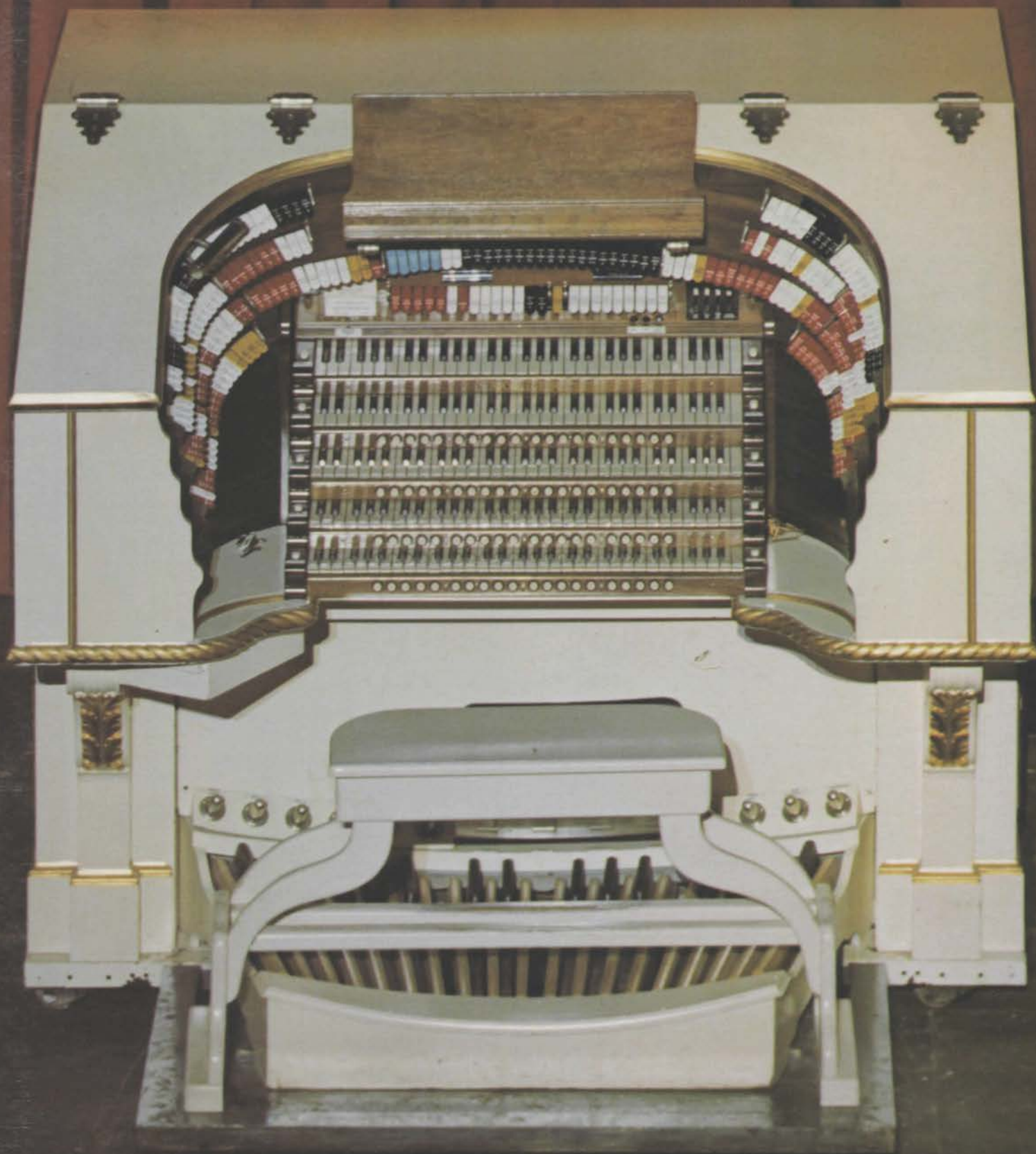


THEATRE ORGAN

August/September 1980





The George Wright Academy of Artistic Organ Performance

Announces its Inaugural Theater Organ Seminar Personally Conducted by George Wright.

For the first time ever the legendary George Wright will share his secrets of theater organ playing with some fortunate organists . . . amateurs, professionals, teachers . . . who want to learn how to master weepy glissandos, accompaniment percussion, correct harmony, left hand rhythms, registrations and much more.

Those attending will receive over 18 hours of personal instruction by George Wright who will lecture and demonstrate from the organ bench.

The sessions open Monday, October 13, 1980 in the Pasadena, California Civic Center's Little Theater and close Wednesday, October 15 in the San Gabriel Civic Auditorium on the 3 manual Wurlitzer pipe organ where Wright frequently concertizes.

