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June/July 1980



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Editorial Address
THEATRE ORGAN
P.O. Box 1314
Salinas, California 93902
Phone: (408) 663-3238

Advertising Address
ATOS Advertising
2231 North Burling Street
Chicago, Illinois 60614

Membership Office
P.O. Box 45
Falls Church, Virginia 22046
Phone: (703) 573-4138

ATOS Corporate Office
ATOS
6900 Santa Monica Boulevard
Los Angeles, California 90038

Office of the President
Thomas O. (Tommy) Landrum
4815 Leonard Parkway
Richmond, Virginia 23226
Phone: (804) 353-8376

National Headquarters
ATOS
P.O. Box 1002
Middleburg, Virginia 22117
Phone: (703) 364-2423

National Officers
Thomas O. (Tommy) Landrum, President
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EDITORIAL STAFF
Editor — George Thompson
Associate Editors — Lloyd E. Klos,
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POSTMASTER: Second Class postage paid at Livonia, Michigan. IF UNDELIVERABLE, send form 3579 to ATOS Circulation Department, Box 45, Falls Church, Virginia 22046.

THEATRE ORGAN

(ISSN 0040-5531)

JOURNAL OF THE
AMERICAN
THEATRE ORGAN
SOCIETY

VOLUME 22, NUMBER 3

JUNE / JULY 1980

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Cover Photo

The Rochester Theater Organ Society's 4/22 Wurlitzer, Opus 1951, has been entertaining concertgoers in the 2574-seat Auditorium Theatre since 1967. RTOS was organized 16 years ago, when the organ was still in the Palace Theatre. See story on page 13.

Dick Harold Photo

PAST PRESIDENTS

Richard Simonton
Feb. 1955 — Oct. 1958

Judd Walton
Oct. 1958 — July 1961

Tiny James
July 1961 — July 1964

Carl Norvell
July 1964 — July 1966

Dick Schrum
July 1966 — July 1968

Al Mason
July 1968 — July 1970

Stillman Rice
July 1970 — July 1972

Erwin A. Young
July 1972 — July 1974

Paul M. Abernethy
July 1974 — July 1976

Ray F. Snitil
July 1976 — July 1978

Preston M. Fleet
July 1978 — Nov. 1978

HONORARY MEMBERS

1959 — Jesse Crawford

1960 — Fanny Wurlitzer

1961 — Mel Doner

1962 — Leonard MacClain

1963 — Eddie Dunstedter

1964 — Reginald Foort

1965 — Dan Barton

1966 — W. "Tiny" James

1967 — Erwin A. Young

1968 — Richard C. Simonton

1969 — Judd Walton

1970 — Bill Lamb

1971 — George and Vi Thompson

1972 — Stu Green

1973 — Al and Betty Mason

1974 — Lloyd E. Klos

1975 — Joe Patten

1976 — Floyd and Doris Mumm

1977 — Les and Edith Rawle

1978 — Len Clarke

1979 — J.B. Nethercutt

EDITORIAL

ATOS, a nonprofit society or a commercial venture?

Twenty-five years ago the founders of ATOS formed the present organization for the purpose of preserving the art of theatre organ.

No commercial gain was considered by anyone involved in the formation or subsequent growth of our group.

In the recent past some have stated that a professional staff is needed to produce our journal and to handle the business matters of this organization. Why this feeling should arise is beyond practical reasoning. The goals of our society are not for gain, but to preserve a small bit of Americana. Therefore, any one person or any group of people espousing the theory of moving our group forward commercially, must have self-improvement in mind. There is no need for advancing our cause by commercialization. In fact, it would very likely cause the entire theatre organ movement to disappear.

ATOS is doing okay as it is, why make radical changes for "improvement"? Some modifications of our by-laws are probably necessary, but the alterations need not be of such a nature as to alter the original conceptions of our founders.



The Voice of Fresno's Pizza and Pipes

by
Ron Musselman
Photos by
Howard Martin and
Ron Musselman

In March of 1977, Bob Breuer opened his new Pizza and Pipes Restaurant in Fresno, California, and hundreds of curious Fresnans filled the building on opening night. At 5:30, 24-year-old Don Croom took his position at the console, and the 23-rank Wurlitzer roared to life.

In the years since, the restaurant has proven to be a huge success, with little advertising having been necessary. The news has spread primarily by word-of-mouth. And it's been encouraging to see large numbers of young people in the audiences respond enthusiastically to their first exposure to a theatre organ... even when the sound of Bach comes rolling out of the chambers.

The interior of the 368-seat facility is attractively finished in dark woods, contrasted with red wallpaper on the upper-half of the walls. Dozens of framed photographs of silent and talkie stars line the lower portion of the side walls. Several rows of small, clear lights highlight the edges of the balcony and its supporting columns, as well as the perimeters of the pipe chamber windows facing the street.

Opus 585, originally an 18-rank 260 special, has had an interesting history. It was first installed in Shea's Hippodrome Theatre in Buffalo, New York, in 1922. The most famous person to play it on a regular basis was none other than Albert Hays Malotte, best known for setting "The Lord's Prayer" to music. The

organ remained in the theatre until May, 1957, when it was purchased by Harold Logan of Niagara Falls, Ontario, and installed in his residence. The chambers were located in a large basement, with the organ speaking into the living room where the console was situated. In 1974, Logan sold the organ to Bob Breuer. Breuer's original plans were to use an existing building for his restaurant, but the lengthy search proved to be a dead end, so he decided to

build a new structure, designed from the ground up to house and showcase the organ. Finally, in 1976, a site near a busy intersection was located and the project began to take shape.

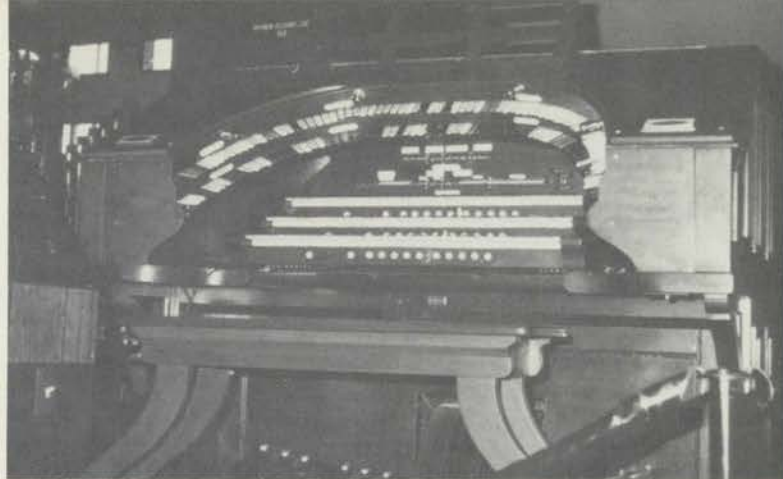
The organ is installed in long and fairly shallow chambers which occupy most of the front wall, except for the building's main entrance, which separates them. The 23 ranks of pipes and percussions are placed as follows:

Visible from the street are the 16' Post Horn and the 8' Tibia offset (on the left) and the large-scale Diapason offset and 16' Tuba offset (on the right). The relay and blower rooms are above the front entrance, behind the sign.





Solo chamber as viewed from the dining area. The Brass Sax is on the left and the Trumpet on the right.

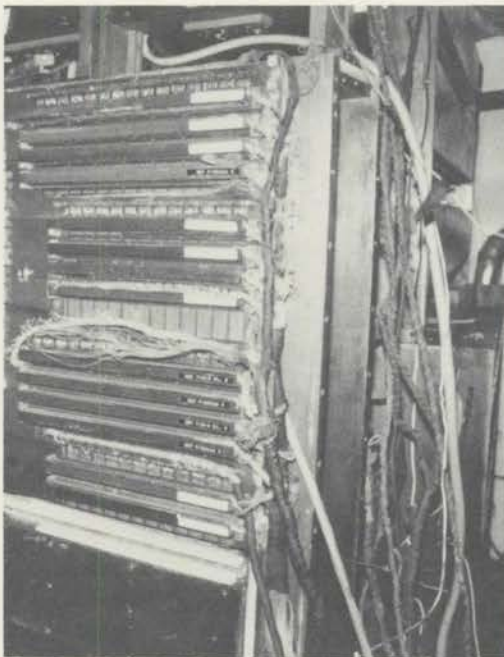


Improvements have been made to the Wurlitzer console by technician Tom Delay.

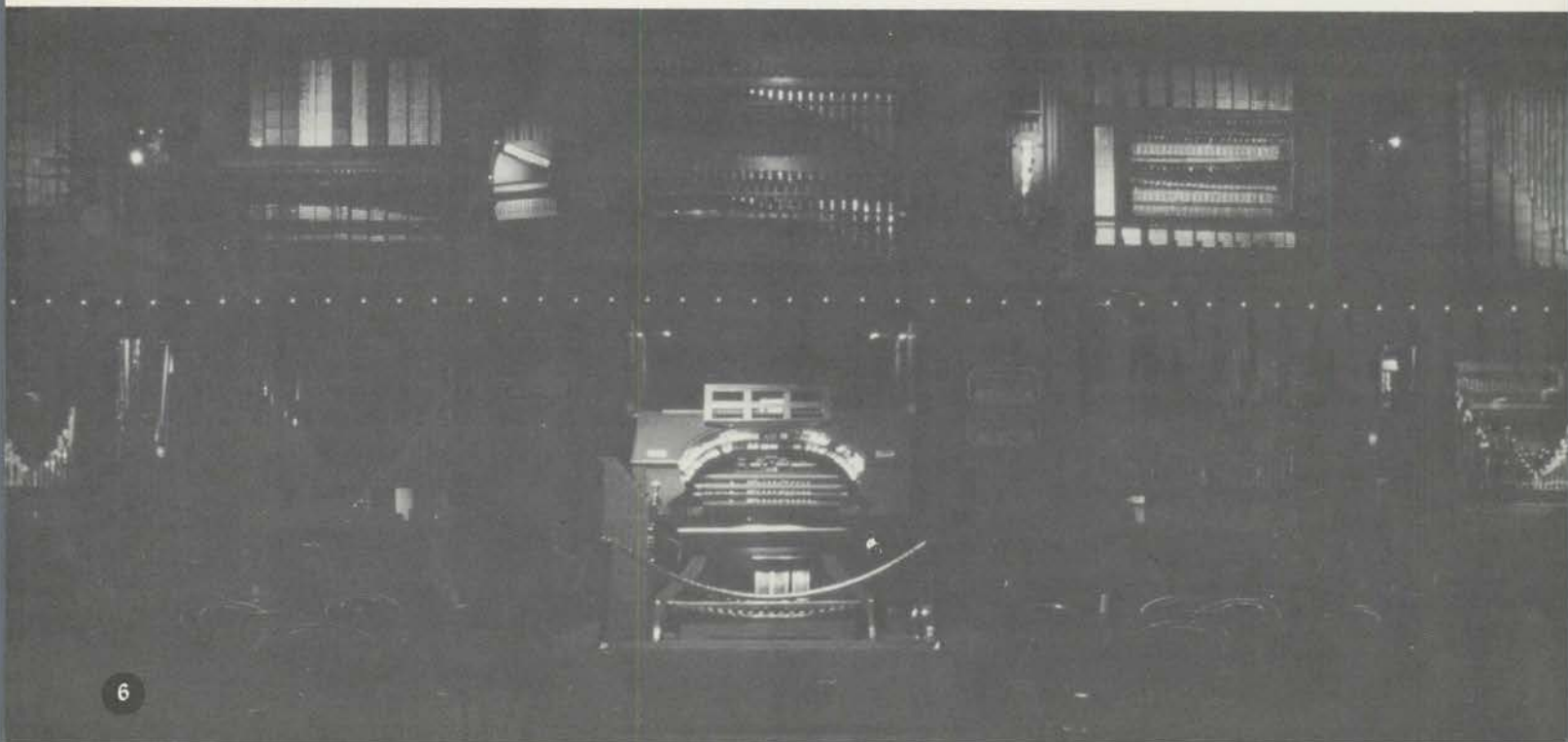


Extensive revamping of the relay and switches was a tedious job for Tom Delay.

Below: The dining area at Fresno Pizza and Pipes. The main chamber is on the left and the solo chamber on the right. The relay room is directly behind the Marimba, at the center of the picture, above the front entrance to the restaurant.



Before (left) and after (right) photos of the switchstack show evidence of the careful attention given to this installation.



Main Chamber (left)

Tuba Horn 16'-8'
 Diaphonic Diapason 16'-8'
 Tibia Clausa 8'-4'

(Robert Morton)

Flute 16'-8'-4'-2'
 Viol d' Orchestre 8'-4'-2'
 Viol Celeste 8'-4'
 Salicional 8'-4'
 Voix Celeste 8'-4'
 Quintadena 8'
 Clarinet 8'
 Vox Humana 8'

Siren

Auto horn ("ooh-gah")

Solo Chamber (right)

Post Horn 16'-8'
 Brass Trumpet 8'
 Brass Saxophone 8'
 Tuba 8'

(Robert Morton)

Tibia Clausa 16'-8'-4'-2'
 Open Diapason 8'-4'
 Solo String 8'
 Krumet 8'
 Oboe Horn 8'
 Orchestral Oboe 8'
 Kinura 8'
 Harmonic Flute 4'

(Removed. To be replaced with 8'-4' Horn Diapason)

Glockenspiel

Sleigh Bells (tuned)

Unenclosed (in dining area)

Marimba

Xylophone

Chimes

Chrysoglott (w/Vibraharp)

Piano (w/Mandolin attachment)

Toy counter

The wooden Diaphone extended to 32 feet, but the lowest octave wasn't removed from the theatre. The Krumet was added by the factory after the organ was installed in the theatre. The Post Horn is a composite of three different makes. The top third is Morton, the middle Kimball, and the 16-foot "Grossophone" portion is Wurlitzer.

As with many of the newer pipe organ-equipped pizza parlors, the size of the chamber windows is quite generous, allowing patrons a complete view of everything inside, including wind lines, reservoirs and tremulants. As a result, a frequent (and amusing) sight is that of a two-foot high toddler wobbling up to the glass to watch the reservoirs work up and down.

The organ more than adequately fills the room and the ensemble sound is very assertive with the swell



Don Croom plays nightly, Wednesday through Saturday, at Pizza and Pipes.

shades open. When all of the brass in the solo chamber is included, sound pressure levels in the middle of the dining area can exceed 90 db.

One interesting feature of the installation is the placement of the relay and blower rooms. They are housed in the shake-shingled structure that protrudes from the front of the building and supports the Pizza and Pipes sign. The first of its two levels is reached by climbing a metal ladder located in the solo chamber. Inside this second story room, which is directly over the main entrance, are the relays. Access to the blower room in the top level is through a hatch in the ceiling of the relay room. The 15 hp Spencer Orgoblo was placed on this third story level to isolate it as much as possible from

Dick Cencibaugh plays for a Tuesday evening crowd at the Fresno restaurant.



the listening area. It delivers 3,000 cubic feet of wind per minute at 15 inches of pressure.

Although a considerable amount of work was done on the Wurlitzer prior to its move to Fresno, a number of things still required attention and replacement. Technician Tom Delay has spent a great deal of time improving the instrument mechanically as well as tonally. It sounds noticeably better today than it did on opening night.

Don Croom, who plays Wednesday through Saturday nights, has shown considerable skill in extracting sounds from the theatre organ that do justice to contemporary material. And he does just as well with a standard like "Misty." His musical ability and easy-going personality have earned him a sizeable following, and he has just released his second recording.

From Sunday through Tuesday nights, a no less personable and talented Dick Cencibaugh presides at the console. Dick's involvement with the theatre organ goes back to high school days. Equally adept at playing classics and standards, he played intermissions at the Fresno Warner Theatre's 4/14 Morton during the 60s. One of his teachers was Richard Purvis.

In observing the crowds at Pizza and Pipes, it's amazing to note the broad range of demographics covered. On any night, you might see a pipe-smoking college professor sitting at a table across from a young cowboy type who's wearing boots and a fancy western design on his shirt. Teenage boys bring their girlfriends in for a pizza, and the music is provided by the Mighty Wurlitzer instead of the Rolling Stones. A group of Pakistani students attending Fresno State University comes in for dinner, then sits and listens attentively for almost an hour.

In the past few years, several new restaurants with theatre organs have opened, and all of them have done much to generate interest in the theatre organ. Fresno's Pizza and Pipes has been an effective vehicle in its own right. And while all businesses exist to make money, the pipe organ restaurant's secondary function of exposing the general public to an incredible musical instrument is something you can't put a price on. □



Doris Miller at the console of the 3/13 Wurlitzer in the Orpheum Theatre, Vancouver, B.C.
(Courtesy of the Vancouver Sun)

The Orpheum Wurlitzer-

Canada's Last Original Installation

by Thelma Smith

Way back in the year 1927, a brand new Wurlitzer organ left the factory in North Tonawanda, New York, for the Orpheum Theatre in Vancouver, B.C. Its cost, then, believe it or not, was \$45,000. While it wasn't the most expensive organ in town (the one in the Capitol Theatre had cost \$50,000), its 13 ranks, with nearly 2000 pipes, could handle anything in a silent movie.

Today, some 53 years later, the Orpheum organ is the only theatre organ in Canada still in its original location. Except for an occasional concert, it sits silent, played only by the maintenance crew who come in to tune it.

The Puget Sound Chapter helped to clean and repair the organ in 1964, during restoration work at the Orpheum, and for the first time were first allowed to work at the console. Although it had not been played for

some time, it could still be saved, despite the dirt, for it had been used occasionally by organ enthusiasts who rented playing time in the years when the theatre belonged to Famous Players.

Three enthusiastic members of the Puget Sound Chapter, well acquainted with this organ, are Bill Hale and Bert and Doris Miller. They will be among a large group of Puget Sound Chapter members who will head north to Vancouver for a concert on this magnificent organ in May.

Bert Miller, whose enthusiasm knows no bounds, is worried that his kind of music is disappearing. "These days, we've got to have a kid with a gee-tar. We've caught ourselves between symphony music, and gee-tars, and we just aren't going to have this beautiful kind of music, much, anymore."

Bert's wife, Doris, is the last of the

theatre organists in Vancouver, B.C. Her career began in 1926, when she played the organ at the Princess Theatre. It was one of the last theatres in town to convert to sound, but, in 1931, it finally did. Because of their love of organ music, the Millers still travel far and wide to haunt Washington State theatres, private installations and pizza parlors. Doris is always asked to play, and does so, as a true pro.

You will often find Doris, when the time and opportunity are available, sitting, bundled up, on the organ bench, in the darkened and cold Orpheum, playing by the light of a single lamp. The original mahogany has been covered in white paint, with a surface texture resembling that of icing. The ornate trim is gilt, and two rows of new plastic keys shine at the surrounding stops. It looks very much like a wedding cake wired for sound.

The console, like many theatre organs, is mounted on a hydraulic lift and can be played at any height. Sections of the stage, however, must be removed to allow the hydraulic life to operate, and this means a member of the stage hands union must be there to operate the lift. And, the theatre is only available when the orchestra is not rehearsing, or touring performers are not setting up. To open for practice, or performance, is an expense.

The Millers have been hoping that people in rest homes throughout the city of Vancouver could be treated to a bus ride for a morning or afternoon concert, and that school children be given the opportunity to hear, see and understand this mighty and wonderful maker of music.

The Wurlitzer at the Orpheum, while a drafty chill to the body while practicing, brings back memories to warm the soul. There is talk of the magnificent days when theatre organs, and many members of ATOS, were in their youth. They can remember that going to the theatre in the twenties was a "big deal," when, for 25 cents, you could enter a "palace." Hats off to those who remember, who help to bring back those memories for others and who repair, encourage and enrich what used to be. Hopefully, someday, we will all be able to enjoy and see again, the mighty organs of times past. □

A Zest for Living-

HAZEL JONES SPENCE VAIL

as told to John D. Everest

Hazel was only ten years old when she left Port Jefferson, N.Y., with her parents to live in Waterbury, Conn. There she entered the Kimball Conservatory of Music and was taught to be an accompanist. At age thirteen, she lost her father, and she and her mother moved to Brooklyn to live with her grandparents, Capt. and Mrs. William Mather Jones. She continued her studies with Madame Marchardt, and later with Dr. R. Huntington Woodman. Hazel began to play concerts while attending Public School No. 3, where both her father and her Aunt Margaret had attended before her. At sixteen, she became an accompanist in a vocal studio in Williamsburg, Brooklyn. In 1909, she married Charles Davis Spence, Jr.

After having four children, Hazel played the piano for her first theatre job in 1917 at the "Millionaire Colony" in Southampton, N.Y. The following year, war broke out and the family moved to Flatbush, Brooklyn. While her husband worked in New Jersey during the week building DeHaviland fighting planes and coming home on weekends, she played at the Midwout Theatre. She recalls a terrible flu epidemic during this time.

Hazel then worked at the Antionette Theatre in Flatbush playing a two-manual organ which was a combination of organ and piano with glass cases on each side housing the mechanical instruments. The theatre was long with two aisles and exit doors on each side of the organ. One day while she was playing, the theatre caught fire. No panicking, Hazel played the then popular song "Mickey" while the children sang and filed out of the theatre calmly. During this time, she also played a large two-manual organ during the supper hour in a new theatre that was just completed on the same side of the

street, by a man named Mr. Swartz. The orchestra leader had a fight with the owner because he hired a woman. However, Hazel won out and kept the job because of her talent, and the fact that she did not socialize with the men as other women had done in the past. Hazel's trick was to eat garlic which kept the fresh young men in their place. During this time, she was approached by Ambrose Reiff, almost 90 years of age, and the oldest delegate of the old Local 310, A.F. of M. She joined their union for

\$2.00 down. Soon after this a fight ensued to replace 310 with the new Local 802.

During this period, she heard a Wurlitzer organ being played on the radio. Not liking the way the organist played it, Hazel went to see Mr. Huenneke, head of Wurlitzer. He told her that as the highest paid woman organist in New York, she would be crazy to give up the live theatre and applause to play on the radio. However, he took her to see the Wurlitzer, which was in a bleak

Hazel Jones Spence Vail poses on the rose-bedecked Wurlitzer console in the Oxford Theatre, Brooklyn, N.Y., circa 1927.



studio all draped in black to help muffle the sound, and she realized he was right, and left.

Every two weeks Hazel journeyed to Times Square to the Irving Berlin office on Broadway and several publishers to get new orchestrations. One day, passing by Loew's Old New York Theatre, she walked into the office of a man named Mr. Lutz, who was in charge of the Loew's Circuit Theatres in the U.S. Hazel asked for a job. Hearing of her experience, he took her to the building that housed the music. This building was a former night club where she and her husband had heard Madame Emma Tretina sing. It was now filled with small cubby holes, each filled with music, and ladders were required to reach all the music. This music was sent to Loew's Theatres all over the country with the films, whenever and wherever it was needed. He took her in a small elevator to the roof where the Arabian Nights Theatre was located. This theatre was used for previewing new films for theatre owners and managers. The roof theatre also had a fine two-manual Moller organ. After she played a Waldau-feul Waltz on the Moller, he arranged for H. T. Frommel, the second organist from the N. Y. Capitol Theatre (the first full time theatre for movies) to coach her to improve her technique. She worked in the Loew's circuit for a year, including six months at the Bijou Theatre in

Brooklyn, and substituted at the block-long Metropolitan Theatre in Brooklyn. However, having to travel alone at night to the various theatres was a hardship and she finally had to stop.

