3168 • Salinas, CA 93912

831/443-5917 or FAX: 831/443-5826.

E-mail: tdelaycalifornia@worldnet.att.net.

Theatres in **bold type** indicate an original installation; those marked with an * indicate an original installation other than a theatre. Editor's Advice: Status and use of each installation are subject to change. Inquiry is recommended before visiting.

ALABAMA

• BIRMINGHAM

- **Alabama Theatre**
1811 Third Ave. N.
4/23 Wurlitzer
Fairview United Methodist Church
2700 31st W.
2/8 Wurlitzer (unplayable)
Southside Baptist Church,
Foster Auditorium
1016 Nineteenth Street South
3/6 Kimball

ALASKA

• JUNEAU

- State Office Building
333 Willoughby Avenue
2/8 Kimball

ARIZONA

• MESA

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

• PHOENIX

- Fellowship Hall, First Christian Church
6750 Seventh Avenue
2/11 Wurlitzer
Orpheum Theatre - 203 W Adams
3/30 Wurlitzer
Phoenix College Auditorium
1202 W Thomas Road
2/9 Wurlitzer

ARKANSAS

• LITTLE ROCK

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

CALIFORNIA (North)

• BERKELEY

- Berkeley Community Theatre
1930 Alston Way
4/33 Wurlitzer

• CASTRO VALLEY

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

• FAIR OAKS

- Community Clubhouse
7997 California Avenue
3/13 Wurlitzer

• HEALDSBURG

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

• MARTINEZ

- Bella Roma Pizza
4040 Alhambra Ave
3/16 Wurlitzer

• MONTEREY

- State Theatre - 417 Alvarado
2/13 Wurlitzer

• MURPHYS

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

• OAKLAND

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

• PALO ALTO

- Stanford Theatre
3/21 Wurlitzer

• REDWOOD CITY

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

• SACRAMENTO

- Grant Union High School -
1500 Grand Avenue
4/21 Wurlitzer
Towe Auto Museum
2200 Front Street
3/16 Wurlitzer (ATOS Organ)

• SALINAS

- Fox-California Theatre
239 Main Street
3/11 Wurlitzer

• SAN FRANCISCO

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

• SAN JOSE

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

• SAN LORENZO

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

• STOCKTON

- Masonic Temple *
2/11 Robert-Morton

CALIFORNIA (South)

• ANAHEIM

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

• CATALINA ISLAND

- Avalon Casino Theatre
4/16 Page

• DEATH VALLEY

- Scotty's Castle *
3/15 Welte

• EL SEGUNDO

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

• ESCONDIDO

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

• FRESNO

- Bethel Christian Center
3665 N First Street
3/10 Robert-Morton

• FRESNO

- Fresno Pacific College
1717 South Chestnut Street
3/20 Hybrid

• Warnors Theatre - 1402 Fulton

- 4/14 Robert-Morton

• FULLERTON

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

• HANFORD

- FOX Hanford Theatre
2/10 Wurlitzer

• LOS ANGELES

- Founders' Church of
Religious Science
3281 W. 6th
4/31 Wurlitzer
Orpheum Theatre
842 Broadway South
3/14 Wurlitzer
Shrine Auditorium *
649 W Jefferson Boulevard
4/74 Möller
Wilshire Ebell Theatre - 4401 W 8th
3/13 Barton

• MONROVIA

- Monrovia High School
2/10 Wurlitzer

• PARAMOUNT

- Iceland Amphitheatre - 8401 Jackson
3/19 Wurlitzer

• PASADENA

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

• SAN BERNADINO

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

• SAN DIEGO

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

• SAN GABRIEL

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

• SYLMAR

- San Sylmar
The Nethercutt Collection
4/73 Wurlitzer

• SANTA ANA

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

• SANTA BARBARA

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

• SANTA MONICA

- Trinity Baptist Church
3/14 Wurlitzer/Schantz

• SEAL BEACH

- Bay Theatre - 340 Main
4/42 Wurlitzer

COLORADO

• COLORADO SPRINGS

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

• DENVER

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

• FORT COLLINS

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

CONNECTICUT

• HARTFORD

- Bushnell Memorial Hall
166 Capitol Avenue
4/75 Austin

• SHELTON

- Shelton High School - Meadow Street
3/12 Austin

• THOMASTON

- Thomaston Opera House
3/15 Marr & Colton

• WILLIMANTIC

- Windham Technical School
Summit Street Extension
3/15 Wurlitzer

DELAWARE

• WILMINGTON

- Dickinson High School
1801 Milltown Road
3/63 Kimball

FLORIDA

• ALTAMONTE SPRINGS

- Lake Brantley School Auditorium
991 Sand Lake Rd
3/18 Wurlitzer (Don Baker Memorial)

• DUNEDIN

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

• MIAMI

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

• PENSACOLA

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

• PINELLAS PARK

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

• TAMPA

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

GEORGIA

• ATLANTA

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

HAWAII

• HONOLULU

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

IDAHO

• BOISE

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

• ATHOL

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

• MOSCOW

- University of Idaho Auditorium
2/6 Robert-Morton

ILLINOIS

• BELLEVILLE

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

• CHAMPAIGN

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

• CHICAGO

- Aragon Ballroom * - 1106 W. Lawrence
3/10 Wurlitzer

• Chicago Theatre - 175 N. State

- 4/29 Wurlitzer
Copernicus Center
5216 W. Lawrence
3/12 Wurlitzer-Kimball

• Patis Theatre - 6008 W. Irving Park

- 3/17 Barton

• DOWNERS GROVE

- Downers Grove High School
4436 Main
3/10 Wurlitzer
Tivoli Theatre - 5021 Highland Ave
3/10 Wurlitzer

• EMHURST

- York Theatre - 150 North York Road
2/7 Barton

• JOLIET

- Rialto Square Theatre**
102 S.E. Van Buren
4/24 Barton

• LANSING

- Beggar's Pizza, 3524 Ridge Road
3/17 Barton

• MUNDELEIN

- St. Mary of the Lake Seminary
176 Mundelein
4/19 Howell-Wurlitzer

• PARK RIDGE

- Pickwick Theatre** - 5 S. Prospect Ave
3/11 Wurlitzer

• ROCKFORD

- Coronado Theatre** - 312 N. Main
4/17 Barton

- **SPRINGFIELD**
Springfield High School - 101 S. Lewis
3/12 Barton
- **ST. CHARLES**
Arcada Theatre - 105 Main East
3/16 Geneva/Marr & Colton
Baker Hotel * - 100 Main West
3/10 Geneva
- **WAUKEGAN**
Genesee Theatre - 203 N. Genesee
3/10 Barton
- INDIANA**
- **ANDERSON**
Paramount Theatre - 1124 Meridian
3/12 Page
- **ELKHART**
Elco Theatre - 410 S. Main
2/11 Kimball
- **FORT WAYNE**
Embassy Theatre - 121 W. Jefferson
4/16 Page
- **INDIANAPOLIS**
Hedback Community Theatre
1847 N. Alabama
2/11 Page
Manual High School
2405 Madison Avenue
3/26 Wurlitzer
Warren Center for the
Performing Arts
9450 E 18th Street
3/18 Barton
- **LAFAYETTE**
Long Performing Arts Center
111 N. Sixth
3/21 Wurlitzer
- **VINCENNES**
Vincennes University Auditorium
3/12 Wurlitzer
- IOWA**
- **CEDAR RAPIDS**
Cedar Rapids Community Theatre
102 Third S.E.
3/14 Barton
Paramount Theatre - 123 Third Ave
3/12 Wurlitzer
- **DAVENPORT**
Capitol Theatre - 330 W. Third
3/12 Möller-Wicks
- **PELLA**
Pella Opera House - 611 Franklin St
3/12 Barton
- **SIOUX CITY**
Municipal Auditorium - Gordon Dr
3/13 Wurlitzer
- KANSAS**
- **WICHITA**
Exhibition Hall, Century II Center
225 W. Douglas
4/39 Wurlitzer
- KENTUCKY**
- **LOUISVILLE**
Louisville Gardens
525 W. Muhammed Ali Boulevard
4/17 Kilgen
Memorial Auditorium
970 S 4th St
4/80 Pilcher Orchestral Organ
- LOUISIANA**
- **JACKSON**
Republic of West Floirda Historical
Association Museum
3406 East College Street
2/10 Wurlitzer
- **NEW ORLEANS**
Saenger Performing Arts Theatre
111 Canal
4/26 Robert-Morton
- **SHREVEPORT**
Strand Theatre - 619 Louisiana Ave
8/0 Robert-Morton
- MAINE**
- **OLD ORCHARD BEACH**
McSweeney Auditorium
Loranger Memorial School - Saco Ave.
3/13 Wurlitzer
- **PORTLAND**
State Theatre - 609 Congress
2/8 Wurlitzer
- MARYLAND**
- **CATONSVILLE**
Rice Auditorium
Spring Grove Hospital Center
Elm Street
2/7 Wicks/Robert-Morton
- **COLLEGE PARK**
University of Maryland
University Boulevard & Adelphi Road
3/10 Kimball
- **FREDERICK**
Weinberg Center for the Arts
20 W. Patrick
2/8 Wurlitzer
- MASSACHUSETTS**
- **NEW BEDFORD**
New Zeiterion Theatre
2/8 Wurlitzer
- **SPRINGFIELD**
Paramount-Sanderson Theatre
1700 Main
3/11 Wurlitzer
- **STONEHAM**
Stoneham Town Hall - 35 Central
2/14 Wurlitzer
- **WELLESLEY HILLS**
Knight Auditorium, Babson College
Wellesley Avenue
4/18 Wurlitzer
- MICHIGAN**
- **ANN ARBOR**
Michigan Community Theatre
603 E. Liberty
3/14 Barton
- **CRYSTAL FALLS**
Crystal Falls Theatre
301 Superior Avenue
3/21 Möller
- **DETROIT**
Fox Theatre - 2211 Woodward Ave
4/36 Wurlitzer; 3/12 Möller
(lobby organ)
Redford Theatre - 17360 Lahser Road
3/10 Barton
Senate Theatre - 6424 Michigan
4/34 Wurlitzer
- **GRAND LEDGE**
Grand Ledge Opera House
121 South Bridge Street
3/20 Barton/hybrid
- **GRAND RAPIDS**
Public Museum
272 Pearl St. NW
3/30 Wurlitzer
- **FLINT**
Flint Institute of Music Recital Hall
1025 E. Kearsley
3/11 Barton
- **IRONWOOD (Upper Peninsula)**
Ironwood Theatre
2/7 Barton
- **KALAMAZOO**
State Theatre - 404 S. Burdick
3/11 Barton
- **MARSHALL**
The Mole Hole - 150 W. Michigan
2/4 Barton
- **MUSKEGON**
Frauenthal Center
407 W. Western Ave
3/8 Barton
- **SAGINAW**
Temple Theatre - 203 W. Washington
3/8 Barton
- MINNESOTA**
- **FERGUS FALLS**
Center for the Arts (Fergus Theatre)
124 West Lincoln
3/10 Wurlitzer
- **LUVERNE**
Palace Theatre
2/5 Smith-Geneva
- **MINNEAPOLIS**
All God's Children Metropolitan
Community Church
3100 Park Avenue
3/11 Hybrid
Powder Horn Park Baptist Church
1628 E. 33rd
3/13 Robert-Morton
- **MOORHEAD**
Moorhead State University, Weld Hall
2/7 Hybrid
- **RED WING**
Sheldon Auditorium
Third & East Ave.
2/11 Kilgen
- **ST. PAUL**
Fitzgerald Theatre - 10 E. Exchange
3/21 Wurlitzer
- MISSISSIPPI**
- **HATTIESBURG**
Saenger Center
Forrest & Front Streets
3/8 Robert-Morton
- **MERIDIAN**
Temple Theatre - 2318 Eighth
3/8 Robert-Morton
- MISSOURI**
- **KANSAS CITY**
Center Music Hall
13th & Wyandott
4/27 Robert-Morton
- **POINT LOOKOUT**
Jones Auditorium,
School of the Ozarks
Hwy 65
3/15 Wurlitzer
- **ST. LOUIS**
Fox Theatre - 527 Grand Boulevard N.
4/36 Wurlitzer; 2/10 Wurlitzer
(lobby)
- MONTANA**
- **MISSOULA**
Wilma Theatre
3/10 Robert-Morton
- **BOZEMAN**
Ellen Theatre
2/7 Wurlitzer
- NEBRASKA**
- **BELLEVUE**
Little Theatre Playhouse
203 W. Mission Avenue
2/5 Wurlitzer
- **OMAHA**
Durand Sky Ranch Airport
2/5 Barton
Orpheum Theatre - 409 S. Sixteenth
3/13 Wurlitzer
- NEW HAMPSHIRE**
- **BERLIN**
Berlin Middle School
2/10 Wurlitzer
- NEW JERSEY**
- **ASBURY PARK**
Convention Hall * - 1300 Boardwalk
3/12 Kilgen
- **ATLANTIC CITY**
Convention Hall * - 2301 Boardwalk
7/455 Midmer-Losh; 4/55 Kimball
- **GUTTENBERG**
Galaxy Theatre - 7000 Boulevard East
3/12 Kimball
- **NEWARK**
Symphony Hall
4/15 Griffith-Beech
- **NORTH BERGAN**
Immaculate Heart of Mary Chapel
Broadway between 78th & 79th
3/12 Robert-Morton
- **OCEAN GROVE**
Ocean Grove Auditorium *
27 Pilgrim Parkway
4/71 Hope-Jones
- **PITMAN**
Broadway Theatre
3/8 Kimball
- **RAHWAY**
Union County Arts Center
1601 Irving
2/7 Wurlitzer
- **TRENTON**
War Memorial Auditorium
W. Lafayette & Wilson
3/16 Möller
- **UNION CITY**
Park Theatre Performing Arts Center
3/20 Möller
- NEW MEXICO**
- **ROSWELL**
Pearson Auditorium
New Mexico Military Institute
3/19 Hilgreen-Lane/Wurlitzer
- NEW YORK**
- **BINGHAMTON**
Broome Center for Performing Arts
228 Washington
4/24 Robert-Morton
Roberson Center for Fine Arts
30 Front
3/17 Link
- **BROOKLYN**
Long Island University
385 Flatbush Extension
4/26 Wurlitzer
- **BUFFALO**
Shea's Theatre - 646 Main Street
4/28 Wurlitzer
- **CORNWALL-ON-HUDSON**
New York Military Academy *
Academy Avenue
4/31 Möller
- **CORTLAND**
Old Main Auditorium
State University of New York
3/11 Link-Wurlitzer
- **ELMIRA**
Clemens Center for Performing Arts
State & Gray
4/22 Marr & Colton
- **LAKE PLACID**
Palace Theatre
3/7 Robert-Morton
- **LOCKPORT**
Dale Building, Senior Citizen Center
33 Ontario
2/8 Wurlitzer
- **MIDDLETOWN**
Paramount Theatre - 19 South
3/11 Wurlitzer
- **MINEOLA**
Chaminade High School
Jackson Ave.
3/15 Austin/Robert-Morton
- **NEW YORK CITY**
Beacon Theatre - 2124 Broadway
4/19 Wurlitzer
Radio City Music Hall
Rockefeller Center
4/58 Wurlitzer
United Palace - 175th & Broadway
4/23 Robert-Morton
- **NORTH TONAWANDA**
Riviera Theatre - 67 Webster
3/19 Wurlitzer
- **POUGHKEEPSIE**
Bardavon 1869 Opera House
35 Market Street
2/8 Wurlitzer
- **ROCHESTER**
Auditorium Center - 875 Main East
4/22 Wurlitzer
Eisenhard Auditorium
657 East Avenue
3/11 Wurlitzer
First Universalist Church *
150 Clinton Avenue South
3/13 Hope-Jones
- **ROME**
Capitol Theatre - 218 W. Dominick
3/7 Möller
- **SCHENECTADY**
Proctor's Theatre - 432 State
3/18 Wurlitzer
- **SUFFERN**
Lafayette Theatre
2/10 Wurlitzer
- **SYRACUSE**
Mills Building, State Fairgrounds
3/11 Wurlitzer
- **UTICA**
Proctor High School - Hilton Avenue
3/13 Wurlitzer

(Continued on next page)

NORTH CAROLINA

- **BURLINGTON**
Williams High School
3/17 Hybrid
- **GREENSBORO**
Carolina Theatre - 310 S. Greene
2/6 Robert-Morton
Masonic Temple - 426 W. Market
2/7 Wurlitzer
- **LUMBERTON**
Carolina Civic Center
2/8 Robert-Morton

NORTH DAKOTA

- **FARGO**
Fargo Theatre - 314 N. Broadway
3/15 Wurlitzer; 2/7 Hybrid
(lobby organ)

OHIO

- **AKRON**
Akron Civic Theatre - 182 S. Main
3/13 Wurlitzer
- **CANTON**
Palace Theatre - 605 N. Market Ave
3/9 Kilgen
- **CINCINNATI**
Emery Theatre - 1112 Walnut
3/27 Wurlitzer
- **CLEVELAND**
Gray's Armory - 1234 Bolivar Road
3/13 Wurlitzer
Palace Theatre
3/15 Kimball
Judson Manor - 1890 E. 107th
2/9 Kimball
- **COLUMBUS**
Ohio Theatre - 39 E. State
4/20 Robert-Morton
- **DAYTON**
Victoria Theatre - 138 N. Main
3/16 Wurlitzer
- **HAMILTON**
Shady Nook Theatre-Restaurant
879 Millville-Oxford Road
4/32 Wurlitzer
- **LIMA**
Allen County Museum
620 West Market
2/4 Page
- **LORAIN**
Palace Theatre - Sixth & Broadway
3/11 Wurlitzer
- **MANSFIELD**
Renaissance Theatre
136 Park Avenue West
3/20 Wurlitzer
- **MARION**
Palace Theatre - 276 W. Center
3/10 Wurlitzer
- **MEDINA**
County Administration Building *
3/16 Austin
- **TOLEDO**
Ohio Theatre - 3114 LaGrance
4/10 Marr & Colton
- **WILMINGTON**
Wilmington College
2/7 Wicks
- **WORTHINGTON**
Worthington High School
300 W. Granville
3/16 Wurlitzer

OKLAHOMA

- **MIAMI**
Coleman Theatre
3/10 Wurlitzer
- **MUSKOGEE**
Muskogee Civic Center
3/7 Robert-Morton
- **OKLAHOMA CITY**
Music Hall, Civic Center
201 Channing Square
4/15 Kilgen
- **OKMULGEE**
Orpheum Theatre
4/14 Robert-Morton
- **TULSA**
Broken Arrow Campus
Tulsa Technology Center
3/13 Robert-Morton

OREGON

- **COOS BAY**
Egyptian Theatre - 229 S. Broadway
4/18 Wurlitzer
- **CORVALLIS**
Gill Coliseum,
Oregon State University
2/8 Wurlitzer
- **PORTLAND**
Alpenrose Dairy Park
6149 S. W. Shattuck Road
2/5 Kimball; 4/50 Skinner
Cleveland High School
3400 S. E. 26th Avenue
3/26 Kimball
Oaks Park Roller Rink
Foot of S.E. Spokane
4/18 Wurlitzer
Scottish Rite Temple - 709 S.W. 15th
2 - 3/14 Wurlitzer (dual consoles)

SALEM

- **SALEM**
Elsinore Theatre
3/18 Wurlitzer

PENNSYLVANIA

- **ALLENTOWN**
Nineteenth Street Theatre
527 N. 19th
3/7 Möller
- **CHAMBERSBURG**
Capitol Theatre - 163 S. Main
4/20 Möller
- **DORMONT**
Keystone Oaks High School
1000 McNealy Road
3/17 Wurlitzer
- **GLENSIDE**
Keswick Theatre
3/14 Möller
- **HERSHEY**
Hershey Community Theatre
15 Caracas Avenue
4/71 Aeolian Skinner
- **MARIETTA**
Marietta Theatre - 130 W. Market
3/37 Wurlitzer-Page
- **NORTHAMPTON**
Roxy Theatre
2/6 Wurlitzer
- **PHILADELPHIA**
Civic Center Convention Hall *
34th & Civic Center Boulevard
4/88 Möller
4/19 Möller (theatre console)
4/87 Möller (classic console)
Wanamaker's Store - 13th & Market
6/469 Los Angeles
Art/Kimball/Hybrid
- **POTTSTOWN**
Sunnybrook Ballroom
3/11 United States
- **YORK**
Strand/Capitol Theatre Complex
3/13 Wurlitzer