Small classes will insure personal interest and answers to every question. Closed-circuit TV cameras focused on the keyboards will guarantee everyone a bench-side seat.

Additionally, a kick-off breakfast, closing cocktail party, banquet and a private George Wright concert will transform an exciting learning experience into a delightful social occasion.

The total cost is only \$565 and includes an official certificate of completion.

Don't miss this once in a lifetime opportunity. For complete information, fill in the coupon and mail today.

The George Wright
Academy of Artistic Organ Performance
26375 Nacome Dr.
Mission Viejo, CA 92691

Yes, I am interested in attending George Wright's Theater Organ Seminar Oct. 13-15. Please send brochure describing curriculum and events.

Name _____

() _____

Phone _____

No. _____ Street _____ Apt. or Ste. No. _____

City _____ State _____ Zip _____

ATOS National Membership is \$15.00 per calendar year, which includes a subscription to THEATRE ORGAN, the official publication of the American Theatre Organ Society. Single copies \$2.50. Make check or money order payable to ATOS, and mail to P.O. Box 45, Falls Church, Virginia 22046.

Editorial Address

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

Advertising Address

ATOS Advertising
1839 Weeg Way
Park Ridge, Illinois 60068
Phone: (313) 692-9399

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

Richard C. Haight
1602 Lewis Avenue
Rockville, Maryland 20851
Phone: (301) 424-8518

National Headquarters

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

National Officers

Richard R. Haight, President
Lois Segur, Vice President
Erwin Young, Secretary-Treasurer

National Board of Directors

W. "Tiny" James
Betty Mason
Dick Schrum
George F. Thompson
Paul (Mac) Abernethy, Jr.
Rex Koury
John Ledwon
William Rieger
Tommy Landrum, Past President

Curator

Paul Abernethy
P.O. Box 2480
Burlington, N.C. 27215

EDITORIAL STAFF

Editor — George Thompson
Associate Editors — Lloyd E. Klos,
Peg Nielsen
Editor-Emeritus — W. "Stu" Green
Photographer — Bill Lamb
Publisher — Betty Mason
Art Director — Floyd Mumm
Editorial Assistants — Don Lockwood
Jan James
Advertising Manager — Len Clarke
Circulation Manager — Lee Prater

THEATRE ORGAN (title registered U.S. Patent Office) is published bimonthly by the American Theatre Organ Society, Inc., a nonprofit organization. Richard R. Haight, President. All rights reserved. Entire contents copyrighted. American Theatre Organ Society, Inc., 1980. Office of publication is P.O. Box 2329, Livonia, Michigan 48151.

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

Library of Congress
Catalog Number — ML1 T 334

VOLUME 22, NUMBER 4
AUGUST / SEPTEMBER 1980

features . . .

- 5 Foort's Concert Moller Transformed Bert Brouillon
- 7 Floyd Werle Proves a Point Dick Haight
- 8 Theatre Organists As Composers, Part II Lloyd Klos
- 11 A Master Plan for Development E.S. "Tote" Pratt
- 14 The Theatre Organ in Stereo, Part I Ron Musselman
- 16 Restoration of the Wenatchee Wurlitzer Thelma R. Smith
- 23 The Hall of Fame
- 27 George Celebrates Fourth Anniversary of "San Gabe" Stu Green
- 28 Unusual Player Organ Dr. John Landon
- 31 The 25th Annual Convention Walter J. Beaupre, Ph.D.
- 46 Our Annual Membership Meeting
- 52 National Election Results
- 70 Minutes of the Annual ATOS Board Meeting

technical . . .

- 22 The Acoustical Consultant R.J. Weisenberger
- 52 Questions and Answers Lance Johnson

departments . . .

- 4 Presidents' Messages
- 17 Dinny's Colyum
- 18 Vox Pops
- 24 For the Records
- 30 Nuggets from the Golden Days
- 47 Konsole Kapers
- 48 Music Review
- 48 Closing Chord
- 50 Letters to the Editors
- 53 Chapter Notes
- 68 Classified Ads

Cover Photo

For the past 42 years the Reginald Foort Concert Moller has been a powerful dispenser of music in theatres, broadcast studios and, briefly, in a pizzeria. It has finally found a permanent home in Pasadena (Calif.) Civic Auditorium. At the same time, it underwent a striking tonal transformation. Story on page five.