While traveling to look at the Merrick Theatre in Jamaica, she saw the Fox Vaudeville Theatre. She went in to look for someone to inquire about a job and walked all through the theatre. Finding no one, Hazel went downstairs and recalls seeing a barking seal in a tank. Not liking the looks of the theatre she left. Hazel then went to the Rialto Theatre opposite Kings Park in Jamaica, Queens, where she left her name and address. They needed an organist in the Garden Theatre in Richmond Hill. Muller and Swartz were owners of the Garden as well as the Woodhaven Theatre, Woodhaven, and the Alhambra Vaudeville Theatre, Brooklyn. Acquiring the job as organist in the Garden, she played at a two-manual Kimball organ with a full orchestra for four years. The theatre had a balcony all around it with two theatre boxes on each side. She recalls young boys throwing scent bombs at the orchestra leader. If he stepped on them, the whole orchestra would soon leave because of the odor, and she would have to finish the show alone. Hazel remembers one of the acts on the stage was the original Buster Brown and his dog, and that the Kimball

organ was a beautiful soft-stringed instrument.

Hazel left the Garden Theatre to have her fifth child. The manager of the theatre was furious with her for using such a ridiculous excuse for leaving, as she did not look like she was expecting. After she had the baby, she wheeled the newborn infant into the theatre to show them.

In 1926, she was sent for by the Queens Rialto Theatre organist, a friend of hers, who was going on vacation. Her friend never returned, and the job became hers. The organ was a three-manual Midmer-Losh. Then Muller and Swartz asked her to return to play their new organ, a two-manual Wurlitzer, at the Oxford Theatre, State Street and Flatbush Avenue, near the Brooklyn Long Island Railroad Station. This organ had twelve buttons for feet, birds singing, bass, snare, tympani and castinettes. Between the two manuals were four second touch stops, two for the swell and two for the great manuals. One stop would be pushed half way down for one sound and all the way down for another. The challenge was to pick out sounds to match what was on the screen. Hazel played the night shift from 6-11 p.m. alone, including all vaudeville and specialties.

Her sixth child was born in 1929 during the end of the silent movie era. She was offered the opportunity to stay at half price in the event the sound was not perfected, but she refused.

In 1930, Hazel and her family moved to Setauket and then to Port Jefferson, N.Y. In the next ten years, she was semi-retired, having had her seventh child in 1931. Her husband took ill and was in St. Lukes Hospital, Bronx, where she moved in 1936 for one year. During her stay she was the St. Simeons Church organist at 1020 Carrol Place in the Bronx, playing a new Moller church organ.

Following her husband's death in 1941, she began a new career... formed a Girl Scout Troop, joined the American Women's Volunteer Service (AWVS), sold war bonds and stamps, was an air-raid warden, worked for the local newspaper for six years and played the organ in many churches.

A lawyer, George Darling, was looking for a memorial for his family and had installed the Midmer-Losh

Hazel accompanied films and vaudeville at the two-manual Wurlitzer in the Oxford Theatre, State Street and Flatbush Avenue, near the Brooklyn Long Island Railroad Station.



organ, that Hazel played in the Rialto Theatre in 1925, in the Methodist Church in Port Jefferson. He also installed a Riggs Jeffers Amplifier which was connected to the belfry of the church and permitted her to play concerts that could be heard all over the town. In addition to her church work, she played the piano for fifteen consecutive years on the Port Jefferson Ferry, *The Park City*, to Bridgeport, Conn. Many times, she had her own orchestra with her on the ferry, as well as in local night clubs throughout Long Island.

Hazel went to the Suffolk Home in Yaphank in 1950 to do volunteer piano and organ playing for the people living there. She remained there for seventeen years as entertainment director. While there, she played the largest Hammond organ then made. Hazel married William F. Vail, from Riverhead, in 1964, where she moved until his death in 1968. At that time Hazel retired from the Suffolk Home and moved to Mt. Sinai, N.Y. However, she continued to play at nursing homes, weddings and whenever called upon.

When asked to recall some of her memories of other organists, Hazel feels that her teacher, Dr. Woodman, composer and organist from the First Presbyterian Church in Brooklyn Heights for sixty years, was considered one of the finest organists of his time. She also recalls meeting Dr. Cartone, from Italy, and H.C. Fommel, famous organists of their time. She remembers being a member of the Theatre Guild of Organists and meeting in an unused loft in New York.

Hazel recalls three fires while playing; one in Southampton; one in the Antionette; and the one in the Rialto Theatre. The Rialto had twelve-hundred seats on one floor, and when she saw smoke in the ceiling, she realized the organ's blower was on fire. She shut off the switches while the orchestra continued to play, got someone to put it out and the audience never knew what happened. Hazel remembers a cat that would walk across the stage and climb onto the organ; she would have to hold the cat in one hand and play with the other.

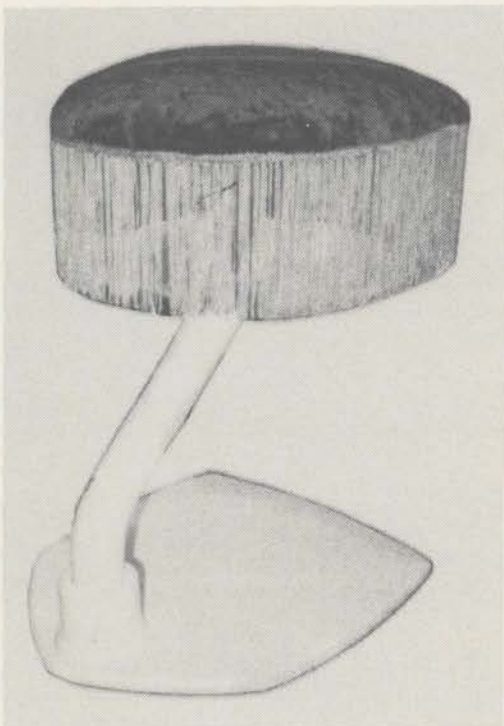
One fond remembrance was the

children in the theatre eating peanuts and then jumping up and down on the shells making so much noise that she could not hear her own music. She would get off the organ bench and grab the culprits by the neck and make them sit down and be quiet.

Hazel celebrated her *90th birthday* in February 1980. She is presently living with her youngest daughter and family in Port Jefferson, but has had her own home all this time. She now has twenty-five grandchildren, seventeen great-grandchildren and one more on the way. Her second youngest daughter, Mrs. Jane Erland, served for forty years as organist of Christ Episcopal Church in Port Jefferson. Mrs. Erland teaches organ, too. Although her sight is poor, Hazel Spence Vail still plays the piano, has a fantastic memory, and a great zest for life.

This, of course, is only the professional side of Hazel's life. Although she loves music and was, and still is, a true artist and professional, her first love has and always will be her family. But that's another story. □

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by
Del Castillo



I spose by now everybody who is goin to the Convenshun in London is already bought their ticket. I ain't because I always wait until the last minnit seems like so I hope they is still some tickets left because I sure would like to go. I aint been to London since 1958 and thats a long time ago. Me and the Missis we decided we would go over and see Europe startin with England so when we got there on a Sattiday I went and bought a Hillman Minx to tool around in. So Sunday mornin I thought well there is a good chancet to drive around when they aint so many cars out and get used to this left hand traffick. So I left the Missis at the hotel and I got the car and I started out and it was pretty scary at first because I kept a-thinkin I would get a ticket for drivin on the rong side of the road, and espeshally when I went around the corner I kinda expected that I would have a colli-shun an acct. I was on the rong side. But I got back without hittin anything and after I had a good lunch of Bubble and Squeak and washed it down with some luke warm beer why I felt better in spite of the beer not been cold.

One thing I found out all the time we was toolin around Europe is they

never seemed to find out about makin drinks cold with ice. When I got into furren speakin countries like Germany and Denmark and like that there I wasnt never able to put across what lumps of ice was. One time in Denmark they brought me a glass of sherry, and another time I got a dish of ice cream with a cherry stuck on the top. And in Germany nobody could even tell me what to ask for. One place I think it was in Munick the desk clerk, only they say clark, in the hotel says I should ask for Mund Eis which he says is the word for mouth ice, but that dint work either. And even when I did get acrost what I wanted some ice for a cold drink they would bring me a coupla peaces about the size of marbles in a separete dish. So after while I jest give up and quit fightin the European Ice Sistem.

But outside of the Ice problem we mostly has a pretty good time. Oncet in London we was goin to the Opera at Covent Garden and I was late and I got kinda lost and so I ast a feller in another car and he says follow me and he took me rite to the front door and give me a wave and turned around back the way he come. That happen to us too or three times I guess we looked kind of helpless and not speakin the languich and all. So I dont take no stock in what they say about in Europe they is always givin us a raw deal on acct. of generally they treated us pretty good.

Back in London was when I got a gander at the subways. They call it the Toob and it sure shows up the BMT, and you dont have to worry about gettin mugged either. I dunno. They talk about us havin more money than anybody else, but we sure got dirty subways and we sure got more guys goin around holdin people up seems like. I dunno what its like now, but in 1958 they had them dou-

ble decker buses which was fun to ride on top of and they had taxicabs that you could get into without scrunchin way over and bumpin your head.

One thing I never got to hear no orgins in theayters and so I am glad they is goin to be trips to some of them big ones espeshally that there one at Lester Square, they spell it Lei-ces-ter but they call it Lester, with five keybores and it looks like a big tur-bine generator but I bet it dont sound no better than that big five keybores travellin orgin that Mr. Foort took all over England before it was brought over here where it is in Pasadena after it was in a Pizza Parlor in San Diego on acct. you cant scarcely hear pipe orgins no more in this country unless you like Pizzas. □



BUILDING A MUSICAL FOUNDATION

Within the realm of teaching organ to aspiring musicians, the emphasis is usually on playing music *now*. Seldom is a student of theatre organ taken through the theory of scales and progressions. The joy of learning theatre organ is in the playing, certainly. But, if the student also gains an understanding of the rudiments and theory of music, his knowledge will definitely expand and will reflect in his playing.

Although music has been organized into some sort of tonal progression since primitive times, it wasn't until the baroque era that the major and minor scales, as we know them, emerged. In *Music Through Sources and Documents* (Prentice-Hall), author Ruth Halle Rowen states, "In his *Well-Tempered Clavier*, completed at Cöthen in 1722, Johann Sebastian Bach affirmed the major-minor cycle of keys as we know it today." Ruth Rowen also states, "After countless tempera-

It may not be too late....

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COVER STORY

Rochester's Wurlitzer Opus 1951

by Lloyd E. Klos

The Rochester Theater Organ Society will observe its 16th anniversary in August. The largest club of its kind in the world today, RTOS is an outgrowth of a small, but dedicated group of enthusiasts in the Rochester, N.Y., area. After having restored Wurlitzer Opus 1951 in the RKO Palace Theatre in 1960, periodic concerts were held at the Palace until 1964, when RTOS was organized.

In early 1965, however, with less than 200 members, stunning news arrived that the Palace would be razed for an apartment-hotel complex (which never materialized).

RTOS, through public sale of stock in "musical nostalgia," plus other money raising ventures, managed to save the Wurlitzer, and it was eventually installed in the Auditorium Theatre in the Masonic Temple Civic Center.

Since 1967, monthly concerts (September through May) have entertained tens of thousands of concertgoers. The organ, now a 4/22, has been enhanced by the addition of a Post Horn and a piano, in addition to better placement of the percussive effects. Judging from visiting organists' remarks, the Auditorium Wurlitzer is one of five best theatre organs on the circuit today.

Since its inception, RTOS has presented 81 organists in 152 concerts. Benefits accruing to the 1584-family members included a circulating library, open console sessions, field trips, master classes, social events and *The Blower*, a newsletter which informs members of all RTOS-sponsored affairs as well as those in neighboring areas possessing theatre organs. The club now maintains a second Wurlitzer, in a smaller auditorium, which is used for events of a more intimate nature. □

ments were conceived, some musicians finally conceived the simplest means to solve the problem. The tones C, C#, D, D#, etc., are all separated from each other by equal steps. Thus, the octave is divided into twelve equal parts, each approximately a half tone. This is called *equal temperament* . . . "

In applying this knowledge to the study of theatre organ music, we find that the music played on today's instruments is indeed based on a series of whole and half steps. For our purposes, a half step progresses from one key to the very next, which can be either a black or white key — F# to G, A to Bb, B to C and F to E, for example. A whole step skips a key (again, white or black), such as: C to D, B to C# and Eb to F, and is equal to two half steps.

The progressive combination of whole and half steps constitutes a scale. The major scale, very widely used in theatre organ music, always contains a half step between the third and fourth notes as well as the seventh and eighth notes.

In the key of C, if we begin on C, there is a whole step between C and D, D and E, then a half step between E and F, followed by a series of three whole steps, F to G, G to A and A to B, with a final half step from B to C, an octave higher than where we began. The C scale would look like this:

C D E F G A B C
W W H W W W H

Try the G and F scales in the same way. Watch out for sharps (up a half tone) and flats (down a half tone), and include only one note of each letter in any scale. In the key of F, you'll find a Bb — not an A#; otherwise there would be two As and no B.

In future columns, we'll see how chords are built from scale tones, find a formula to find any chord needed, discover form in music composition and learn registration as it relates to form. Even those who have been in music for many years still make new discoveries of the intricacies and mathematics of the wonder of music. The next time you sit at the organ, take a look at the piece of music you're about to play and notice the pattern of the notes and chords. The scale, with its whole and half tones, is at the foundation of it all. □

Console of the 4/22 Wurlitzer in the Auditorium Theatre in Rochester, N.Y. The organ is maintained by the Rochester Theater Organ Society and used for monthly concerts, September through May. (Dick Harold Photo)



CHARISMA AND SERENDIPITY

by John Muri

Some smarties once got the idea that we needed more fancy words for common ideas, and they came up with *charisma* and *serendipity*. If you don't know what the words mean you're not alone, but if what I read in the newspapers and theatre-organ magazines is true, we need a lot of both of them.

Take charisma. It means special grace, charm, favor, or leadership ability, and obviously not everyone has it. It calls for strong reserves of energy. A goodly measure of brains helps, but it is not absolutely necessary. Certainly, some leadership and authority power falls upon people who secure or inherit positions of influence. No matter how good an organist you were in the twenties, you couldn't compete effectively with a fellow working a 4,000-seat house if you worked a 1,000-seater. Reputations were built along with the bigger jobs. So was jealousy on the part of the small-timers. How they used to bad-mouth Jesse Crawford in Chicago!

Getting the big jobs was largely a matter of luck (being at the right place at the right time and knowing the right people) plus playing ability. At such times, serendipity (which then was little more than dumb luck) was operating. Sadly enough, a few of the better and more fortunate players destroyed their luck with booze or something equally detrimental. You can be lucky, but that doesn't necessarily keep you lucky or prevent you from making a fool of yourself.

Jesse Crawford had more luck (or serendipity) than charisma. His was not an out-going warm personality. I am sure his busy schedules had something to do with it, but I never met anyone who admitted being a close friend of the man. The Crawford portamento (or glissando, as he called it) was a fortunate conception,

for it gave him a trademark that was more striking (and copied for years after his death) than his fascinating registrations. Parenthetically, we must note here that the portamento, which has been a matter for argument recently, is discussed and illustrated by Crawford himself in his *Advanced Organ Course*, published in 1949 by Jesse Crawford Organ Publications, Emil Ascher, Inc., New York, pages 103-107 inclusive, in which he shows how single glissandos (sequences of single notes) convey the effect of double glissandos when well played and how double glissandos (two notes moving) feel the effect of triple glissandos. He recommended playing the melody in the upper part of the harmonization on tibia or flute stops for multiple glissandos. In his *Jesse*

tion of theatre buildings continues unchecked; only a few large theatres are left, with most of them crippled by defective switchboards, vandalized fixtures, and inadequate maintenance. Ticket prices and transportation costs are steadily increasing, and hotel rooms and food for artists are costly. Word is out that concert attendance is down in several areas. Perhaps the pizza organ people, who seem to have cornered our largest instruments, can help.

In addition, the charisma (or lack of it) in each soloist determines whether audiences like the programs and indicate willingness to come back for more. Charismatic organists seem to have emerged from a favorable heredity-environment complex that no one really understands. Richard Rodgers gave a good deal of thought and study to the matters of charisma and serendipity. He studied, among others, the youthful backgrounds of George Gershwin, Jerome Kern, Cole Porter, Harold Rome, Frank Loesser, and Vincent Youmans to see what influences were operating to produce genius and creativity. He came to no definite conclusions about background and environment. For his own part, he felt especially lucky or serendipitous.

A performer's charisma does not

To the Editor,

After writing close to 70 articles for THEATRE ORGAN, I think it is time I took a vacation; so, the enclosed is the last I shall send you until I get my battery recharged and have something meaningful to say. Your kindness in publishing my work is a never-ending source of happy recollection for me. You have my thanks and best wishes.

John Muri

Crawford Collection of Hit Solos (Robbins Music Corporation 1953) he calls his written manuscript glissandos "cued notes."

But back to our subject. This theatre-organ movement of ours is going to need some luck (serendipity) if it is to continue. The destruc-

Mr. Muri's opinions expressed herein are his own and do not necessarily reflect the policies of ATOS or THEATRE ORGAN Magazine.

necessarily appeal to everyone. Many people, seeing the charm work on others, assume that they must participate in the idolatry. Thus popularity becomes fashionable. This sort of transfer works in the entertainment field to the financial and social advantages of its beneficiaries. For good or ill, it can be manufactured through advertising. Such promotion is expensive, but it usually pays off unless the person being promoted is utterly without quality.

Most annoying are those individ-

uals who seem to enjoy destroying charisma. One example is the frequent belittling of the Los Angeles area film industry by those who call it "Tinseltown" despite the respectable heritage of fine and great films it left us. Some theatre organ fans have delighted in showing off the interior workings of organs for reasons that baffle me. The spectacle of colored lights (sometimes fluorescents) flashing inside chambers behind flapping swell-shades distract the audience and display mighty poor taste. No individual or institution can maintain charisma by revealing everything and by exposing trade secrets. There has got to be some mystery, some reserve in anything that can be expected to remain glamorous. There is no denying the values in *panache* and *chutzhah*. □



Closing Chord



Roland E. Nutrell, 66, died April 4th following a brief illness. He came on the organ scene too late for silent films. His career as a theatre organist started in 1932, the year he graduated from Baltimore's Forest Park High School. Between 1932 and 1936 he mixed higher education with playing assignments at Baltimore's Century, Valencia and Stanley theatres. During this period he attended the University of Maryland, and later the Peabody Institute and Johns Hopkins University. As an organist he is best remembered from his *Nocturne* program, a midnight radio show emanating from WCAO. In

addition to organ music, the program featured romantic poetry readings by Charles Purcell. The broadcast enjoyed a 20-year run, from 1937 to 1957. When the organ business cooled, he turned to teaching in Baltimore public schools. He taught for more than 30 years, many of them as a science teacher. He retired about ten years ago. His career included many years playing for church services and his interests included boating and restoring street cars. He was a member of ATOS since 1960.

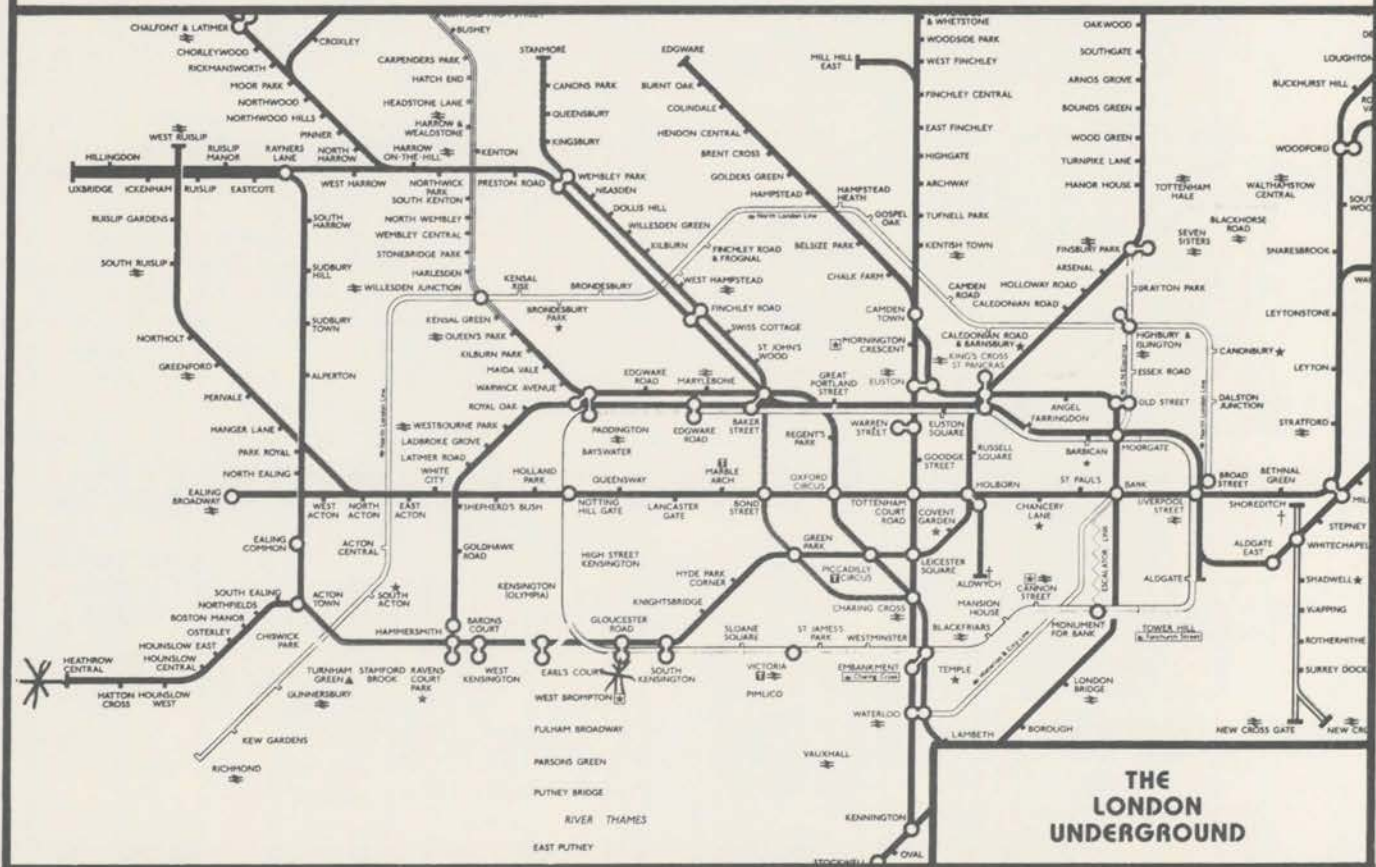
Mr. Nutrell is survived by his wife, Geraldine. □

TUBE DIRECTIONS . . .

Conventioners arriving at Heathrow Airport should take the Tube to Gloucester Road Station.

Conventioners arriving at the Gatwick Airport should take the Tube to Victoria Station (about 30 minutes), change to the District Tube (3 stops) to Gloucester Road Station.

At the Gloucester Station turn left, it is only a short walk to the Penta Hotel.



NUGGETS
from the
GOLDEN DAYS

Prospected
by Lloyd E. Klos



How about a "Potluck" column with nuggets from all over the country? From West to East, enjoy this feast! References were *Motion Picture Almanac (MPA)*, *Motion Picture Herald (MPH)*, *Variety (V)* and *Exhibitors Herald World (EHW)*.