RHODE ISLAND

- **NEWPORT**
Jane Pickens Theatre - 49 Touro
2/8 Marr & Colton
- **PROVIDENCE**
Columbus Theatre - 270 Broadway
2/6 Wurlitzer
Providence Performing Arts Center
220 Weybosset
5/21 Wurlitzer
- **WOONSOCKET**
Stadium Theatre - 329 Main
2/10 Wurlitzer

TENNESSEE

- **BRISTOL**
Paramount Center
3/11 Wurlitzer-Kimball
- **CHATTANOOGA**
Tivoli Theatre - 709 Broad
3/12 Wurlitzer
- **KNOXVILLE**
Tennessee Theatre - 604 Gay Street
3/14 Wurlitzer
- **MEMPHIS**
Orpheum Theatre - 197 S. Main
3/13 Wurlitzer

TEXAS

- **BEAUMONT**
Jefferson Theatre - 345 Fannin
3/8 Robert-Morton
- **DALLAS**
Lakewood Theatre
Abrams Road & Gaston Avenue
3/8 Robert-Morton
Scottish Rite Temple *
Harwood & Canton
2/15 Wicks
- **FORT WORTH**
Casa Manana Theatre
3101 W. Lancaster
3/11 Wurlitzer
- **SAN ANTONIO**
Scottish Rite Cathedral *
308 Avenue E
4/44 Möller

UTAH

- **SALT LAKE CITY**
Capitol Theatre - 50 W. 200 South
2/11 Wurlitzer
The Organ Loft - 3331 Edison
5/32 Wurlitzer

VIRGINIA

- **FAIRFAX**
PVTOS at George Mason University
4400 University Drive
2/9 Wurlitzer
- **RICHMOND**
Byrd Theatre - 2908 W. Carey
4/17 Wurlitzer
Carpenter Center - 600 E. Grace
3/13 Wurlitzer
Mosque Auditorium - 6 N. Laurel
3/17 Wurlitzer

WASHINGTON

- **BELLINGHAM**
Mt. Baker Theatre
106 N. Commercial
2/10 Wurlitzer
- **BREMERTON**
Community Theatre
2/11 Hybrid
Masonic Temple
2/8 Wurlitzer
- **MT. VERNON**
Lincoln Theatre
2/7 Wurlitzer
- **OLYMPIA**
Washington Center for the
Performing Arts
512 Washington Street SE
3/25 Wurlitzer
- **PULLMAN**
Physical Sciences Building
Washington State University
2/7 Robert-Morton
- **RAYMOND**
Raymond Theatre
2/5 Wurlitzer
- **SEATTLE**
Franklin High School
3013 South Mt. Baker Avenue
3/13 Kimball
Haller Lake Improvement Club
12579 Desmore
3/8 Wurlitzer-Marr & Colton
Paramount Theatre - 907 Pine
4/20 Wurlitzer

- **SPOKANE**
First Nazarene Church
N. 9004 Country Homes Boulevard
3/16 Wurlitzer
- **TACOMA**
Pizza & Pipes #2 - 19th & Mildred W.
3/17 Wurlitzer
Temple Theatre - 29 St. Helens
2/9 Kimball
- **VANCOUVER**
Uncle Mill's Pizza Co.
2410 Grand Blvd.
3/18 Wurlitzer
- **WENATCHEE**
Museum Theatre
2/9 Wurlitzer

WISCONSIN

- **BARABOO**
Al Ringling Theatre
136 Fourth Avenue
3/9 Barton
- **HUDSON**
Phipps Center for the Arts
1st & Locust
3/15 Wurlitzer
- **MADISON**
Oscar Mayer Theatre - 2111 State
3/14 Barton
- **MILWAUKEE**
Avalon Theatre
2473 Kinnickinnic Avenue S.
3/27 Wurlitzer
Organ Piper Music Palace
4353 S. 108th (Greenfield)
3/27 Kimball-Wurlitzer
Oriental Theatre
Farwell & North Avenues
3/38 Kimball
Pabst Theatre - 144 E. Wells
4/20 Möller
Riverside Theatre
116 W. Wisconsin Avenue
3/14 Wurlitzer
- **RACINE**
Theatre Guild Playhouse
2519 Northwestern Avenue
2/7 Wurlitzer
- **WAUSAU**
Grand Theatre - 415 Fourth
3/6 Kilgen

CANADA**BRITISH COLUMBIA**

- **VANCOUVER**
Orpheum Theatre - 884 Granville
3/13 Wurlitzer
- **ONTARIO**
- **ANCASTER**
Ancaster High School
Jerseyville Road
3/17 Warren
- **KINGSTON**
Church of the Redeemer
Kirkpatrick Street
3/21 Kimball
Hockey Rink, Queen's University
207 Stuart
3/19 Hilgreen-Lane
- **TORONTO**
Casa Loma - 1 Austin Terrace
4/18 Wurlitzer
- **WINDSOR**
St. Clare's Church - 1266 Tecumseh W.
2/7 Wurlitzer

ADDENDA:**MAINE**

- **PORTLAND**
City Hall*
Kotchmar Memorial Organ
4/72 Austin

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The Sounds of Silent Movies

by Robert Gates

Silents from Paramount ORGANIST, GAYLORD CARTER

Starting in 1984, Gaylord Carter recorded on the Sargent/Stark Wurlitzer for several Paramount films - all in stereo with Dolby noise reduction. The first of the series was *Wings*, followed (not chronologically) by *The Docks of New York*, *The Last Command*, *Old Ironsides*, *Running Wild*, *The Ten Commandments* and *The Wedding March*. The last two, finished in 1990, were *Son of The Sheik* and *The Covered Wagon*. All are of superior quality, and with the exception of *Son of The Sheik*, are available today. Three are reviewed here; others will be treated at a later date.

WINGS (1927)

with Clara Bow and Charles Rogers

Judging by its widespread availability, *Wings* is the most popular of all of Carter's work. It deserves to be so, because of its felicitous combination of an extraordinary screenplay and a stunning pipe organ accompaniment. The film was the winner of the first Academy Award for Best Picture ever presented, and the score, written by Carter, is no less award-worthy, with melodies that will sing in your head for weeks after you hear them.

The time is 1917. Two young men (Charles Rogers and Richard Arlen) enlist in the Air Force. Both love the same city girl (Jobyna Ralston) while a local girl (Clara Bow) loves Rogers. At war, the two men become fast friends, win air battles and medals, but then, in a horrible case of misidentification, Rogers shoots Arlen out of the air to his death. There is a happy end, however, when Rogers and Bow reunite.

The film depicts flying scenes which are astonishing even today



and caused panic attacks among 1927 audiences. You are right there in the plane, peering everywhere through the clouds while Captain Kellermann's "Flying Circus" is in pursuit. Your oil line is punctured and you spiral down with smoke pouring from your exhaust. Can you survive? Several filmed plane crashes, including one into the side of a building, show the daring that this screenplay required of those early stunt pilots.

All of this was directed by William "Wild Bill" Wellman, who was a perfect choice because of his heroic service during World War I in the Lafayette Flying Corps. Not a director to eschew spectacle, in one battle scene alone, according to accounts, he used 60 planes and 3500 troops.

Romance, as well as battle planes, was in the air in 1927. Ralston and Arlen, perhaps prompted by their love scenes, were married that year, and John Monk Saunders, responsible for the story, wed Fay Wray (of *King Kong* fame) the year after. Rogers, however, had to wait ten years before Mary Pickford, having divorced Douglas Fairbanks in 1936, became his bride.

A short appearance by Gary Cooper promises his future stardom,



and Hedda Hopper appears very briefly as Roger's mother. El(mer) Brendel, the "Synthetic Swede," provides some comedy.

Picture quality is fine, as is the sound of the organ. A phrase repeated twice in a battle scene to re-synchronize the sound is the only significant blemish in the soundtrack. There are several scenes of parting and mourning in this film, behind which Carter demonstrates that in his magical hands, a fine pipe organ can be as moving as anything seen on the screen.

In brief: the winner! From The Organ Historical Society, P.O. Box 26811, Richmond, VA 23261; 804/353-9226; \$19.95.

RUNNING WILD (1927)

with W.C. Fields

In this light-hearted gambol, Fields plays a Milquetoast of a man terrorized by his second wife (Marie Shotwell), his loutish stepson (Barnett Raskin, in his only movie appearance) and his snapping dog (anon). His daughter (Mary Brian) believes in him and thinks he can become great if only he tries. Spurred by her need for a dress for a dance, he goes to the novelty firm where he works determined to ask for at least a raise. His request is, of



boost could help, and the splice-free synchronization is maintained throughout. The film quality is generally good, with only a bit of "black rain" falling now and then.

In brief: A fine production of an amusing feature. From Movies Unlimited, 3015 Darnell Rd., Philadelphia, PA 19154; 800/4MOVIES; \$29.99.

THE DOCKS OF NEW YORK (1928)

with George Bancroft and Betty Compson

This tale, really a love story, is taken from a novel by John Monk Saunders and directed by Josef von Sternberg, who also had *The Blue Angel* and *The Last Command* to his credit. B.P. Schulberg, the father of Budd Schulberg (writer of *On The Waterfront*) is credited as "general manager."

A rough-and-tough steamship stoker (Bancroft) is given an overnight shore leave when his ship docks. He heads through the fog and steam for a waterfront dive called the "Sandbar," but on his way, sees "the girl" (Compson) jump into the East River. He fishes her out, carries her to safety, then visits the bar for the "good time" he has promised himself. The expected brawls and fast-dancing take place, but our stoker's demeanor begins to change when Compson, her bright blonde hairdo and eye makeup perfection, makes her appearance. The two talk,

then marry in ceremonies performed first by a bar patron ("if any of you eggs know why these heels shouldn't get hitched"), then more appropriately by a local minister.

The next morning, our pair fall out. In a prolonged scene of dialogue and reaction shots (a format anticipating the "talkies"), they circle each other and spar verbally until Bancroft, feeling the call of the sea, departs for his ship. But once in the hold, he changes his mind and swims back to "the girl," whom he now knows to be his true love.

A sub-plot has the malicious third engineer of the shop (Mitchell Lewis) murdered by his wife (Olga Balcanova) because he gave her "the air once too often."

Despite Sternberg's attempt to create a menacing atmosphere, life on the docks seems more lighthearted than dismal. The movie is nicely photographed, which is difficult on partially-lighted sets. Preservation is good, but there are a few speckled scenes.

Perhaps the best thing about this screenplay is Carter's nicely synchronized music. There are snippets from other films (*Intolerance*, for one) and a theme from Jobyna Ralston's love scene in *Wings* which is morphed into a jaunty fox-trot for the Sandbar.

In brief: choice Carter, but a waterfront film not up to *On The Waterfront*. From Blockbuster Video (special order); \$29.99.

course, denied whereupon, through antic ensuing circumstance, he is hypnotized into believing that he is a "roaring lion." The "lion," through might and mane, collects a large bill owing to the firm and wins a major contract resulting in his earning a \$15,000 commission.

Carter enjoys this screenplay. As Fields walks briskly to work dancing to avoid sidewalk cracks, we hear a delightfully sour quick-step. As he gradually loses courage before requesting the raise, martial music from *Wings* teases him. The organ sounds fine, although a little bass

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Tibia Clausa 8'	Tibia Twelfth 2-2/3'	Rhythm start/stop
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APOLOGY

Due to the late arrival of some of the materials for the March/April issue of the Theatre Organ Journal, the printing and mailing has been severely delayed. As this newsletter is ready to go, it will be stapled into the center of the Journal. (Isn't that rather obvious?) This will save ATOS from having to pay the postage to mail the newsletter separately. We apologize for the delay and at the same time respectfully request that all material be received early rather than late.

CORRECTION

From *Randy Bergum*: I read the article in the February issue of ATOS News regarding Orange County In The News. My name was incorrectly listed as Andy Bergum, while I was formally named Randy Bergum. Oh, the pain of fame. (Ed: We seriously regret the error and will make every effort to avoid re-naming people in the future.)

RAINBOW ROOM REVISITED

From *Dean McNichols*: I received the ATOS NEWS (February, 1999) today and my antenna went up when I read the article on the second page about the Wurlitzer in the Rainbow Room in NYC.

In Judd Walton's book, there were two R-16s listed. From 1967 until 1993, I had the other one. It was a very happy period of my life, and I was proud of that instrument. The only difference between mine and the one in New York was the console—that is, until I added two toy counters and an electric glock/orchestra bells unit. The console, I always thought, was one of the most beautiful that Wurlitzer made. It was horseshoe in style, with black walnut carving with Italian Renaissance theme. The reed stop keys were white with red engraving. The main chest was on 8" wind. I have a picture of Farney Wurlitzer at the console. It was originally in the Wurlitzer factory "show-room" (studio?) but had been removed perhaps in the 50s. It was used to make original rolls for other player organs. The roll-cutting machinery had been removed before I got the organ. I was told the Jesse Crawford had made some rolls on it, but I never was able to find out much information as to who else had played it.

I sold it to Ned Niemiec in Massachusetts in 1993 because my wife and I wanted to relocate, and at my age didn't feel up to re-installing it. But I really miss playing it. Thought this might be of interest to the gentleman who wrote about the other R-16. Maybe you could forward this to him. Regards, Dean McNichols Retired Haven of Rest Broadcast organist.

And this from *Robert C. Jones*, Charter Member ATOS: I was living in the New York City area in 1948 and became acquainted with Joe Oelhaf who purchased the Rainbow Room Wurlitzer and had it

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THE NEWSLETTER OF THE
AMERICAN THEATRE
ORGAN SOCIETY

APRIL 1999

installed in his apartment in Greenwich Village. His apartment was in an industrial building owned by Joe. I believe it was located on Christopher street. He was a very good friend of Richard Simonton, another Charter Member of ATOS and under Simonton's influence, Joe got the organ. I was invited to his home for dinner once and had an opportunity to play the Wurlitzer. It had been professionally installed and was in mint shape. The console was not a "horseshoe" style. It was more like some of Wurlitzer's residence and/or church organ consoles. It did have regular stop tablets with the same engraving as on all theatre organ consoles. It also had a full 32 note pedal board.

I have lost track of Joe, but he was considerably older than me, so he probably has gone to his maker. I am 84 years of age.

ATOE (as ATOS was originally named) had not been organized when I met Joe, so do not know if he had any acquaintances with organ enthusiasts. I do know that Dick Simonton visited him at least once a year when he made trips to New York City.

I hope some other people remember Joe and write in to supplement my limited information.

I believe there was a player attachment to this organ, but can not be absolutely certain. As I remember Joe did not play. (Ed: *Anyone else have an update?*)

SMITHSONIAN PROJECT

We are almost at the half way point in the fund raising to complete the installation of the Lowell Ayars Wurlitzer in the Smithsonian. It is very likely that we will be above the half way point by the time you read this. The important thing is that we reach the goal of \$50,000 in donations and \$50,000 in ATOS matching funds in the next 4 months so that the work can resume, full speed. OK, folks, you have survived the IRS and we really need and will appreciate your support. Corporate matching funds are also working toward the goal. No donation is too small or too large. Our thanks go to the Chapters who have been quite generous. As Nelson Page, the committee chair says, "This is do-able." All donations are tax deductible.

Send your donation to: ATOS Smithsonian Fund, c/o Alden Stockebrand, American Theatre Organ Society, 2030 East Lafayette Place, Milwaukee, WI 53202-1370. You can make your donation via VISA or MasterCard if that is more convenient.

YOUNG ARTIST COMPETITION

The tapes have been received for the 1999 Competition and are being evaluated by the judges. This is the time for those who have not yet entered the competition to get ready for the 2000 Competition. All Chapter Presidents have the information on how to enter.

GOING TO LONDON?

The hosts of the 1999 Annual Convention have graciously extended the registration deadline to May 1 for those who have been putting off sending in their registration. There is space available so let's fill it up.

Worried about jet lag? Check with your Doctor regarding the use of Melatonin, a dietary supplement. It is not for everyone, but does offer help in many cases. Also, avoid large meals and alcohol prior to and during your trip on the way to London.

Registration is during the afternoon of July 2, so plan your arrival accordingly.

OUR NEXT CONVENTIONS

By the time you read this, we hope to have dates and locations for future Annual and Regional Conventions. Any Chapters interested in hosting? We have a very small number of Chapters who are "thinking" about it. Let's hope their thinking will result in the submission of bids.

UNCLE MILT TO RETIRE

Milt Kieffer, Vancouver, Washington, has set June 30 as the closing date for Uncle Milt's Pipe Organ Pizza Co. He got an offer he just could not refuse for the property at 2410 Grand Boulevard. A farewell concert is planned for June 5, featuring many of the organists who have played there during the 20 years of operation.

ATLANTIC CITY CONVENTION HALL

The Atlantic City Convention Hall Organ Society has released a new compact disc recording of the 449-rank Midmer-Losh organ in the Atlantic City Boardwalk Convention Hall.

The recording was made in November, 1998, and includes various popular and classical selections that showcase the versatility and sonic qualities of the organ. There is a short demonstration track of the Tuba Imperial and Grand Ophicleide which operate on 100" of wind pressure. The final track is a descent from top C to low C on the pedalboard using the 32' Principal and 64'

Dulzian (Diaphone). A 12-page booklet includes program notes and a complete stop list of the organ.

Proceeds from the sale of the recording will benefit the restoration of the organ. Copies made by ordered from the ACCHOS, 1009 Bay Ridge Avenue, Suite 108, Annapolis, MD 21403 for \$15 plus \$2.50 for shipping & handling in the U.S. or \$4 overseas. The ACCHOS has a website at: <<http://www.acchos.org>> and receives email at <info@accho.org> From: *the Atlantic City Convention Hall Organ Society, Inc. For further information, contact: Charles Swisher (541) 746-6054 tbs@pond.net*

ATTRACTING YOUNG THEATRE ORGAN FANS

There has been much conversation recently on the Internet about ways to entice young people to hear and, hopefully, enjoy the theatre organ. This is a very important task that falls on all our shoulders. Some Chapters have an excellent track record of exposing students to the wonder of the theatre organ. We don't, however, see any statistics on how many, if any, new members are obtained by this function.

From Don Peterson, North Texas Chapter: One way or another, we need to attract the interest of young people if our society is to stay alive and hopefully grow. My primary aim is to see if I couldn't tap all the great talent that we have in the TO community. I'm hoping to get the creative juices flowing and get some really good ideas we all could use.

From Kurt Schlieter: Well folks, my son, who is 4 years old, is one of the worlds biggest TO nuts. He had a friend over yesterday, and showed him our console, which he described as his "favorite thing in the whole world". I have participated in his preschool class, and can tell you that I'm sure that they would enjoy a TO program aimed at kids.

I also work in schools everyday, although not as an educator, and can tell you that in most school districts the children are generally well behaved. So the challenge is to find the ones that the torch will be passed to. The main thing to avoid is the infighting that has almost certainly doomed the classical pipe organ. Talk to people, especially kids, about music in general, offer to volunteer your time for the arts, give lessons to disadvantaged kids, do SOMETHING. Kids, being kids, will not necessarily like "traditional" TO music either, so be prepared to play something different, and perhaps in a way that you might find overbearing.

Take a look around at the next social or concert, you'll discover that there's not a lot of time left before this generation of TO fans goes to that big solo chamber in the sky. The next generation has to be found and taught, not just to play, but also to repair, and preserve what's left. Do what you can.

From: Howard Tejchma: It is very

important that there are real opportunities here to carry on the tradition or if we TO folks prefer, to let it gradually die. I think we know what we'd like to happen. And in spite of it testing our patience and being an inconvenience, inclusion of younger folks is a major way we'll pass on the tradition. Of course the next step is to encourage their involvement in our chapters. I myself started when I was about 13 and joined an organ club shortly there after in Muskegon, MI. Many of the folks were very nice. However I think we may often tend to miss the opportunity to nourish the young talent/interest in a deliberate way.

From Stan Krider: Remember the Parable of the Sower and the Seed, many seeds are planted but not all grow to full maturity. Of course, I speak of the seed of 'interest in theatre organs.' The more youngsters we can introduce to this majestic instrument the more there are who will be interested. Try for a "one interested person out of fifty people exposed" ratio as reasonable measure of success.