ATOS
ARCHIVES / LIBRARY

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
- Tommy Landrum
Nov. 1978 — July 1980

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
- 1980 — Sidney Torch

Presidents' Messages



The Silver Anniversary Convention of the American Theatre Organ Society was celebrated in London, England. I was greatly impressed with the sincerity of our English hosts in their clear statements on just what ATOS is all about. Throughout the very enjoyable convention we were reminded that our purpose is to preserve and encourage the art of theatre organ, and believe me, they practice what they preach. It will be difficult to top their convention. The singing of "Auld Lang Syne" at the very end of encore day was a very moving event.

Each member of ATOS should keep their attention on the goals of our society, and in the process, enjoy themselves. Enjoy, not only by listening to the unique and wonderful sounds of the theatre organ, but by actively doing things to promote the instrument, such as joining an organ crew, helping with concert arrangements, purchasing tickets and attendance at concerts, and a myriad of other things necessary for the continuation of theatre pipe organ as we know it. A big part of this activity process is exposing our society to others, particularly younger people, for they are the ones who must carry on.

Sincerely yours,

*Richard R. Haight
ATOS President*

Members:

I would like to thank each of you for all the support you gave me while in office. It was an honor to serve. I hope all of you will give as much and possibly more support to your new president. In this way we can keep the organization growing along the proper lines, as stated in our motto.

Sincerely,

*Tommy Landrum
ATOS Past President*

Editor's Note:

After a reappraisal of our financial status, Erwin Young, secretary-treasurer, has advised the board of directors that an increase in dues can be eliminated for 1981.

The board has rescinded their previous action taken at the annual meeting and dues for 1981 will remain at \$15.00.

Increases for first class and special services will remain in effect.

Foot's Concert Moller Transformed

Now It's A Theatre Organ In Pasadena

by Bert Brouillon

A new auditorium installation is a rare and remarkable event in the theatre organ world. One which had been anticipated with more than usual interest was the placing of the historic Reginald Foot 5/27 concert Moller in Pasadena (Calif.) Civic Auditorium (5/28 if the Pedal Tibia added by Sandy Fleet is counted).

The initial dedication concert was played by Tom Hazleton and covered briefly as a Vox Pop in the last issue. However, the concert presented on May 23rd would be an ATOS concert. The LA Chapter had put con-

siderable effort into making it a gala event, so we waited until now to introduce the instrument to our readers. Of course previous issues have been explicit in documenting the origin of the Moller from its conception in 1937 as a transportable pipe organ in the mind of its first owner, Reginald Foot, to its installation in a San Diego pizzeria in the mid-'70s. Then came its purchase by philanthropist J. B. Nethercutt and donation to the city of Pasadena. It's all covered in the past issues of this publication.

Of course, in presenting a first chapter concert on a newly-installed instrument, the choice of artist is all-important. Naturally, the name of George Wright came up. But George explained that he had scheduled one of his regular and well-attended concerts at San Gabriel Civic Auditorium only thirteen days earlier than the ATOS date and did not relish over-exposure. So he declined. Of the five other organists considered, Lyn Larsen was selected. Lyn has a great popularity in southern California. His first public concert was played on the 2/8 Wicks/Morton then in the Orange Theatre, Orange, Calif., when he was 19. Some of his most memorable record releases were played on the Kearns/

Carson 3/26 studio Wurlitzer in Hollywood. He got his start in southern California and the fans have not forgotten; he was an excellent choice.

The organist rode the console up with a loud "That's Entertainment" ending in a smoothly-fingered upward portamento. He was attired in conservative dark blue topped off by a generous butterfly tie. Lyn greeted his listeners with that boyish enthusiasm which has endeared him to audiences everywhere. His first selection was an oldie, "It's Delovely."

The surprise was that the instrument had the sound and feel of a theatre organ rather than that of the quasi-concert organ Foot had designed and which still permeated its ranks in its San Diego installation, despite considerable efforts then to make it sound more theatrical. The Moller Company's efforts to build entertainment instruments have always been highly flavored by its long church organ experience. Somehow the vestry and nave sounds always seemed to intrude, with one notable exception — the very late Atlanta Fox 4/42 Moller.

One of Lyn's programming strong points is his continuous search for offbeat material. He mentioned Neil Moret's greatest hit, "Chloe" but turned to two lesser Moret tunes, "Song of the Wanderer," (a film themesong ballad) and a charming "Silver Heels" which sounds like presto silent comedy accompaniment. Good novelty programming.

To demonstrate the Moller's speed, Lyn played an "Ethel special" — "Tico Tico," which served its purpose. His Eric Coates group included the atmospheric "Westminster" as well as the overplayed "Knightsbridge March."