1930 (MPA Biography) EARL ABEL, organist. Born in Chicago, Ill., May 26, 1899. Blue eyes. Parents: Ada M. Inden and John T. Abel, non-professionals. Education: Lane Technical High School and University of Chicago, S.A.T.C. Married Lillian Lewis, a non-professional. Hobbies: golf and motoring. Solo organist: California Theatre in Los Angeles; Tivoli in San Francisco; Majestic in Tulsa; Auditorium in Berwyn, Ill.; Belmont and Congress theatres in Chicago. Currently in Texas Theatre in San Antonio.

Feb. 21, 1931 (MPH) VERNON GEYER is now chief organist at San Antonio's RKO Majestic Theatre, following a tenure at the Aztec.

May 23, 1931 (MPH) "MAC" BRIDWELL at San Antonio's RKO Majestic Theatre, offered "When Your Hair Has Turned to Silver," "Tie Me To Your Apron Strings," and closed with song slides. The audience was not very quick to sing.

May 23, 1931 (MPH) BETTY HAMMOND (Rosa Rio) at the New Orleans' Publix Strand Theatre, offers "My Public and Me," a song slide solo which brings in Miss Hammond's versatility as an entertainer. It opens with a hot number, then Miss Hammond sings into the microphone a paraphrase of a popular melody which bespeaks the singing prowess of her public. This is followed with the audience's joining her in singing "When Your Love Has Gone," "Running Between the Raindrops," and "Walking My Baby Back Home." A popular solo, but one lacking the usual originality in Miss Hammond's work.

Jan. 9, 1932 (MPH) At Omaha's Paramount. ADOLPH "DOLPH" GOEBEL for his opening solo, surprised the audience with a novelty which was outstanding in its merits. A scene, showing the interior of a broadcasting studio is first thrown onto the screen. A man (it is Goebel, but the audience is unaware of it as yet) announces thru a mike that an organ recital will be broadcast over station PUBLIX, with Goebel at the organ, and the Paramount Theatre mixed chorus as the special attraction. Before going to the console, he introduces himself and then plays "Out of Nowhere," "You Call It Madness," an extremely laughable tongue-twister; a smart parody on local scenes; "River, Stay Way From My Door," a special "Good Night, Sweetheart," and a special chorus of "You're the One I Care For." As he is taking his bows and acknowledging applause, a slide bearing his likeness and words of greeting appear on the screen. Applause was strong during several of the numbers and especially at the finish.

Jan. 23, 1932 (MPH) EARL ABEL at San Antonio's Texas Theatre, for New Year's Week, offered a novelty

organ presentation which he termed "New Year's Resolutions." First on the program was "Harvest Moon." This was followed by a clever parody to "Long, Long Trail;" next came a brand new one entitled "Love Gave You to Me;" then a special arrangement of "Auld Lang Syne;" next "Now's the Time to Fall In Love," and for his closing selection, a burlesque on "My Blue Heaven."

Jan. 23, 1932 (MPH) CHARLES DARRIN at Mansfield, Ohio's Straughn Hall, who features original community singing novelties at this theatre (located within the grounds of Ohio State Teachers College), recently offered another of his original concoctions, built around the popular ballad "Just a Memory." After the introductory slide, he played the verse in strict, slow tempo, incorporating many pleasing registrations. A chorus followed, enhanced by a scrim tableau with a male vocalist singing the lyric. Novel variations on the melody prepared the audience for a singing chorus which received a significant reception. This audience of college students is ideal for an organist who features community singing, and it has been an easy task for Darrin to build a big popularity for himself.

June 1933 (EHW) Among the organists who have been placed within the past six weeks are Mrs. HELEN CRAWFORD at the New York Paramount; BETTYE LEE TAYLOR, Loew's State in Syracuse, N.Y.; BOB WEST, Loew's Stanley in Baltimore; ADOLPH GOEBEL, RKO's 86th Street Theatre in New York; TED CRAWFORD, Loew's Norfolk; and AL CURTIS in the Academy of Music in New York.

June 1933 (EHW) Indicating the relative gain in employing an organist in lieu of maintaining an idle organ in the theatre, is an incident which occurred recently at the RKO 86th Street Theatre in New York. During the lengthy period of operation of a straight picture policy at the house, the organ was seriously damaged by rain. When, after persistent demands by regular patrons, the manager decided to reinstate the organ program, the instrument was found to be in an impossible condition, the cost of repairs approximately \$1,000. The re-establishment of the organ was delayed, but when demand continued, immediate action was taken.

Feb. 1942 (V) RICHARD LEIBERT, chief organist at Radio City Music Hall, and on various commercial programs, has opened a restaurant, "The Encore," on East 48th Street in New York.

Feb. 1942 (V) Former theatre organist, BILL GAGE, is now a technician on *Take It or Leave It*, *The Pet Milk Program*, *Phillip Morris Playhouse*, and *Crime Club*, all on CBS.

GOLD DUST: 1/28 DOLPH GOEBEL, Loew's Avalon in Yonkers, N.Y. . . 12/28 EDDIE SCHWARTZ, Proctor's Fifth Avenue, New York; JACK SKELLY, Keith-Albee, White Plains, N.Y.; HOWARD WARREN, Brooklyn's Albee; WALTER WILD, New York's Hippodrome . . . 9/30 HARRY ZIMMERMAN at Publix-Balaban and Katz theatres, Chicago . . . 9/31 JULIUS K. JOHNSON, "premier organist and added attraction extraordinary," at Omaha's Orpheum Theatre . . . 11/31 JOHN GART is organist-musical director at Loew's 46th Street Theatre, Brooklyn; WALTER ANDERSON, Madison Theatre, Brooklyn; DICK HARTIGAN, Schenectady, N.Y.'s RKO Plaza; RON & DON, Brooklyn Fox.

That's all for now. See you at the big show, sourdoughs!
Jason and The Old Prospector □

Characteristics of Well-Voiced Flue Pipes

by R. J. Weisenberger

Acoustical studies have shown the performance of various pipes can be accurately predicted if several basic design parameters are known. Yet, unless a pipe is properly voiced, it may not operate as predicted, or operate at all.

Unlike flue pipe *design*, where a change in a dimension is directly related to a change in the sound, or in operating pressure, flue pipe *voicing* is not as predictable. There is no standard method by which all flue pipes can be voiced.

Small scales require a slightly different languid design, or placement, than large scales. Open pipes require a different languid placement altogether than closed pipes for efficient operation.

Voicing requires a certain skill and patience that comes from actual experience, but, there are several generalities common to *all* well-voiced flue pipes:

1.) Well-voiced flue pipes will have

two distinct blowing points. The first occurs at about 1/10 the normal operating pressure or less, only softly sounding the fundamental. This will disappear as the pressure is steadily increased until the second blowing point is reached, which is usually at about 1/4 normal operating pressure. As the pressure further increases, so will the pitch, power and harmonic development until a stable condition is reached prior to overblowing.

- 2.) Closed pipes operate best when the air stream is directed toward the inner edge of the upper lip, while open pipes must have the air stream directed toward the outer edge.
- 3.) Small scale pipes require the air stream to be directed at a greater angle than large scale pipes. □
(SEE FIGURES BELOW)
(cut off views)

Dear Abby...

This item was spotted by Deke Warner, who thought it would be of interest to our readers. Reprinted with permission.

DEAR ABBY: I have always felt that standing ovations should be reserved for exceptional performances. However, audiences in less sophisticated cities seldom see great performances, so they reward every play, concert and performance with a standing ovation.

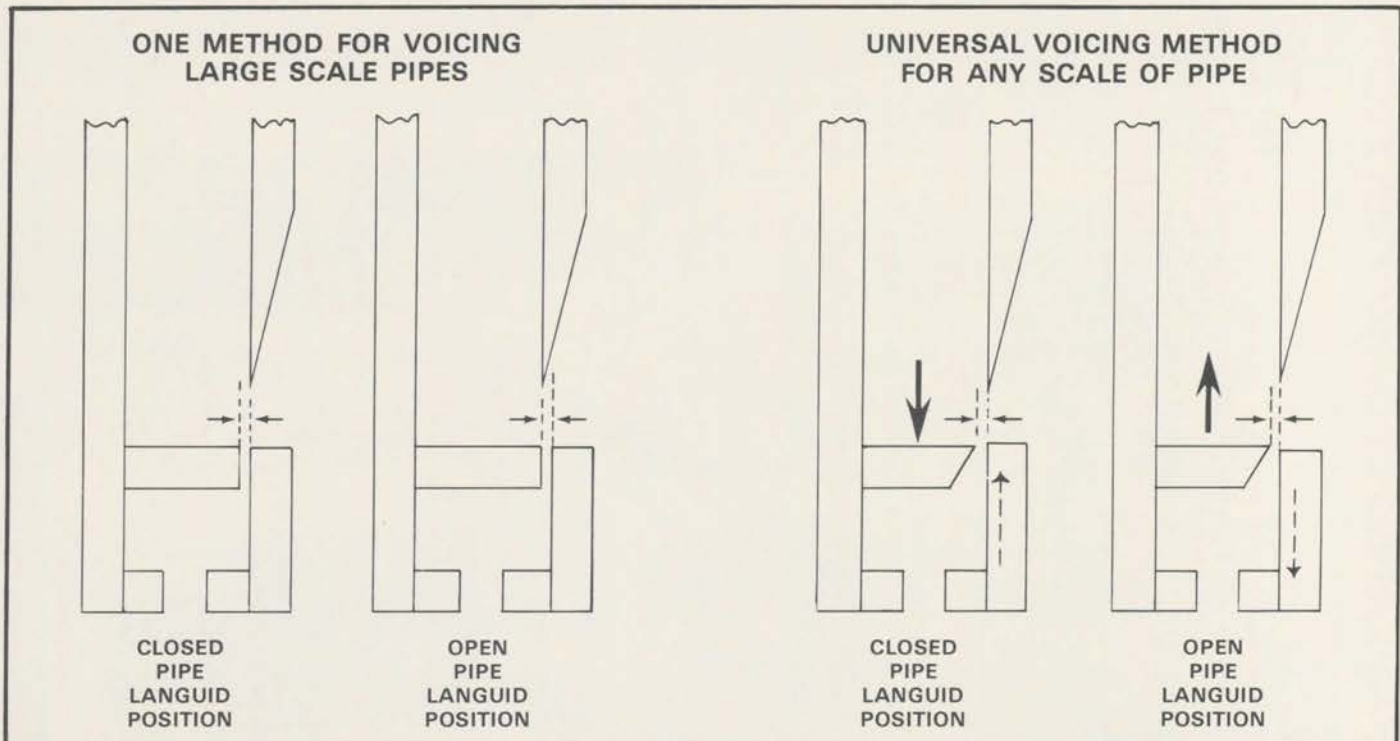
I don't really feel like standing and joining the others in shouts of "bravo" following a merely good performance. I think a performance should be truly outstanding to rate a standing ovation.

My problem, Dear Abby, is that I always feel like a killjoy just sitting there instead of going along with the crowd.

Is it OK to remain seated at such times?

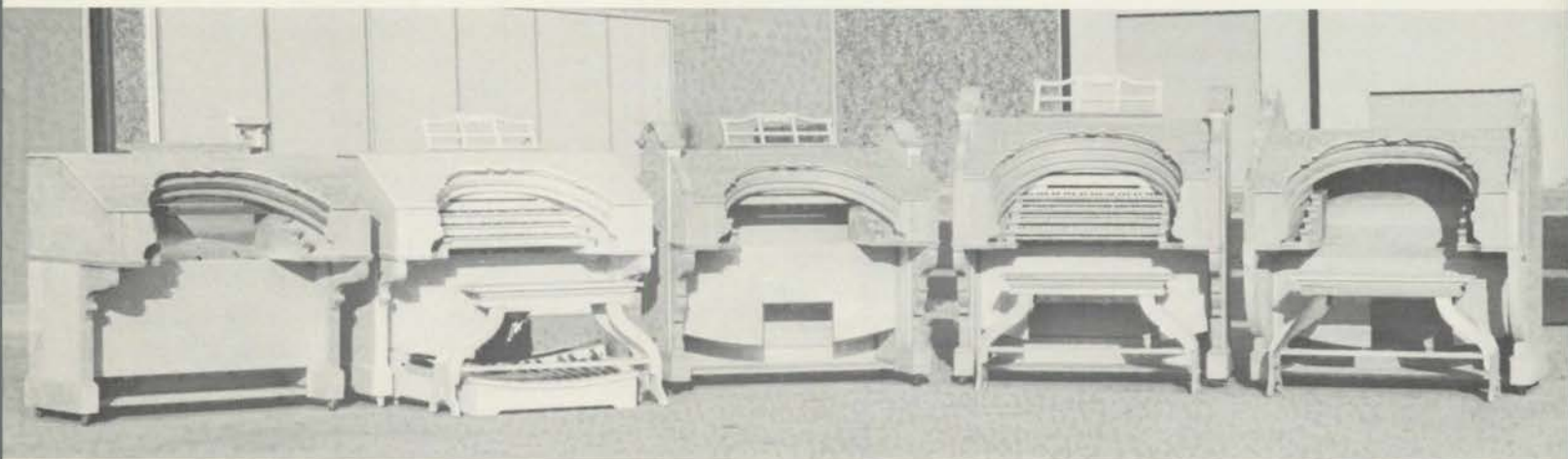
SAN ANGELO, TEXAS

DEAR SAN: I can offer no better advice than that which Polonius gave to Laertes in Shakespeare's "Hamlet": "This above all: To thine own self be true, and it must follow as the night the day, thou canst not then be false to any man." □



Devtronix Organs- Satisfying A Growing Demand For Custom Consoles

by
Tom Thompson



"Parking Lot Sale." L to R: a three-manual Paramount Scroll shell; the same console with manuals and pedalboard added; a three-manual Paramount French style; a four-manual Publix French style; and the four-manual Modernistic (Waterfall) console custom built for George Wright.

If you wanted to find a Wurlitzer theatre pipe organ console for a project, where would you start looking? What price do you suppose you would have to pay? What kind of condition do you think it might be in, if you were to find just the right style console?

With the growing interest and popularity of theatre pipe organs in public places, there is also a growing need for more consoles. Each year, more pipe organs are relocated in private homes, restaurants, pizza parlors — a few even wind up back in theatres, installed there by the local members of the American Theatre Organ Society. Periodically one is lost in a fire. The point is, the market for the theatre pipe organ and its console is rapidly increasing while the supply diminishes. According to Judd Walton, there were 2,238 Wurlitzer theatre pipe organs built, of which he estimates nearly 1,500 can no longer be accounted for. Since the Wurlitzer theatre pipe organ has not been in production since 1934, you can't turn to them for a new one, fresh off the assembly line. And unfortunately, as the supply diminishes, the price rises.

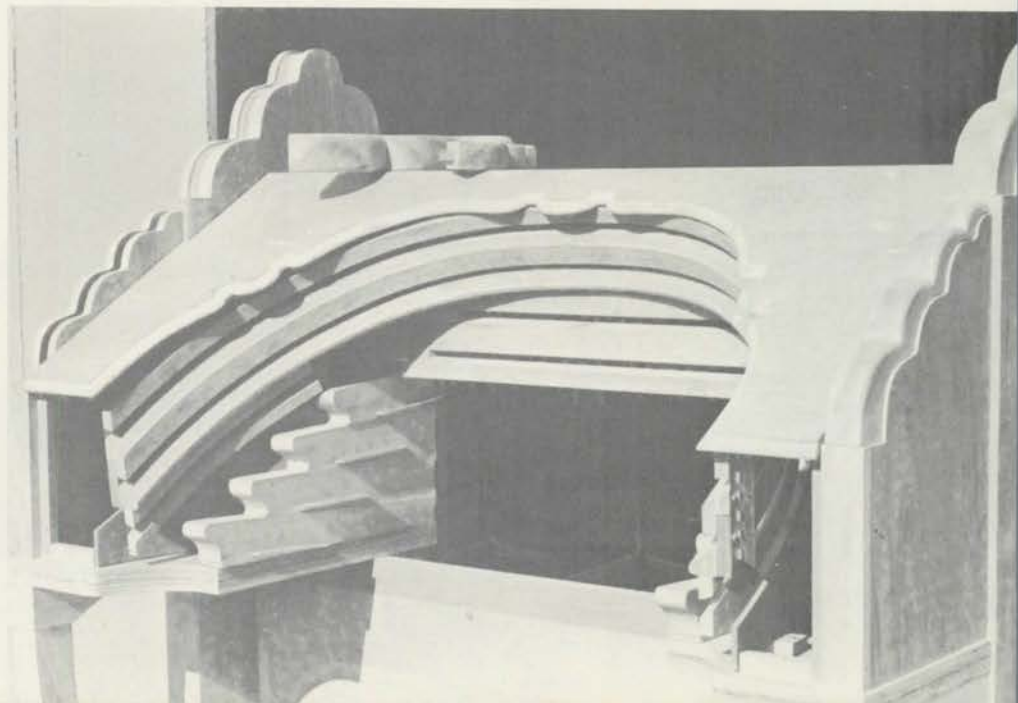
The good news is that we live in a

time where nostalgia is commonplace. In the case of the theatre pipe organ, nostalgia is only half of it. These magnificent instruments being reinstalled, restored and kept alive are not only for and by the folks who remember them from the old movie house days, but also for the younger set who are intrigued by the

unusual sight and sound. So, where there is a demand, suppliers will arise to fill the need.

The names Klann, Reisner, Kimber-Allen, Hesco, Arndt and Devtronix are just a few that are important to the theatre pipe organ installer. Each of these companies fabricates or distributes valuable

Shell of the Modernistic style Wurlitzer console custom built by Devtronix for George Wright. It is often called the "Waterfall" style due to the distinctive caps.





The four-manual Publix French style console built for the residence of Carl Weiss, of Weiss and Turney Pipe Organ Builders, Long Island, N.Y. It will accommodate 315 stop tabs and can control a 40-rank pipe organ.



The Wurlitzer Modernistic style four-manual console built for George Wright, with manuals and pedalboard added. Approximately 270 stop tabs are planned.

parts. Some of the parts are exact (reproduction) duplicates of long since worn out originals, while others are replacements that can be made to fit and work. The Hesco Company, for example, makes stop keys, draw knobs, tilt tablets, pistons and name plates for the pipe organ consoles. Back in 1970 they acquired the use of the original Wurlitzer templates from which they made their own set. They now supply exact copies in shape, size, color and engraving style of the Wurlitzer originals.

But what about the consoles? Today, the largest, and by far the best builder of Wurlitzer theatre organ console reproductions is Devtronix Organs, Inc. in Sacramento, California. The company was formed back in 1971 by Ray DeVault, then an electronics design engineer at Lockheed Missile and Space Co. The first effort of the then small company was to supply keyboards and circuits for the organ experimenter. Eventually a need arose to have a console in which the builder could house the accumulation of parts. The first consoles were modest, home organ looking furniture, not at all unlike the Conns and Hammonds of that day. A subsequent run at the console came from DeVault's long interest in the old movie palaces and their accompanying theatre organs. The first prototype was constructed back in 1975. It turned out to be a 3-

manual, 2-stop row French style, white and gold version of the consoles built for the Paramount theatres... so he called it the Paramount French style. The next need came for a less fancy version and so the scroll design was added to the line for the Paramount organ. As any line of products (or reproductions) is created, someone invariably comes along who wants a lesser expensive model that isn't quite so fancy. Beside that customer stands the person who must have the biggest and most complex one that can be built... so out of that need came the Granada model with 3 manuals and 1 stop row bolster; along with it came the Publix models with 4 manuals and 2½ stop rows (later built with 3½ rows of stops). Not far behind the completion of the theatre console line came the classical or straight organ models — a 3-manual Concert style and a 2-manual Chapel console. That brought the line of available consoles to seven. Along with the lineup, there is an occasional custom order that can be a spin-off of existing styles. George Wright decided he would like to have a special console for the new pipe organ now being put together in his home. He has designed it for practice and recording sessions. He wanted a console like the one that came from the Oakland (California) Paramount Theatre but none was available, so he called on Devtronix to custom build it for him. That console is frequently called the Waterfall style, because of its dis-

tinctive scalloped caps. Wurlitzer called it their Modernistic design.


While Devtronix is primarily an electronic organ kit manufacturer, their second function as console supplier has become very active. Their consoles are beginning to turn up all across the nation in homes and public places where they power both electronic and pipe organs. Their circuit designs are as exacting in sounding like the pipe organs, as their consoles are in looking like them, so the package comes together extremely well.

Although Devtronix gets regular requests for woodworking blueprints for their consoles, they currently supply only those for the two Paramount styles. Since it requires a fair amount of skill and an unusual array of shop tools to build such a complex project, very few blueprint buyers have tackled and completed the task. For this reason, the staff at Devtronix has set up a program to provide consoles and electronic circuitry built up to whatever degree the customer requires. If the need is for a completed console in unfinished wood, that's available. Or, it will be painted or stained, and will come complete with keyboards, pistons, tabs, swell pedals and whatever else is desired. The end result is a Wurlitzer theatre pipe organ console that is true in every detail to the originals of the 1920s... a console that is not only functional, but is a thing of beauty that approaches being an art object. □

Theatre Organists As Composers

PART I

Compiled by Lloyd E. Klos



A professional musician hasn't fully "arrived," it has been stated, until he has written and published a composition. Through the years, we have seen periodic references to organists who have written songs or have collaborated with others in the evolution of their works.

In this feature, we offer an alphabetical listing of theatre organists and their compositions, some of which may be familiar, but many will prove new to the readers of THEATRE ORGAN.

Note: This should not be considered a complete listing as time will have elapsed between this list's compilation and the date of publication.

ELMER ALBRECHT. Born in Chicago in 1901; died there in 1959. Private piano study. Was organist and pianist in theatres; later led his own band.

Songs:

"Don't Ever Darken My Door"
"Elmer Done It Again"
"Elmer's Tune"
"How Can I Live Without You?"
"How Was I To Know?"
"Memories of An Old Bouquet"
"Sea Shells on the Sea Shore"
"Take the Whole Darn Farm"
"You're In It — I'm In It Too"

DON BAKER. Born in St. Thomas, Ontario, Canada, February 26, 1903. Pianist in pit bands, organist at Rivoli and Rialto theatres in New York; Bernstein theatres in London;

New York Paramount Theatre 14 years; toured for Rodgers and Conn organ companies. Inducted into Theatre Organists Hall of Fame in 1971.

Collaborator: Edward Lane

Songs:

"Bless You For Being An Angel"
"Snowtime Serenade"
"You're the Only Pebble on the Beach"

ELSIE THOMPSON BOYD. Born in St. Paul, Minn., May 27, 1904. Was organist at 15 in silent film theatres. Organist-singer, beginning in 1929 in Brooklyn and N.Y. Paramount theatres; later staff organist at CBS. Has had concert and TV appearances.

Song: "So Grateful"

ALBERT JOHN "BERT" BUHRMAN, JR. Born in Springfield, Mo., April 19, 1915. Studied with Glen Stambach. Organist at WOQ, WHB in Kansas City. Music Director at KCMO. Played theatres, was staff organist on CBS radio and TV. Since 1963 at School of the Ozarks in Missouri.

Work: *The Bald Knobbers* (Opera)

PAUL CARSON. Born in Illinois. Died in Mexico. Educated at Northwestern University, studied under Edwin Lemare. Starred as organist on *Bridge to Dreamland*, *One Man's Family* and *I Love a Mystery* radio series.