Let us further assume that 1. the students can actually access the organ to practice on it;

At COTOS our organ crew works around the Worthington High School's stage usage schedule. If students ask to play, look or listen, we let them. Our chambers will allow only two or three in at a time, but most are willing to wait to see the "speakers" therein. Several students have used the organ for their Talent Show, Senior Presentation, Orchestral concert, Freshman Orientation, etc.

2. the organ is used as part of a student orchestra concert;

One student asked if he could play it during a recent combined high school orchestra's concert. He played the piano part of *Phantom of the Opera*; half of the orchestra's members had never rehearsed with the organ. The conductor reported that these students were so awed by the Wurlitzer's part that they almost lost their places in the music. The combined effect of organ and strings awed the audience also. Another student played the Wurlitzer during a talent show and for Freshman Orientation.

3. the students hear organ music echoing down the halls:

During the crew's lunch break, one person stays back to play the Wurlitzer, and the Main chamber has an air vent that opens into the school's main hall. We are told that some teachers open the doors to let the music into their classrooms.

4. the students are released from class to hear a concert presented by an organist who plays rock & roll, country & western, jazz and the blues.

Witness this very thing with Candi Carley-Roth. Neither the students nor their teachers wanted to leave this short presentation at the end of the 40 minute period. The students were most respectful of the artist, possibly because she was respectful of their musical tastes.

Also, the teachers had explained appropriate concert manners to the students prior to the actual event.

Would students be interested then? Definitely, yes!!!

From Cory Wright: In my experience over the past 7 or so years working "On School Time Performances" at the Riviera Theatre, North Tonawanda NY (the most recent being this morning), the kids are very well behaved. This morning we had around 920 students, ranging from elementary to Jr. High, each group accompanied by 1-2 teachers, and 2-3 parents. Sure, damage is possible, and believe it or not, most of the damage I have seen at the Riviera, was not caused by children, but by unsupervised adults (age 20-40).

They were all Spanish students, there to see a performance involving their area of study. I wasn't terribly shocked by the fact that they sat quietly for an hour and a half, mainly because it was a show tailored to their interests, and held it until the very end. I don't see why a Theatre Organ related event, should be any different, "IF" properly planned and carried out!

And after all these performances the Riviera has hosted for school children, I can honestly say that the plaster work, stained glass, seats, railings etc. etc.. are still intact and no worse for the wear (maybe school kids are just more civilized in these parts. haha).

I tend to agree with others, that trying to force feed theatre organ, the way "we" like it, will only disinterest them even more. Play music they can relate to, show a short silent film that will tickle the funny bone (a Fav at the Riviera is "Grief in Bagdad," chuck full of "monkey business").

I'm 22, and I LOVE the traditional TO, but I also like to hear "modern" music, which is rare to hear at a theatre organ concert. There is a wide library of music out there, written after 1940, and not having anything to do with Broadway shows, or hit movies. There are 4 decades of music (60s, 70s, 80s, 90s). Turn on the radio while you're driving, or ironing your pants to kind of music which you really don't hear anything from. Kids today listen to that stuff, a lot of my friends listen to it, individuals I know whom are in their teens listen to it, why not incorporate this into a concert or special program? Granted, some of it wont translate well on the TO, but a lot of it will.

A lot of my friends won't come to a concert because it consists of mostly, and I quote, "geriatric music". I could listen to "geriatric music" for hours, whereas others my age want to hear no more than a little.

Can you entice a mouse into a trap with a lump of Tofu? It's possible, but there are other mice out there who would prefer some Cheddar thrown in to whet their taste buds.

The TO is a musical instrument, and a very powerful one at that. If you want to get these kids interested, your gonna have to give them something they will want to hear

first. Rather plain and simple I think, no need to brain storm about how to get them to like what we like, give them what they want, the rest will fall into place...in the words of the Nike Shoe Co... "Just DO IT"

From Bill Hooper: One of the mainstay rentals of the Saenger Theatre in Mobile is from the school boards & arts councils sponsoring shows (comedy, drama, musicals, usually Shakespeare touring companies) during school hours, & bringing students to the theater for the show.

About twice a month, school buses from three or four counties start rolling in & fill up 2200 seats with public school students for a 9 a.m. show. No rioting. They do seem to have a good time, though. Then they pack them back into the buses, & get ready to do it again with another group at 1 p.m.

Sometimes, the 9 a.m. crowd are the younger grades & the 1 p.m. crowd the more senior grades. Often, it's mixed. It just depends on whatever entity put the event together.

Nobody's pulled the chandelier down, ripped up a seat, or thrown bricks. They usually seem to be just amazed & enjoying the novel environment of a funky old theater & a live production.

I think two or three did get tossed last year for smoking in the bathroom. That is hardly a 90s behavioral problem, more like a throwback to 50s behavior.

CALENDAR —

SCHEDULES SUBJECT TO CHANGE

Please send in your concert dates, times, locations, artists, and phone contact numbers as soon as you have them.

■ ARIZONA

Organ Stop Pizza, 1149 E Southern Ave, Mesa, AZ (602)-813-5700, (4/74+ W) Winter organ hours, 4:30pm - 9:00pm, Fri-Sat until 10:00pm; Charlie Balogh, Sat, Sun, Mon, Wed; Lew Williams, Tue, Thu, Fri. Summer organ hours, 5:30 till closing; Charlie Balogh, Sat, Sun, Mon; Lew Williams, Tue, Wed, Thu, Fri

Orpheum Theatre, 203 W Adams, Phoenix, AZ, (602)252-9678, (3/30W) Sun, May 2, 3:00pm, Ron Rhode; Sun, Jun 20, 3:00pm, Virg Howard

■ CALIFORNIA (NORTH)

Towe Auto Museum, ATOS Wurlitzer, 2200 Front St, Sacramento, CA 95818, (916) 442-6802, (3/16W) Sun concerts, 2pm: Apr 11, Bert Kuntz; Apr 25, Dave Sauer; Fri, May 16, 8:00pm, David Hooper, silent movie; May 23, Dave Sauer; Jun 6, Richard Unger; Jun 20, Dave Sauer
Bella Roma Pizza, 440 Alhambra Ave, Martinez, CA, (510) 228-4935, (3/16W) Tue, Wed, Thu, Sun, 6:00pm - 9:00pm, Fri - Sat, 6:00pm - 10:00pm, Tue, Wed, Sat, Dave Moreno; Thu, Fri, Sun, Kevin King
Berkeley Community Theatre, 1930 Alston Way, Berkeley, CA (4/33W) All

ATOS CONVENTIONS

1999 ANNUAL:

July 4 week, London, England

1999 REGIONAL:

Labor Day Weekend, Wichita, KS

2000 ANNUAL & REGIONAL:

Chapters invited to apply.

Sun, 2:30pm: May 30, Jelani Eddington
Castro Theatre, 429 Castro, San Francisco, CA, (415) 621-6120, (4/21W) Intermissions played nightly by David Hegarty or Bill McCoy; Sat, Apr 24, Dennis James; Sun, May 2, John Giacchi

Paramount Theatre, 2025 Broadway, Oakland, CA, (510)465-6400, (4/27W) Movie Overtures, 7:30pm, Jim Riggs,

Grand Lake Theatre, 3200 Grand Ave, Oakland, CA, (510) 465-7586, (3/14W) Intermissions: Fri, Warren Lubich; Sat, Ann Tanner; Sun, Don Reynolds

Stanford Theatre, 221 University Ave, Palo Alto, CA, (650) 324-3700, (3/21W) Organ played before and after the 7:30 movie: Bill Taylor, and guest artists

Towne Theatre, 1433 The Alameda, San Jose, CA, (408)287-1433, (3/16W) Sun, 4:30pm, Organ Solo Overtures, Bob Vaughn, Warren Lubich, Jack Gustafson; 5:00pm Silent Film Classics, short subjects, Bob Vaughn

Johnson's Alexander Valley Winery, 8333 Hwy 128, Healdsburg, CA (707)433-2319, (3/10RM) Daily in tasting room from 10:00am to 5:00pm; Sun, Jul 25, 11:00am - 4:00pm, Dave Moreno

Kautz Vineyards and Winery, 1894 Six Mile Rd, Murphys, CA, (3/15 RM) Winery tours, theatre pipe organ

■ CALIFORNIA (SOUTH)

Arlington Theatre, 1317 State, Santa Barbara, CA, (805)963-4408, (4/28RM) Sat, Apr 24, 12 noon, Chris Gorsuch

Orpheum Theatre, 9th & Broadway, Los Angeles, CA (3/14W) Every Saturday. Organ music played before first movie and during first intermission by various organists

San Gabriel Civic Auditorium, 320 S Mission Dr, San Gabriel, CA (626)792-7084 (3/16W) Sat, May 29, 8:00pm, Jack Moelmann

Plummer Auditorium, 201 E Chapman, Fullerton, CA, (714)671-1300, (4/36W) Sun, Apr 18, 2:00pm, Jelani Eddington; Sun, Sep 19, 2:00pm, Stan Kann & Ralph Wolf; Sun, Nov 7, 2:00pm, Ron Rhode

Spreckels Organ Summer Festival, Balboa Park, San Diego, CA, (619)702-8138, (4/72 Austin) Monday nights at 8:00pm, free admission; Aug 2, Dennis James

■ CONNECTICUT

Thomaston Opera House, 158 Main St,

Thomaston, CT, (860)868-7226, (3/15 MC) Sun, May 23, 2:00pm, Clark Wilson; Sun, Nov 28, 2:00pm, David Peckham

■ DELAWARE

Dickinson High School, 1801 Milltown Rd, Wilmington, DE, (302)995-2603, (3/66K) Sat, Apr 24, 8:00pm, Simon Gledhill; Sat, Jun 5, 8:00pm, Ken Double

■ FLORIDA

The Kirk of Dunedin, 2686 Bayshore Boulevard, Dunedin, FL 34698, (813)733-5475, (4/100H) Thu, May 13, 8:00pm, Fri, May 14, 8:00pm, Sat, May 15, 2:00pm, Terry Charles; Fri, Jul 9, 8:00pm, Sat, Jul 10, 2:00pm, America The Beautiful

■ ILLINOIS

Lincoln Theatre, 103 E Main, Belleville, IL, (618)233-0018, (3/15H) Sun, Aug 8, 2:00pm, Bob Ralston; Sun, Oct 31, 2:00pm, Dennis Ammann

■ INDIANA

Warren Center For Performing Arts, 9301 E 18th St, Indianapolis, IN, (317)356-3561, (3/18B) Sun, May 9, 2:30pm, Simon Gledhill
Embassy Theatre, 121 W Jefferson, Ft. Wayne, IN, (219)424-1811, (4/16 Page), All concerts, Sun, 2:30pm, May 2, Simon Gledhill

■ IOWA

Paramount Theatre, 123 3rd Ave, Cedar Rapids, IA, (319)364-6300, (3/12W) Sun, Oct 17, 2:00pm, Clark Wilson

Union Sunday School, Clermont, IA, (319) 423-7171, (2/27 K) Sun, Apr 25, 2:30 PM, Jack Moelmann

■ KANSAS

HOLIDAY AT THE PARAMOUNT, Wichita, KS, Sep 2 thru Sep 5, Barry Baker, Peter Conte, Jelani Eddington, David Harris, Lyn Larsen, Jonas Nordwall, Patti Simon, Walt Strony, Jeff Weiler, Clark Wilson. Registration information will be in the May/June issue of the Theatre Organ Journal

■ MICHIGAN

Senate Theatre, 6424 Michigan, Detroit, MI (4/34W) Sat, Oct 17, 7:00pm, Joel Gary
Redford Theatre, 17360 Lahser Rd, Detroit, MI, (313)531-4407, (3/10B) Movie Overtures, Fridays at 7:30pm and Saturdays at 1:30pm & 7:30pm: Fri, Apr 16, & Sat, Apr 17, John Lauter; Fri, Apr 30, & Sat, May 1, Tony O'Brien; Fri, May 14 & Sat, May 15, Newton Bates & Gus Borman; Fri, May 28 & Sat, May 29, Steven Ball; Fri, Jun 11 & Sat, Jun 12, Brian Carmody; Fri, Jun 25 & Sat, Jun 26, Sharron Patterson & Gus Borman; Fri, Jul 9 & Sat, Jul 10, Tony O'Brien; Fri, Jul 23 & Sat, Jul 24, Gus Borman; Fri, Aug 6 & Sat, Aug 7, Lance Luce & Gil Francis; Fri, Aug 20 & Sat, Aug 21, Jennifer M Candea; Fri, Aug 27 & Sat, Aug 28, Scott Foppiano & Gil Francis; Concert, Sat, May 8, 8:00pm, Jack Moelmann & silent movie, *The General*

Public Museum of Grand Rapids, 272 Pearl St NW Grand Rapids, MI, (616)459-4253, (3/30W) Tours by appt, and ATOS guests welcome to hear organ @ Thurs noon weekly story time slides program, during school year; Organ played Sundays

ATOS NEWS

Newsletter of the American Theatre Organ Society,
published bi-monthly by
the American Theatre Organ Society
HARRY HETH, EDITOR

Please address all news correspondence to:

1247 Peden, Houston, TX 77006-1130

Phone: 713/527-8096; FAX 713/527-9182;

E-mail: tibvox@aol.com.

All matters pertaining to membership or change of
address must be sent to: ATOS Membership Office,
P.O. Box 551081, Indianapolis, IN 46205-5581

ATOS Membership Office
P.O. Box 551081,
Indianapolis, IN 46205-5581

9:00am to 5:00pm; Fri, Apr 16, 7:00pm &
Sat, Apr 17, 4:00pm, Lew Williams; Sun,
May 16, 4:00pm & 7:00pm, Organ Concert
Duo; Fri, Oct 8, 7:00pm, & Sat, Oct 9,
4:00pm, Lyn Larsen; Fri, Nov 19, 7:00pm
& Sat, Nov 20, 4:00pm, Clark Wilson

MINNESOTA

A Center for the Arts, 124 W Lincoln,
Fergus Falls, MN, (218)736-5453,
(3/10W) Oct 23, 24, 30, & 31, 8:00pm,
Silent Movie, *Phantom of the Opera*,
Lance Johnson.

NEW JERSEY

Galaxy Theatre, 7000 Boulevard E,
Guttenberg, NJ (201)854-6540, (3/12 K)
Fri, Sat evenings before and after evening
shows; (Lobby, 2/6 M) Sun afternoon
before matinee; Jeff Barker; Wednesday
7:15pm, Silent Movies: Jeff Barker, organ,
Apr 14, *Passion of Joan of Arc*; May 19,
Tillies Punctured Romance; Jun 16,
Foolish Wives; Jul 14, *The Lost World*; Aug
18, *Metropolis*, Sep 15, *The Beloved
Rogue*; Fri, Oct 29 9:15pm & Midnight,
Nosferatu, The Vampire

NEW YORK

Bardavon 1869 Opera House,
Poughkeepsie, NY (2/7W) (info, theatre,
(914)473-5288)

Brooklyn, LIU, 385 Flatbush Extension,
(718)596-6305, 4/26 W Sun, May 2,
3:00pm, Barry Baker

Auditorium Center, 875 E Main, Rochester,
NY, (716)544-6595, (4/22W) Sat, Apr 17,
8:00pm, Hector Olivera; Sat, May 15,
8:00pm, Ken Double; Fri, Sep 17, Don
Thompson; Sat, Oct 16, Len Rawle; Sat,
Nov 13, Dave Wickerham; Sat, Dec 4, Clark
Wilson

**Empire State Theatre & Musical
Instrument Museum**, Great New York
State Fairgrounds, Syracuse, NY,
(315)687-3580, (3/11W) All concerts Sun,
7:30pm; Apr 18, Paul Roberts; May 16, Dr.
Arnold Loxam

Proctor's Theatre, 432 State St, Schenectady,
NY, 518/346-6204, (3/18W), Tue, Apr 20,
noon, Al Moser; Tue, May 18, noon, Jinny
Vanore; Tue, Jun 15, noon, Robert Frederick;
Sun, May 23, Dennis James

Lafayette Theatre, Lafayette Ave, Suffern,
(914)357-6030, (2/10W) Sat, 7:30, Movie
overtures

OHIO

Gray's Armory, 1234 Bolivar Rd,
Cleveland, OH, (216)531-4214, (3/13W)
Sat, Apr 24, 7:30pm, George Krejci

OREGON

Elsinore Theatre, 170 High St SE, Salem,
OR, (503)375-3574, (3/22 W) Sat, May 22,
2:00pm Jonas Nordwall

PENNSYLVANIA

Grand Court of Lord & Taylor, 13th &
Market, Philadelphia, PA (6/469 Hybrid)
Organ daily except Sunday, 11:15am-
12noon, 5:15-6pm

Strand/Capitol Performing Arts Center,
50 N George St, York, PA, (717) 846 1111,
(3/17 W) Sat eves at 7:30pm, Apr 17, Clark
Wilson

Sunnybrook Ballroom, East High Street,
Pottstown, PA, (610)326-6400, (3/14US)
Organ plays for Sunday Brunch

Longwood Gardens, Kennett Square, PA
(610)388-1000, (4/146 Aeolian) Sun,
2:30pm, Pipe Organ Concert Series

RHODE ISLAND

Providence Performing Arts Center, 220
Weybosset St, Providence, RI 02903,
(401)421-2997, (5/21W) All concerts 12
noon-1:00pm. You are invited to bring a
bagged lunch to enjoy during the perfor-
mance. Mon, May 3, Bob Love; Mon,
May 10, Kyle Medeiros(with vocalists);
Mon, May 17, Bob Legon, Silent movie;
Mon, May 24, Alden Mitchell (all
request); Wed, June 2, Patrick Aiken

TENNESEE

Paramount Theatre, 518 State St., Bristol,
TN, (423)968-7456 (3/11WK) Sun, May 2,
3:00pm, Clark Wilson; Sat, Oct 23, 7:30pm,
Ton Hazleton

TEXAS

Sunland Park Mall, I-10 & Sunland Park
Dr, El Paso, TX, (3/15W) Mon, Wed, Fri,
12:30pm - 1:00pm; Tue, Thu, Sat, 6:30pm
- 7:00pm; Sun, 3:30pm - 4:30pm

WASHINGTON

Mt Baker Theatre, 106 N Commercial,
Bellingham, WA (2/12W) Second Sat
monthly, 11am, Open console

Uncle Milt's Pipe Organ Pizza Company,
2410 Grand Blvd, Vancouver, WA (3/18W)
Mon - Thu 6:00pm - 9:00pm, Fri - 5:00pm
- 9:00pm, Sat/Sun 1:00pm - 9:00pm,
Martin Ellis, Don Feely, Dean Lemire,
Matt Neil, Chris Nordwall, Skip
O'Donnell, Donna Parker, Bob Rusczyk

WISCONSIN

Organ Piper Pizza, 4353 S. 108th St.,
Greenfield (Milwaukee), WI. (414)529-1177,
(3/27 W/K) Organ hours, 5:30pm - 9:00pm,
Tue, Wed, Thu, Sun, 5:00pm - 10:15pm,
Fri, & Sat; Barry Baker - Sun, Tue, Wed,

Dave Wickerham - Thu, Fri, Sat
Avalon Theatre, 2479 S. Kinnic Ave.,
Milwaukee, WI. (3/22 W) Fri., Sat.,
evenings before show

Oriental Theatre, 2230 N. Farwell,
Milwaukee, Wi. (3/38 K) Sat. evenings
before show

Wustum Museum of Fine Art, 2519
Northwestern Ave, Racine, WI (414)636-
9177 (2/5 W) Sun, Jun 20, 2:00pm. Bill
Tandy

Oscar Mayer Theatre, 2111 State,
Madison Civic Center, Madison, WI
(3/14B) Tue, Apr 27, 7:30pm, Dennis
James

Phipps Center for the Arts, 109 Locust
St, Hudson, (715)386-8409, (3/15W) Sun
Apr 25, 7:00pm, Paul Roberts; Sat Jun 12,
8:00pm, Jeff Weiler, Silent Comedy Film
Festival

CANADA**ONTARIO**

Casa Loma, 1 Austin Terrace, Toronto,
(416)323-1304, (4/16W) Mon, Apr 12,
8:00pm, Dennis James; Mon, May 3,
8:00pm, Arnold Loxam

UNITED KINGDOM

**The North East Theatre Organ
Association**, High Street, Howden-le-
Wear, Crook, Co. Durham, England,
(0)1388 763247, (3/12 W) Concerts Sat
7.00pm, Sun 2.30pm, Sat, Apr 24 & Sun,
Apr 25, David Peckham; Sat, May 8 &
Sun, May 9, John Mann; Sat, Jun 12,
Henry Wallace, FRCO; Sat, Aug 14, Youth
at the Console; Sat Sep 18 & Sun, Sep 19,
Len Rawle; Sat, Oct 16 & Sun, Oct 17,
Larry McGuire; Sat, Nov 13 & Sun, Nov
14, Kevin Grunill; Sat, Dec 18 & Sun, Dec
19, Joyce and David Alldred

The Leisure Centre, Woking, Surrey,
(3/16W) Sat, Nov 14, 7:30 pm Russell
Homes; Sat, Dec 12, 7:30 pm Len
Rawle

The New Ritz Ballroom, Brighouse, W
Yorkshire, (01484)513879, (3/8W) All
concerts, Sun, 2:30pm; May 2, David
Peckham; Jun 13, Doreen Chadwick; Jul
11, Michael Wooldridge; Aug 8, 2:30,
David Shepherd; Sep 12, Nigel Ogdin; Oct
10, John Mann; Nov 14, John Bowdler;
Dec 12, Keith Beckingham



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The Aeolian console (player), prior to the fire in Ridgeleigh Terrace, former home of inventor Charles F. Kettering.

3/11 KIMBALL ORGAN RISES FROM THE ASHES

A devastating fire in 1993 took the former home of famed inventor, Charles F. Kettering, leaving only the carport and basement. Located in that home was an original 3/35 Aeolian Duo-Art player organ which was installed in 1914. For those of you who don't remember, Charles F. Kettering was co-founder of Delco, and is second in the world only to Thomas Edison in number of inventions.

At the time of the fire, the home (named Ridgeleigh Terrace) had been deeded to the Kettering Medical Center by Mrs. Virginia

Kettering, (principal benefactor of the hospital, and daughter-in-law of the inventor) and was used as a guest home and entertainment facility.

It was decided in the rebuilding that the house would retain its original architecture, and be used as a conference center for the Adventist-run hospital. Jerry Taylor (organist/consultant from the connected Kettering Seventh Day Adventist Church) said, "We already have 92 ranks of Casavant classical organ. It's time for a complete departure!" So they replaced the Aeolian

Symphonic style organ with a genuine theatre organ.

The 3/8 Kimball organ originally came from the Capitol Theatre in Hazelton, Pennsylvania. In 1963, the theatre was converted to a shopping center and the organ was purchased and moved by Tom Davies of Philadelphia to be installed in his car gallery. He painted the console with Cobalt Blue metallic car paint. It looked like a Buick and was never completed. In 1973, the organ was purchased by ATOS members John and Mickey Gogle of Kettering for the basement of their home. At that

1926 KIMBALL IN NEW KETTERING, OHIO, MEDICAL CONFERENCE CENTER

The Medical Conference Center overlooks the vast Miami Valley south of Dayton, and is surrounded by a forest of trees and exotic landscaping.

At the newly rebuilt Ridgeleigh Terrace the refinished console rests on the Grand Staircase Mezzanine landing.



time the organ was thoroughly analyzed and redesigned by David Junchen of the Junchen-Collins Organ Co. He added three Kimball ranks from the Ohio Wesleyan College of Delaware, Ohio. It was installed and rebuilt by John Gogle, Larry Stofer, and Elton Wellmeier. The organ was played by many famous theatre organists (including John), and was the center of countless fun musical parties.

After John's untimely death in 1995 the hospital purchased the organ, and contracted Larry Stofer of the Rainbow Organ Company to rebuild, update and install the organ in the rebuilt edifice. (Luckily, Larry had worked with Dave Junchen and John 20 years earlier on the Gogle installation, and was familiar with every aspect of the organ). In order to get the console in and out of the basement, it had to be dismantled and all components carried (wired together) in a "Daisy Chain" of hired hench people. Because of time limitations the organ was moved directly to the unfinished Ridgeleigh Terrace, where it was loaded into the third story attic (through a 4' x 5' hatch) with a huge crane. This all had to happen before the new pavement was laid. As a result, all rebuilding work was performed in the attic while wearing a hard hat, and fending off a plethora of curious, nonproductive construction workers!

The refinished console rests on the Grand Staircase Mezzanine landing and has been updated with a 32 channel I.C.M.I. combination action. Since the organ had already been converted to a Z-tronics relay system in 1981, a call was made to Allen Miller of Z-tronics in Glastonbury, Connecticut. He advised that the relay should be kept (since it is still completely up-to-date!). He also furnished a Retro-fit MIDI-Interface, and all of the parts to make the organ "Recordable." Aside from cleaning the reeds and



Larry Stofer (installer), Mickey Goyle (former owner and ATOS member), and organist Wanda Stofer (Larry's mother) in front of console. At right: Percussion Division over ceiling grille.



(L to R): Main Division Pipework; Main Division French Horn.



(L to R): Solo Division Pipework; Solo Tibia 16' and "Reservoir Trees."



revoicing the English Horn, none of Mr. Junchen's voicing was changed.

The Conference Center overlooks the vast Miami Valley south of Dayton, and is surrounded by a for-

est of trees and exotic landscaping. It is heartwarming to see this edifice standing once again in its original splendor with this magnificent organ as a centerpiece!

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“An Acre of Seats in a Palace of Splendor”

MINNESOTA (RADIO CITY)

MINNEAPOLIS

Opened: March 24, 1928

Architect: Mayger & Graven

Capacity: 4029

Organ: Wurlitzer 4/20, Publix 1, Op. 1848

This unlucky theatre, the largest ever designed by Rapp & Rapp alumni Mayger & Graven, and the one most easily mistaken for the senior firm's work, was also the largest to receive a Publix 1, an organ better matched to somewhat smaller houses. Like Philadelphia's Mastbaum, the Minnesota was built in a promising area whose promise was not realized, couldn't consistently cover its overhead and consequently spent a goodly portion of its short life closed.

Of all the theatre architects who worked for the Rapps and later went out on their own, Mayger & Graven were by far the best at emulating the work of their mentors. The general layout of the theatre, particularly in the public spaces, echoed that of the New York Paramount, although the two houses looked nothing alike. The proscenium and organ grille treatment resembled many Rapp projects, with the closest match probably being the Seattle Paramount, also 1928.

Developed by local interests and leased to Publix affiliates Finkelstein & Rubin, the Minnesota opened with a traditional stage and screen program, including local favorite Eddie Dunstedter at the organ. Publix closed and reopened the house twice before walking away in 1938; three lessees, including the Walt Disney Studio, came and went between 1939 and 1941, after which the house stayed dark for three years.

Publix, under the name Minnesota Amusement, returned in 1944, inaugurating the theatre's longest sustained period of opera-

tion. Part of the deal included installing radio station KSTP in the adjoining offices and closing-off the front portion of the lobby mezzanine to create a reception room for the studios. In honor of this new connection, the Minnesota was renamed Radio City. The final reopening came on March 8, 1944, and the theatre remained open until October 14, 1958. Demolition of the auditorium began early in 1959, but a portion of the lobby was retained for WCCO-TV, the current occupants of the studio space.

During the theatre's final months the Wurlitzer was given some repairs and used occasionally. A few of these programs by organist Dick Dissell were recorded and later released as *Final Curtain*. Pioneer theatre organ enthusiast Reiny Delzer moved the organ to Bismarck, North Dakota, where it became one of the first large



home installations of the theatre organ revival. Still intact, it is now in a Wisconsin residence, where it has been recorded by Ron Rhode. *Steve Levin*

For more on the Minnesota, please see *Marquee* Vol. 29, No. 4.

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

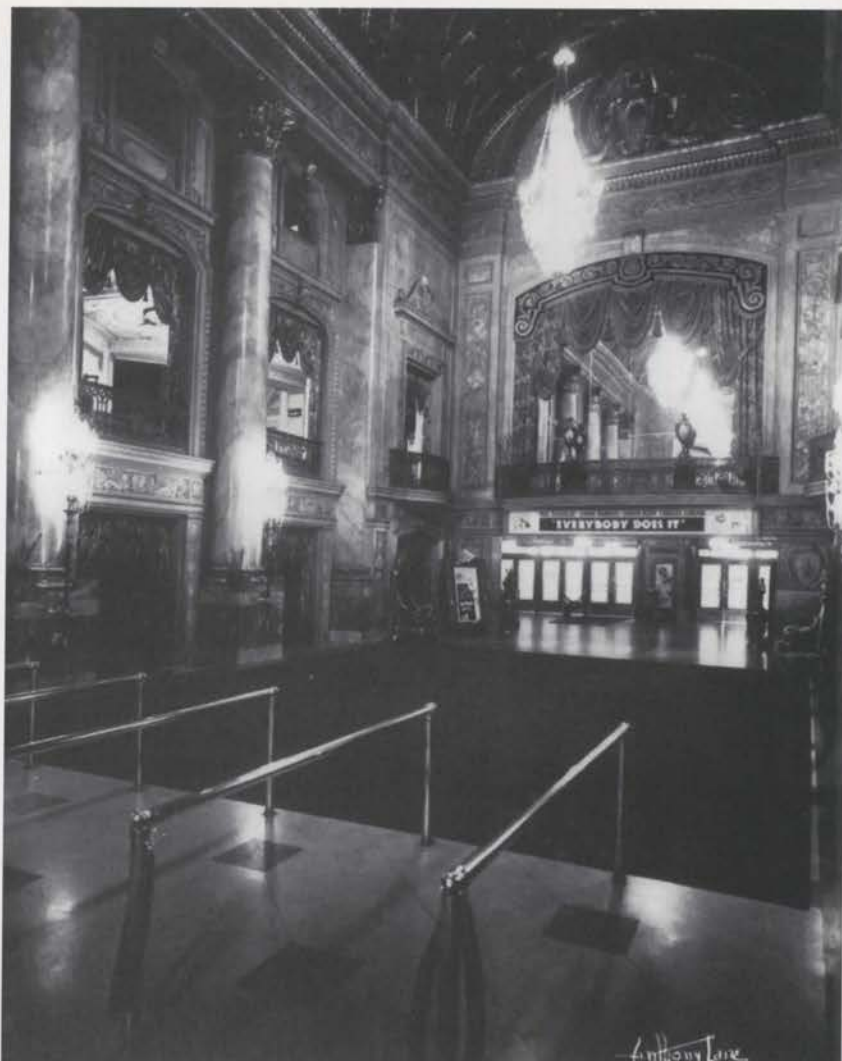
**THEATRE HISTORICAL SOCIETY
OF AMERICA**
152 N. York St., #200
Elmhurst, IL 60126-2806
630/782-1800

Opposite: The architects did a nice job of using the vertical sign to balance the corner tower. The KSTP studios went into the two story building to the right of the entrance; this building was later enlarged to four stories and given a cheerless modern facade. Not long before the theatre closed the wrap-around portion of the marquee was cut off to allow room for traffic signals (ah, progress!).

Right: This 1948 view of the lobby shows the mirror installed when the mezzanine front was ceded to KSTP.

Below: Mayger & Graven even appropriated one of the Rapps' trademark effects: the cove-lit proscenium arch.

All photos: THS Archive.





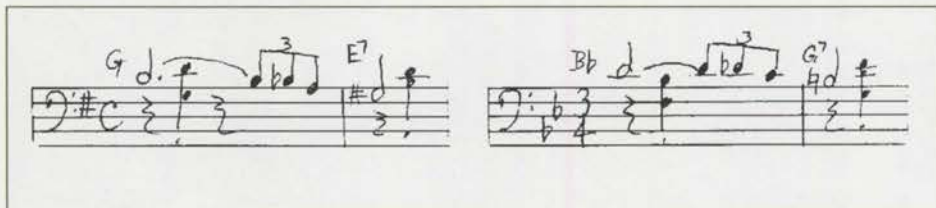
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by
AL HERMANN'S

KEEP THE LEFT HAND MOVING

In the past, I have presented a number of ways to avoid playing an uninteresting accompaniment which is the result of holding or repeating the same chord until it changes. Another easy way to keep the left hand moving is to play passing tones when changing from one chord to another. Play, analyze and listen to the following examples. Use the most convenient fingering. Any finger playing a black key should slide off to the nearest white key.

When changing from a I to a VI⁷ chord, play passing tones from the 3rd of the I chord to the 3rd of the VI⁷ chord. These will be triplet eighth notes just before the change.



When changing from a ii to a V⁷ chord: raise the 5th of the ii chord to the 3rd of the V⁷ chord.



As soon as you understand the procedure, transpose each one into other keys and then apply them wherever you can in songs you like to play

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3/19 Wurlitzer - Fort Collins, CO
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3/19 Kimball - Halstead, KS

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3/13 Wurlitzer - Aurora, CO
- Capri Theatre
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Lyn Larsen plays Jerry Herman On the New York Paramount Organ

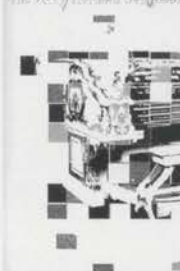
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The Best of Times The Jerry Herman Songbook

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(Produced by WTO)

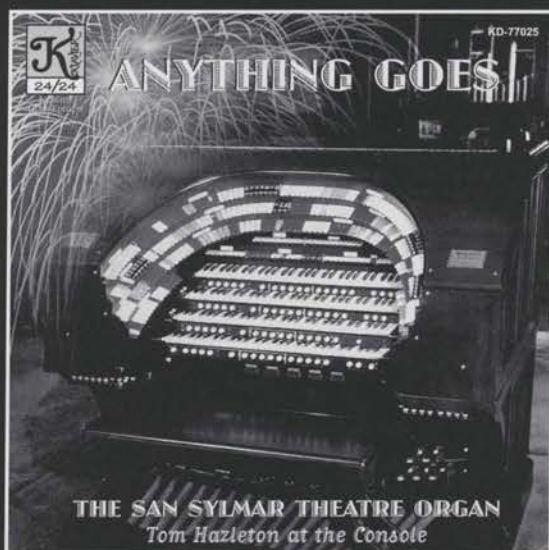
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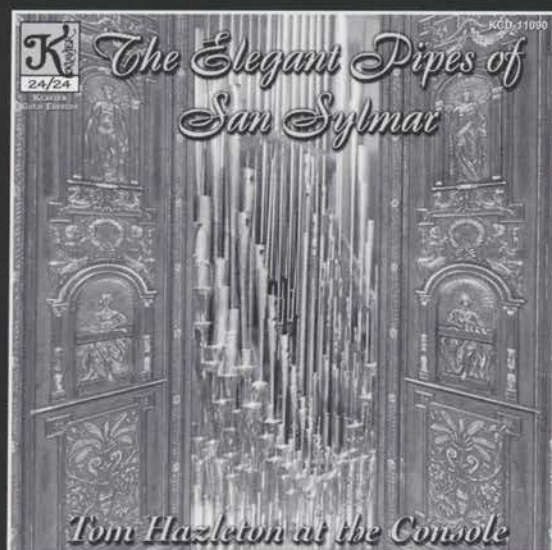
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RALPH BEAUDRY, EDITOR

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Anything Goes TOM HAZLETON



Unlike previous theatre organ albums with the title *Anything Goes*, which were devoted exclusively to Cole Porter music, Hazleton's new 62-minute CD is a little bit of this and a little bit of that for variety is the spice of life. This is Tom's fifth album on the magnificent San Sylmar Wurlitzer. His last recording there (*The Pipes of the Mighty Wurlitzer*, Journal Nov. 1995) was made just days before the Northridge earthquake reduced that 4/39 organ to virtually scrap metal and firewood. The story of the organ's rebirth and expansion to its present 73 ranks was fully described in the May 1995 Journal.

Tom's opening number, the album's title tune, displays his delightful sense of musical humor with Indian tom-toms on the "Plymouth Rock" verse.

(Listeners will note immediately that, unlike the somewhat dry, studio sound of the organ heard live, and on most previous recordings, through the magic of digital enhancement, it now has the spacious sound of an organ in a 3,000 seat theatre!) The lilting ballad "You Took Advantage of Me" is next. Yes, as the liner notes sing and dance it on Broadway, for he spent a decade-long "apprenticeship" on the Great White Way before moving to Hollywood.

"Blue Moon" tells its wistful story with a Style D Trumpet solo and a bit of Wagner, too. The Ames Brothers' hit song "You, You, You" (which was #6 in record sales during the '50s) has a nice use of some of the organ's 14 sets of tuned percussions and a remarkably tasty staccato Post Horn chorus! Church bells and a bit of Mendelssohn introduce the title tune from Rodgers and Hart's show "I Married an Angel." In Berlin's "Blue Skies," Tom has lots of fun with bird-like solo voices (and a bit of "Blue Moon" and Wagner) all wrapped up in a 1920s arrangement. A block-buster opening leads

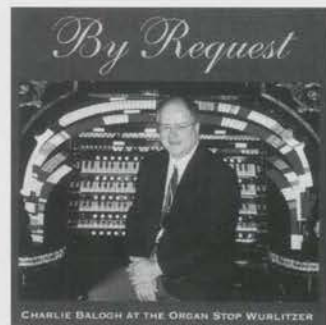
into an un-Torch-like version of Leslie Clair's "Hot Dog," which is garnished with lots of jazzy untremmed brass.

Oddly, Tom's next two selections are the only hit songs either composer(s) ever wrote. First is Roger Kahn and Joseph Meyer's "Crazy Rhythm" (with lyrics by Irving Caesar) in which Tom shows that 73 ranks and grand piano really can swing! Tom gives the other tune, Herman Hupfeld's "As Time Goes By," a full-organ, emotional reading. "Just One of Those Things" gets a razz-matazz treatment while "I've Told Every Little Star" has a bit of the baroque. In contrast, "Besame Mucho" becomes a rhythmic symphonic masterpiece. "Wedgwood Blue," one of Ketelby's shorter, descriptive works (written in 1920) nicely pictures Dresden figurines dancing a gavotte. Tom's next selection, "Little Bells" (uncredited, but it sounds like a Richard Purvis composition) showcases the organ's softest voices, chimes and delicate "music-box" percussions.

There's a disarmingly somber opening for Tom's ravishing arrangement of "My Silent Love," which is followed by a slightly raunchy "Sleepy Time Gal" who certainly sounds quite wide awake! The album closes with a slow-tempo, lush, bluesy "Sentimental Journey." Tom's sensitive registrations take full advantage of the myriad tone colors available from San Sylmar's 73 ranks. Add to that his fresh, fascinating

musical thoughts and this album well deserves our **Very Highest Recommendation**. Compact disc only for \$18.00 (postpaid) from Klavier Records, 27134 Paseo Espada #202, San Juan Capistrano, CA 92675.

By Request CHARLIE BALOGH



Here's Charlie's second album on the 4 manual "nearly 80 rank" Organ Stop Wurlitzer in Mesa, Arizona. Because the title implies it might be all kiddies' tunes, we'll state right now, it isn't! Sophisticated adult's favorites is more like it. Actually, this 61-minute album nicely contrasts with and is complimentary to Tom Hazleton's new release (reviewed in this issue). This is a similar size organ, has a tune list of mostly familiar (though not overly recorded) pieces, and an artist with great musical talent and exceptionally good taste. Charlie has developed his own enjoyable style of registering and arranging ... and is also obviously having a rousing good time!

Charlie opens with a superb console raiser, "On The Town" from the film version of Leonard Bernstein's first (1944) Broadway musical. There's only a hint of the

"Bernstein sound" as this is one of six songs Roger Edens wrote to replace (!) some of Bernstein's numbers in the film. Edens won the 1949 Academy Award for this film's score. OK, we agree, *The Pink Panther* theme is a pizzeria perennial, but, in Charlie's swinging Big Band arrangement, who cares?

A richly registered "My Funny Valentine" is next. Charlie's detailed liner notes describe this number as a "textbook definition of a poignant love song." (The notes also often tell the ranks and percussions being used.) For his thrilling symphonic version of "Malaguena" the notes mention he is featuring "the dual pianos which are played simultaneously from the organ console." A David Rose favorite, "Holiday for Strings," is sparkling fresh with Buddy Cole touches of registration and styling.

Charlie goes back to the early days of theatre organ LPs for his next two selections. We believe Bob Wyatt's 1958 album (Roulette 25087) is the only other recording to showcase the rich harmonies and wonderful chord progressions of Lionel Hampton's "Midnight Sun." Following that is band leader Artie Shaw's "Back Bay Shuffle." George Wright (as Guy Melendy at the Kearns-Carson Wurlitzer - Camden #414) recorded this in the late 50s. Charlie gives it his own Big Band treatment with a touch of Savoy stomping near the end. Deliciously delicate, yet quite orchestral, is Claude Debussy's "Clare de Lune." In contrast is a rhythmic Mancini samba, "It Had Better Be Tonight."