Song: "Patricia"

WILLIAM R. CARTER. Born in Philadelphia, May 2, 1908. Educated at Temple University School of Music. Organist in silent film theatres. Pianist in small bands; night club, radio and TV soloist. Recording star.

Songs:

"Come Back To Me"
"Crystal Polka"
"Fly a' Polka"
"Lady in the Rain"
"Lucie Waltz"
"Lost Lady"
"Savannah Beauty"
"Wanderin' Road"

JESSE CRAWFORD. Born in Woodland, Cal., December 2, 1895. Died in 1962. Studied composition with Joseph Schillinger, George Gershwin and Glenn Miller. Organist in theatres in Washington, California, Chicago and New York. Toured England and United States. Recorded for Victor, and played over CBS and NBC. Inducted into the Theatre Organists Hall of Fame in 1970.

Songs and Instrumentals:

"Harlem Holiday"
"Hawaiian Honeymoon"
"Lonely"
"Louisiana Nocturne"
"March of the Matadors"
"Mood Tragic"
"Starlight Rendezvous"
"The Swiss Doll"
"Vienna Violins"

MRS. JESSE (HELEN) CRAWFORD. Born, August 20, 1899 in Cincinnati. Died in 1943. Organist in Chicago and New York theatres. Toured with orchestra in thirties. Inducted into Theatre Organists Hall of Fame in 1971.

Songs:

"So Blue"
"The Moonlight Reminds Me of You"
"Within the Prison of My Dreams"

LLOYD G. DEL CASTILLO. Born in New England in 1893. Graduate of Harvard. Played theatres in Boston, and on radio. Opened theatre organ school in 1927. Moved to California and has continued as a concert artist, arranger, writer, and teacher. Inducted into the Theatre Organists Hall of Fame in 1972.

Works:

Stepladders

Around the Sundial
Babillage
Slumber Boat
Wiltern Fanfare

HELEN DELL. Born in Los Angeles. Studied accordion and organ. Appeared in clubs. Has played for organ clubs and ATOS chapters around the country, and for three ATOS conventions. Has arranged music for several TV shows. Named Los Angeles Dodger organist in 1972.

Collaborator: Ray Blasdell

Songs:

"Buttercup"
"Coffee Cake"
"Up"

COLLINS H. DRIGGS. Born in Manchester, Conn. in 1911. Organist for Paramount theatres and billed as "World's Youngest Featured Organist." On CBS. Led Ford Ensemble at N.Y. World's Fair in 1939. Consultant in development of Hammond electronic organ.

Collaborator: W. Edward Breuder

Songs:

"All This I Pray"
"Fantasy"
"I Alone Shall Never Be"
"It's a Law-aw-aw-aw Way Back Home"
"Sleep Happy"
"The Day That I Was 17"
"The Templed Hills"
"You're Sweeter Than Any Bouquet"

EDDIE DUNSTEDTER. Born in Edwardsville, Ill., 1897. Died in 1974. Played in dance bands, theatres in the Middle West, with film orchestra and on TV. Inducted into Theatre Organists Hall of Fame in 1970.

Songs and Instrumentals:

"Hello, Mom"
"Pi Ka Ke"
"San Francisco Beat"

MICHAEL EDWARDS. Born in Hazleton, Pa., 1893; died in 1962. Organist in Pennsylvania theatres. Collaborators: Bud Green and Gladys Shelley

Instrumentals:

"Aladdin and the Princess"
"American Seamen"
"March Modernistic"
"My America"
"National Unity"

"Nimble Fingers"
"Sword Dance"
Songs:
"I Whisper Good Night"
"Love Isn't Love"
"Music In the Zoo" (12 songs)
"Once In Awhile"
"Tell Me Why"

LEE O. ERWIN, JR. Born in Huntsville, Ala., 1908. Played theatres in the South; over WLW in Cincinnati; staff of CBS on Arthur Godfrey shows. Written scores for a number of silent film classics. Inducted into the Theatre Organists Hall of Fame in 1971.

Songs:

"Dance Me Loose"
"Goggle-Eye-Gee"
"Hello, Sunshine"
"Let's Have a Picnic"
"Mariners' Song"
"Mighty Navy Wings"
"Minnequa"
"There Ought to be a Society"

FREDERICK FEIBEL. Born in Union City, N.J., 1906; died May 16, 1978 in Florida. Organist in film theatres, including New York Paramount 7-1/2 years. With CBS 22 years. Organist at First Presbyterian Church, Vero Beach, Fla. Inducted into Theatre Organists Hall of Fame in 1971.

Works:

Eastern Postlude
Elegy to a Deserted Homestead
The Pixie Patrol
Toccata In Blue
Modern Etudes (Books 1, 2 & 3)
Master Course in Organ Playing in Popular Style

WALTER FREED. Born in Spokane, Wash. 1903. Theatre organist 10 years. Teacher 10 years. Organist at Fraunces Tavern in N.Y. 10 years. Author of five teaching books on organ.

Works:

Concerto In Miniature (piano)
Fiesta
The What-Not Shelf (ballet suite)
Songs:
"Dawn of a New Day"
"Ev'ning Reverie"
"High In the Hills of God"
"I Find Solace"
"I Heard a Prayer"
"Last Night"

(Continued in next issue) □

For The Records



Manufacturers, distributors or individuals sponsoring or merchandising theatre pipe organ records are encouraged to send pressings to the Record Reviewer, Box 3564, Granada Hills, California 91344. Be sure to include purchasing information (post-paid price, ordering address,) if applicable, and a black and white photo of the artist which need not be returned.

BY A WATERFALL: FRANK OLSEN playing the Wurlitzer organ in the Gillette home, Niagara Falls, Canada. No. WRCl-806. \$8.00 post-paid from: (a) Frank Olsen, RR No. 1, Vimy Rd., Port Colborne, Ontario, L3K 5V3 Canada, or (b) Laura Thomas, 3534 Bowen Rd., Lancaster, N.Y. 14086.

It would seem that more organists are seeking out smaller but tonally good organs to record. First it was Rex Koury with his highly-successful album played on the Rahway (New Jersey) Theatre 2/7 Wurlitzer. Now it's Canada's Frank Olsen. Best known in the Northeast and in Great Britain (he divides his time between Canada and the U.K.), although he played a recent West Coast concert, Frank Olsen first came to our attention years ago with a release entitled *Paisley*, played on an organ in a Scottish theatre, a 3/10 Hilsdon organ. In the late '60s Frank moved to Canada and has several more record releases to his credit. All have interest value, including this one.

In fact, this one has the most pizzazz of the Olsen groovings to date.

To the best of our knowledge this is the first nationally-distributed album made on the 2/7 Wurlitzer in its present location, the home of Gordon and Thelma Gillette in Niagara Falls, Canada. But, listeners to radio's *The Lutheran Hour* may have heard it when it was in the Ionia, Michigan, church where that program originated. Its original home was the Downer Theatre, Milwaukee.

One pleasant aspect of the current installation is that it rarely sounds like a small organ, nor does the recorded sound show evidence of a small speaking area so common to home installations. The sound is large and uninhibited. The tonal resources are first rate, much more attractive than we are accustomed to hearing from relatively small residence organs. For that we are probably indebted to William Hatzenbuehler, whose tonal work on, and regulation of the North Tonawanda Riviera's Wurlitzer years ago are still remembered. He did the regulating. The Tibia is especially satisfying, but so are the other stops. A large-scale Diapason sound is heard untem'd during the hymns, and a fine-sounding Trumpet is soloed during some tunes. The one non-Wurlitzer voice is the Vox Humana. A Kimball rank was substituted for the original pipes somewhere along the line. It complements the Tibia perfectly. It all adds up to a fine



By a Waterfall? Frank Olsen and visiting organist Ron Curtis illustrate the album title by going over Niagara in a barrel, in this gag photo.

recording organ, and one does not tire of the combinations Frank coaxes from the seven ranks (plus percussions). If there is a complaint it may be that the pedal voices do not blend well, but that may be in the way they are used.

A Debussy fragment blends into "By a Waterfall," a cheerful opener from an early Dick Powell-Ruby Keeler musical film. There are four medleys on the disc, each containing one chorus of three or four selections. The first includes upbeat (but not "quick-step") renditions of



Frank Olsen. He worked wonders on a residence two-decker.

(John D. Sharp Photo)

"When My Dreamboat Comes In," "Jeepers Creepers," "Bei Mir Bist Du Schön," and "Thank Heaven for Little Girls." "The Peanut Vendor" provides a Latin change of pace, then it's 3:19 minutes of Beethoven's "Moonlight Sonata" played in a vaguely rhythmic style. Pretty, but it's neither fish nor fowl. The second medley includes "Are You Lonesome Tonight?," "Springtime in the Rockies" and "Girl of My Dreams." One chorus each, but with key and registration changes. Frank seems to prefer a somewhat "thumpy" pedal bass and this fits well during the "Blaze of Glory" march, which he has fitted with a Piccolo obligato.

Side 2 fun starts with a fast "Bye Bye Blackbird," a purposely corny and "rip-tip-tippy" representation of the oldie. Somehow we get the impression Frank is kidding some of his colleagues. In complete contrast is a delicately played "Poinciana," featuring the fine Tibia and Vox, with counter melodies on a horn combination and on strings. This one is a high point.

The third medley features Crawford stylings of "I'm Sorry I Made You Cry" and "Together" plus "True Love" soloing the Trumpet. Frank must have had some reason for including "Eriskay Love Lilt" but it isn't immediately fathomable. During the final medley Frank takes some impertinent, but interesting liberties with "Did You Ever See a Dream Walking?" making the melody with mind-boggling keyboard trickery. "Near You" is given a "clip-

clop" treatment, but the tune remains recognizable. The medley closer is "Happiness."

The finale items are a couple of hymns, "Praise My Soul" and "Duke Street," for which the little Wurlitzer becomes a very presentable church organ at times, a sound which will appeal to the Dean McNichols — Lorin Whitney — Fred Bock fans.

Recording is good. The jacket includes a photo of Frank (at another console) and some information about the organ and some Olsen biography. Frank Olsen again proves he's an able entertainer at the console, one with a solid and authoritative musical foundation, but with a lilt.

TONY FENELON, INTERVAL AT THE REGENT, featuring the Melbourne (Australia) Regent Theatre Wurlitzer organ. Harlequin L 25186 (stereo). \$7.95 postpaid from Ken's Organ Loft, 41 Gawaine Lane, Rochester, N.Y. 14623.

Tony Fenelon has been a fleeting commodity on the U.S. scene for several years, always making a fast and favorable impression but dallying never long enough to become firmly established among U.S. organophiles. We recall his late '60s bid, starting with a memorable concert at the then Hoberg's-based Home Organ Festival. There were several more tours, but they provided minimum exposure so most audiences never had a chance to hear the considerable Fenelon talents at the con-



Tony Fenelon. He should come "up over" more often. (Dick Harold Photo)

sole (he's probably better known as a concert pianist "down under").

As Tony points out in the jacket notes, the music heard here comes from the last tapes made before the Regent Wurlitzer was removed. The photo shows a 2-manual, single stop-rail console, probably not larger than 10 ranks. On the record the sound is hall-filling. Miking emphasizes roominess, without loss of intimacy.

The tunelist is interesting. It includes some Australian color in two jolly traditional tunes, "We're Bound for Botany Bay" and "Wild Rover," two semi-classical selections are "Musetta's Song" from *La Boheme* by Puccini, and "Starlight Serenade" by Heyken, both previously recorded by Reginald Foort. The remaining eleven selections are imports from the U.S.A.: "This Could Be the Start of Something Big," "Try a Little Tenderness," "Wish Me a

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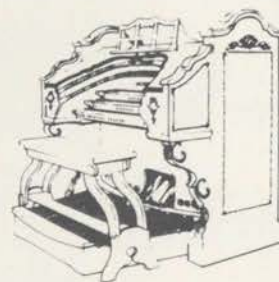
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Rainbow," "You'll Never Walk Alone," "Back Home Again in Indiana," "Carousel Waltz," "Lover," and four songs from *Showboat*.

Playing includes plenty of registration changes. Tony is especially partial to a smooth brass reed. The rhythm tunes are done in upbeat "intermission" style, with interesting key changes but without melody-changing "rides." He makes like a merry-go-round organ for "Carousel," but always with musicality given first consideration. *Showboat* has come up frequently of late on releases and re-releases. The selections provide lots of scope for an organist to exercise imagination on, no two arriving at the same musical conclusions. Tony's approach is quite different from those of Maria Kumatagai and George Wright, but the end product is both dramatic and ear catching; he caught the spirit of the operetta, and while playing a concert, as the applause reveals.

The Regent organ sounds fine. It provides plenty of tonal variety throughout. Incidentally, it now holds forth in a school auditorium in Adelaide, where it was installed by Theatre Organ Society of Australia members. Recording is good and the review pressing very smooth and pop-free. Jacket notes are minimal, the space being occupied by photos of the Regent's interior, a truly lovely house of its kind.

Yes, the album provides ample proof the theatre organ is alive and well in Australia. □

Choosing The Proper Solid-State Rectifier

by John Persick

Having worked professionally on pipe organs and being an electronics technician, I have read with interest the technical articles in *THEATRE ORGAN* and felt that the area of DC power supplies and, more specifically, solid-state power supplies, has been generally overlooked. Here, is an easy method to determine the rectifier size that is proper for a pipe organ.

Originally, unit theatre pipe organs were equipped with blower-driven DC generators, often rated at 20-30 amperes at 12 volts. By the nature of their construction they were able to endure much overloading and abuse with relatively little, if any, permanent damage.

Today, the preferred power source is the rectifier which is extremely reliable and requires virtually no maintenance, providing it is used properly. However, rectifiers are highly sensitive units and can easily be permanently damaged or destroyed if exposed to the overloading frequently found in cases where generators were employed. Consequently, one must equip a pipe organ with a rectifier rated higher than the original generator. One can determine a proper rectifier size by considering several important items. The most important are the electrical size of the magnets used in the organ and the current draw which is determined by the maximum number of these magnets that can normally be played simultaneously.

Theatre organ magnets are normally found from about 165 to 400 ohms. Magnets of the 165-ohm variety were used in my experiments because of their high current draw as opposed to the lower current draw of the 400-ohm magnets. Using a 12 volt DC supply, the power draw of one magnet was 0.073 amperes.

Bearing this calculation in mind, it was figured that a 101-note flute rank unified at 16', 8', 4', 2-2/3', 2', 1-3/5' and 1' with sub and super couplers engaged might play as many as 32 to 36 notes under extreme demands. More practically speaking, the average unit rank would be 85 pipes or less (depending on the brand of organ) and would play 22 to 26 notes under extremes.

Using these figures, we multiply the maximum number of playing notes by the current draw (in amperes) of a single magnet to get the current draw per rank. The current draw for the 101-note flute was 2.63 amperes while for the 85-note rank the draw was 1.90 amperes. Multiplying one of these figures by the number of ranks in the organ gives one the minimum output current rating of the rectifier to be used.

Figuring the number of ranks also includes figuring tonal percussions, the relays and toy counter. Each manual relay (e.g. solo, great, accompaniment on a 3-manual) counts as a rank. For every three small (30-37 notes) tonal percussions (xylophone, glockenspiel) figure one rank and for each instrument 49 notes and over (marimba, piano, chryso-glott) figure yet another rank. Finally, for every 22-26 stop tabs (which operate relay magnets) figure one more rank. Because a maximum of three or four nontonal instruments are usually used at one time, toy counters draw minute quantities of current and need not be included as a rank. The one exception would be a fire siren or large horn which could possibly draw 20 or more amperes and the rectifier would have to be able to stand up under this momentary surge. Whatever one's final amperage figure is, another 10 amperes should be added, for extreme playing conditions, to be completely safe.

The rectifier should be located as near the organ as possible to eliminate excess line drop. Sufficient size common wires, connected to clean and tight terminals, should be used.

Console lights should be on a separate power supply to eliminate dimming when chords are played.

Remember, it is easier (and cheaper) to obtain the right size rectifier in the beginning than to have to replace an underrated one that has burned out. □

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Music Review

by Walter J. Beaupre, Ph.D.

Billy Nalle, ALL THE THINGS YOU ARE: TRIO IN A STYLE OF BACH, Gentry Publications (Hinshaw Music, Inc., P.O. Box 470, Chapel Hill, NC 27514. Price \$2.00 plus postage).

One would expect the U.S.A. to publish more theatre organ music than all other countries combined, and apparently we do. But one could easily buy a copy of everything in print for less than the cost of a color TV. Though the quality of output reported in *Music Review* during the past four years has been consistently high, we can count on the fingers of two hands the number of topflight theatre organists who have published their own arrangements or original compositions. Nor can any of these artists be accused of flooding the marketplace. Consequently even one arrangement by the fabulous Billy Nalle adds up to a blessed event.

This one was not a complete surprise. A few years back Dr. C.A.J. Parmentier, during a summer vacation visit, pulled a manuscript out of his portfolio and asked, with a wicked twinkle in his eye, if we'd like to hear something classical, "Alles Was Du Bist." This reviewer listened

politely until it slowly dawned that the charming baroque trio was an arrangement of Jerome Kern's "All The Things You Are." Cass told us that the manuscript was a gift from Billy Nalle. Now that the Nalle treatment is available to all, we should take a closer look.

Billy's organ arrangement is a trio in the true sense of the genre: the right hand, left hand and pedal line are treated as three separate instruments working together. The harmonic progressions and key changes are dictated by the Kern tune. Incidentally, the familiar melody is carried in the left hand throughout the single chorus. The right hand provides the fancy embroidery (that's what baroque music is all about!) with a single note obligato, while the pedal gives harmonic and rhythmic support.

The arrangement is not for all electronic organs. If your home instrument doesn't have at least a two-octave pedal clavier you'll be in big trouble. The top note is an A-flat above C. Also resign yourself to the fact that both feet must carry the pedal line — or you'll hurt yourself! There are no pedal markings to show which toe/heel on which foot to use

for the most efficient mastery of the more demanding passages. It might be worthwhile to get someone to show you how easy it can be done.

The right hand flute obligato isn't anywhere near as difficult as it looks. Just watch out for the key changes and count beats within measures carefully.

Printed registration suggestions make good sense because it is important that each voice of the trio sings distinctly. This reviewer also tried using a harpsichord (instead of flute) for the right hand obligato and liked the results equally well. Be forewarned to practice the three voices separately — especially the pedal — before trying to put them all together.

Is this Nalle baroque version of "All The Things You Are" one that every theatre organist of moderate skills should own? Perhaps not. Those who derive playing pleasure primarily from right hand melodies supported by oom-pah chords and a rhythmic left foot will find this one a frustrating and confusing bore. But for those who enjoy experimenting with a variety of styles and get their kicks from mastering a truly superb arrangement by a great organist, this is a rare find. Even if you never play it during "open console" it's well worth a few skinned ankles. Who knows? Perhaps if we all buy Billy's delightful "Bach-à-Nalle" (couldn't resist the pun) he'll eventually treat us to some of his other goodies. Such as, he asks. How'z about all the things you play? □

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FINANCIAL REPORT AMERICAN THEATRE ORGAN SOCIETY

1979 RECEIPTS AND DISBURSEMENTS

1979 RECEIPTS

| | | |
|-----------------------------------|--------------------|--|
| 1979 Dues collected in 1978 | \$28479.00 | |
| 1979 Dues collected in 1979 | 59588.41 | |
| First Class Mailing | 1246.63 | |
| Advertising | 13449.05 | |
| Binders | 832.00 | |
| Rosters | 16.00 | |
| Extra Membership Cards | 2.00 | |
| Savings Interest | 949.15 | |
| Return from LA Conv. Advance | 3928.75 | |
| Stock Gift (Cal Jureit) | 1250.00 | |
| Wurlitzer Program Registration | 15923.00 | |
| Misc. | 172.57 | |
| Total Receipts | \$125836.56 | |
| Loan-Middleburg Nat. Bank | 15000.00 | |
| Total Operating Funds 1979 | \$140836.56 | |
| Disbursements 1979 | 135426.90 | |
| Operating Profit 1979 | \$ 5409.66 | |

65 Gibson Street
Lessburg, Virginia 22075

May 15, 1980

To the Board of Directors of
American Theatre Organ Society, Inc.

We have examined the cash basis balance sheet of American Theatre Organ Society, Inc. as of December 31, 1979, and the related statement of income and net worth, prepared on the same basis, for the year ended. Our examination was made in accordance with generally accepted auditing standards and, accordingly, included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In our opinion, the financial statements referred to above present fairly the assets, liabilities and net worth arising from cash transactions for the year then ended, on a basis consistent with that of the preceding year.

George A. Roberson,
Certified Public Accountant

1979 DISBURSEMENTS

| | | |
|----------------------|-----------------|------------|
| Headquarters: | | |
| Contract Fees | \$4200.00 | |
| Telephone | 3272.66 | |
| Postage | 1821.48 | |
| Printing | 432.22 | |
| Supplies | 441.97 | |
| Transportation | 2537.61 | |
| Misc. | 637.86 | |
| | <u>13343.80</u> | \$13343.80 |

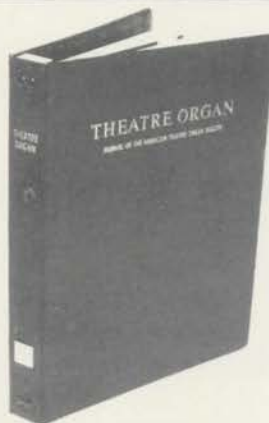
| | | |
|--------------------|-----------------|------------|
| Membership: | | |
| Contract Fees | \$2200.00 | |
| Computer Service | 2400.00 | |
| Telephone | 152.70 | |
| Postage | 5091.31 | |
| Printing | 658.33 | |
| Supplies | 1719.72 | |
| Transportation | 45.00 | |
| | <u>12267.06</u> | \$12267.06 |

| | | |
|-------------------|---------------|----------|
| President: | | |
| Telephone | \$ 78.50 | |
| Transportation | 446.00 | |
| | <u>524.50</u> | \$524.50 |

| | | |
|-----------------------|-----------------|------------|
| Theatre Organ: | | |
| Contract Fees | \$ 5000.00 | |
| Telephone | 1599.31 | |
| Postage | 7435.10 | |
| Printing | 59081.69 | |
| Freight | 215.63 | |
| Supplies | 2248.51 | |
| Storage | 376.30 | |
| Transportation | 1232.44 | |
| Advertising Expense | 1145.54 | |
| Misc. | 1841.37 | |
| | <u>80175.89</u> | \$80175.89 |

| | | |
|----------------------------|------------------|-------------|
| Insurance and Bond | 733.00 | |
| 1979 Conv. Adv. LA Chapter | 2380.00 | |
| Loss on 1979 Convention | 451.25 | |
| Tax Service and Audit | 465.00 | |
| Legal Service | 163.40 | |
| Loan Repayment | 9000.00 | |
| Wurlitzer Program Refunds | 15923.00 | |
| | <u>135426.90</u> | \$135426.90 |

Total Disbursements for 1979 \$135426.90



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VOX POPS



Conducted by Stu Green

Readers are encouraged to submit interesting sidelights on the organ hobby (exclusive of chapter news items) material they believe will be of general interest about local organ activities and installations and the people who work at the hobby. We know "there's VOX POPS in them there chapters" and it only requires a 10¢ postcard to get it to VOX POPS Editor, Box 3564, Granada Hills, California 91344. If the contributor can afford a 15¢ stamp, please include a contrasty black and white photo which need not be returned.