George Wright's own composition "Boogie" appeared on his first Hi-Fi album (#R701) and Charlie's version is a carbon copy, albeit in a more spacious room and with 50 more ranks!

Next is a quietly charming, yet distinctively Zev Confrey tune, "Della Robbia," which we've never heard before on pipes. Charlie's arrangement of "The Blue Danube" is, as the liner notes state "... as orchestral as possible which is delightfully easy on the Organ Stop Wurlitzer" (and, mercifully, without the usual ominous 2001 overtones.) It may sound like a Sousa march, but the popular "Under The Double Eagle" was written by Joseph Franz Wagner. To this reviewer the album's closer, "We'll Meet Again," is wonderfully appropriate for the Organ Stop Wurlitzer has a sound so close to the magnificent, but now gone, Portland Organ Grinder organ that it's almost as if a Phoenix has been reborn in Mesa!

As the liner notes state, this album is a "... veritable cornucopia of styles and composers." But it's more than a something-for-everyone album for it is totally satisfying organ listening on all counts: artist, registrations, musicianship and recording. It, too, well deserves our **Very Highest Recommendation**. Compact disc for \$20.00 and cassette for \$14.00 (both postpaid) from Organ Stop, 1149 East Southern Avenue, Mesa, AZ 85204.

Let's Go To The Movies

KEVIN GRUNILL



In this issue, we have first recordings by two of England's growing group of young organists - Kevin Grunill and Kevin Morgan - both playing the 4/14 Granada Studio Tours Wurlitzer. This organ is one that will be heard during the 1999 ATOS Convention Afterglow in Manchester. The Granada organization started in the early 1900s and became one of the largest theatre chains in the UK. before they switched to television production. Like many of our Hollywood film and TV studios, since 1987 they have offered tours of their extensive facilities.

The tour begins under a lavish marquee and visitors first enter an ornate foyer patterned after the Granada Cinema, Tooting, London. It's here that the Lancastrian Theatre Organ Trust installed the former Manchester Gaumont Wurlitzer which is played either live (frequently by Kevin Grunill) or by computer playback for each tour group. In 1998, LTOT presented a concert series titled "Year of Youth" which showcased 11 of England's best young organists playing the GST Wurlitzer.

Kevin Grunill for the past two years has been the star organist at the Sun

Lounge on Blackpool's North Pier - the Tower Ballroom is not the only organ venue at this world famous seaside resort! This 75-minute cassette features a fine variety of film music and Kevin's selections are given full concert arrangements beginning with his console raiser, the album's title tune, which was added to the movie version *Annie*.

From the hit Broadway film score of *Oliver* is the dramatic "As Long As He Needs Me" followed by the lilting waltz "Vienna, City of Dreams," (some may recognize it as "Vienna Dreams" for it's one of several melodies Kevin plays that are from British films.) Everyone, of course, will immediately recognize Berlin's "I Left My Heart at the Stagedoor Canteen," Sherman's "Chitty Chitty, Bang Bang," and Kern's "All the Things You Are." Gene DePaul's "Wonderful Wonderful Day" is from the exuberant musical film *Seven Brides for Seven Brothers*. Dmitri Tomkin's title music for the John Wayne epic *The High and The Mighty* precedes a high-stepping, brassy delight "In Love for The Very First Time" from the exotically-titled film *An Alligator Named Daisy*.

Lyric writer Johnny Mercer also wrote the music for Kevin's cheery, bouncy "Something's Gotta Give" which is followed by what is probably the most-loved movie song ever written, "Over The Rainbow." It's hard to believe it's now 60 years since Judy Garland first sang it! From another British film comes the charming "Melba Waltz." A lawyer turned band

leader, turned songwriter, Hoagland Carmichael, wrote the enchanting "Nearness of You." Another film title tune is next - and here's the film's complete title - *Those Magnificent Men in Their Flying Machines; or How I Flew from London to Paris in 25 Hours and 11 Minutes*. Earl Garner's classic tune "Misty," while not written for it, was used in Clint Eastwood's aptly titled film, *Play Misty For Me*. "The Regal March," is not from a film but was written by British organist Tommy Dando who undoubtedly played it frequently in his intermission solos. Closing the album is a brief medley of Judy Garland tunes from *Meet Me in St. Louis*.

This album is an auspicious debut for Kevin Grunill. His selections and arrangements are good listening and we'll certainly be hearing more from him soon. Cassette only for \$16.00 postpaid (he can accept US\$ checks) from Kevin Grunill, 16 Worrall Close, Ward Green, Barnsley, South Yorkshire S70 6TL, UK.

Sing-A-Long KEVIN GRUNILL



As we were writing the preceding review Kevin released his second album on the GST 4/14 Wurlitzer. As the title indicates, it's designed as an audience

participation sing-along. Unfortunately the lyrics are not included. But you could very well dance along as the album contains medleys played in strict tempo. There are a variety of rhythm patterns (quickstep, waltz, fox trot, rumba, and even barn dance) on this 58-minute cassette. Kevin plays 43 tunes, but only about half may be familiar to American audiences. For example, the opening quickstep group has "Kiss Me Goodnight, Sergeant Major," "Wish Me Luck as You Wave Me Good-bye," and "The Washing on the Siegfried Line." Certainly not your usual tune list; but scattered throughout are some good old favorites like "My Melancholy Baby," "South of the Border," "Bye, Bye Blackbird," "Vilia," "On a Slow Boat to China," "Anchors Aweigh," "More," and "Who's Sorry Now?". Because it's all played in a rather deliberate tempo, probably so the sing-alongers can keep up, it's not a particularly good album for just casual listening. Same price and ordering information as Kevin's thoroughly enjoyable *Let's Go to The Movies* cassette.

So What's New? KEVIN MORGAN



Our second Kevin is also playing the Granada

Studio Tour's 4/14 Wurlitzer. Morgan displays an excitingly fresh approach to each selection and there's genuine enthusiasm in his playing. Morgan, with a thorough grounding in both piano and organ, has played concerts in England and on the Continent, and has recorded before. However, this is his first CD on a Wurlitzer. This 63-minute disc has 29 selections in its 18 tracks with a nice balance between medleys and solo presentations. Most of the titles will be familiar but, in keeping with the album's title, many actually are new to theatre organ recordings!

The up-tempo opening medley has "So What's New?" "Shine on Your Shoes," and "Let's Teach the World to Dance." "Summertime in Heidelberg" sounds exactly like what it is, a cross between an operetta aria and a film score; it's one of the three songs added by Nicholas Brodsky to the 1954 film score of Romberg's *The Student Prince*. From Bing Crosby's 1938 movie, *Sing You Sinners* is the wonderful Mercer/Carmichael song "Small Fry." (Later in the album is another bouncy delight from the same film, the Burke/Monaco tune "I've Got a Pocket Full off Dreams.") "Repasz Band March" is followed by a second up-tempo medley and then the Main Theme from the British film *Murder on The Orient Express* - the film's equally well known "Waltz Theme" is heard later on this album. (The composer, Richard Rodney Bennett, is one of today's busiest film composers; most recently he's provided the score for *Four Weddings*

and a Funeral.)

The charming "Popular Song" from William Walton's *Facade* is followed by a medley of "Spring, Spring, Spring" from the Gene DePaul score for *Seven Brides for Seven Brothers*, "Give Me the Simple Life," and Harry Connick, Jr.'s bouncy "Recipe For Love." Next is a three tune medley of Harry Warren tunes and the haunting tango "La Rosita." From the 40s Big Band era is Betty Hutton's hit "(Flash! Bam! Alakazam!) Orange Colored Sky." (The GST organ boasts a genuine Wurlitzer upright piano which is soloed in the jazzy 2nd chorus.) Eric Coates' "London By Night" is suitably Vox-laden under some sensuous, seductive solo voices.

We're frankly stumped as to where the Johnson/Ross "Dream Theme" comes from, however, it's a wonderfully lush melody. Out of Frank Loesser's hit show, *Guys and Dolls*, Kevin plays a passionate "I've Never Been in Love Before." The album closes with Kevin's own splendid 7-minute arrangement of Rachmaninoff's best loved musical themes. Kevin Morgan's album definitely will leave his listeners wanting to hear more. We **Highly Recommend** it for his imaginative, enthusiastic, swinging, yet elegant playing. He's obviously enjoying the music and the organ and that is certainly communicated to his listeners. Compact disc only for \$20.00 postpaid (US\$ checks are OK) from Lancastrian Theatre Organ Trust, 21 New Hall Road, Jericho, BURY, Lancs., BL9 7TQ, UK.

The Elegant Pipes of San Sylmar

TOM HAZLETON



At the same time Tom recorded *Anything Goes* (reviewed in this issue) he also recorded the "classical" selections heard on this 66-minute CD. We put the word classical in quotes for only a few of Tom's selections were written for the organ. Most are orchestral transcriptions - and there is no Bach! With its 73 ranks of pipes the San Sylmar organ provides an artist of Hazleton's caliber, taste, and imagination with an unlimited range of tone colors. This recording has the proper spacious sound worthy of a truly romantic/orchestral organ.

Mendelssohn's "War March of the Priests" is the thrilling opening selection; overall, a somewhat pompous piece, but with exquisite soft solo voices in the middle section. A brief (at one minute - but uncredited) "The Bells" sounds as if it may have been written for a carillon. In Fritz Kreisler's "Caprice Viennois" you'll hear a tasteful use of some of the organ's tuned percussions along with many of the organ's 28 string ranks; it's simply ravishing. Tom's 7-minute excerpt from Saint Saëns' "Organ Symphony" combines both the organ

and orchestral parts in a transcription of the "Poco adagio" from the 1st movement - it's absolutely outstanding!

The next five tracks (5-9) contain the Overture and four pieces from Handel's "Fireworks Music" (not the "Water Music" as stated on the album) written in 1749 to celebrate the end of the war between England and France. Sir Arthur Sullivan, best known as the composer of operettas (with lyrics by W. S. Gilbert,) also wrote the music for "Onward Christian Soldiers" and Hazleton's next selection, "The Lost Chord," which builds to an awe-inspiring full organ climax. "Shenandoah" is an American "traditional melody" which most may associate with Western movies. Actually, it musically describes the magnificent Shenandoah River and Valley which separate the Allegheny and Blue Ridge Mountains in western Virginia.

Continuing with lush, flowing melodies are Elgar's "Nimrod," (from the *Enigma Variations*,) the traditional hymn "Jerusalem" (which builds to a grand conclusion with pedal glissando,) and a quiet, yet radiant, "Green-sleeves." One of Tom's most frequently requested melodies is the Richard Purvis arrangement of "Skye Boat Song" which is followed by a completely theatrical (tibias, voxes, and full tremos) near 6-minute arrangement of "In The Garden." Tom closes his album with the "Allegro" (1st movement) of Louis Verne's *Second Organ Symphony* which is surely one of the most dra-

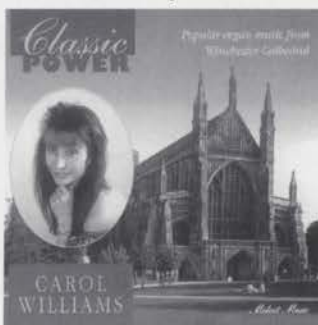
matic showcase pieces ever written for the organ. It's a spectacular conclusion for this extraordinary CD.

Both the organ and artist are exactly right for this somewhat different program. This CD nicely compliments, and contrasts with Tom's *Anything Goes* CD. **Highly Recommended** on all counts. Price and ordering information is the same as *Anything Goes*.

Classic Power

CAROL WILLIAMS

A few years back



"Winchester Cathedral" was a hit rock song. The actual cathedral in Winchester is just 70 miles southwest of London (Stonehenge is nearby) and is one of England's most historic sites. Winchester was the commercial, political and ecclesiastical center of England from the 9th to 13th Centuries. The cathedral, an outstanding example of Norman architecture, was built in the 11th Century. William the Conqueror's son is buried here as is fisherman Isaak Walton and novelist Jane Austin.

While there has been an organ in the cathedral since its construction (!) the organ heard on this album was built by Henry (Father) Willis in 1851. With additions and alterations over the years, and

a complete rebuild in 1988, it is now a 4 manual organ with 79 speaking stops. British organist Carol Williams recorded this historic instrument shortly before moving to the US. Subtitled "popular organ music," this 69-minute album has just about everyone's favorite classical organ pieces along with a sprinkling of delightful orchestral transcriptions.

From the "classic" organ literature are Bach's "Tocatta in D Minor," "Jesu, Joy of Man's Desiring," "My Heart is Filled With Longing," and Clarke's "Trumpet Voluntary." From the "romantic" organ literature are Widor's blazing "Tocatta" (from the 5th Symphony,) Boelmann's Gothic Suite "Tocatta," Gigout's "Tocatta #4," and, closing the album, Vierne's "Symphony #1 Finale." Two of the world's best-loved "traditional" tunes are given refreshingly simple yet lustrous arrangements; they are "The Old Rugged Cross" and "Londonderry Air."

Interspersed among these selections are an especially noteworthy group of orchestral transcriptions. These are the stimulating "Radetsky March," vigorous "War March of the Priests," Holst's "Jupiter," Walton's majestic "Crown Imperial" (written in 1937 for the coronation of George VI,) and LeMaire's magnificent arrangement of Elgar's "Pomp and Circumstance #1." In contrast to these very familiar titles is Scott Joplin's "Peacherine Rag" which has a bit of calliope in it!

Unlike some recordings of classic organs in rever-

berant churches and cathedrals, the organ heard on this disc has a remarkable warmth and a clarity which is not obscured by excessive reverberation. Miss William's' arrangements and registrations give new luster to even the most familiar of her selections. Excellent liner notes on the cathedral, the organ and the music complete the package. Compact discs are \$18.00 and cassettes are \$12.00 (both postpaid) from Carol Williams, 52 Clark St., Apt. #8-D, Brooklyn Heights, NY 11201.

Paramount Organ Premier GEORGE WRIGHT



November 7, 1981 was a landmark day for West Coast theatre organ aficionados. This date marked the public premier of the four manual hybrid Wurlitzer and the return of George Wright to the Bay Area concert scene.

Indeed, I can remember well the evening with great anticipation - perhaps too much anticipation. Far too many of us were expecting to hear the George Wright of 20 years earlier (at the San Francisco Fox) as well as the Fox 4/36 Wurlitzer. Rather than judge the event on its own merits, this is what the program was up against - the ghost of the FOX.

The premier program on this CD is a superbly done reissue (plus and minus several cuts from the original) of the *George Wright Paramount Organ Premier* released on vinyl a year after the 1981 concert. The record version was reviewed in these pages in THEATRE ORGAN, January 1983.

Some of us present for the initial concert (with our highly inflated expectations) were disappointed with the organ and the concert. This CD proves how wrong we were to downgrade either the organ or Mr. Wright's performance. Over the years, the Oakland Paramount Wurlitzer has evolved to a certain level expected of that instrument. As the instrument has evolved, so had Mr. Wright's musical selections and playing style from the 60s FOX days. Enough of the sadly long-gone FOX days and the earlier style of Mr. Wright, this was 1981, not 1960-62.

Thank goodness this program was recorded. It provides a wonderful window back to that night in November. It is a night which will never happen again. George had some misgivings about the organ as initially regulated and specified, but, being the pro he was, developed a spectacular program as we now hear with nearly 18 years hindsight.

BANDA has done a masterful job of transfer to CD format. There are details present which were never all that obvious in the original vinyl pressing (we assume the poor soul coughing and gagging through the first half survived.) The CD also has several cuts NOT on the

original. "Caravan," "I Cover the Waterfront," "Tea for Two," "The Butterfly," and the closer "There's No Business Like Show Business." Omitted from the original record was "Little Sir Echo" (the voice of the organ with Luana Devol) and the Hats Off to Irving Berlin medley.

With these new cuts, this is much more than a reissue. Mr. Wright performed a thoroughly entertaining program, warts and all. The few warts present are minor and are all part of a live program. Mr. Wright's comments are heard throughout the CD and as usual, are amusing by themselves - one never knew what zinger George might pop out with during a program!

From the original record we have "I Got Rhythm," "Creole Love Song," "Flying Down to Rio," "The Boy Next Door," "Dancing in the Dark," "Norwegian Wood," and the Harry Warren medley with "Shuffle Down to Buffalo," "42nd Street," and "Lullaby of Broadway.

Theatre Organ partner-in-grime, Ron Musselman's album notes are fully present from 1981 (neither of us are on the "... young side of 35 anymore ..." Ron!) Missing are the wonderful album liner comments of that legendary old bat, Kathryn Manners, "... a retired newspaper woman who lives in San Francisco." Last May, rumor has it, Ms. Manners departed this earthly realm for the great press room in the sky; another great legend bites the dust.

This CD cannot be recommended highly enough.

George was in a most happy mood, and his playing shows it. For those of us present at the concert in 1981, we need this to remind us of what a superb program it was. Great thanks to BANDA for this effort.

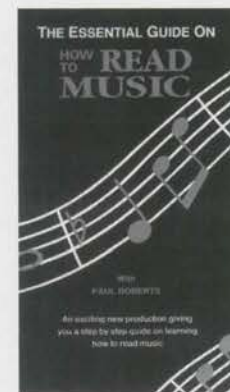
Available from BANDA, P.O. Box 1620, Agoura Hills, CA 91376-1620 or by website:

theatreorgans.com/cds/banda.html

Tom DeLay,
Guest Reviewer

VIDEO REVIEWS

How To Read Music PAUL ROBERTS



Over the past few years, British organist Paul Roberts has produced a series of four video programs titled "The Essential Guides." The first two, "How To Read Music" and "Essential Keyboard Technique" are reviewed in this issue and the other two videos, "Guide to Bass Pedals" and "Theatre Organ Companion" will be reviewed in the May/June Journal.

In this one hour video, Paul discusses in detail, and with excellent graphics, all the basics of how to read and write music. He's seated at a piano keyboard so he can demonstrate

how the printed music relates to the keyboard. The graphics which accompany each section are excellent; even the most complicated subject matter is remarkably easy to understand. Since Paul is British we should also note he speaks crisply and clearly with just a hint of an accent.

Paul first introduces the seven letters of the alphabet used in musical notation. These are immediately related to the notes on the musical staff (in both the treble and bass clefs) and to their positions on the keyboard. Also, right from the beginning, Paul uses a metronome. Simple, familiar melodies are used to demonstrate each new musical concept. Early on, Paul also points out that the British use "historical" names for the musical notes whereas Americans generally use the "logical" name. For example, the "historical" "semi breve," we call a "whole note." All these terms are spelled out on the screen and, by using your remote control, it's easy to pause and write down important items or reverse to repeat a section.

Paul covers seven subjects in this video. First is PITCH which includes a complete explanation of the treble and bass clefs, how to memorize the notes on each line or space, and how a "scale" is constructed. In demonstrating scales on the keyboard, the viewer is also introduced to sharps and flats. In the next section, DURATION, the time values of the notes are fully explained. RHYTHM, including the various time

signatures, is next. In RESTS, Paul illustrates the various symbols used to indicate rests in the music and uses "Amazing Grace" to explain "anacrusis," where the melody does not begin on the first beat.

Section 5 (PARTS) explains briefly how music is often made up of more than one part which leads into the 6th section on CHORDS (and harmony). In his final section, PERFORMING INSTRUCTIONS, Paul lists the various Italian names (adagio, allegro, etc.) used in music, as well as various other words and signs frequently used in musical notation. Yes, this is a huge chunk of material to absorb in one hour. But, unlike a textbook, the graphics and illustrations, along with being able to actually hear and see the notes being played, gives a remarkably clear insight to what might otherwise be the "mystery" of reading music.

This video is excellent in every way - complete, detailed, and, most important of all, it's easy to follow and understand. Anyone wanting to learn the basics of how to read music will find it invaluable. All of these videos are in the American NTSC format. Each is sold separately for \$30.00 (postpaid) from Cardinal Productions, P.O. Box 22035, Beachwood, OH 44122.

Essential Keyboard Technique

PAUL ROBERTS



Throughout his second "instruction" video organist Paul Roberts emphasizes the importance of making your practice sessions more enjoyable. His numerous tips, from how to sit in the correct position at the keyboard to practicing slowly and for short periods of time, will be invaluable to anyone learning to play either the piano or organ. The instrument Paul uses in this 45-minute video is an electronic piano/organ and he points out several minor differences in the performance techniques required by each instrument.

Paul also places emphasis on the importance of using both hands (in the same way he stressed learning to read both the treble and bass clefs in his first video.) Throughout this video are very close-up views of his fingers - a definite advantage over trying to learn proper fingering techniques from a book. He explains first the difference between staccato and legato touch before moving on to the very important "thumb under" fingering technique for

playing scales. As suggested in the first video, he again emphasizes practicing in strict tempo (by tapping your hand on your leg if you do not have a metronome.)

Playing scales may be a major problem for beginners but Paul's demonstrations, particularly his showing the proper fingering for both hands, will be a major help in getting started. He doesn't limit practicing scales to just one octave. He moves on to making scale practice more interesting by accenting some of the notes and playing scales in both hands simultaneously. Then he shows exercises to develop your skills in playing arpeggios, repeated notes, and trills.

While Paul may demonstrate only one or two examples of each fingering exercise, he does give sufficient visual examples so any student can confidently proceed on his/her own, or with the help of books containing fingering and scale exercises. We **Highly Recommend** these videos to organ students; they are just like having a fine teacher sitting right beside you! Note: each video is sold separately; see the above review for the ordering information.

Closing Chord

IN MEMORIUM

BARBARA BROWN

CARSTEN HENNINGSEN, SR.

PETE POLITO

TED ALAN WORTH

Ted Alan Worth, one of the truly great organ virtuosos of this century passed away the morning of December 27, following a long battle with cancer.

Ted Alan Worth was born in Chicago and spent much of his childhood at the Palmer House Hotel which was managed by his maternal grandmother. While still a young boy, he moved to San Francisco where he received much of his musical training. He was a choirister in the Grace Cathedral choir, directed by Richard Purvis, and it was Purvis who first taught Ted to play the organ.

After graduating from high school, Ted was a scholarship student at the Peabody Conservatory of Music in Baltimore. He then moved to New York and studied with America's most famous organ virtuoso, Virgil Fox. It was Fox's genius that most inspired Ted Alan Worth's style of playing. At Fox's invitation, Ted made his New York debut at the Riverside Church and for many years assisted Fox at the Riverside organ console and at recording sessions in the United States and Europe.

Returning to the West Coast when he was 22 years old, Ted played his San Francisco concert debut and became interim organist at Grace Cathedral. When he was 24, he appeared before 9,000 people as soloist with the San Francisco Symphony, Arthur Fiedler conducting, in Joseph Jongen's Symphony Concertante for Organ and Orchestra. Alfred Frankenstein, the Dean of West Coast music critics, wrote in the San Francisco Chronicle, "The soloist, Ted Alan Worth, brought the most from the

Civic Auditorium's famous old snort box, and made a pronounced hit with the audience."

Ted moved to the Philadelphia area and played at St. Mark's Church in Frankford, and later at St. Mary's Episcopal Church in Wayne. While organist at St. Mary's he designed and oversaw the installation of a 3m/63r Ruffatti pipe organ, the first installed in the United States. Later in his life, Ted was the North American representative for this firm and was largely responsible for the many successes Ruffatti experienced.

In the mid-1960s, Ted was one of the selected organists to perform under Columbia Artists management, performing over 50 recitals each year for the Community Concert Association on a custom Rodgers touring organ. Also during this time, he teamed up with theatre organist Andy Crow for the very popular Worth/Crow Organ Duo. These Community Concerts introduced audiences to both classical and theatre organ music.

A devoted friend of the theatre organ, Ted promoted monthly programs at his Rodgers dealership which were very popular with San Francisco Bay Area audiences.

Always a colorful performer - and never without entertaining yet meaningful wit, Ted Alan Worth truly made a mark in the musical history of the organ. Byron Belt, the Newhouse newspaper critic once said, "If there were more Ted Alan Worths on the recital circuit, organ concerts would be as popular as recitals by Luciano Pavarotti."

Memorial services will be held in San Francisco and Philadelphia in the spring. *Donna Parker McNeur*

FR. JAMES E. MILLER

Fr. Jim Miller, theatre organ artist, technician, and theatre organ teacher as well as an Eastern Orthodox Priest left this life to join his family and friends in the life beyond on February 6. He suffered a heart attack, then endured a heart catheterization and went into cardiac arrest and was revived. He was in the hospital another two weeks and was to

be transferred to Harper Hospital in Detroit. On Saturday, February 6 at about 1 p.m., he again went into cardiac arrest, but this time he could not be revived.

Fr. Jim was unique. Although he was pastor of Holy Trinity Ukrainian Church in Saginaw, Michigan, his second ministry was his music. This pulpit was the theatre organ console at which he presided. His congregation was the audience at his program. His message was of joy, love and laughter.

Fr. Jim was a native of Michigan, graduating from Michigan State University in East Lansing. He played organ and sang in choirs while in school. He taught and played in supper clubs, including the Ritz Supper Club in Flint where he was part of a 3-person combo that included a horn player and a lady who played drums and marimba. The owner of the club banned him from calling this group the "Ritz Crackers."

He became a deacon in the Russian Orthodox Church and was assigned to Holy Trinity Russian Orthodox Church in Saginaw. Fr. Miller was ordained a priest by the Ukrainian diocese and took Holy Trinity back to its roots as a Ukrainian church

In 1976, he obtained the Barton 2/7 organ from the Ready Theatre in Niles Michigan and installed it in his home. Since then, he had installed a third manual and some additional tabs on the Ready console and the organ is now a 3/13. One must see this organ to believe it is not a Wurlitzer with its bright sound.

When the Theatre Organ Pizza and Pipes opened in Pontiac, Michigan, he was one of the original organists. During this time at the Pizza Parlor, he went with the writer to Seattle in 1980 where, during his visit, we made sure that he saw the organ equipped pizza parlors and met Dick Schrum. Before he left Seattle, he had been engaged as an artist for the 1981 Seattle Convention and was named Master of Ceremonies. This launched him on his concert career which took him all over the United States and culminated with two tours of Australia and

New Zealand.

Fr. Jim will be missed by all of us. He was a member of the Detroit Theatre Organ Society, Motor City Theatre Organ Society, ATOS and a number of other organ groups in many communities. The ranks of artists has been thinned by losing someone who truly lived and breathed theatre organ. I am sure that the heavenly host will have a syncopated beat to their music in the near future. I am also sure that the angels will have many good laughs with him.

Godspeed, Fr. Jim. We all miss you!!
Don Jenks

HERMAN O. WERNER

Herman Otto Werner died Jan. 8 at his Castroville, California home at the age of 92. Born May 21, 1906, in Berkeley, he had lived in Boise, Idaho, and Oakland before moving to Castroville in 1994.

Mr. Werner is survived by his wife of 60 years, Claire, a stepdaughter, Phyllis Sherburne of Castroville, two grandsons, two great grandchildren, two great-great grandchildren and numerous nieces, nephews, grandnieces and grandnephews.

Memorial Services were held at 1 p.m. Saturday, January 16, at Monte

del Lago Clubhouse in Castroville. The Neptune Society was in charge of arrangements.

Herman was a member of Nor-Cal Theatre Organ Society and Golden State TOS. Herman was involved in the removal, with Dave Schutt and Ron Downer, of the original San Francisco Castro Theatre Morton organ. Herman enthusiastically attended all theatre organ programs in his area. For his 90th birthday, Dennis James played a birthday tribute to Herman at the Monterey State Theatre. The family suggests that any memorial contributions be sent to the donor's charity of choice.

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AMERICAN THEATRE ORGAN SOCIETY CHAPTER NEWS

JANUARY/FEBRUARY 1999

ALAMO

George Webster: 210/656-4711

San Antonio, Texas. Another beautiful Christmas party was hosted by chapter President George Webster on December 8 at the Army Residence Community auditorium in San Antonio. Walt Strony captivated the audience with a beautiful Christmas program on George's Allen Theatre III Plus. Included were the familiar "Sleigh Ride," Richard Leibert's "Under the Christmas Mistletoe," and "Brazilian Sleigh Bells." Following the Christmas celebration we were treated to the popular silent movie *Gold Rush* starring Charlie Chaplin. He was hilarious as usual and especially so in the "House on the Cliff" scene. Walt labored valiantly for 90 minutes.



Walt Strony and President George Webster.

Another highlight of the evening was the announcement that Steve Stendebach, heading the Euro-Alamo Management team had just signed contracts for the purchase and restoration of the landmark Aztec Theatre in downtown San Antonio. Euro-Alamo plans to restore the theatre's ornate Mezo-American interior and its reuse as a 900-seat family style restaurant featuring a variety of food specialties. The centerpiece will be a four manual, twenty-two rank Wurlitzer theatre pipe organ with a center-stage console rising from the pit. At this moment, three programs per evening are envisioned. We will all be anxiously awaiting the Aztec's opening presently contemplated for the first quarter of the year 2000. *Harry L. Jordan*

CENTRAL FLORIDA

David Braun: 941/957-4266

Tampa, Florida. Our chapter, along with our sister chapter Manasota, was invited by Rosa Rio to hold a joint

November meeting in Sun City. No business was conducted and Rosa entertained us playing a Technics Electronic Organ. Both chapters were well represented and all enjoyed the program.

We have been very busy working on the Pinellas Park Organ. The organ now has all the required restored regulators. This kept the organ crew up-to-their-ears in sandpaper, leather and glue, but the restored units look terrific. Room has been provided in the chamber to locate the regulators properly. The big news is, Wurlitzer chests, pipes and other necessary items were discovered near our installation. The owner was most willing to sell but our chapter did not have the capital. These parts would help make our organ all Wurlitzer. A member and his wife graciously funded this purchase so the chapter is able to complete the project. We are now going full speed installing wind lines. Hopefully, we shall hear this organ speak in January.

Ground was broken for the "Roaring 20's Pizza and Pipes" owned by members Barbara and Bill Dickerson. The former Indianapolis, Indiana Paramount/Music Palace Wurlitzer four manual forty-two rank instrument, will be featured. We have so much to look forward to!

Our December meeting was held at the Tampa Theatre. As it was our Christmas meeting, we shared a luncheon and listened to a program on the Mighty Wurlitzer played by our organists who faithfully play every day before the movie.

Peg Mayer

CENTRAL ILLINOIS

Fr. Gus L. Franklin: 217/585-1770

Springfield/Champaign-Urbana, Illinois. The newest ATOS chapter was officially presented a charter at the San Francisco Convention on July 4. We are chapter number 98 chartered in 1998; so we're "98 in '98!"

After determining there was apparently sufficient interest on the part of present, past, and potential ATOS members in the area, we had an initial meeting at Fr. Gus Franklin's home, in Springfield, where there is an Allen MDS-Theatre III organ with external speakers (which instrument is frequently accused of being the home of the family room). At that meeting, we chose a name, specified an area of operation, elected officers, signed the letter of request, and gave assent to the Uniform Chapter Charter Agreement. Thanks to ATOS Director (for Chapter Relations) Doris Erbe and Secretary Jack Moelmann

who had previously charted the correct course for us; it was a very simple procedure. Doris and Jack also signed the letter of request and were among our first members.

We are currently attempting to promote the only two theatre pipe organs remaining in Central Illinois which are in venues generally accessible to the public: the 3/12 Barton in Springfield High School and the 2/8 Wurlitzer in Champaign's Virginia Theatre. The Barton was originally in Springfield's Orpheum Theatre (which was demolished to provide space for a drive-through banking facility). The Wurlitzer, in its original location since 1921, is the instrument which David Junchen restored in the mid-60s when he was a student at the College of Engineering at the University of Illinois. At the time he began that project, the instrument had not been played for some eighteen years, not since the time he was born. The "house organists" for these two instruments are Mark Gifford and Warren York, respectively.

In a couple of years, there should be a third theatre pipe organ playing here. David Wollagher of Raleigh, NC, has donated his 3/14 Barton to the Fischer Theatre in Danville. This instrument is listed as having been originally installed as a 3/10 Barton in the Uptown Theatre in Milwaukee in 1926.

Our chapter has been meeting monthly since the organizational meeting last April. In May, we were at the Virginia Theatre to become acquainted with the Wurlitzer. Warren York demonstrated it; Chris Anderson provided us with a tour of the theatre; and we had open console time. In June, we went to Springfield High School where Tom Williams, who has been in charge of the maintenance of the Barton since 1974, reviewed its history since the installation in the Orpheum Theatre in 1927. Fr. Gus played a few numbers for demonstration; Tom gave us a tour of the chambers and relay room; and there was open console opportunity.

We returned to Springfield High in July for a rousing and fun concert on the Barton by Mark Gifford and to Fr. Gus' home in August for a report on the San Francisco Convention and a "play-it-yourself concert" (performed by nearly half of those present) on the Allen. In September, we met at the home of Tom Williams who has a 2/7 Wicks theatre organ. We are pushing two events in October: a Halloween Program to be presented Mark Gifford at Springfield High School on Friday the 30th and the silent movie

Phantom of The Opera on Saturday the 31st at the Virginia Theatre, Champaign, with Warren York at the console.

Our new chapter currently has some 50 member households. However, we are really spread out over a rather large area, at least 130 miles from north to south and some 230 miles, east to west. Several members from the Rockford, St. Louis, Joliet, and Indianapolis chapters have joined us; we truly appreciate their support.

Martha J Bradley, Secretary

CENTRAL INDIANA

Carlton Smith: 317/356-1240

Indianapolis, Indiana. The Central Indiana Chapter met on December 13, 1998, at the Carl Wright Auditorium of Manual High School, Indianapolis, for the annual Christmas meeting. The business meeting dealt primarily with approving expenditures for the necessary upkeep of our three organ installations. Newly-elected chapter officers were also announced. Following the meeting, a program of Christmas selections was presented by three of our members. 16-year-old Justin Stahl, who has frequently played at open consoles, was playing for the first time for our chapter. Mahlon Houlihan, from Fort Wayne at the grand piano, and our own Tim Needler playing the Wurlitzer also shared in the program.

Despite blustery snow and ice, January 10, our chapter again gathered at the Hedback Theatre in Indianapolis. The artist for this program was Mr. Ron Wilson. Ron moved to the Indianapolis area with his family about seven years ago from the San Francisco area, where he played organ at Ye Olde Pizza Joint. Since joining our chapter, he and his family have been very active members, frequently hosting the refreshment table after our sessions. Ron has been heard at open consoles, but this was his first time to be heard at one of our meetings. He presented a delightful program of popular favorites, beginning with "Cheek to Cheek" and ending with a rousing, "That's Entertainment."

Louise Eddington

CUMBERLAND VALLEY

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

Chambersburg, Pennsylvania. In November, Wilson College in Chambersburg presented chapter president Bob Eyer, Jr. in a "first" for its 4/62 Möller concert organ on campus a performance in theatre-organ style. Included in the program were several popular standards, accompaniment to Laurel and Hardy in *Big Business*, a sing-along, and a tribute to Virgil Fox, who designed the Wilson Möller and played its dedication concert in 1938. The show was part of Wilson's 1998-99 Van Looy Organ Series, a tremendous honor for Bob and a wonderful opportunity to continue to strengthen the community's already strong support of the theatre organ.

Bob Maney

DAIRYLAND

Corey E. Olsen: 414/646-8647

Racine/Milwaukee, Wisconsin. Our annual meeting was held at Racine's Theatre Guild Building on November 8 with about 35 members attending. President Corey Olsen presided over the meeting. All incumbent officers were renominated for another one year term. A report was given on our purchase of the Avalon Theatre Wurlitzer and plans were discussed for its maintenance, as well as upkeep of the building. Bill Campbell and Jim Koller discussed the possibility of Dairyland hosting the ATOS National Convention in the year 2000. No conclusion was reached on this proposal. A proposal was introduced that a second organ console be housed in the Racine Theatre Guild with installation by Rick Johnson and his crew. Open console and refreshments followed.

Our annual Christmas party was held at the home of Dave and Rhonda Wickerham in Menomonee Falls on December 20. Attendance was limited to 50 people. Dave has two organs in his music room; a 3-manual Rodgers Model 33E, souped up with MIDI, and a Hammond X-66 which was salvaged after being badly damaged in a flood. After many hours of TLC it now plays like new. He also has a 4-manual digital keyboard. Dave played Christmas music on each of the instruments and included a sing-along and a request time. Door prizes were given out. After the program, Dave's wife Rhonda served us a turkey dinner with all the trimmings. To top off a perfect afternoon, each guest received a gift when they left.

Sandy Knuth

EASTERN MASSACHUSETTS

Donald Phipps: 508/990-1213

New Bedford, Massachusetts. On November 21, EMCATOS presented a memorable evening of varied entertainment at Babson College with R. Jelani

Eddington as featured console artist. Two of the three professional "Broadway Lights," Sheila Newton and Ken Butler, sang both solos and duets with organ accompaniment.

Jelani opened with "This May Be the Start of Something New" and throughout the evening alternated with our vocalists making a fine combination. Our organist also utilized the KAWAI upright piano to add variety as well as visual interest with the keys moving like those played on the console.

After intermission and more good music by all three, Jelani skillfully accompanied a hilarious silent, *Two Tars*, with Laurel and Hardy. This appealed to our large audience and the Wurlitzer performing in its original role.

Mr. Eddington closed his program with a transcription from an opera, but an extended standing applause brought him back for an encore playing "I'm Always Chasing Rainbows." All present were again on their feet ending a wonderful, satisfying night of music and mirth.

EMCATOS had its annual Christmas catered dinner buffet on December 6 with John Cook at our organ providing seasonal and other melodic music. John may be one of our younger members, but he is also one of our most talented.

Stanley C. Garniss

GARDEN STATE

Cathy Martin: 973/256-5480

Trenton, New Jersey. Our November meeting was held November 21 at the home of Joe and Jinny Vanore in Ridgewood, New Jersey. This was an important meeting. President Cathy Martin, after greeting all, immediately handed our paper to the members who had formed into discussion groups at Cathy's direction. Serious discussions took place and future chapter plans were made. Unlike other chapters, Garden State has no Board of Directors. The officers maintain the chapter. Open business meetings are



Bob Leys from Scotland at the 3/24 Griffith Beech theatre pipe organ. Jinny Vanore photo

GARDEN STATE cont.

held with the decisions of the chapter made by the members. Open console followed the meeting. The home was filled with music, especially when the 2/3 Estey "Minuet" theatre pipe organ with toys, a Chickering reproducing grand piano, plus a Commodore Hammond were all playing at the same time. Special guests, organists Bob Leys and pianist Alan Taylor from Scotland, entertained us. Our hospitality chairman Jack Decker ably provided us with refreshment. Thanks Jack. The day was enjoyed by all.



Tony and Carole Rustalko enjoying open console at GSTOS Christmas party. *Jimmy Vanore photo*

music, some with a Scottish flavor. There were moments of sadness when Bob dedicated his original composition to Jack Decker, recently deceased. Jack was one of our most enthusiastic, hard working Wonder Morton crew members, plus supplying hospitality at all our meetings. We will miss him very much. The entire afternoon and evening was "a magic combination of music, food and lots of fun with friends" a quote from our President Cathy Martin. We thank you Bob and Cathy.

Jinny Vanore



Marion Jones, host of the chapter Halloween party.

ber artist Carl Hackert on "Goldie," the theatre's 3/18 Wurlitzer pipe organ. The entertainment included a silent movie accompanied by Carl in the tradition of the improvisational techniques and styles used in the 1920s. Chapter member Al Moser contributed his skills to finish the formal part of the program with some musical selections. Refreshments and open console ended the evening on a high note.

Although there was no snow to be seen in upstate New York, holiday spirits blanketed the town of Scotia, New York, as members Gene and Pam Zilka welcomed



Carl Hackert and Charlotte Lowe, performers at the Christmas Eve noon-time holiday concert.

Garden State members are offered planned activities for each month of the year. Looking back through the year 1998, we attended meetings in theatres and homes, all with theatre pipe organs. Three concerts, one of which included a silent film, were financially successful. We enjoyed a summer picnic, a shared organ crawl with our neighboring New York Chapter is always fun. Of all these activities, the December meeting is the one most attended. It is the Christmas party at the home of Bob and Cathy Martin. Members start making reservations early as there is limited space for 60 people to attend. Their large beautiful music room contains a 3/24 Griffith Beech theatre pipe organ complete with toys. A catered dinner was served with music being the theme.