Where are this country's remaining operational municipal pipe organs? Minneapolis? Memphis? Pasadena? The ones in Cleveland and San Diego are undergoing restoration. Then there's the 60,000-pipe, 177-stop Austin in the Portland, Maine, City Hall Auditorium. It's been there since 1912, the gift of Cyrus H. Curtis, of publishing fame, and is named the Kotschmar Memorial Organ. It is actually eight straight divisions of one organ — Great, Swell, Orchestral, Solo, Antiphonal, Echo, Percussion and Pedal, and the instrument is capable of playing everything from Widor's "Toccatto" to Joplin's "Sting." The organ hasn't been given much publicity through the years, but an endeavor is being made to secure pictures and information for a future story.



April 23rd saw an old friend in a new and hopefully permanent home. The famed Reginald Foort 5/27

Moller, skillfully installed in the Pasadena, California, Civic Auditorium, was dedicated by Tom Hazleton with a concert which included music to appeal to many tastes. The event closed nine months of adapting the bulky instrument to the auditorium's hitherto unused chambers, installing it and coaxing theatre organ sounds from an essentially concert-style instrument.

The house was full, including the balcony; the 3000 reserved seat tickets were free.

In the audience were three men whose lives were entangled with the Moller's destiny: (1) Reginald Foort, who designed it in 1937 as a "portable" for use in English music halls, (2) Sandy Fleet, who brought it back to the U.S.A. for a brief life as a "pizza" organ, and (3) J. B. Nethercutt, who purchased it and donated it to the City of Pasadena. Each was introduced and took his bow. Among the unsung and invisible heroes were Dave Junchen and Steve Adams; they managed all technical aspects of the installation, even managed to make it sound more theatrical.

The white console is on a lift and Tom Hazleton came up playing "From This Moment On." For standards Tom offered medleys of *Aint Misbehavin'* tunes, a Gershwin set, tunes from the *Superman* score, a hymn and a grouping of tunes popular in 1938 when Foort first astounded the British public with his giant "portativ."

Classical selections included Bach's famous "Toccatto," DeFalla's "Ritual Fire Dance" and Moussorgsky's "Great Gate at Kiev," a thunderer which figuratively rattled masonry on those sitting close to the Solo Chamber (right); so great was the volume, a few sensitive souls



Tom Hazleton. (Stufoto)



Reginald Foort at the console of his 5-deck brainchild. A new home, hopefully permanent, its fifth. (Stufoto)

were noted departing the area. As we said, it's a giant and its 27 ranks have been augmented by a 32' pedal grunter.

Of interest to buffs was Tom's "trip through the organ," wherein he demonstrated each voice separately.

One of the most effective audience pleasers was Tom's classical-style development of the familiar Alka-Seltzer jingle. He "plop-plop, fizz-fizzed" his way through a number of vaguely related "variations," always building in volume and intensity, then, when the suspense was overpowering, he pounced on the raw basic theme with everything the organ had. He had said absolutely nothing musically with this ditty, but he had done it beautifully. His huge audience loved it.



The situation with regard to Shea's Buffalo Theatre as reported in the February issue seems to have improved. The organization which saved the house from the wrecking ball, "Friends of the Buffalo," has disbanded. However, an organization with a new name, "The Preservation Guild of Shea's Buffalo," has come to the fore and it includes many of "The Friends." The PG will concern itself solely with restoration; another group will take over the management and booking operations at the house.

Meanwhile, efforts are being directed toward restoring the 4/28 Wurlitzer. In addition to Curt Mangel, other leaders in the organ's refurbishing, which was continued during the upheavals previously reported, are Gorden Gillette and Charles Koester. Console work is being handled by Dave Junchen.



Tom Gnaster. (Stufoto)

However, the dedication, previously hoped for in the spring, has been delayed.

And we can add a report from Tom Gnaster, one of circa 20 musicians who played at the Buffalo during the gala premiere on March 20th of *Hide in Plain Sight*, a feature film shot entirely in the Buffalo area. The event found Tom soloing an Allen electronic, and there was a pit orchestra, too. Ceremonies included turning over the Keys to the City to Curt Mangel, III, who is perhaps the most active worker for the Buffalo Theatre. The presentation was made by Buffalo's Mayor Griffin.

Says Tom, "I have known Curt Mangel since he was first in Shea's. He's been faced with seemingly insurmountable fiscal problems, ineffectual corporations, politics, and

any number of other factors, personal and logistical — and he has ridden the crest. Shea's Buffalo is alive and well! Love and money are being pumped into the building by state and local governments, and certainly by Curt and his staff."



Don Baker, weary of the Houston pizza parlor routine, is now playing a well-amplified Kawai in the Houston Astrodome for ball games, reports tourist Gary Konas of Davis, California.



The good word comes to us from Philadelphia, that the Wanamaker Grand Court Organ will be alive and well for a long time. Doc Bebko reports, "The firm which owns the famed Neiman-Marcus store in Dallas, Carter Hawley, purchased Wanamaker's two years ago for a reported \$60 million from the original heirs, and is determined to re-establish the glory and grandeur of everything which the founder created. The Crystal Dining Room, about the size of a football field and sporting 16 theatre-type chandeliers, has been restored by a \$1 million expenditure.

"About the same sum will be earmarked to refurbish the Grand Court and the organ. When we heard the instrument, the soloist did a half-hour program of light pops and

closed with the 'Warsaw Concerto,' to the resounding approval of the aficionados nearby. What an organ!"

It is gratifying to hear of an instance where the new owner of an establishment can fathom the value of priceless assets, and restore them rather than remove them.



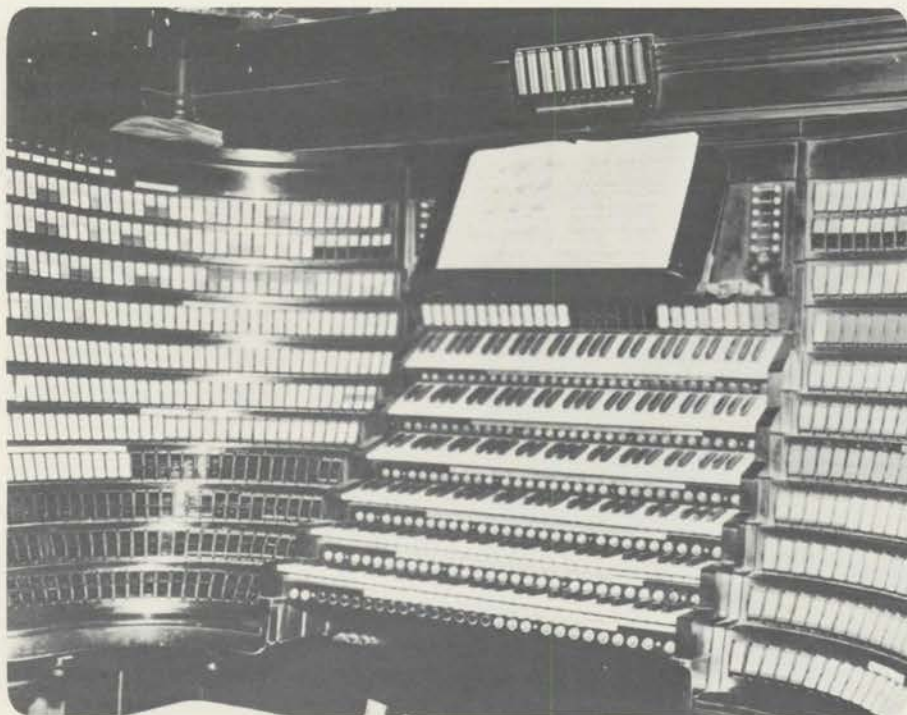
Tom Delay took time off from getting married to report that the large Tulare Theatre in relatively small Tulare, California, finally bit the dust. The house opened in 1926 with a 2/7 Style E Wurlitzer which was sold to Bob Baese in 1960. Bob installed it superbly in his Cupertino, California, home. In the theatre organ was a rare overhead proscenium installation. Opus 1496 (to keep Wurlitzer historian Judd Walton happy).



Also from the mid-California area comes a report from Salinas that our editor, George Thompson's kids gave him a brand new Moller Orchestral Oboe rank as a retirement present from his job. This will be added to his studio Opus 1900 (Hi, Judd!) Style 165 (2/6) Wurli. The Oboe has full-length resonators, not the more common Wurli half-length type. The Oboe chest is being re-leathered by able Bert Robinson. The console will also be re-leathered and, for the first time in the Thompson music room, wined to activate the combination action. Thompson sold his French Horn pipes to John Ledwon of Agoura, California, who is collecting parts to restore the 4/24 organ nearly wiped out in a brush fire a few years back.



Again from the Salinas, California, area, we hear that Bert Robinson has purchased the 2/4 Wurli that has seen much service in the First Baptist Church. Bert plans to add a Morton Trumpet and a Wurlitzer Tibia next time he installs it. Why did the church part with Opus 209? No, not in exchange for a plug-in. A 3/22 mostly Wurlitzer was donated to the church and 19 ranks are already playing. It's a composite organ which includes Wurli pipe-work from the historic Denver Isis



The Wanamaker giant. Safe for the foreseeable future.

Theatre (see the first issue of this mag, then called *The Tibia*) namely, the Tuba Mirabilis and Clarinet ranks.

It is played for services in theatre style by ATOSers Nancy Hoffman and Shirley Hansen.



Making his initial RTOS appearance on March 22nd, Rob Calcaterra drew 1292 to the Rochester Auditorium Theatre. This young man's endeavors at the 4/22 Wurlitzer were a fitting reward for those who ventured out in the blustery, snowy clime. He ran the gamut of selections from Bach to show tunes. His "Stars and Stripes Forever" was a pulsating windup with all the nuances of the Boston Pops, including the standard piccolo obligato. It was Rob's first eastern tour, and judging from the crowd's enthusiasm, it won't be the last.



Those who attended the 1972 ATOS convention in the Washington area, remember the "America On Wheels" roller rink in Alexandria, Virginia, with its big Wurlitzer, presided over by Jimmy Boyce. Last summer, the rink was closed, and the organ sold to Bill Brown of Phoenix. Now, the place is open again with new personnel. A \$10,000 sound system blasts the "Top 40" over eight 300-watt speakers, fed by two 1,000-watt amplifiers. The skaters, primarily middle-class, desire music with at least 120 beats to the minute, something the Wurlitzer didn't provide. Plans call for painting and refurbishing the cavernous interior and possible installation of flashing disco lights. From our viewpoint — how sad.



Remember Bob Montgomery who was the sparker for the Hoosier Theatre project in Whiting, Indiana, for so many years? Billy Nalle submits a clipping from a recent *Albuquerque Journal* which indicates that New Mexico will soon have a 3-manual pipe organ in a unique setting, the new Classic Hotel banquet hall. Bob Montgomery supplied the organ.

The story rates the organ at 10,000 pipes and adds that it's a mix of

church, classic and theatre organ tonalities. It will be recalled that the Hoosier Theatre was equipped with a circa 3/11 composite instrument that played a part in at least one past ATOS convention, a remembered sequence being a search for "Chloe" by organist Eddie Weaver, assisted by swamp-trekker Stu Green bogging the audience. Apparently the pipe compliment has been greatly enlarged, as 10,000 pipes divided by even 73 (pipes to a rank) could exceed 120 sets. A photo shows a 3-

manual console, about "Style 260" size.

Bob Montgomery will serve as music director for the new hotel, says the *Journal* story, and will supervise the installation. He will also play the instrument on occasion. It is estimated that installation will require about three years.



What was once the 3400-seat Saenger Theatre in New Orleans, is now the Saenger Performing Arts

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John Hammond. (Bill Lamb restoration)

Center. The atmospheric house, thanks to E. N. Breazale who purchased it in 1978, has been repaired and repainted to restore much of its original glory. The 4/26 Robert Morton, once played by John Hammond and Rosa Rio, has been refurbished. More than 23,000 residents of the metropolitan New Orleans area are season subscribers to the "Broadway at the Saenger" stage series, and this season such shows as *Dancin*, *Annie*, *Sugar* and *The Best Little Whorehouse in Texas*, will have been included on the bill of fare. This shows what can be done to retain a theatre possessing good acoustics and facilities for every kind of stage production.

Remember our story about the 3/11 Morton in the River Mansion Restaurant (near Sacramento, California) a few years ago? The organ was advertised "for sale" at 50-grand in a full-page advertisement in these pages not long ago. It was originally in Sacramento's Senator Theatre.

Well, the 3/11 has been purchased by ATOSer Bert Atwood of Novato, California, according to Tom Delay, and after a refurbishing it will be installed in a proper studio in Northern California. The ranks will be increased to circa 17 voices. Incidentally, Bert Atwood is a fine organist, classically trained on piano, he switched to the versatile theatre organ.

ATOSer Chard Walker always has a goodie for us. He attended a concert at the Old Town Music Hall in El Segundo, California, to hear proprietors Bill Coffman and Bill Field play duets at their 4/24+ Wurli, now that they have installed a second console. Chard informs us that the extra keydesk came from the Polytechnic High School in Los Angeles, where organists Truman Welch, Phil Olson and Ira Swett got their starts back in the '20s. Says Chard: "I remember Ira telling me how



Bill Field and Bill Coffman. Their "Old Town Music Hall" has a new toy. (Stufoto)

the Polytech students raised money to buy the organ; they put up posters around the school showing a parrot saying 'Poly wants an organ.'

Apparently Paul Richardson, organist for the Philadelphia Phillies and New York Yankees, doesn't have a very high opinion of pipe organs, if a biographical sketch in the May/June '79 issue of *Hurdy-Gurdy* is indicative. The AOAI mag quotes Richardson:

"Compared to a pipe organ, the Yamaha is like a 747 jet versus a Piper Cub." That opinion may be somewhat leavened by the fact that the baseball organist is employed by Yamaha. Meanwhile, viva the "Piper Cubs!" We trust they compare favorably with Yamaha's motorcycles.

When the Rochester Theater Organ Society decided to make its April 10th concert a benefit for the financially distressed Auditorium Theatre (home of its organ), it selected a long-time favorite, Dennis James, to



Dennis James.

play its 4/22 Wurlitzer. With 1375 in attendance, the organ in top condition, Dennis still improving, and the weather perfect, the event proved to be the highlight of the 1979-80 season. The program embraced a wide spectrum of music, with Tchaikovsky's "March Slav" the major work. Also shown were slides of the refurbished Ohio Theatre in Columbus where the young man serves as house organist, a hilarious silent short entitled *Super Hooperdyne Lizzies*, and a sing-along. Accorded two standing ovations, Dennis obliged with three encores. He said, "Each time I've come to Rochester, the organ improves in over-all sound and performance." It was his seventh RTOS concert.

Reader Ken Ladner calls our attention to an item in a recent *Reader's Digest*, an article entitled "Remarkable Names of Real People." Following such unlikely handles as "Cheatham & Steele" (bankers) and "Ophelia Bumps" (girl) was "C. Sharpe Minor" (silent movie organist). Yes, there was such an organist and it was his correct name. The "C" stood for "Charlie." He was more showman than silent movie cuer, and peddled sometimes outlandish novelties during his "Organlogues," such as the now familiar "phantom console" duet, or putting a male quartet in a chamber to show how perfectly the organ could "recreate" a male quartet humming. Charlie's musical acumen may not have been as profound as that of his

more gifted colleagues, but how he wowed 'em with those drums and toy counter effects.

Need proof? One Los Angeles theatre paid him \$1500 weekly at the peak of his career. That wasn't hay in 1926.



"The silence in old movies was an asset," says Donald Williams, former theatre organist. "Movies nowadays have too much violence. You didn't see that in silent films."

The occasion was Donald and Evelyn William's 50th wedding anniversary, and they were expounding to the local press. The Williams' playing career was in the eastern U.S.A. He was the personal organist for famed film magnate William Fox and played many movie previews on the organ at the Fox Long Island estate. Came "talkies" and Donald went into theatre management, specifically the Brooklyn Fox where he met and married Evelyn. Since their arrival in the San Bernardino area of California in 1962, both have been involved in music publishing.



Returning from a Hawaiian honeymoon, Tom Delay brings us the distressing news that the Waikiki Theatre in Honolulu is due for closing and the steel ball will follow, unless there is a last minute reprieve. He

could not determine what plans have been made for the disposal of the 4/16 Robert Morton, but we trust the Aloha Chapter members have the situation well in hand.



It's always good news when we learn of theatre organ broadcasts, either live or recorded. Jesse Waller, Promotion Director of WTBS (radio) in Atlanta informs us that a program of recorded TO music is being planned, to be sponsored by the Atlanta ATOS Chapter. Here's a chance for organists with records to sell to get on the air, if they can spare a pressing. The station will provide source information to local inquirers. Contact Waller at WTBS, 1018 West Peachtree Street, Atlanta, Ga. 30309.



Organist Warren Clark sends in a clipping from the March 30th *Philadelphia Inquirer* about the closing of the local Fox Theatre after the showing of the *Star Trek* movie. It was a true cinema palace with all the opulence of the showcase Fox theatres. Designed by Thomas Lamb, the Philly Fox opened on November 25, 1923. After the mayor's speech, Erno Rapee conducted the 55-piece Fox orchestra through the "Orpheus Overture." The feature film was *The Silent Command* with Edmund



"Cass" Parmentier in 1923. (Parmentier Collection)

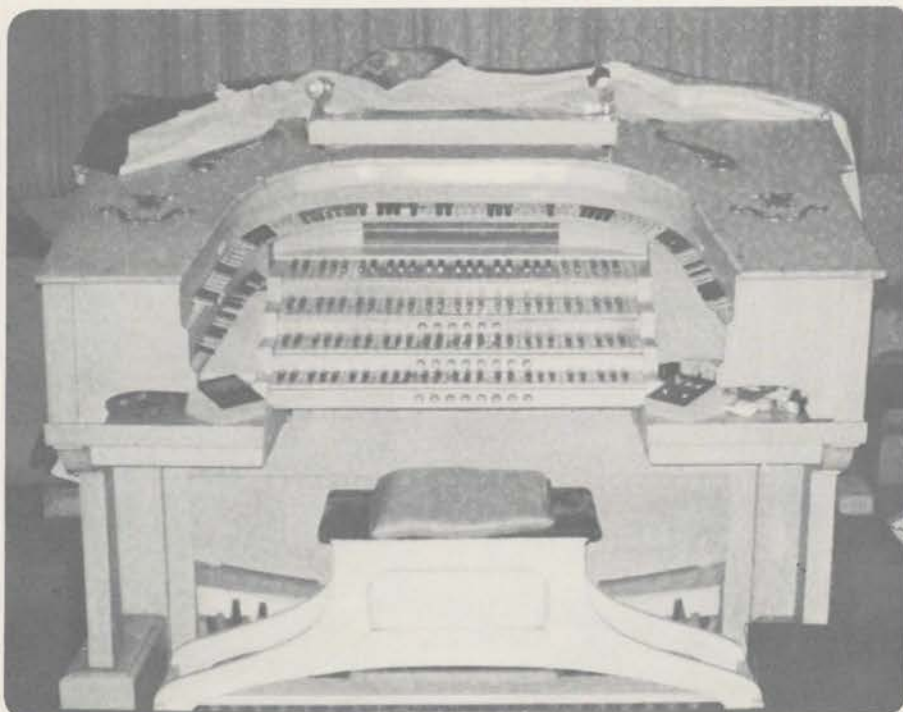
Lowe, Alma Tell and newcomer Bela Lugosi. After the film came a spotlight solo by C. A. J. Parmentier at the Moller organ. A memorable evening.

Linda Kouvall's *Inquirer* story traces 57 years of Fox history in some detail and Warren Clark supplies the names of subsequent organists through the years — Ron and Don, Harry Hartung, Kenneth Hallet, Karl Bonawitz, Leonard MacClain, and in the late '30s, Mr. and Mrs. Jesse Crawford on stage, playing twin Hammonds.

The theatre building will be replaced by a 37-story office building, including three cheesebox movie houses.



Closing on an upbeat note, Bill Brown informs us that the ground was broken on March 6th for Organ Stop Pizza (No. 3) in Tucson, Arizona. Bill's great success with his Phoenix and Mesa pizzerias (both with pipes) has encouraged the expansion. He says that the general plan will resemble the Mesa installation, but that the organ console will slither out from between the chambers on a dolly rather than the more familiar vertical thrust. Bill didn't say so, but the Tucson installation just might be the 4/34 Wurli from the Alexandria, Virginia roller rink Bill bought recently from Jimmy Boyce. As we mentioned earlier, it has been replaced by a \$10,000 sound system.



The Waikiki Morton console. Looking for a home?

(Delay Photo)



the letters to the editors

Letters to the Editor concerning all aspects of the theatre organ hobby are encouraged. Send them to the editor concerned. Unless it's stated clearly on the letter "not for publication," the editors feel free to reproduce it, in whole or part.

Address:
George Thompson
Editor
P.O. Box 1314
Salinas, Calif. 93902

Dear Mr. Thompson:

I'd like to comment on a few items that appeared in the February/March issue of THEATRE ORGAN.

1) In "For the Records," Don Knight was quoted as saying, essentially, that "elegant, refined playing with tasteful registration" is *passé*, with his hefty record sales being evidence of this. I guess that means it's time for George Wright to retire, for his playing fits that description beautifully! There is certainly a place for Mr. Knight's music, but I wish he'd drop his superior attitude over those of us who strive to attain true musical artistry. A hundred years ago there were any number of painters who made a lot more money than Van Gogh, but how many of them are remembered today?

2) I share the view of Mr. Nellis (Letters to the Editor), regarding taping concerts at conventions. One sad aspect is that the ban in Los Angeles was lifted, so Mr. Nellis missed a fine convention unnecessarily. Taping is not a sacred right, and some people *are* irritating with their popping cassettes and mike stands. However, Mr. Nellis has

offered a good compromise: segregate the tapers, perhaps in the rear of the theatre.

3) In his column, John Muri said that "An American in Paris" is "1924 music," so it's okay to accompany a 1927 movie with it. Actually, Gershwin started working on it during a 1926 trip to Paris, and the first performance wasn't until December 13, 1928. A small matter, but I'm sure Mr. Muri wants to keep his facts straight.

Sincerely,
Gary Konas
Davis, Calif.

Dear Mr. Klos:

Recently, having joined ATOS, I received my first copy of THEATRE ORGAN. I think it is the most interesting magazine which I have ever seen!

I was interested to know that the organ I played for *Amos 'n Andy* was moved to Missouri. We used it for about three years and then NBC installed an organ in their studios in the Merchandise Mart which I played from then on. However, it never sounded as well as the first one because it was stuck in a relatively small studio which had very little reverberation.

I was also interested about the demise of the Roosevelt Theatre in Chicago. It had a beautiful Kimball and I loved playing it. The organ had a stop labeled "Oboe," which didn't sound like an oboe, but more like a gorgeous *vox humana* which melted your heart.

The Chicago Theatre organ was the most beautiful Wurlitzer I ever played. It had a majesty which none of the rest had. The Tivoli organ had the most beautiful tibia of all. They tried to imitate it elsewhere, but were never successful. It must have been due partly to the acoustics of the theatre.

Sincerely,
Dean Fossler

Dear George:

ATOS has long depended upon and can be thankful for volunteers like your staff, Vi Thompson, Betty Mason and your February letter writer, Bert Atwood, for their service. Likewise, ChicagoLandMarks has depended upon volunteers in its

efforts to preserve the Chicago Theatre and its Wurlitzer organ. We will soon be able to release the results of a consultant study with regard to our future role as a preservation/development organization for the Chicago, the oldest existing movie palace in the world.