December 19 was our 4th annual Christmas Party at the Martins. Visiting organist Bob Leys from Scotland entertained us with a mini-concert of favorite

HUDSON-MOHAWK

Frank Hackert: 518/355-4523

Schenectady, New York. For the Hudson-Mohawk Chapter, fall 1998 in the Capital District of upstate New York was marked by a series of diverse, enjoyable monthly chapter meetings; beginning with the Halloween party held on October 31. The party was held at the beautiful home of members Marion and John Jones. The home is located in a lovely woodsy setting in Amsterdam, New York. Marion, in addition to being a superb host, is an exceptionally accomplished organist. Only friendly spirits haunted the festivities which consisted of camaraderie, costumes, refreshments and open console on Marion's 3 manual Allen organ. Thanks again to Marion and John for the warm welcome.

Our November meeting was held at Proctor's Theatre in Schenectady. The evening featured a mini-concert by mem-

chapter members and guests to their home on December 21 for a wonderful evening of Christmas cheer. Gene is a talented area organist and teacher. Guests marveled at the beautiful holiday decorations, 3 manual digital Allen organ and extensive model train collection. Open console and festive libations completed the evening holiday meeting.

November 10 saw the continuation of the Hudson-Mohawk Chapter-sponsored free noon time organ concerts presented by the chapter and Proctor's Theatre. David Lester presented a varied, beautiful program on "Goldie." His endeavor was greatly appreciated by a large, enthusiastic audience. The December concert saw a departure from the usual Tuesday date as it was presented on Christmas Eve at noon. Holiday shoppers, kids, parents and the usual audience swelled the customary crowd to over 400. The holiday concert featured organists Carl Hackert, Ned

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Spain, and William Hubert. They were joined by cellist Cathy Hackert, singer Charlotte Lowe and protégé Elizabeth Hackert, daughter of Carl and Cathy. In a wonderful, magical program of Christmas melodies both secular and sacred, Mr. Lowe's rendition of "O Holy Night" was especially memorable as was the duet by Cathy and Carl Hackert on cello and organ. Of extra special note, was Elizabeth's unaccompanied number in the tradition of the season. All left the theatre with a jingle in their step and the memory of organ music in their minds.

Upcoming events for the chapter include a technical meeting and the next noon-time concert on January 12 featuring Gene Zilka.

Norene Grose

JOLIET AREA

Jim Stemke: 847/534-9511

Joliet, Illinois. Over 130 people came to our Texas Bar-B-Q. September 13, 1998, held on the Rialto Theatre stage in Joliet. After serving the attendees with all the fixin's, we were provided fine music by Dan Bellomy at the Rialto Barton Grande. We also had open console for those that wanted to play.

We are now over with the Rialtofest '98 and the Pipe Organ Extravaganza III. These events were held on the weekend of November 13-15, 1998. The Pipe Organ Extravaganza featured Walt Strony, Tom Hazleton, Lew Williams, Kay McAbee, Jelani Eddington, and Steinway artist Larry Dalton with the 35 piece Rialto Symphony at the beautiful Rialto Square Theatre in Joliet. We also presented the Midwest Premier of the George Wright Allen Organ.

Our weekend also featured Jelani Eddington and Tom Hazleton at the Sanfilippo Victorian Palace, Bill Tandy at the Gateway Theatre, Walt Strony and Kay McAbee at the Rialto, and Dave Wickerham at Beggar's Pizza in Lansing, Illinois. In all, we had 248 attendees from three countries and 31 states. The Pipe Organ Extravaganza at the Rialto was sold out. We are planning the Rialtofest '99 from November 12-14, 1999.

By the time you read this, we will have had our Christmas Gala '98 with a dinner in the Rialto Theatre Rotunda, followed by a concert by Barry Baker.

Our CDs, POE I and POE II are selling all over the organ world, and we are pro-

ducing POE III as a two CD set. This set will be available after the first of the year.

JATOE has now received a new 8' Tibia Clausa, Gamba and Gamba Celeste which have been installed in the Solo Chamber. The 8' Oboe Horn has been placed in the upper Main Chamber of the Rialto Barton Grande. Of historical interest, our new Tibia was originally installed in the Diversey Theatre in Chicago, and the Oboe Horn was from the Uptown Theatre also in Chicago. It is gratifying that these outstanding ranks are coming back to the Chicago area after so many years. We will also be installing a large scale 16' wood Diaphone after the first of the year. The Tibia and Diaphone were donated by Doris Erbe of St. Louis, Missouri, and the Oboe Horn by Fred Reissner of Ft. Lauderdale, Florida. We thank them for their generous financial donations. We also thank Jim Stemke for rebuilding 18 of the chests in the Rialto Barton.

All in all Joliet Area has had a very successful year with hopes that we are able to keep promoting the wonderful world of theatre organs and theatre organ music. All our proceeds are for repairing, restoring and making the Rialto Barton one of the finest instruments in the country. We are dedicated to keep the music playing.

Jim Patak

LONDON & SOUTH OF ENGLAND

Gwen Light: 01932-565819

Russell Holmes entertained us at the console of the Woking Wurlitzer in November, with a varied selection of tunes.

Members attending our monthly concerts at Northolt listened to Alan Skirrow in November. For December, we heard the choir from a local church singing Christmas carols, conducted by Peter Godwin.

A few of us were fortunate to be able to visit the Granada Tooting to see the Wurlitzer installed in its original setting. Unfortunately, it is not open to the public, as the Granada is now a Bingo Hall. The Wurlitzer is boarded up and cannot be raised. Alan Skirrow was at the console for a short time as Bingo had to re-commence.

Our Christmas concert was played by Len Rawle at the console of the Woking Wurlitzer, accompanied by David Ivory, piano; Graham Turner, percussion; Duke

Blatchley, saxophone; the St. Lawrence Chobham Hand Bell Ringers; and Richard Cole of the Musical Museum at Brentford. Richard also brought along his "Verbeck" street organ. Our artist for the evening was Keith Chamberlain. A really enjoyable evening was had by everyone, bringing our 1998 programme to a close.

We can now look forward to an interesting programme organized by the committee in 1999, and to the 44th ATOS Convention to be held in July. *Gwen Light*

LOS ANGELES

Joseph McFarland: 213/256-1469

Los Angeles, California. On Sunday afternoon, November 22, many of our members traveled to Fullerton to join the Orange County chapter at delightful concert featuring Tom Hazleton.

Our annual holiday dinner was held on December 12 at the First Christian Church in Alhambra. After a brief business meeting and election of board members, a buffet dinner was served. National board member Shirley Obert and her husband Dick prepared the main course, with LATOS members providing an array of side dishes and desserts to complete the meal. Open console followed with much holiday music. Thanks to Dick and Shirley for their hard work and also to Pastor Phil McKinley for his hospitality.

The next LATOS event will be on March 27 in Sexson Auditorium at Pasadena City College. Then, on Sunday May 22, LATOS will be sponsoring another boat trip to Catalina Island to enjoy Bob Salisbury on the four manual Page organ playing the original score for *Thief of Baghdad* during the annual Film Festival held in the world famous Avalon Casino. This year will be the 70th anniversary of the installation of the four manual Page organ. Look for the LATOS ad in the journal for details or call Shirley Obert at 310-541-3692. On the following Saturday evening, May 29, there will be a LATOS concert at Sexson Auditorium. We are making arrangements for open console at various Los Angeles theatre organ venues throughout the week, so come attend the two events and play with LATOS all week!

Last but not least, don't forget the LATOS Information Line which can be reached toll-free at 1-888-LATOS 44 (1-888-528-6744). Outside the Los Angeles metropolitan area you can dial 1-310-217-9202

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LOS ANGELES cont.

(sorry, it is not toll-free) to hear a recorded announcement about future LATOS events, to request membership information, or, to charge LATOS event tickets on Visa or Mastercard. *Wayne Flottman*

MANASOTA

Charles Pierson: 941-924-0674

Sarasota, Florida. The December meeting at the residence of Chuck and Joanne Pierson featured Rosa Rio on the bench of the mostly Hinners pipe organ. About 60 persons were present for the carry-in dinner preceding the program.

In January, the organ crew heard Allen Miller describe the outlook for work to follow, as the installation of the former Andre Wurlitzer continues at Grace Baptist Church in Sarasota. The January meeting program at the Church featured the Allen organ, the grand piano, and the Roland keyboard. Artists were Norman Arnold, John Hegener and Marcos Gotz. The various combinations of instruments made for an interesting and diverse program.

Our February meeting was held at the home of Carl and Florence Walker, where John Hegener and others played the Conn 646. Future meeting sites will include the Charles Ringling mansion on the campus of the University of South Florida/New College. Here the 1926 Aeolian 3/42 organ restored by the Chapter, will be played.

Carl C. Walker

NEW YORK

David Kopp: 973/305-1255

New York, New York. The New York Chapter welcomed the Christmas holiday season with a concert by Martin Boehling at the New York Military Academy in Cornwall-on-Hudson on December 5. Martin put the big 4/33 Möller through its paces with a delightful program that included a wide range of selections and featured many seasonal favorites. Martin opened with an Irving Berlin medley including "Show Business," "Always," and in deference to the setting, "This Is The Army." Such favorites as "Unforgettable" and "Send In The Clowns" contrasted with more classical fare, and demonstrated the resources and versatility of both the artist and the instrument. Music of the holiday season made up the entire second half of the program including an audience sing-along, and suc-

ceeded in getting everyone into the Christmas spirit. The enthusiastic audience showed its appreciation with a standing ovation, and Martin obliged with an encore. Thanks to Bob Welch and Tom Stehle, the big Möller was in fine tune and top condition.

In other New York chapter business, work is nearing completion on the installation of our 3 manual French style Wurlitzer console and new electronic relay system in the chapter's 3/11 Wurlitzer at the Paramount Theatre in Middletown. Crew members Bob Welch and Lowell Sanders have been working long hours to meet our goal of having the organ up and playing again early in 1999. Meanwhile, on Long Island, a volunteer crew headed by Keith Gramlich is making progress installing a 2/8 Wurlitzer in the Castlegould mansion at Sands Point, while to the north, John Vanderlee is organizing a crew to begin working on installation of the Gus Pratt memorial Wurlitzer in the auditorium of F.D. Roosevelt High School in Hyde Park. With another world championship baseball season behind him, organist Eddie Layton has been keeping a busy winter schedule playing the home basketball games at the Long Island University 4/26 Wurlitzer in Brooklyn.

Tom Stehle

NOR-CAL

William Schlotter, Jr.: 510/482-3183

Oakland, California. NorCal Chapter held its annual picnic on August 9 in the beautiful garden at the home of Jack Gustafson and Richard Quigley in San José. There was wonderful music all afternoon on Jack's 3/13 Kimball hybrid. He assembled the organ while he was a teenager in Elmhurst, Illinois. Jack started things off with a short program, and after that, open console was held for anyone who wished to try out the instrument.



Organist Martin Boehling at the New York Military Academy 4/33 Möller where he performed a concert for the New York chapter in December.

Our September concert was at Cap'n's Galley Pizza & Pipes in Redwood City. It was played by Ann Tanner on the 4/23 Wurlitzer. She is on staff there, and also at the Grand Lake Theatre in Oakland. Her program was a beautiful mixture of music from movies, Broadway, and some gorgeous ballads from various periods of this century. What was unique, was the great deal of her own arrangements of fine jazz. The concert was quite different and much enjoyed.

Scott Harrison's chapter concert at the Grand Lake Theatre in Oakland on October 11 was delightful. The 3/16 Wurlitzer, owned by Kevin King of NorCal Chapter, never sounded better, and it too was delightful. Scott's program was wonderfully varied in its sources, drawing from before his birth to very recent Broadway shows. There was jazz as well as a few Australian selections.

We opened our 1998-99 Public Concert season at Berkeley Community Theatre in Berkeley on November 29 with the dynamic duo of Lyn Larsen and Dwight Beacham. This gave all the chance to compare NorCal's 4/33 Wurlitzer theatre pipe organ with the 4/33 George Wright Signature Series Allen theatre organ, side by side, together and singly. Each instrument was played numerous times by each



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artist. The music selected was quite varied as to style and type. Everyone in the audience formed his own opinion. In the process, we all heard a lot of beautiful music, expertly played, and we all had a good time.

It was a treat to have Bill Langford as our artist for the chapter's annual meeting on December 6. Bill played five nights a week for many years at Ye Olde Pizza Joynt in San Lorenzo. To a great extent, he invented the style of pizza parlor theatre organ music, but after all these years, what he chose to play for us was anything but pizza organ. There were lush romantic ballads, some gorgeous pieces from before he was born, and some great jazz the pizza crowd of today wouldn't appreciate at all. He was so relaxed at the console and having so much fun, I think he could have happily played for many more hours. We would have loved it, but there was a meeting to hold and the caterer was setting up a banquet fit for kings on the stage.

Evelyn Woodworth

NORTH TEXAS

Donald Peterson: 972/517-2562

Dallas/Ft. Worth, Texas. The Lakewood Theatre organ crew's hard work over the past several months was rewarded on November 29 when our 3/8 Robert-Morton was finally heard by the NTC members. Thanks to the publicity work by member Jeanette Crumpler, an audience of nearly 200 people, including members, were thrilled by the majestic sound of the restored and expanded organ. This was publicized as a Welcome Back Robert-Morton celebration and included a special program to enhance the enjoyment of the experience, particularly for those who were hearing a true theatre pipe organ for the first time.

President, Don Peterson, wrote and narrated the program which traced the period from the days of the early silents to the present. He used three chapter musicians at the Robert-Morton and a piano to showcase the advent of musical accompaniment of silent films: the use of pianos, then classical organs, followed by the advent and evolution of the theatre organ. His narration and the organ interludes took the theatre organ through to the current revived interest in the theatre organ and the movement that is returning them for popular use in theatres. His program



Lakewood Theatre marquee display announces the North Texas November 29 concert: "Welcome Back Robert-Morton."

and the superb performances by the musicians, was given a standing ovation. The appearance of each organist playing the Robert-Morton as it rose from the pit elicited appreciative applause from this mixed audience (as it always has!).

The Lakewood Theatre management was very impressed with the large turnout for this "chapter meeting" and the enthusiasm that was exhibited by the audience. Particularly noted was the number of people who crowded around the organ console during open console, following the formal presentation. He now shares our excitement over future prospects for the organ in the Lakewood, and has scheduled several uses of the organ as part of some future events.

The Robert-Morton recently played a large role in a scheduled Christmas Dinner charitable event at the Lakewood Theatre that provided dinner and entertainment for area needy. Again, Jeanette Crumpler was responsible for securing increased favorable publicity for the event. She reports that the festivities were still going strong when she visited the theatre late in the day. The Robert-Morton, played by chapter volunteers (notably Bill Flynt), was an important accompaniment for the enjoyable experience of those assembled.

Now that the holidays are over, Don Peterson says that there will be renewed activity by the organ crew in completing loose ends and then going on to additional enhancements. These are to include enabling MIDI in the new electronic relay, allowing for playing back artist performances for the exhibition of the organ to future clients of the theatre, etc. Also in the future, is the addition of one or two additional pipe ranks (already provided for in the stop rail enhancements as part of the rebuilt of the console).

Our annual chapter Christmas party was held in the Lakewood residence of members Bill and Jean Hanson. The Hanson's have an Allen theatre organ installed in the entertainment room of their home. Bill, faced with about seven speakers to hide, created a "chamber" in the attic adjacent to the music room, which has a vaulted ceiling, and placed the speakers in this chamber. Since no solo performance was planned, an unusually large number of chapter members stepped forward to play a few numbers on the organ. Bill pointed out the ease of registering the organ using the many presets and no doubt this helped in encouraging the participation. The organ music was accompanied by feasting, as we enjoyed the extensive display of goodies that were prepared by all who attended the always popular annual event.

Irving Light



Jean and Bill Hanson were hosts for the North Texas Christmas party.

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OHIO VALLEY

Jan Peek: 606/331-0962

Cincinnati, Ohio. With the Christmas season and New Year's finally behind us, it is time to get things rolling again. However, Cincinnati finds itself encapsulated in a deep freeze with an abundance of ice and snow. The organ crew is still busy with winter projects. As of recent, the regulators are receiving a rebuild and the Xylophone had work performed to it. Late last year it was decided to purchase a Dulciana rank from Ron Rhode and we are awaiting its arrival.

To start off the year at Emery Theatre, a six week series "The World at Your Door" is beginning on Sunday, January 17. This is a weekly travel series presented by the University of Cincinnati. It features a selected location with a film about the area and is accompanied by a live narrator. The Emery Mighty Wurlitzer is a part of the event with a pre-show mini-concert, a performance during intermission, and musical accompaniment while the patrons exit the theatre.

There may be a brighter future for the home of the Ohio Valley Chapter's Mighty Wurlitzer: The Emery Theatre in downtown Cincinnati. It was disclosed that the Emery Center Corp., a non-profit collaboration of arts, historic preservation and downtown development advocates, has secured start up financing and selected a developer to restore Emery Theatre, which is owned by the University of Cincinnati. Our chapter secured Emery as the home for the pipe organ with an agreement with U.C. in 1969 and up until that time, the theatre had been unused for many years. For the next eight years, the organ received a rebuild, chambers were constructed, a projection booth and sound system installed, and house lighting was upgraded. It was hoped that by once again presenting Emery and the Mighty Wurlitzer to the public, support would be gained and with it a future overhaul of the theatre itself. However, three attempts to restore Emery have failed since the early 1980s.

The 1,950 seat theatre was built in 1909 by Mary Emery in honor of her husband, Thomas J. Emery, a wealthy entrepreneur. The theatre to this day is highly ranked for its near perfect acoustics, comparable to Carnegie Hall in New York City. If all this

restoration planning is approved, there is much work for our chapter to do. The Wurlitzer has been playing for 23 years since its rededication and the chamber occupy a third of the stage. A refurbishing of the theatre would require relocation of the chambers. Also, the organ is in need of another releathering and relay system. These three items alone, not to mention all the other details that pop up along the way, would be a project for sure. We, the Ohio Valley Chapter, will be more than willing to proceed with such a venture. The day is awaited and will be welcomed when once again the Emery Theatre, along with the Mighty Wurlitzer, will shine in all its glory.

Joseph L. Hollmann

ORANGE COUNTY

Don Near: 714/539-8944

Fullerton, California. Two requirements for an outstanding organ concert are a superior instrument in excellent playing condition and a world class organist. On November 22 we welcomed Tom Hazleton to Plummer Auditorium and enjoyed an afternoon of theatre organ music to be long remembered.

When an artist of Tom's ability finds an instrument to his liking, the odds are good for musical magic. We heard classical, show tunes, jazz, and old standards; we loved 'em all. Once again, we employed the video projection system to display Tom's keyboard technique via the Trousdale computer graphic display. This is a novel visual accent which we limit to one or two selections during a concert.

We held our annual Christmas party/meeting/open console on the Plummer stage on December 5. Our membership has continued to grow; from 80 last year to 92 this year. Sixteen members took a turn at the console.

Good progress has been made on a slave console for the organ which will permit its use at times where the main console cannot be used because of its size. One objective is to use it together with a live orchestra which occupies the lift/pit during local civic light opera musical productions. It will consist of a 25 note pedalboard, two 61 note keyboards (actually two KORG synthesizers), a music rack with 24 control pistons and a suitable metal rack to mount and support the components which can be knocked down easily for convenient storage. We are excited

about the potential to expand the uses for the Wurlitzer and increase audience exposure.

On April 18, Jelani Eddington will be our featured artist at the Plummer Wurlitzer. *Jim Merry and Bob Trousdale*

PIEDMONT

Ernest N. Boyd, Jr.:

Ellicott City, Maryland. The chapter stays busy with work on the new three manual console for Williams High School to be completed this spring. Work has started on the Carolina Theatre, Greensboro, Robert Morton to repair it from the rain damage.

October saw our fall concert in Bristol, Tennessee, with Jelani Eddington. Artists for 1999 are being contacted and 1999 looks to be as good as '98. December came with the annual Christmas show at the Carolina Theatre in Lumberton. House organist Allen Lloyd performed with his son Jonathan on trumpet and Organist/Pianist Terry Jordan to a very appreciative audience on the 2/8 Robert Morton. *Buddy Boyd*



The 3/11 Kimball console in Bristol, Tennessee.

Chapter Correspondents

Send information to:

TOM DELAY, EDITOR

P.O. BOX 3168

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Carolina Theatre Robert-Morton

PINE TREE

George Snow: 207/774-2306

Old Orchard Beach, Maine. Good news from the Northeast. Several members had the opportunity to demonstrate our chapter Wurlitzer during a Christmas craft show at Loranger Middle School in early December. We provided continuous entertainment throughout the day, with a variety of Christmas carols and old favorites. Members and guests sharing the console were Bill Pennock, Danny Patt, Betsy Wallace, and Maurice Pope.

Many in the audience were amazed that such an instrument was there. The show was a collaborative effort between the recreation department and the school system.

The City of Portland in conjunction with Maine Arts is providing a New Year extravaganza in the downtown section. Bob Legon will be playing the Wurlitzer at the State Theatre to accompany several silent movies for the afternoon family crowd. Movies will include *Pool Sharks*, *Race for Life* and *Big Business*. Later in the evening, Bob will accompany demonstration groups featuring swing and ballroom dancing.

Edith Pennock

POTOMAC VALLEY

Col. Michael W. Hartley: 301/868-7030

Clinton, Maryland. We had a good turnout at the Harris Theatre, Sunday, November 22, 1998, for the showing of *The Phantom of The Opera*. It ranks as one of our best silent film programs to date. Ray Brubacher has always performed with excellence at our "Sound of the Silents" programs, and this event was no exception. He had prepared a score for the combined organ and piano accompaniment. He and his partner at the piano, the very talented young pianist Miss Jamie Olthoff, were well prepared, and the music really made the silent screen come alive.

It was hard to believe Jamie had only recently celebrated her sixteenth birthday. She exhibited fine poise and musical talent at the Steinway. To maintain sight lines for the audience, the organ console and piano had been placed at opposite sides of the stage, but that proved to be only a minor impediment to the musicians.

As a prelude to the film, Ray briefly discussed the theatre pipe

organ and silent film accompaniment. He also demonstrated the various sound effects on our 2/9 Wurlitzer and played a short overture. In response to the concluding ovation by the audience, Ray also played an encore medley from *Victory at Sea*. The chapter's annual business meeting was held December 6, 1998 at the University of Maryland. The members demonstrated their support for the Smithsonian Institution organ installation project by authorizing a financial contribution to the ATOS Smithsonian Fund. Floyd E. Werle and Richard F. Kline, Jr. were formally elected to honorary life membership in the chapter. Maryland University is the home of our 3/10 Kimball. The organ has been silent for some time, but thanks to maintenance efforts by Jack Clotworthy and Joe Laing, we were able to enjoy open console after the formal part of the meeting. Even though this was Bob Lachin's first exposure to the instrument, he ingeniously managed to work around the problems, which resulted in some very nice music for us.

This year marks the fortieth anniversary of the founding of the Potomac Valley Chapter. We plan to include special celebrations and newsletter articles in the months to come as we move into our fifth decade.

Approximately one fourth of our membership can now be reached by electronic mail. We use this means to notify our members of late-breaking news. Our web site, <http://pvtos.org>, is another source of information on our public programs.

Donald Faehn

PUGET SOUND

Robert Zat:

Seattle, Washington. The nearly 80 members who participated in the annual PSTOS Chapter Christmas party agreed it was one of the best ever. Tedde Gibson was the featured organist, and the highlight of the event. Tedde is a young and promising theatre organist who plays weekly at Tacoma Pizza and Pipes. He is also a music major at the University of Washington. Tedde's interesting arrangements of Christmas tunes, punctuated with outstanding harmonies, were much enjoyed by everyone. A Christmas

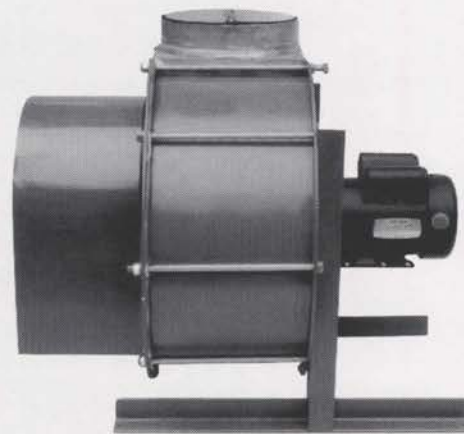
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PUGET SOUND cont.

sing-a-long was led by the ever-effervescent Randy Rock, the official PSTOS master-of-ceremonies. A buffet table with its feast of finger foods prepared by members was visited and revisited throughout the afternoon.

An Annual Membership Meeting preceded the festivities, with election and installation of 1999 officers. President Marilyn Schrum told members of planned upcoming events for the next year.

Puget Sound Theatre Organ Society looks forward to an exciting year with several top concerts, as well as other social activities.
Jo Ann Evans



PSTOS Board(L to R): Board member Russ Evans, Vice President Barbara Graham, Diane Whipple and Clint Meadnay, Board members and President Marilyn Schrum.

RIVER CITY

Greg Johnson: 402/624-5655

Omaha, Nebraska. Our chapter's innovative program chairman, Vice-President Lynn Lee, makes certain that our monthly meetings remain interesting and not "run of the mill" events. At our November 15 meeting at Durand's Sky Ranch Studio, following a brief business meeting with progress updates on area theatre organs, Lynn announced that we would be treated to seven (count 'em) guest artists at our Barton theatre organ. Donna Baller opened the program with "My Romance." Then Jim Boston offered a pop tune from 75 years ago, "That Old Gang of Mine." Bill Durand treated us to a lovely composition, "Charisma," followed by Maurine Durand

who played "Little Girl" from *The Sting*. Jim Ross, an Iowa high school teacher who recently staged a successful school production of *Music Man* followed with a medley, including "Till There Was You." Tom Wolfe who commented, "They always save the best for last, and I'm here to prove them wrong," played "Fascination," earning himself a standing ovation. Lynn Lee closed the program with "Please Be Kind."

On December 19, Bob and Joyce Markworth hosted their traditional Christmas Chili Feed. The Markworths provided the chili con carne with all the fixings, while the appetizers, salads and desserts were pot luck. With the help of his loyal organ crew Bob is making considerable progress with the installation of his Kimball theatre organ. Keeping a



Tedde Gibson

Christmas promise to Joyce, the crew did have one-manual and one-rank playing (from the old Kimball console) for the chili feed. Bob conducted tours of both chambers, and had his "new" Kimball console, beautifully repainted and decorated, on display. The new console originally was from a 3/21 Kimball from Chicago's North Center Theatre, a 2,500-seat Essaness Theatre on North Lincoln Avenue (burned in 1962 and razed in 1967). The console will have 285 Syndyne stop tabs, compared with 155 pneumatic stop tabs on the old console. Our program for the occasion featured Jim Ross on a Hammond spinet and Sarah Klaut. These two young artists are multi-talented people: Jim is at home on any keyboard, and Sarah has a lovely solo voice and plays flute. Accompanied by Jim, Sarah sang "Let It Snow, Let It Snow, Let It Snow." A Christmas sing-along with slides followed. Among several offerings, Sarah played "Jesu Bambino" on flute, accompanied by Jim on organ. After many beautiful songs of the Christmas season, the program closed with "O Holy Night" sung by Sarah, with Jim's organ accompaniment. Many thanks to Bob and Joyce and to Jim and Sarah for a delightful party.
Tom Jeffery

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SAN DIEGO

John Dapolito: 619/463-5638

San Diego, California. On September 27, members and guests of our chapter were present at the home of John and Jane Dapolito where many of us entertained on



River City's guest artists: Back row (L to R): Lynn Lee, Bill Durand, Tom Wolfe, Maurine Durand, Jim Boston and Donna Baller; Jim Ross (kneeling). Tom Jeffery photos



Two multi-talented performers, Jim Ross and Sarah Klautdt made beautiful music together at River City's December meeting. Jim played organ solos, and accompanied Sarah's beautiful vocals and flute offerings.

the 3/21 Wurlitzer and Steinway grand piano.

Halloween was the occasion for a concert by our organ crew chief Greg Breed who also did an outstanding job accompanying the silent film *The Phantom of The Opera*. It was clear that Greg did a great deal of preparation for this. His choice of registrations and musical themes were very appropriate and helped to create the atmosphere for the movie.

Our annual Christmas party was held on December 6 in the sanctuary of Trinity Presbyterian Church. Kathy Yenter, operatic soprano gave a thrilling performance of Christmas carols including "O Holy Night," superbly interpreted. She was ably accompanied on piano and organ by Shirley Woodson, church organist. Russ Peck followed with a concert of Christmas favorites with his usual excellent perfor-

mance. We are still using the 3 manual Allen theatre organ, waiting patiently for the console of our project to be completed by Ken Crome. The project is now complete except for the console. Russ later accompanied Chet Smith master xylophonist who amazed us all with his fine musicianship and technique at 87 years young.

Our pipe organ installation chairman, Jackie Porter, honored those who had worked on the organ by providing them with certificates of appreciation. All this was followed by a catered dinner in the fellowship hall.

John Dapolito

SOONER STATE

Sam Collier: 918/834-6255

Tulsa, Oklahoma. Sooner State's November meeting was a delightful trip to

Pryor, Oklahoma (about an hour's drive east of Tulsa) to the home of Hervey and Janice Barbour. The Barbour's have a 2/11 Kimball pipe organ installed in their home. Before the music began, Hervey told us about its specifications. The Swell division has Stopped Flute, Open Diapason, Oboe, Vox Humana, Aeolian, Salicional and Voix Celeste. The Great division has Tibia, Flute, Trumpet and Viol D'orchestra. The Pedal division extends five ranks, at varying 8' and 16' pitches, and there are several couplers.

We heard music from Sam Collier, Carolyn Craft, Ted Hager, Roberta Jayné, Joyce Hatchett, Phil Judkins, Dorothy Smith, Wayne Barrington and Vivian Williams. Paul Craft sang "Bless This House," and Joyce Hatchett finished off with "Auld Lang Syne."

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SOONER STATE cont.

was held this year at Tulsa Technology Center's Broken Arrow campus. This was a change for us, but it enabled us to be "open to the public," and we did welcome a number of guests. "Christmas Music on The Theatre Pipe Organ" featured open console on our 3/13 Robert-Morton, the console of which had been decorated with Christmas lights, by Wayne and Cecelia Barrington.

Those playing were Wayne Barrington, Joyce Hatchett, Carolyn Craft, Dorothy Smith, Roberta Jayné, Phil Judkins and John Hickman. Carolyn accompanied her husband, Paul, in singing "White Christmas" and "That's Why There's a Christmas Day." A special treat was hearing three of our guests play: Ken Hudson, from Hyannis, Massachusetts, who was visiting his son in Broken Arrow; Pam Haddon, who had so much fun she has joined our chapter; and ten-year-old Kenneth Pierce, whose feet were a little too short to reach the pedals, but he wants to learn to play the organ!

We have established a Harry Rasmussen Memorial Fund in order to purchase a Trumpet rank for our instrument, and have already received several donations for this purpose.

Dorothy Smith

VALLEY OF THE SUN

Donald Reasor: 602/877-0635

Phoenix, Arizona. Ron Rhode was the surprise organist for our November 15 chapter meeting at the Orpheum Theatre. Included in Ron's program was a medley of songs from *Flower Drum Song* (which aren't heard often enough), and several numbers from the early part of the century.

We returned to the Orpheum on December 13 for Charlie Balogh's Christmas concert. Charlie played many



Bill Brown and Charlie Balogh at the Orpheum Theatre. Madeline LiVolsi photo

songs of the season and a medley of tunes from *Meet Me In St. Louis*. He also accompanied the Laurel and Hardy silent film *Big Business*, where the two try selling Christmas trees door to door in California.

The local Rodgers dealer, NORAM Associates, and Virg Howard hosted our December 19 chapter meeting. Virg played mostly Christmas songs on the Rodgers 360 theatre organ. He also demonstrated some of the special sounds found on the Rodgers 960-D classical organ. We thank the NORAM folks for their hospitality.

After the meeting, we traveled a short distance to the home of chapter member Jud Murphy. Jud has a 2/6 Aeolian pipe organ, with a MIDI disk drive installed, and a grand piano with a piano-corder. Chapter members Ed Wolfe and Katy Johnston added to the Christmas music

that afternoon.

Our chapter lost two wonderful friends recently. Barbara Brown, wife of Organ Stop Pizza founder Bill Brown, passed away November 13 after a long battle with cancer. Barbara will be remembered by chapter members for her hospitality and sense of humor. On December 29, Rosemary "Rosie" Sweetman passed away. Rosie was our resident "Red Hot Momma." She could often be found in her favorite spot at Organ Stop Pizza, singing along with the music of Lew Williams and Charlie Balogh, sometimes with her red feather boa. We will miss both of these lovely ladies.

The chapter plans to have more silent film programs at the Orpheum this year as a means to introduce the general public to theatre organ music.

Madeline LiVolsi

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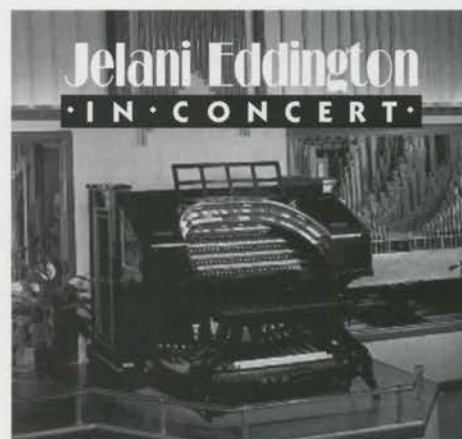
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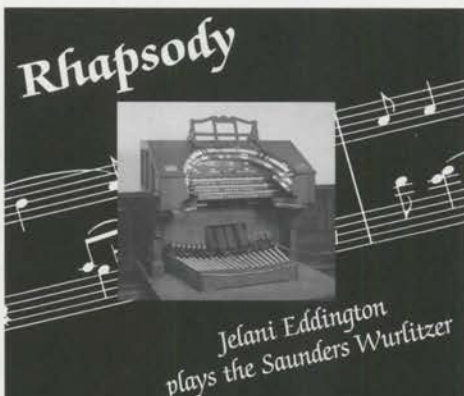
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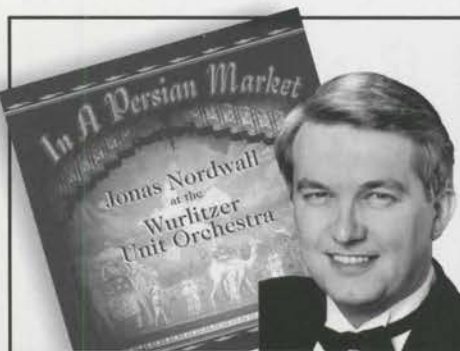
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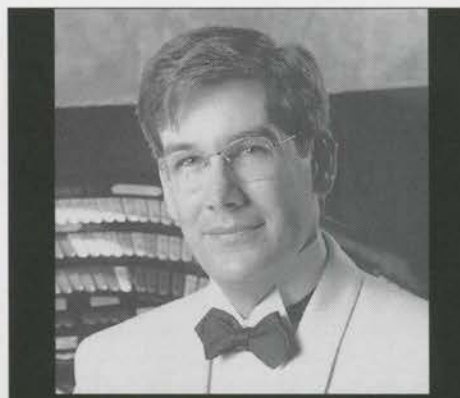


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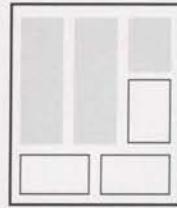
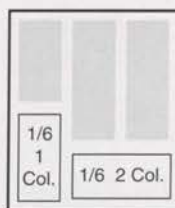
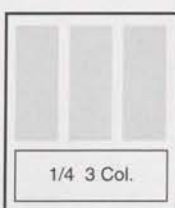
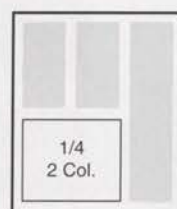
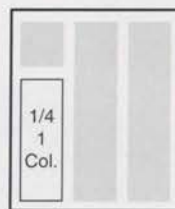
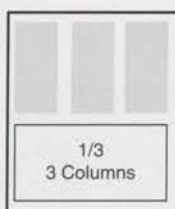
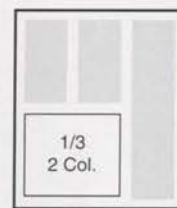
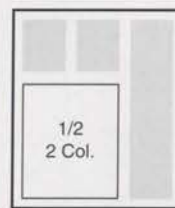
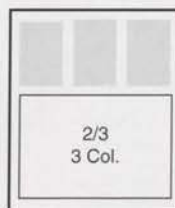
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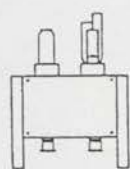
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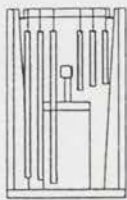
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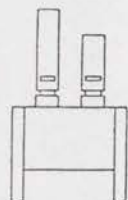
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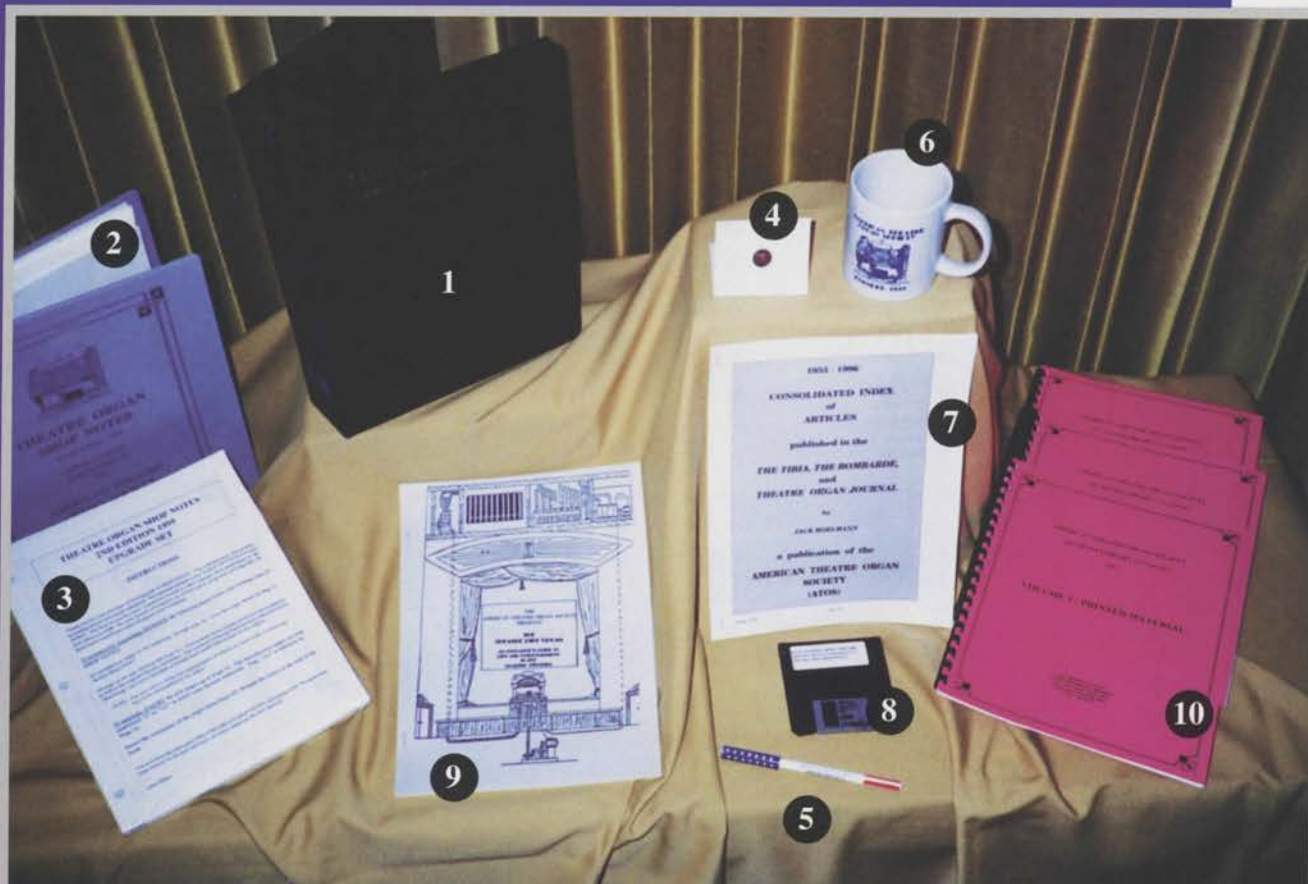
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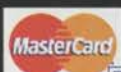
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