Until then, ATOS members can help keep the last remaining original installation which Crawford played intact in these ways. Join CLM. I realize that inflation has cut into our abilities to give, but even a small membership contribution can help buy stamps, pay for printing or allow us to attract further press and media attention. Contributions are tax deductible so Uncle Sam can help our efforts. Write ChicagoLandMarks, Inc., 3051 N. Clark St., Chicago, Ill. 60657, for information.

ATOSers might also like to write a letter to Mayor Jane Byrne asking that the Chicago be named a city landmark. Her address is 121 N. LaSalle St., Chicago, Ill. 60602. CLM Volunteer Peter Miller is monitoring the slow progress of this important landmark designation process.

Historically and architecturally, there is probably no other movie palace as important as the Chicago. Its pipe organ may be the most important original installation left in the world. CATOE has brought that instrument into the 1980s. We hope to make the future secure for it and its home.

Theatre organ has taught many of us to listen, not just to hear. Preservation is now teaching many more of us to see, not just to look. We appreciate the help of ATOS in making the Chicago Theatre more than just memories.

Yours very truly,
Richard J. Sklenar
President
ChicagoLandMarks, Inc.

Dear Mr. Thompson:

Relative to the letter from Lyman Nellis of Milwaukee, Wisconsin, in which he complains about the ban on the taping of concerts, don't blame ATOS or the convention committees. That ban is a rule of the American Federation of Musicians, and any of your concert artists who belong to that union, must adhere to the rules. This places the persons who hold the concerts in the position

of having to publish such rules.

It is true that the copyright laws only prohibit recordings that might be made for commercial purposes — but those union rules have *not* been changed.

There *is* the possibility that use of these hand-held cassette type recorders could cut down the sales of the record albums or tape albums presented for sale by the artist.

As a union member and concert artist, the collector of organ tapes, I sympathize with those who want to tape a concert. I personally don't feel that the type recorder they use could compete with a commercial recording. When I present a concert or concert and movie, I advise the sponsor of the union rule and tell them that I, personally, do not want to *see* such recorders in use. There may have been some in use at my concerts, but I have never seen them. Keep coming to the conventions Mr. Nellis.

Yours sincerely,
Harry J. Jenkins
San Diego, Calif.

Dear George:

Whilst reading THEATRE ORGAN over the years I have often wondered if I would encounter a reference to a theatre organist I heard in my youth. It turned up in a poster illustration in April/May 1980 THEATRE ORGAN, namely — Max Bruce.

In my teens, circa 1930, I would spend sixpence (10 cents) for any seat in the house at the Regent Cinema, Portsmouth, England; after 3 p.m. the regular prices would be charged. I often saw the film again just to hear the 20-minute organ interlude, and the organist was Max Bruce. My memory tells me he was a competent performer, I only know he gave me much pleasure. He was probably in that location for a year or two. The organ was a two-manual Christie.

That experience had a lasting effect. I already had some organ tuition, mostly Bach I think, but enjoyed theatre organ music. Now living in your country, I can and do hear the "greats" in person besides attending a couple of conventions.

What happened to Max Bruce?

Yours sincerely,
Tom Wornell
St. Petersburg, Fla. □



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CENTRAL INDIANA

Our chapter has really been doing things. On February 29th, Rob Calcaterra played a concert at Manual High School at the 3/16 Louisville Uniphone pipe organ. Mr. Calcaterra, a high ranking young organist in Indiana, gave an excellent performance. He played a number of familiar selections, accompanied a Harold Lloyd silent, *Haunted Spooks*, played a sing-along and returned to the console for a well-deserved encore.

March 9th found the chapter at the Wurlitzer warehouse with 100 members and guests present. Following the usual order of business, host Sam Eberwein introduced artists Nancy Seneff and Jerry Downs, who both performed at the electronic "Mighty" Wurlitzer 950. Sam Eberwein then played a medley of songs and his own special arrangement of "Tea for Two." The final artist of the day was Sue Downs. Following these artists, Mr. Eberwein introduced a seven-year-old organist, Brian Holland. This young man has been taking lessons for a year-and-a-half. He is a natural and has an extremely promising future as a theatre organist. Brian has become a member of the chapter.

Three busloads (105 people) left Indianapolis on the morning of April 12th for a trip to Lansing, Grand Rapids and Kalamazoo, Michigan. Arriving in Lansing, we went directly to the Roaring 20s Pizza Parlor, where we were entertained by David Russell at the 3/25 mostly-Wurlitzer pipe organ, a great instrument, equipped with all the sound effects you would ever want.

From Lansing, the buses traveled on to Grand Rapids where all 105 in the group settled in a motel for the night. That evening, we visited the Grand Rapids Roaring 20s Pizza Parlor to be enthralled by music from a 3/33 Wurlitzer organ.

The buses left Grand Rapids on a beautiful, but cool Sunday morning for the trip to Kalamazoo, with a stop on the way at a delightful restaurant, Lee's Quay, for a delicious brunch and musical entertainment by James Lauck at their Marr & Colton 10-rank organ. Afterwards, the group was joined by a busload of 47 from the Motor City Chapter for the trip into downtown Kalamazoo to the State Theatre, a well-preserved old theatre with the original 3/11 Barton, for an organ concert by Donna Parker, Indianapolis Paramount Pizza organist. She presented numbers from the 20s and 30s as well as accompanying the Charlie Chaplin silent movie, *Behind the Screen*.

A tired, but satisfied, group boarded buses for home, with one more stop in Fort Wayne, Indiana, for more organ and pizza at the Village Inn Pizza Restaurant.

Sunday, April 20th, saw most of our chapter at a sold-out public concert at the Paramount Pizza Parlor featuring Lyn Larsen. His performance, as always, was superb.

Due to all of the exciting things happening in the month of April,

the chapter could not find time for a regular meeting. May should get everyone back to normal and making plans for more excitement in the near future.

MARY HARRELL

CENTRAL OHIO

On Sunday, March 16th, many members attended Roger Garrett's concert at the Ohio Theatre's 4/20 Robert Morton. Roger took us back in time to the prewar years when he was the resident organist at Loew's Ohio Theatre. His traditional sing-along segments were a big hit.

The following weekend brought us together again. The source of interest was our own 3/16 Wurlitzer at the Worthington High School auditorium, where many hours have been spent by our organ crew since we last met at the high school. Several ranks are now fully functional and expertly tuned. For the first time since the organ left the Palace Theatre in downtown Columbus, music emanates from its depths under the guiding hands of our talented membership. Now, only a minimum of frustration need be anticipated due to the few remaining dead keys and hope springs anew that the remaining ranks will soon be ready as well.

Our program for the day was billed as a "change of pace." It was that, and more, as Ruth and Bob Shaw and Mark Williams presented a musical farce using the piano and untuned violins. The organ was reserved for open console lest some-

thing go wrong before the general membership had a chance to get their hands, and feet, on it.

April brought Gaylord Carter back to Columbus at the Broad Street United Methodist Church for presentations of Cecil B. DeMille's *King of Kings* and *Ben Hur*. Gaylord's original scores for the silent epics provided a fitting postlude to the Easter season.

The chapter was informed of the rejection of our grant application to the Columbus Foundation for funds toward the continuing restoration of the Wurlitzer. While disappointed, the board approaches this defeat as a learning experience preparatory to applying for grant money from other private foundations.

The Indiana Chapter invited C.O.T.O.S. members to join a musical sojourn into Michigan during April. Those few who were able to attend saw and heard fine organs in Lansing, Grand Rapids and Kalamazoo. Future cooperative trips are being considered.

The April meeting was held on Sunday, April 20th, at the home of Jim and Irene Blegen in Worthington, Ohio. Karen Boerger entertained a crowd of about thirty members at the Blegen's Conn 651. Karen's musical program was accompanied by her own narrative of her first year as an over-30 college student in the music department of Whittenberg College. Karen's trials and tribulations were as humorous as her music was lovely.

BOB AND PATTI CLARK

CHICAGO AREA

Over 100 gathered at the Aragon Ballroom on March 20th for a good old-fashioned CATOE social. Bryon Durack did a short program during which he dedicated "My Man" to Pearl White, who passed on two years ago. Among those who took advantage of the open console time to try the 3/10 Wurlitzer, were Bob and Barbara Meisner, Larry Henschen and new member Bob Roppolo. Bob and his wife, Joann, own and operate a lounge in Lyons, Illinois, where Bob soon plans to install a Barton.

In March, over 110 met at Sallys Stage II in Lombard to hear Jerry Rosenberg at the console of the former Montclare Theatre organ. Jerry is new to the chapter and gave a varied and interesting program. Open console, good food and socializing made it a really fun afternoon.

On April 20th, a crowd of more than 1000 turned out at the Patio Theatre to see and hear Hal Pearl. His program was excellent in variety and included accompaniment for two comedies as well as a sing-along. A former staff organist at the Aragon Ballroom for many years, Hal now keeps busy with many solo engagements and plays for silent film programs at Chicago's Central Library.

CATOE's 17-year-old member, Scott Stryker, won first place in the Peoria area Liberace Keyboard Entertainer Search. In addition to his prize for this, he received the opportunity to go to Las Vegas to compete for the World Finals.



Hal Pearl at the Patio Theatre Barton.



Hal Pearl and a bevy of beauties in a publicity shot taken when he was a staff organist at the Aragon Ballroom.

Lillian Gish graced the Chicago Theatre stage for the American Film Institute April 23rd. *Broken Blossoms*, in which she starred, was shown, with Dennis James accompanying the silent D. W. Griffith epic.

At the April 20th business meeting, at the WGN Studio, nomination of board members were as follows: John Peters, chairman; Barbara Meisner, secretary; Beverly Barton, treasurer; Virginia Ferrol, membership; Almer Brostrom, *Vox Catoe*; Gary Bergmark and Joseph Sonntag, vice chairmen; and Joseph Duci Bella, Bill Benedict, John Gendvalis and Norbert Jarnow, members at large. Following the business meeting, Bill Tandy, staff organist at Sallys Stage II, gave an excellent performance at the WGN Wurlitzer. The chapter is grateful to Al Fields for making possible the meetings held at WGN, and will miss him when he retires and moves south in a few months.

George Wright was in the Chicago area April 20th at the Hinsdale Theatre, where he presented a superb program to a full house. His question regarding Sunday afternoon shows met with definite approval. CATOE member Jim Glass manages the Hinsdale, and the organ shows, and keeps his huge 2-console hybrid organ set up in beautiful working condition.

Lin Lunde of Richmond, Virginia, is to be the featured artist at the Chicago Theatre for the May social and election of officers. Lin has many favorable credits, and members are anxiously anticipating hearing him.

The November 28th, 29th, 30th Week-ender plans are progressing very well under the chairmanship of Dr. Joseph Sonntag. The registration fee is \$65.00 until October 15th; thereafter, \$75.00. It includes concerts, bus transportation, and the banquet. The banquet alone for November 29th is \$20.00. Send advance registration to Beverly Barton, Box 25, Glenwood, IL 60425.

Hot off the press! CATOE member Paul Swiderski, staff organist at the Elm Skating Rink, and his partner, Jerry Glenn, have just released their Half and Half disc using the rink organ. Reports are that it is very good. Available at the rink for \$6.50, or by mail for \$7.00. Order from Paul at Elm Rink, 357 W. Roosevelt

Road, Elmhurst, IL 60126. Pressing by Concert Recording Company.

ALMER BROSTROM

CONNECTICUT VALLEY

On March 15th-16th, organist Bill Thompson presided at the console of our Thomaston Opera House organ. A varied program, well-played, at a fine instrument, guaranteed a warm reception by the audience. It is certain that after this first appearance at Thomaston by this talented performer, he will be asked to return in the future.

The April meeting was held at the residence of Stan and Marion Barton of Westport, Connecticut, a delightful place containing a great 2/7 Wurlitzer that got quite a workout for one day.

Open console was the order of the afternoon. Chairman Norm Ray managed to keep the business session short so that Program Chairman Joe Graif could have the evening for his presentation. Maintaining the high standard established by him at the February meeting, his first as program chairman, Joe presented for the evening's program his teacher, Lou Hanagan, an organist and teacher of many seasons. This man, with a sense of humor among his attributes, gave a program of very fine musical arrangements. After his generous program, encores were demanded and received. Many thanks to Lou Hanagan and congratulations to Joe Graif.

The chapter extends its sincere thanks to the Bartons for their hospi-

tality that made possible a very enjoyable meeting.

W. F. POWERS

DAIRYLAND

Dairyland has been busy installing its 2/8 Wurlitzer in the Racine Theatre Guild Building. Crew Chief Rich Johnson reports good progress on the new switching system and refinishing of the console.

Elected at the annual business meeting in December were: Greg Filardo, chairman; George Larson, vice chairman; Bob Leutner, treasurer; John Scott, secretary; and Fred Hermes, Sr., social committee chairman. Board members elected are Bill Campbell, Carrie Prod, Matt Smith, Fred Wolfram, "Big" Bob, Fred Hermes, Jr., Rich Johnson and Bill James.

Topics brought up for discussion were ticket sales, annual concerts, future club projects and possible weekend trips to organ sites in the near vicinity.

The February social was held at the home of George Larson. Entertainment was provided by James Knight. A group of 40 enjoyed singing along with the artist. Marcy Larson and her daughter prepared a delightful birthday cake for Secretary John Scott's 66th birthday.

In February, chapter members also traveled to Madison, Wisconsin, to attend the grand opening of the Madison Civic Center. Formerly the Capitol Theatre, the new Civic Center features a theatre, art center and Crossroads Lobby. The restora-



Fred Hermes and his five-manual Wurlitzer, formerly in the Michigan Theatre, Detroit, now installed in a 150-seat theatre in his home near Racine, Wisconsin.

(Ned Vespa Photo)

(Courtesy of The Milwaukee Journal)

tion of the Capitol was well done. Members Matt Smith and Marty Dohm put in a lot of time restoring the 3/14 Barton. Without their efforts, the organ probably would not be a predominant part of the new Civic Center.

On March 9th, members and their families were invited to Fred Hermes' residence to hear a concert given by Kay McAbee.

On March 16th, the *Milwaukee Journal* published an extensive article on home pipe organs. All but one were classical organs. The only theatre organ mentioned was Fred Hermes'. The reporter, Don Oleson, was quite shocked at what one person has done with his basement. Quoting from the article, "Picture all this in your home: a mighty theatre pipe organ complete with five manuals . . . 300 stops, more than 2,000 pipes in 32 ranks and a glut of special sound effects. Install it in a 150-seat movie theatre . . . and you have a modest notion of what Fred P. Hermes has created in his place beside Lake Michigan in the town of Caledonia . . ."

EASTERN MASS.

The first month of the first year of a new decade saw the chapter clan gathering at Babson on January 26th. During the business portion of the meeting, the chapter's first theatre organ scholarship recipient, Douglas Forbes, was introduced. This was his first visit to the chapter, and it is hoped he will return many times in the future.

Announcement was made of board approval of two suggestions. Membership Chairman John Ross had suggested that members selling tickets be given one gratis for each ten sold effective with the spring concerts. The second suggestion, made by Organ Crew Chief Arthur Goggin, was to discontinue the back-to-back concerts and, effective this fall, to have one concert at Stoneham Town Hall and one at Babson the following spring.

Vice President-Program Chairman Tim Holloran then introduced the evening's artist, Dr. Jonathan Kleefield. Jon is Chief of Neuro Radiology at the Jamaica Plains V. A. Hospital and Assistant Professor of Radiology at Tufts New England Medical Center. When the focus is



Dr. Jonathan Kleefield played the Eastern Mass. Wurlitzer at Babson College in January. (Paul Callahan Photo)

on theatre pipe organs, however, it is difficult to find an artist with more ebullience.

His widely-varied program included audience participation in singing a medley of patriotic songs during which time he showed beautiful color slides of a cross section of America, taken on various trips across the nation. With much applause ringing in his ears, the artist could not leave without an encore.

Customary open console followed with several members keeping the pipes singing. It was a satisfying evening.

As the Winter Olympics were taking place at Lake Placid, the February 23rd meeting at Babson played to a sparse house. After a brief business meeting, Tim Holloran announced that open console would be the order of the evening and that no guest artist was scheduled. The sign-in sheet and the ten-minute clock were reinstated so that all who wished might have a turn to play. Among those who participated were Tim Bjareby and Al Winslow. What a distinct privilege it is to have our very own chapter theatre pipe organ.

At the meeting at Babson on March 22nd, President Royal Schweiger reported that a new trumpet rank was being built to the Gotfried design to replace the original Wurlitzer brass trumpet rank that had been stolen. Organ Committee Chairman Dick Linder presented the chapter with an audible signal organ tuning unit which he, with the help of board member Bill Carpenter, designed and built.

Program Chairman Tim Holloran announced that six of Charlie Clark's old silents would be screened, to be accompanied by EMC volunteers. Responding to the call were Al Winslow, Bob Legon, Tim Bjareby, Bill

Forbush and Tim Holloran. It was amazing what these volunteers produced musically as they took up the challenge of making these silent oldies come alive, totally without prior viewing. Al Winslow's abilities of mating the organ to the screen action are well known to chapter members, but his fellow organists were a pleasant surprise. Dick Johnson coordinated the audio, projection and lights. Open console with many taking advantage concluded an interesting evening.

The planned program at Babson in April was canceled inasmuch as all pipework, but the Tibia rank and the percussions, was out of the solo chamber being cleaned. This was necessary, as careless workmen, installing insulation in the roof area of the auditorium, had neglected to protect the pipework, with predictable results! But there was still half an organ, and it was open console for those in attendance.

Among those undaunted by this handicap were Bill Forbush, Bill Carpenter, 12-year-old Billy Moore, Carol Moeller, Lucille Weston, Art Goggin and many others, proving that half an organ is by far better than none at all.

STANLEY C. GARNISS

GARDEN STATE

This report is dedicated to the many people who put in time and effort to keep organs going and events happening. Although most of them don't play in public, they still nevertheless, like applause and are surely deserving of a show of appreciation.

In am sure that I may have missed some people, but it just isn't possible to get everyone's name. At Trenton: Bill Smith, Bill Hartig, Bill McKis-



Rebuilding the player piano are (L to R) Pete Polito, Jack Moelmann, Joe Visinho and Dan Costigan.



Dr. B. D. Rhea has undertaken the task of duplicating a Wonder Morton console for the Gulf Coast Chapter.

sock and many others; at Pasack: Joe Vanore, Roy Frenske, Ed Unis Oliver and Marjorie Vitakis; at Rahway: Bob Balfour, Joe Visinho, Frank McCraigh, Pete Polito, Bob Reilly, Dan Costigan, Paul Szabocsik, Jack Moelmann and Stan Sawyer — Stan donated two handmade break-apart ladders for use in the chambers. This is not to deny the appreciation due the players who have given of

their time and talent, but they get the applause whereas few ever get to know who the people are who keep the air blowing and the pipes piping.

We have had a number of bus rides, run by Pete Polito, to the United Palace in New York City and to Long Island University in Brooklyn, and an upcoming trip to Thomaston to hear Hector Olivera.

DON PLENKERS

GULF COAST

We have a surprise for you! We are building a *Wonder Morton*! We have been picking up ranks and chests and regulators with the intention of enlarging our Robert Morton. The chambers are pretty well taken care of, and we have revoiced some ranks and releathered chests and regulators. Pipes have been polished so that they gleam anew after 50-plus years of grime and dust.

Our biggest surprise however, is our console. Our Chief Mentor, B. D. Rhea, M. D., a practicing radiologist by profession, and a museum-perfect craftsman by avocation, has undertaken the task of duplicating a *Wonder Morton* console for the chapter. Chairman Tom Helms has made two trips to Ft. Worth to photograph and measure the *Wonder Morton* console of the North Texas Chapter. David Dietrich, an architect, has drawn the plans for us and work is progressing at a remarkable pace. Dr. Rhea



"New" Grandpa Bob Reilly pours champagne with the aid of a long-standing usher.



Dan Costigan, Don Plenkens and Stan Sawyer restring and rebush the Glock.



Working on the Chryso-glott action are Garden State members (seated, L to R) Don Plenkens and Joe Visinho and (standing, L to R) Frank McCraigh, Pete Polito and Bob Balfour.



Toasting Grandpa Bob Reilly (center) are (front, L to R) Joe Visinho, Paul Szabocsik and Pete Polito, and (back, L to R) Frank McCraigh, Ed Baykowski, Bob Balfour and Don Plenkens.

assures us the copy will be authentic, to the original egg-and-dart molding around the keydesk. His skill has no limits. The hours he spends on this project are infinite, and he gives each minute detail his undivided attention.

Tom Helms has built his own voicing machine, with thanks to Jim Peterson and his Ft. Worth crew for their expert advice. With this dandy machine, who knows what sounds he will be able to create. What he has already done is fantastic. Have we got a surprise for you!

Our Saenger Theatre here is full of work crews. The seats are all out being recovered and workmens' scaffolding is everywhere. Oh how grand it will be to have it back as a theatre again, instead of a maze of temporarily strung lights, knocked out walls and flying dust and plaster. It will be especially nice to hear our organ sing again.

DOROTHY STANDLEY

KIWI

On October 20, 1979, the Town Hall in Tauranga began to fill with people about 7 p.m. Members of the Home Organ Society of Tauranga were hosts, selling tickets, acting as ushers, seeing to lights and checking the organ in readiness for a smooth-running concert.

At last, the house lights dimmed and the 2/10 Wurlitzer, Opus 1482, rose from the bowels of the hall to the tune of "American Patrol." After a few words from HOST President Harold Gunther, the spotlight angled down onto the organ to show well-known HOST member Len Hockly at the console. It was a moving moment for the audience of nearly 400 as he began to play a program of varied music.

After the first half of his program, the writer, also a member of HOST,



Margaret McClymont entertains at the 2/10 Wurlitzer in Tauranga, N.Z., during the October program.

played a short bracket of numbers. Following this short rest, Len appeared again to play for a sing-along, then request time.

Len Hockly is well-known in Tauranga, both as a church organist and at the Wurlitzer console. He also helped to install the Wurlitzer under the direction of Rex White, who is a city councillor and the official keeper of the organ. Len often plays electronic organs for functions around Tauranga as well as for lunchtime concerts in the Town Hall so that city workers have an opportunity to see and hear the Wurlitzer.



Len Hockly at the Tauranga Wurlitzer during his program in October.

The Tauranga Wurlitzer has been played by Dennis James, of the Ohio Theatre, Reginald Porter-Brown, from England and Dennis Palmistra, from Australia. We hope other overseas organists will come this way and share their great talents with our small country.

New Zealand may be small, but make no mistake, theatre organ music is alive and well here. Only the Tauranga Wurlitzer is in regular use at the moment, but, two more are about to burst into life very shortly. ATOS members in Auckland are busy installing one in a cinema there and Len Southward of Paraparaumu (near Wellington) has built an auditorium to accommodate a 3-manual Wurlitzer as an added interest at his vintage car museum.

MARGARET R. McCLYMONT

LAND O' LAKES

About 110 members and guests enjoyed a mixed bag of entertainment and pipe organ music at Cicero's Edina on Sunday, January 27th.

Due to the regular opening time of the establishment, open console preceded Alan Gerber's concert at the 3/15 Barton. The echoes of a somewhat extended open console session had pretty much faded when Alan made a timely and dramatic entrance a minute or two before concert time. He then demonstrated his mastery of the pipes and gave the Barton its opportunity to show off its fine theatre voices, and ran the gamut of the toy counter and all the many other special effects.

On February 17th, chapter member Paul Lagergren presented a concert to a good turnout of members at the Brookdale Civic Center. Paul and the Yamaha EX-2 organ generated some amazing audio pyrotechnics that literally shook the audi-

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Mike Erie plays the Dalquists' 3/7 Wurlitzer at the March meeting of the Land O' Lakes Chapter. (Edwin Hirschhoff Photo)



Walt Strony during his April program at Claude Newman's 3/18 Wurlitzer. (Edwin Hirschhoff Photo)

torium. A product of the Yamaha Competition Festivals, Paul is both a superb organist and master showman whose performances are always stimulating, whether he plays pipes or electronics. He has since gone on to win the regional Liberace competition in Chicago. Next stop will be the finals in Las Vegas.

On March 16th, Mike Erie finally let his light shine out from under the bushel where he had been hiding it. It was an afternoon during which a number of things came together in a harmonious blend — a surprising, refreshing performance by a newcomer to the LOL artists' circle, the dulcet tones of the Dalquist organ and the hospitality of Dee and Mark Dalquist, hosts for the occasion.

Being a fan of Jesse Crawford, it is understandable that Mike's styling for popular and traditional music would be sentimental and nostalgic. Registrations were well-chosen, and changes skillfully executed.

Theatre organ artist Walt Strony played a special concert for the chapter on Claude Newman's 3/18 Wurlitzer on April 18th. A featured artist at the last three ATOS conventions,

he was relatively new and unknown to most of the delegation of 20 or so from Land O' Lakes who heard him play at the 1977 convention. At the newly-painted console, in the lovely ballroom of the Cedarhurst mansion, Walt played certainly the best program to date on this fine instrument. The formerly all-gold console is now white and gold, and has a newly-installed electronic capture action. The general opinion, after the concert, was that the organ had never sounded so good as in the hands of Walt Strony.

LONDON AND SOUTH OF ENGLAND

One of our chapter's most fervent objectives has long been to introduce our much-admired member Hector Olivera in a major in-theatre presentation in London. We finally managed it in early March at our favourite 4/16 "Torch" Wurlitzer at the Gaumont State Theatre, Kilburn.

Dashing from Wales to London on the day of the concert, and having never seen the instrument before,

Hector provided one of the most exhilarating and polished musical performances ever to be heard during the 43-year history of this famous theatre to a large and appreciative audience.

Featured at the end of Hector's sparkling performance, under the guise of an invitation to present a framed photograph of himself, with other chapter members taken during the 1979 Los Angeles Convention, Hector presented Florence de Jong, our "First Lady of the Theatre Organ," with an inscribed onyx jewel box in appreciation of her quite exceptional contribution to theatre organ entertainment in all its forms for well over 50 years. Gracious and warm-hearted as ever, Florence said that she had never before seen or heard such an all-round accomplished young theatre organ performer as Hector and greatly praised his unique musicality and extemporisation.

A happy and relaxed house party followed at Wurlitzer Lodge, the congenial home of Edith and Les Rawle, where 83-year-old Florence showed us, at the 3/19 Wurlitzer,

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Florence DeJong presents Hector Olivera with a framed photograph of the Latin artist with London Chapter members, taken at the 1979 Los Angeles Convention, following his March concert at the Gaumont State Theatre, Kilburn. Looking on are Len Rawle and Stephen Vincent. (John D. Sharp Photo)



The console of Graham Kent's residence Compton. (John D. Sharp Photo)

that she has lost none of her talent and enthusiasm — especially in the silent film idiom in which she has always excelled, and still regularly fulfills (at the piano) at the National Film Theatre in London as well as on national television.

Complementing our major concert presentations are our ever-popular monthly "Club Nights" at Wurlitzer Lodge and occasional coach outings to the homes of more distant members and other notable theatre organ venues.

Although our March Club Night was basically concerned with the for-

mal business of the Annual General Meeting — where a highly-successful second year of activity and healthy membership and financial situation were reported — the usual happy musical evening was provided by numerous chapter members trying their hand at the most-widely played theatre organ anywhere.

Then came a delightful Sunday coach trip to the West country to the homes of our members Graham Kent at Thornbury near Bristol and Tony Lucas at Wynchfield near Tetbury, a little further away in Gloucestershire.

Having been privileged last year to open Graham's ingeniously installed British three-manual Compton (formerly in the Savoy Cinema in the London district of Stoke Newington), we were again able to enjoy this most pleasing instrument and the fine hospitality of the Kent family.

Tony Lucas then proudly demonstrated his three-manual Compton (ex-Alma Cinema, Luton), with grand piano attachment (ex-Ritz Cinema, Oxford), and his custom-built five-manual Compton electric organ — both most imaginatively installed (the pipe organ on an adap-



Hector signs the visitors' register for theatre manager Bill Weir, after having presented Florence DeJong with an inscribed onyx jewel box. Others, L to R, are (front row) Edith Rawle and Les Rawle and (back row) George Harrison and Len Rawle. (John D. Sharp Photo)



London and South of England members on a coach outing to hear residence organs in the West Country. (John D. Sharp Photo)



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Tony Lucas at his custom built five-manual Compton electric organ. (John D. Sharp Photo)

ted "garage" lift) in a former stable near his capacious country home.

Of the many chapter members who also played the Kent and Lucas instruments, it was most pleasing to hear our popular and well-known photographic member Doug Sharp. He was a former circuit organist with the Granada chain and assistant to the great Reginald Dixon during his prewar winter tours of that circuit.

With our enthusiastic member Harry Warburton driving our coach, and also providing us with relaxing stateside taped organ music enroute, this was a wholly-enjoyable experience.

In contrast to our usual presentation of top international artists, our Easter Monday presentation at the Gaumont State saw a welcome return of our first two Young Theatre Organists — 17-year-old Pauline Dixon (1978-79) and 16-year-old Stephen Vincent (1979-80) — with our very popular and exceptionally fine international pipe and electronic organ exponent Len Rawle at this most-distinctive Wurlitzer.

Pauline quickly showed just how much progress and confidence she has built up through her dedication and eagerness to learn and arrange her own music, while Stephen also

showed that he has real promise and a most encouraging harmonic appreciation.

Len Rawle then provided his characteristically well-structured programme. Beginning with a tribute to the great international orchestra leader Mantovani, who had died a few days earlier, Len went on to recreate and explain the distinctive stylings of famous British and American names who have appeared at the Gaumont State in recent years. He then finished off as "himself" with delightful overtones of universal favourites George Wright and Jesse Crawford, especially admired by Len.

Our April Club Night saw the welcome return of Byron Jones from Wales (and owner of the ex-Regal Cambridge Compton theatre organ).

Bringing his mother and several local friends, along with Welsh member Desmond Jenkins (also bringing stateside Boston-area guests Tony Delolis and Jim Rich), a lusty bout of sing-along provided almost a "Welsh Benefit Night" — Edith and Les Rawle also being proud Welsh folk.

Our 1980 convention planning is forging ahead and we also have the exciting young Dutch console star Hans Notrott scheduled to appear at the Gaumont State on the late spring holiday Monday in late May.

Happy, busy and exciting organising Britside!

NORMAN BARFIELD

LOS ANGELES

Rex Koury, one of the very best from theatre organ's "golden days," was our solo artist in March at San Gabriel. Playing in the full organ style of bygone days, Rex's program ranged from the classics such as "Meditation" from *Thais* through operettas with Romberg's *Student Prince* and Broadway's best from the



Rex Koury at the San Gabe console. His "Gunsmoke Suite" mixed prairie panoramas, saloon scenes and a thrilling chase as "they went thataway." (Zimfoto)

'50s on to the '80s with "Can't Smile Without You."

Instead of the usual *Gunsmoke* theme, Rex presented a near symphonic score of some of the tunes he composed to underscore the action on TV's long-running program.

At intermission Rex sold not only his records but a dozen copies of *Theatre Organ Greats* in which appears his arrangement of "Here's That Rainy Day."

In April, by contrast, one of the youngest and best of the new crop of



Jerry Nagano. He landed a plum.

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Candi. (Stufoto)

organists entertained at San Gabriel — Candi Carley!

Renowned for her ability to play "rock" organ with the beat of the '80s, Candi amply demonstrated her command of "TO classic style" with a medley of Nelson Eddy-Jeanette McDonald favorites, a rarely-heard *King and I* medley, some Fats Waller and Duke Ellington tunes, and, of course, her now-famous foot-stomping, hand clapping "Hoe Down!"

The Pasadena 5-manual Moller is a winner! That was the unanimous conclusion of the 3,000 who packed the Civic Auditorium for Tom Hazleton's dedication program in April and Lyn Larsen's followup LATOS show in May. A truly perfect blending of the right instrument in the right theatre. To top off our joy in having this world famous instrument in Southern California was the news that our own Jerry Nagano has been named Pasadena staff organist!

RALPH BEAUDRY

MOTOR CITY

Lionel LaMay started off our concert lineup on March 1st, with a program at the 3/10 Barton in the Redford Theatre. Also on the bill

was a precision dance group, The Sophisticats, which thrilled the audience with a number of dance routines, including a 1940s dance party, with organ accompaniment. Lionel's playing was well-received, as have been his appearances at our biweekly movie series at the Redford.

The chapter presented Bob Ralston, from the Lawrence Welk family, on Saturday and Sunday, March 15-16th, at the Royal Oak Theatre. Bob Ralston has a way of knowing how to please audiences, and his program at the 3/16 Barton did just that.

We've all heard about weddings on horseback, in the middle of bridges and other strange places. But, when Frank Doka and Helen Shook decided to get married, having met on a chapter train excursion to visit the Chicago Theatre last May, their desire was to have *their* wedding in a movie theatre. The Redford Theatre.

Attended by a few close friends, the wedding took place on Saturday, March 29th. Their attendants were their own children (both had been previously married). Chapter member Tony O'Brien played for the ceremony and Lionel LaMay provided dance music at the Barton pipe organ for the reception that followed on stage.

On April 12th, Hector Olivera returned to Detroit to play to an enthusiastic audience at the Redford Theatre. To lend a little Latin atmosphere to the occasion, several chapter members dressed in Spanish attire to greet the concertgoers. It was a most enjoyable concert for the many that attended.

Sunday, April 13th, found chapter members on another "Fred Page Special" bus excursion, this time to the State Theatre in Kalamazoo for an afternoon concert by Donna Parker at the 3/12 Barton. Luncheon



Frank and Helen Doka, with Lionel LaMay (left) and Tony O'Brien (right). This wedding in a movie theatre may be a "first." (Robert Duerr Photo)



Herb Head played the Barton in the Royal Oak Theatre for the March meeting of the Motor City Chapter held there. (Fred Page Photo)



Donna Parker played the 3/12 Barton at the State Theatre in Kalamazoo in April. (Fred Page Photo)



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Members add a Latin flavor to Hector's concert at the Redford Theatre. L to R: Bob Duerr, Hector Olivera, Marge Muethel, Tony O'Brien and Jerry Muethel. (Roberta Duerr Photo)

reservations had been made by Fred at Lee's Quay (pronounced *key*) in nearby Parchment, where the group dined with members of the Central Indiana Chapter amid surroundings reminiscent of a riverboat tied up at a wharf (or, quay, hence the name of the restaurant).

A special feature of Lee's Quay is the Marr & Colton theatre pipe organ, and each chapter was represented during an open console session. Other chapter members joined the busload at the State Theatre (certainly the flagship of the Butterfield chain) for Donna's concert in the over-50-year-old theatre under twinkling stars and drifting clouds.

The monthly Second Sunday series at the Michigan Theatre in Ann Arbor featured Tony O'Brien at the 3/16 Barton in March and Fred Fahrner, from Greenfield Village, at the console in April, which also included a slide presentation of the Michigan and other area theatres by Dave Lau.

Chapter artists appearing at our regular Fourth Sunday programs at the Royal Oak Theatre Barton or-

gan were Herb Head in March, and Gary Wick in April.

DON LOCKWOOD

NOR-CAL

Sunday, February 24th, the chapter meeting was held at Redwood City Pizza & Pipes through the hospitality of owner Bob Patterson. Everyone was anxious to hear Jerry Nagano, whom some had heard play during the National Convention in July, 1979. This young man's professional appearance and artistic ability make it hard to believe he's still in his twenties. Natural ability guided by such teachers as Gaylord Carter and Gordon Kibbee have already made him a polished professional. He played a well-rounded program of selections from jazz to Mozart.

On March 23rd, Program Chairman Ray Taylor arranged another delightful afternoon of music for the chapter. Tom Cotner played the 3/26 hybrid Wurlitzer-Morton theatre pipe organ at the Cap'n's Galley Pizza and Pipes in Campbell, California. The instrument, originally



The Berkeley Community Theatre, Berkeley, Calif. Its empty chambers await a pipe organ. (Jim McGuire Photo)

assembled by Hollywood organist and arranger Buddy Cole, was installed in his residence studio and consists now of 17 Wurlitzer and 9 Robert Morton ranks of pipework.

Tom Cotner studied classical organ throughout his college years and his program of predominately classical and light classical selections made good use of the resources of the organ.

Judd Walton, past chairman of Nor-Cal, and a present national



Jerry Nagano at the Redwood City Pizza & Pipes four-manual Wurlitzer. (Jim McGuire Photo)



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Tom Cotner at the Cap'n's Galley Pizza and Pipes, Campbell, Calif. (Jim McGuire Photo)

director, presented a very interesting and informative program of historic theatre organ recordings at the Berkeley Community Theatre, April 13th. His collection includes some rare first records of famous artists. Judd proved once again that he is not only a technical expert, but, a dedicated theatre organ historian. At the conclusion of his program, Judd offered a box containing a prize to the first person who could name one of a selection of unannounced tunes. The first selection stumped everyone. The second selection, "Roller Coaster," played by George Wright was quickly identified by Bill Taylor who received the mysterious prize box which contained a dozen windline flanges! It was a most entertaining afternoon.

One of the chapter directors this year is Judson Owens. He is the manager of the Berkeley Community Theatre and it was through his courtesy, and the courtesy of the Berkeley Board of Education, that Nor-Cal was able to hold its chapter meeting in this beautiful theatre. Speaking after Judd's presentation, Judson reviewed the history of the theatre, answered questions and conducted a basement to attic tour of the build-

ing. Judson said the theatre is owned and operated by the Berkeley Board of Education. It was designed about the time of the theatre organ era, but was not actually constructed until the 1950s. It is, therefore, a relatively new building, spotlessly clean, seating approximately 3000 people, with a completely-equipped stage and organ chambers. There is a blower room in the basement already connected to the chambers by a windline. Judson said he has an earnest personal desire to have a theatre pipe organ installed in the theatre, where it would be available for joint chapter and theatre use. Judson assured the chapter that the Berkeley Board of Education is receptive to the idea.

Chairman Jim Dunbar asked for a vote on whether the chapter officers should proceed with an investigation of the feasibility of the chapter installing an organ in the theatre. Chapter members present at the meeting voted in favor of the idea.

RUDY FREY

NORTH TEXAS

Our chapter sadly reports the passing of Doris Garrett, an active member since our formation. One of the builders of the chapter, Doris served several terms as a very capable secretary, always working for the preservation of the theatre organ art, for ATOS, and chapter development and growth. Her husband, Fred, is the actual theatre organist, having played in the area when the organ was an integral part of the movie theatres, but Doris was his greatest fan and staunch theatre organ supporter. Her theatrical and musical background contributed much to the chapter. We all miss Doris and extend our deepest sympathy to her husband Fred and sons Gary and Tony in their loss.

Since the regular business meetings have been set up on a bimonthly basis due to fuel shortages and energy conservation, things have slowed down somewhat. The last meeting on April 27th at Organ World in Garland, Texas, produced a good turnout, especially in view of travel distances involved. Directing the business meeting was Chairman Gene Powell, wielding the special gavel, carved from the branches of a Bois d'Arc tree. Bob McGillivray's treasurer's report established that the chapter is financially in the black, but, still open for contributions to the Wonder Morton project fund. A special part of his report was that he is moving back to the Dallas-Fort Worth area from New Orleans. He has been commuting by air to practically all the meetings since he was elected treasurer, just before moving to Louisiana. But, he has maintained his membership, treasurer's post and loyalty to the North Texas Chapter.

Among items discussed was a resume of the fund raising activities for our Wonder Morton project. The Schoeber organ, donated to the chapter, brought \$2000 at the sale. The Conn 652, estimated value \$20,000, brought no bids, so it was decided to sell it piece by piece. All



Tim Hart, concert artist at the North Texas Chapter meeting at Organ World. (Joe Koski Photo)



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Tim Hart, at the pipe organ, and Dale Flannery, at the Conn, play duets after the April program at Organ World. (Joe Koski Photo)



Homer Pettigrew and Dick Cooper. Their hard work is evident at Organ World in Garland. (Joe Koski Photo)

of the proceeds will be applied toward the Wonder Morton project, which, because of a temporary leather shortage, bad weather, energy conservation, and other such problems, has not been moving very rapidly. The site committee is still waiting to hear from the University of Texas at Arlington on a final agreement to put the Wonder Morton in Texas Hall there. The apparent holdup is state budgeting problems, since there would be some necessary auditorium modifications. Meanwhile, other locations are being looked at, and with the arrival of new leather and further guidance, the renovation project should get moving at a faster pace. Everyone is encouraged to get into the action of rebuilding this great instrument. A project as big as this takes time, but the final results — a beautiful 4/27 Wonder Morton in action — will be an installation of which the chapter can be proud.

Plans are going ahead for future meetings and programs under the capable guidance of First Vice Chairman Dale Flannery. Membership Chairperson Grace Larner reported a roster of 116 paid members, with more applying.

After the business session and a short break, Program Chairman Dale Flannery introduced the guest artist for the day, Tim Hart. A former member of the Southeast Texas Chapter, now living in North Texas, Tim played a fine concert which was truly enjoyed by all. He is a young artist and included in his repertoire some theatre organ numbers that were at least twice his own age. It is certain that he will be asked back for more programs. After refreshments and open console, Tim returned to the console and Dale Flannery joined him at the Conn for a good jam session. A fine ending to a pleasant afternoon.

JOE KOSKI

OREGON

On March 23rd, we met at Stone's Piano and Organ Co., in Salem, for what was to have been a piano and organ concert featuring Mildred Luttrell and Joe Gray, both popular musicians in the Portland area. Unfortunately, the flu bug caught up with Mildred an hour before the scheduled program, leaving Joe to go it alone.

Joe had to abandon their carefully rehearsed duets and substitute solo numbers, trying not to repeat selections he had played for us in Vancouver last October. Having a large repertoire, Joe came up with a whole new program. He played a duet with Gerry Gregorius, at the grand piano, which, although unrehearsed, was up to professional standards. With Joe's styling and registration, the new Rodgers Trio produced a startling reproduction of a theatre pipe organ.

This was followed by refreshments and a demonstration by Gerry Gregorius, of a Rodgers 205 combination pipe and electronic organ.

On April 26th, we had the pleasure of hearing Marti Lynch at Uncle Milt's 3/18 Wurlitzer in his Vancouver pizza place.

Marti is a veteran professional, having been a touring artist for major manufacturers, and is now on the playing staff at Uncle Milt's. Her superb styling is a rare combination of contemporary harmony with traditional theatre counter melody. Marti played this program in sets, without pauses between numbers. This was achieved by skillful modu-

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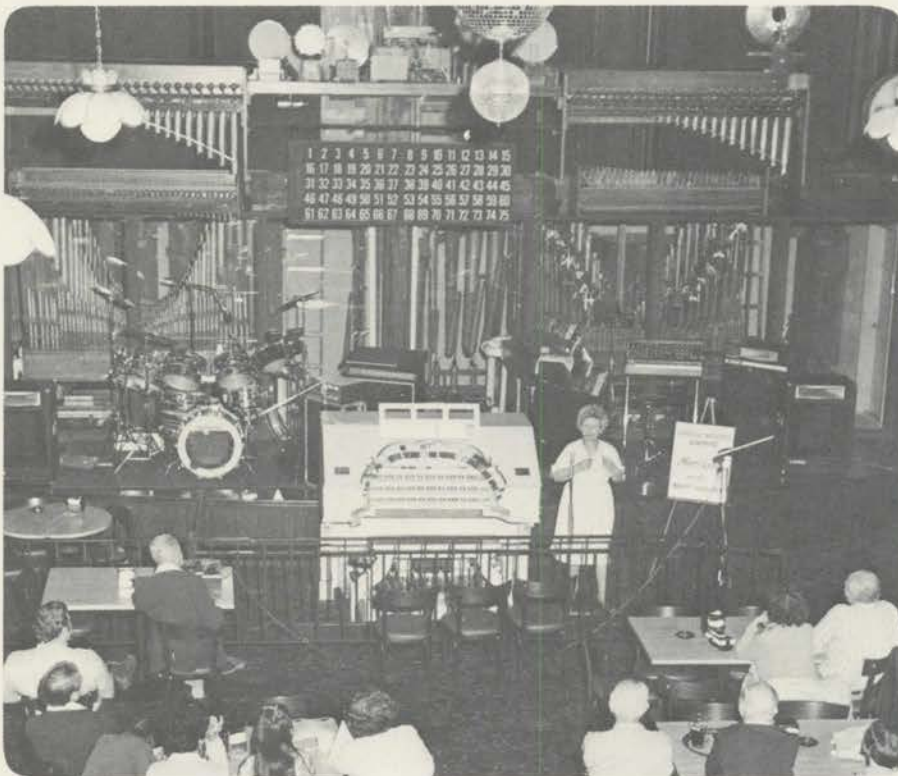
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Her master's voice? Joe Gray and Spanky at the March concert at Stone's Piano and Organ Co., Salem, Ore. (Claude V. Neuffer Photo)



Gerry Gregorius at the Rodgers 205, after the March program at Stone's Piano and Organ Co. (Claude V. Neuffer Photo)



Marti Lynch played the 3/18 Wurlitzer at Uncle Milt's Pizza Co., Vancouver, Wash., in April. (Claude V. Neuffer Photo)

lation and unobtrusive registration changes.

After the concert, we enjoyed a buffet lunch served in the balcony, reserved for our chapter, and organ music by Gerry Gregorius.

We thank Marti Lynch for the fine music and to Milt Kieffer for having added this very talented lady to his playing staff.

BUD ABEL

POTOMAC VALLEY

When a theatre organist, or any musician, can take a piece of nothing and turn it into a delightful piece of music, there is real talent. Chapter member Lou Hurvitz did just that on the little red 2/8 Wurlitzer at the March meeting of the chapter held at Weinberg Center for the Arts in Frederick, Maryland.

Lou really put on a show for the 400-plus people present. His finger dexterity is something to see. He played a something-for-everyone program, including a Laurel and Hardy silent film, for which his ac-

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Lou Hurvitz at the University of Maryland Kimball.



One of the several exhibits at a joint meeting of Music Box International and the Potomac Valley Chapter.

companiment was outstanding.

In addition to the great music, an extra dividend was provided by the staff of the Weinberg Center: a display of colored lights on a scrim on stage behind the console. This greatly enhanced the mood for the music.

The meeting was a joint one with members of the Music Box International. Their members displayed all manner of mechanical music makers as well as a fascinating collection of antique electric fans. A compressed air calliope, mounted in a 1916 White ambulance, was wheezing merrily away in the parking lot outside the theatre, off tune of course, because of the cold, windy March day. It is hoped that a combined meeting such as this one can be held as an annual event.

The April 27th meeting of the chapter was also outstanding. Chapter member Floyd Werle, treated those present with a demonstration of his total musical talent with a program he called "Whatever Happened to _____?" The concert was held at Faith United Methodist Church in Rockville, Maryland, at a 3/31 Marshall Stone special consisting of Moller pipework recovered from a church in Annapolis, Maryland, and all new equipment other-

wise. While the instrument is a classical one, in Floyd's hands the program was pure theatre organ. The concert consisted of a community sing, ragtime, mood music, pop-classics and marches. A feature of the day was Floyd's improvisation on a hymn selected on the spot by a member of the audience. Floyd displayed his versatility on this one, and included a passage on the pedals a la Hector Olivera.

After treating the audience to a medley of Rudolf Friml tunes, a silent film was in order. This one was *Saturday Afternoon*, Harry Langdon, accompanied by Floyd at the console. The sound effects were unusual in that they are not built into the organ. The appropriateness of the tunes was incredible, and of listenable quality even without the film.

We are very fortunate to have in Potomac Valley, two members of service bands. Lou Hurvitz is an administrative aide to the Chief of Bands in Washington, D. C., after a stint as a percussionist with the West Point Band. Floyd Werle is Director of Composition with the Air Force Band. The Singing Sergeants, and Airmen of Note. Don't miss a chance to hear these gentlemen at the keyboard. Don't make the mistake of



Floyd Werle at the 3/31 Marshall Stone "special" at Faith United Methodist Church, Rockville, Maryland. (M. Richmond Photo)

not attending because the concert is in a church. You will be the loser if you do.

DICK HAIGHT

PUGET SOUND

Puget Sound celebrated its 20th year as a chapter at a Sunday afternoon potluck party at the Haller Lake Club in Seattle on April 13th. Charter members Bob Jones, Lorraine and Mark Cockrill, Ken and Corky Mayberry and Mr. and Mrs. M. H. Strickland, Jr., all introduced by Dick Schrum, were honored.

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Dick Schrum (far right) introduces Puget Sound 20-year charter members Ken Mayberry, Bob Jones, the M. H. Stricklands and Mark and Lorraine Cockrill.

(Katy Gallwey Photo)



Phillip Keveran was the featured artist at Puget Sound's Haller Lake 3/7 hybrid in April.

(Gennie Whitting Photo)

of the afternoon was Phillip Keverin, a student at Gresham College (near Portland, Oregon) and featured artist of the day. He entertained first at the Yamaha electronic organ and then on the chapter's pipe organ, a 3/7 hybrid Wurlitzer/Marr & Colton. Eighteen-year-old Phillip is the 1979 winner of the Yamaha local, regional and national electronic contest in the Youth 2 section. He previously won the Youth I category, which took him to the finals in Japan. Having been a student of Jonas Nordwall and Andy Crow, he was able to shine forth in the areas of jazz improvisation and orchestration. The chapter looks forward to seeing him progress most rapidly in his musical career.

The second part of the afternoon featured programming of members from Vancouver, B. C. The Canadian part of the program, headed by Bert and Doris Miller, featured Doris first at the chapter organ. She started out, in 1926, playing in the Princess Theatre, in Vancouver, and is a favorite wherever she goes to play. She knows that pipe organ touch and her repertoire is amazing. George Francis then took the center stage, singing in his rich baritone voice

with a taped background of some of the old time dance bands of England as well as some organ backgrounds. Members listened and enjoyed, almost getting up to dance, as they did so many years ago.

Don Myers led off the open console session and was followed by Ken Gallwey, Eddie Zollman, Sr., Wendell Dela, Merv Vaught and Robert Hutchinson. The organ came through bright and clear, thanks to Jack Becvar and Ken Gallwey, who checked out the organ and sound systems before the party.

Chairperson Thelma Barclay, at the Yamaha piano, joined Doris Miller at the chapter organ for the afternoon finale. Members declared this to be one of the nicest affairs ever, and don't want to wait another 20 years to celebrate an anniversary.

THELMA R. SMITH

RED RIVER

In March, several chapter members attended a spring concert by O'Lyn Callahan, Yamaha organist, at Knox Music Center in downtown Fargo. We all enjoyed her selections and warm personality.

Our annual spring concert, April 17th, featured Walter Strony at the 3/9 Wurlitzer in the Fargo Theatre. It was a quality performance and was enjoyed by the enthusiastic audience. To compensate for not having our 3-manual console on a lift (it didn't arrive in time), we used a closed circuit color television system to display Walter and his fine technique on a large screen so that everyone could see clearly. Doug Hamilton introduced Walter, who opened the concert with "I Feel A Song Coming On." The unusually warm weather here for April prompted him to dedicate "Spring is Here" to our chapter. Later in the first half, a juggler from Fargo showed his skills with Walter accompanying. The old vaudeville curtain was used as a backdrop in the true vaudeville tradition.

Intermission followed a sing-along.

Switching his black tux for a white suit, Walter opened the second half with the theme from *Superman*. A silent comedy was last on the program with Harry Langdon starring in *Saturday Afternoon*. Walt received a standing ovation. The crowd kept him busy autographing pro-



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Walt Strony and Hildegard Kraus, following his concert at the Fargo Theatre.
(Charles Ingersoll Photo)

grams and records in the lobby, while the local chapter of the American Guild of Organists hosted a reception on the mezzanine for our members and guests. Hildegard Krause, our honorary member, played the white grand piano in the lobby before the show and during intermission.

Walt's stay with us was a complete pleasure. He is a true professional and a joy to work with.

SONIA CARLSON

ROCKY MOUNTAIN

On Monday night, February 25th, members joined the pizza patrons to hear Jonas Nordwall demonstrate his musical ability and expertise during a two-hour classical concert at the 4/37 Wurlitzer at the Organ Grinder Pizza.

Negotiations are continuing on the possible installation of the chapter organ at the Iliff School of Theology on the University of Denver campus. A new multi-purpose auditorium is under construction and members are excited and hopeful about this location.

Another closing curtain is at the Denver Theatre where, in the past, members enjoyed concerts on the 3/15 Wurlitzer, which is now in Phoenix. On April 29th, everything in the theatre went up for auction and the beautiful building will soon be razed. The only downtown theatre remaining will be the Paramount and we hope that it will be saved.

On Sunday, April 27th, over sixty members and guests spent a most entertaining afternoon at the Dick Lewis home, as Patty Simon exhibited her talent at the Marr & Colton console. This attractive young lady is a featured organist at our local Organ Grinder Pizza, so our chapter was most anxious to hear her play varied selections of her choice. The hour passed all too swiftly and was followed by refreshments and a short business meeting, at which it was voted to make a sizeable payment on our Wurlitzer organ.

MARGARET ANN FOY

SIERRA

Before getting to chapter events, there is an overdue note of gratitude owed from Sierra Chapter to Bob "Keyzanpedals" Longfield. The Chapter Notes in the February/March issue were Bob's last, as uneven health is forcing him to scale down his chapter activities, which have been numerous. Bob's interest in theatre organ dates back to the "Golden Days" when his career as a puppeteer working in vaudeville put him in contact with theatre organs on a daily basis. His skills at puppeteering, which include making his own puppets, stages and props, led Bob to start building an exact one-quarter size incredibly detailed replica of the RCMH Wurlitzer console. He has not yet finished and readily admits to some procrastina-

tion. Over the years Bob has collected an enormous amount of newspaper articles, letters and other printed memorabilia about theatre organ that fill large scrap books. His lifelong interest in theatre organ continues and he is now working on compiling a written history of the theatres in California's State Capitol, focusing on the silent era, the organs and the organists.

The month of March brought the Sacramento area's Sierra Chapter trekking to the Golden Bear Playhouse at Cal Expo, site of the California State Fair and home of the chapter's 2/7 Wurlitzer, to hear a recent transplant from the Bay Area, Dave Moreno. The meeting proved to be special for two reasons: Dave's surprise elements in his show and the extraordinary preparation work done to the Wurlitzer. Dave's show included a surprise, unannounced vaudeville-style act appearing on the Golden Bear stage. The antics of clown-juggler High Tops and his wonder dog, Toby, were accompanied by Dave at the organ. Another surprise was his accompaniment of the premiere showing of a silent movie titled *Wilmunder's Ark*. This 1980 film depicts the real life drama that occurred on January 20th of this year when Sierra member, and ex-San Francisco Fox-foyer 3/12 Moller-owner Hal Wilmunder trucked his 140-foot-long paddle-wheeler riverboat hull from its birthplace in a land locked construction yard through the suburbs of Sacramento to its launching point on the Sacramento River. The sum total was an entertaining Sunday afternoon with the Wurlitzer doing yeoman duty accompanying and soloing as it may have served fifty years ago in its original Leandro Theatre, San Leandro, California, location.

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the Wurlitzer for this event ended up being an overhaul of sorts. Dave Moreno, in addition to being a fine theatre organist, currently appearing at the Big Top Pizza in Carmichael, is an organ technician extraordinaire. Teamed up with the chapter's dedicated organ crew, Dave brought the Wurlitzer to a sound and condition that makes it downright spunky to play.

April's meeting at Big Top Pizza was billed in the monthly newsletter as seeing and hearing the "keyboard pyrotechnics of Jerry Nagano." He absolutely lived up to that billing. This young man played with speed and rhythm, while having to make registration changes without any combination pistons. The organ crew, headed by Dave Moreno, worked day and night before the concert, but, could not finish the new 58-piston solid-state combination action in time. The Big Top organ, formerly the famous WLW *Moon River* Wurlitzer is being overhauled and is now up to 18 ranks.

RANDY WARWICK

SOONER STATE

Lyle Thurman and Bill Dierker provided organ duets for the chapter's March meeting at Tulsa's Conn Keyboards. Lyle, who manages the sheet music department and is staff organist for the company, played the Gulbransen. Bill manages the organ and piano department and played the Conn. They are both very talented and their mostly-all-request program was thoroughly enjoyed. Later, members had an opportunity to sample the Eminent electronic instruments set up in a van in the store's parking lot. Manufactured in Holland, these organs reproduce amazingly real orchestral tones.

Afterwards, several members had the opportunity of hearing Lyle play an impromptu concert at the Rodgers Extended 990 in his church. It was very impressive.

For the April meeting, members journeyed to Hervey and Janice Barbour's in Pryor, Oklahoma. Hervey has installed a Wurlitzer Viole de Orchestra in place of his Aeoline, and the 2/11 Kimball sounded very lovely indeed. Entertainment was open console. The business meeting included a short report on the status of chapter bylaws and suggestions for national bylaw revisions. It was also voted to change the meeting time (beginning in September) from Friday night to Sunday afternoon, except for the summer months. This will enable the chapter to have its technical sessions on the same day, at a considerable saving of gasoline, and will also be more convenient for out of town members.

The Weddles have instituted a delightful newsletter exchange among a number of other ATOS chapters around the country. We really enjoy sharing ideas and experiences with other chapters, and would like to invite other chapters to join us.

DOROTHY SMITH

SOUTHERN ARIZONA

The February meeting of the chapter was held at the home of Ray, Helen and Lynn Staininger. The chapter's new officers were welcomed. They are: Ray Chase, chairman; Estelle Weiss, vice chairman; Patricia Chase, secretary; Lois Seamands, treasurer; and Helen Staininger, statutory agent. An oil painting, donated by the artist, Louise Townsend, was won by member Ida Mae Morrow. The funds received are for the benefit of the chap-

ter's pipe organ fund. Entertainment for the meeting was provided by Bob High, Bea Kotasek, Lois Seamands and David Wickerham. Open console was followed by a delicious meal.

The April meeting was cohosted by Allen Guirl and Richard Woodworth. During the business meeting, it was announced that the chapter now has an organ being rebuilt and assembled, and that it should arrive in Tucson in about twenty months. After the business meeting, members were entertained with the music of David Albert, a 16-year-old student at Palo Verde High School. He is an organ student of Bob Barbara, who, in addition to teaching, plays at Paulos on Speedway. Following David, cohost Allen Guirl played several numbers at the new Conn 652. Open console concluded the meeting. Many thanks are in order for a fine meeting.

BOB HIGH

WOLVERINE

The March meeting of the chapter was hosted by the Bob Burk family at their Taylor, Michigan, home. Bob has a fine 3/13 installation which is mostly Wurlitzer. The console and relay are from the New Rochelle Theatre in New Rochelle, New York. This is a veteran installation, approximately 20 years old, and was featured on the home tours during the 1967 and 1974 Detroit conventions.

One interesting feature noted in this organ was the relay, which Bob says is still done in the original zephyr skin. Bob said he has yet to recover any pneumatics — which speaks well for the durability of this type of covering.

In April, the Wolverines once again visited Michigan's finest home

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Roger and Sue Mumbroe with English cinema organist Arnold Loxam. His selections at their 3/21 Marr & Colton hybrid will be heard over the BBC. (Fred Page Photo)



Robert Burk at the console of his 3/13 Wurlitzer in Taylor, Mich. (Ed Corey Photo)

installation; which is, of course, the 3/21 Marr & Colton hybrid of Roger and Sue Mumbroe in Bloomfield Hills. The pipework is installed in one large, very spacious chamber with the shutters at either end. Off-set chests are set into a pit at the rear of the chamber, which avoided any extra mitring.

Due to the large chamber and listening area, the instrument has a good deal of natural reverberation which alleviates the raw, "beast in the basement" sound so characteristic of home, high-pressure, installations.

A special highlight of the afternoon was a visit by veteran English cinema organist, Arnold Loxam and his wife, Audrey. Arnold's delightful

personality and excellent playing ability soon captivated the group. We also were witness to the taping of several selections which Arnold will use on one of his weekly broadcasts over the BBC. Arnold has been on a concert tour of several North American locations, including the Riviera, Casa Loma and the Detroit Theater Organ Club.

Arnold told us that *Cinema Organ* is very popular in the United Kingdom, and the broadcasts have a very large listening audience. The decision, last summer, to remove the program from the air for a few weeks, after 12 years of continuous broadcasts, resulted in the largest flood of protest mail in the history of BBC programming — over 3000 letters.

Following the afternoon at the Mumbroe's, the majority of those in attendance visited the Detroit area's first pizza-pipe organ restaurant, the Organ Grinder's Pizza and Pipes, in Pontiac. There, we were entertained by staff organist Dennis Minear at the console of the 3/21 Barton hybrid. This instrument was originally a 3/10 Barton, when it was in the Birmingham Theatre, and is one of a trio of such Bartons installed in the Detroit area (the other two are still in the Redford and Royal Oak theatres). Roger and Sue Mumbroe are coowners of this very pleasant restaurant, along with Wolverine members Gary Montgomery and H. C. Scott.

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Aeolian Pipe Organ No. 975, 2 manual, approximately 20 ranks, complete with large New England Manor House in Oxford, CT — fastest growing area in Connecticut. Console in large music/conference room — pipe chests on third floor — blower/generator in basement. Building has 9000 sq. ft. on two floors plus full basement and attic. Entire building could be used as residence or wing as residence (1800 sq. ft.) with remainder of building for business. Suitable for Corporate Headquarters, Executive Offices, Restaurant, Computer Center, Management Training, Research and Development, Nursery or Music School, Seminary, etc. Building appraised at \$200,000, replacement value of organ, \$75,000. All offered at \$185,000. Write to E. D. Sedergren at Sprain Brook Road, Woodbury, CT 06798 — Tel. (203) 263-2609.

Wurlitzer parts — Circa 1925-27 Wurlitzer 3 manual console and relay; chime action (no chimes), Vox Humana, Orch. oboe; Flute-bourdon and chests; Quint (non-Wurlitzer); Toy Counter (large); Tuba 16' and chests; 7 1/2 hp Spencer Orgoblow. Call or write for specs/price list. S. J. Cevasco, 620 Calaveras Ct., Martinez, CA 94553 — (415) 228-4025 or (415) 676-3114.

Rodgers 340 Century Theatre Organ. Standard spec., distress oak. Four-channel custom speakers. \$24,000. Like new. Call (213) 429-5210.

Rodgers 340 Century Theatre Organ. Walnut, extra generator for Diapason chorus 8'-4'-2', Oboe and Cor Anglais. Seven speakers including 30" pedal. \$27,500. Call M. Ellis at (714) 583-4235 or Wickstrom, (213) 429-5210.

2/11 Wurlitzer. Combined organ from a 2/8 and a 2/3. Has many extra parts. Was originally a radio station organ, so it is suitably voiced for a residence installation. Console has been refinished, needs leather. Asking \$14,000. For further information, write Eric-Andrew Organ Company, P.O. Box 195, Danvers, MA 01923.

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3/14 Wurlitzer pipe organ, No. 1780, 235 Special — prime condition. Serious buyers only. Specifications on request. Mrs. John L. Klein, 700 W. 3rd St., Muscatine, Iowa 52761, telephone (319) 263-6648.

2-manual Wurlitzer, Style D augmented console with relay. \$1200 or trade clarinet or sax rank or master harp. SDATOS. Call (714) 442-4649 or (714) 469-8531.

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Orchestral pipe organ for home or studio. Ten ranks, three 16' extensions, four tuned percussions, toy counter and traps, two 2-manual horseshoe consoles. Genny Whitting, 1223 NE. 108, Seattle, Washington 98125. Phone: (206) 362-3167.

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Saville — 3 manual, white and gold, 3 years old. \$20,000 or best offer. William Van Twis-tern (516) 981-5837 — 39 Wolf Hollow Road, Centereach, N. Y. 11720.

Wurlitzer, Style 235NP (3/10) — Complete, releathered, excellent playing condition, removed to storage. Make reasonable offer, as is where is. San Diego Pipe Organ Company, 4610 Santa Fe St., San Diego, CA 92109. Phone: (714) 270-5082.

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MISCELLANEOUS

Western Reserve Chapter is having Open House, July 20. All ATOS members are cordially invited to visit and hear our 3/15 Wurlitzer Theatre Pipe Organ at Grays Armory, 1234 Bolivar Road, Cleveland, Ohio. Starting at 1:00 P.M. until ? For further information, call (216) 226-3883.

MISCELLANEOUS

Personalized study of theatre organ (theory, harmony, registration) by cassette tape with active concert artist. Write or call Rosa Rio, 130 Mill Street, Huntington, Connecticut 06484, (203) 929-1652. *Everythings Coming up Rosa*, stereo LP 4/26 organ, \$6.50 post-paid.

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Trade hi-performance ski boat, \$10,000 value, for theatre pipe organ. P.O. Box 66261, Portland, Oregon 97266.

Rodgers Trio, Allen Computer Organ with card reader or comparable. Cash for right instrument. Prefer West Coast location. Call (206) 282-5900, evenings.

American Fotoplayer or Wurlitzer photoplayer instruments. Early Robert Morton console with enclosed player unit. Wurlitzer style W. Organette. Desire complete units or any parts or rolls. James Williams, 799 Maple Street, Ogden, Utah 84403, (801) 394-7263.

WANTED

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One set Wurlitzer shutters and action 7½' x 8½' Frane. David C. Cooper, 6596 I-85 Court N.E., Norcorss, GA 30093, (404) 449-8448.

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Theatre pipe organ, large or small, or parts. Write: P.O. Box 66261, Portland, Ore. 97266

Theatre organ, 2 or 3 manual 10/15 ranks Wurlitzer, Moller, Morton, Kimball, Barton. For donation or modest price for Baptist church. Contact: Rev. Mickey Proctor at (305) 431-2458 or write to: 9250 Sterling Road, W. Hollywood, Florida.

NOTICE

TO ALL MEMBERS

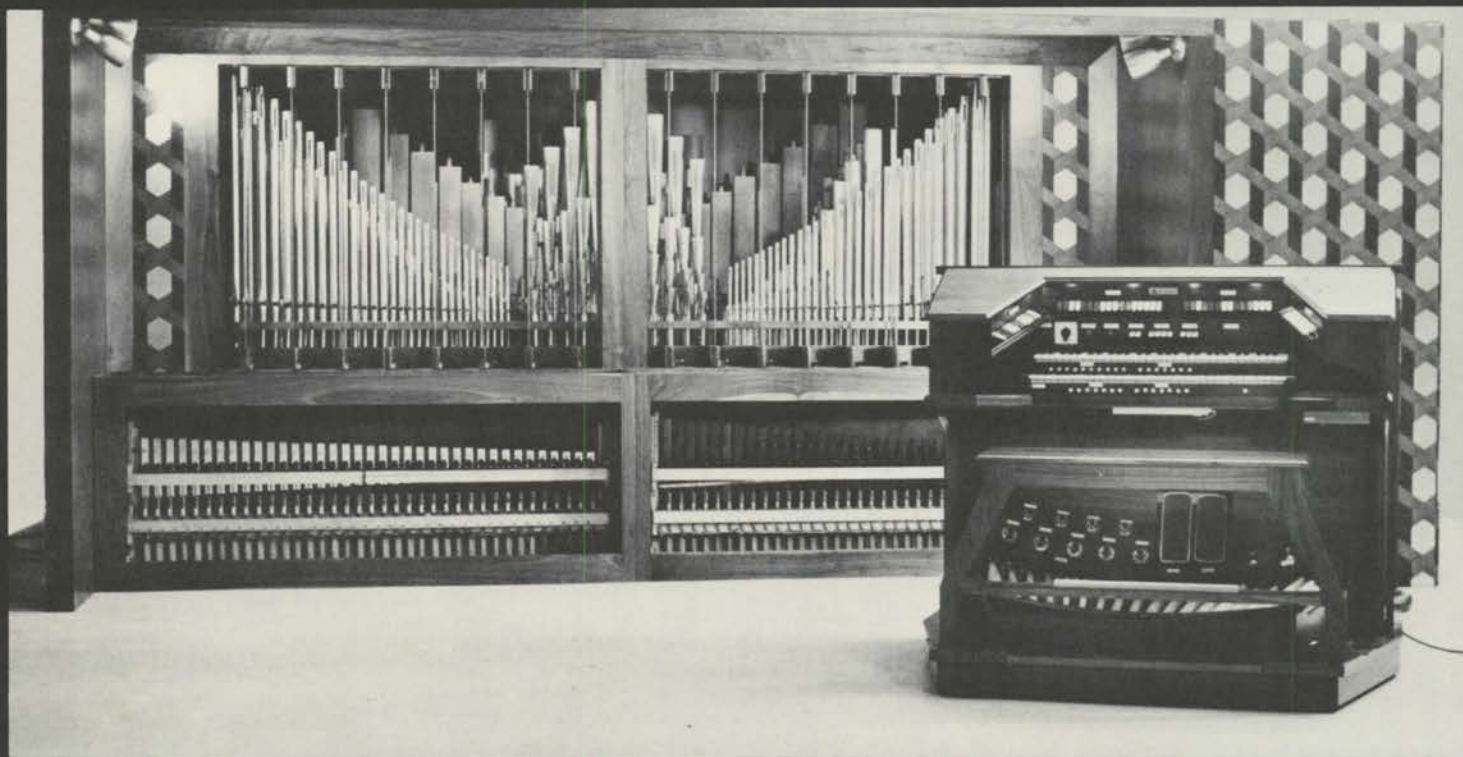
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Because we want to publish the story of the 25th Convention in our next issue . . . and the convention takes place in late July . . . our August/September edition of THEATRE ORGAN will probably not reach you until late in September. Please be patient.

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