After intermission Lyn played one of his operatic favorites, the aria "My Heart at thy Sweet Voice" from *Samson and Delilah*, then Notre Dame Cathedral organist Andre Comprà's "Rigadon," a showy exposure of frenetic pedal technique which Lyn performed expertly, and which triggered visually-oriented persons in the audience. They loved it.

Lyn's Gershwin medley, always a crowd pleaser, included a romantic "Embraceable You" and an energetic "Swanee." His closer was a lively rendition of Ponchielli's "Dance of the Hours" which included some

At the appointed hour, the console lift, located in the center of the orchestra pit, brought Lyn Larsen up into the spotlight. (Zimfoto)





The 3,000-seat auditorium is not gaudy in the movie palace sense, but the acoustic qualities attract features such as the Philadelphia Orchestra. The hall was equipped with left and right side organ chambers at the time it was planned, but the chambers never housed an organ until now.

eyebrow raising melody alterations during the fast passages, but no clinkers. He was rewarded by the enthusiastic applause of his large audience. He played two encores at audience demand.

The big question after Lyn's performance was how Lyn had managed to make the Moller sound so theatrical, considering the instrument's design as a quasi-concert organ and its resistance heretofore to efforts to alter that aspect. We sought out Dave Junchen, now a member of the Pasadena-based Beranger Studio, successor to the Junchen-Collins Organ Co. located in the Midwest. Dave, with Steve Adams, has invested the past nine months installing the Moller in the Pasadena Civic Auditorium's virgin chambers. Our first question was about what substi-

tutions of pipework had been made to obtain the theatrical tonal character. To our surprise Dave replied "none."

He explained that he had accomplished the changeover from "semi-straight" to "theatrical" mainly by the adjustment of Tibia tremulants and wind pressure. This was no cinch; the Moller tremms and the chests they shake are huge, compared with most other brands.

Even before such changes could be made, the matter had to be cleared with the auditorium manager, Doris Stovall. Ms. Stovall has an interest in classical music and is a performer of classical organ works. But she realized that a theatre instrument would serve more users of the hall than would an instrument of more "legitimate" tones. She gave her

okay to make it sound theatrical.

Giving full attention to the Tibias, Junchen and Adams got the pipes to chirping in theatrical tones. The effect on the entire instrument's character was electrifying, again underlining the correctness of those who have declared that the theatre organ's basic sound is that of the Tibia. The Strings and Reeds were okay "as is." Incidentally, the pipe complement includes Moller's only Brass Trumpet.

Some wind pressure changes were made. The Solo Tibia was upped from 15 to 18 inches; the Posthorn was raised from 15 to 20 inches, which may yet prove to be too much of an increase. The volume is tremendous and the voice dominates the right chamber. No changes were made in the placement of pipework. The solo and accompaniment chamber content specified by Foort has been retained.

Another plus for the release of the instrument's theatrical capabilities was an entirely new and more inclusive stoplist, meaning more unification of the voices. This included an entirely new and expanded array of Reisner-made stopkeys on the stoprails. The new specification was the work of organist Tom Hazleton and organbuilder Dave Junchen. It includes some unusual couplers, for example a Pedal to Manual 8' coupler and couplers which sound a full seventh chord at the touch of one key; hit C and it sounds a C-seventh chord. Useful for novelty effects.

There is still work to be done. The string tremms in the left chamber have far too deep an excursion where a shimmer would suffice. This was noted especially by Ann Leaf during Lyn's concert. And excessive loudness, especially in the right chamber may be due to a condition noted by staff organist Jerry Nagano; the organist can not hear the full volume of the instrument from the console. These are refinement problems; the difficult work has been completed, and the venerable instrument is secure in an acoustically fine hall. In effect, it is more like a new instrument from the TO viewpoint. Its Diapasons and Reeds are intact for the presentation of classical fare, but Dave Junchen's new Tibia sound puts it firmly in the theatre organ corner. □

Pasadena's Civic Auditorium has long been the cultural center of this California city.



Floyd Werle Proves A Point

by Dick Haight

Floyd E. Werle, director of music of Faith United Methodist Church, has been hailed by many to be one of the nation's leading composers in all forms, having served nearly thirty years as Chief of Composition for the world-famous United States Air Force Band and Singing Sergeants. His works include three trumpet concerti written especially for famed virtuoso Doc Severinsen, which have been performed by nearly all the major American orchestras, as well as two symphonies, several other large concerted works, and many pieces for symphonic band which have given him instant identity with nearly all high school wind instrument students.

In the church music field he has been notably successful, with a large and growing catalog of published anthems, most of which were written especially for the choirs of Faith Church. He has cut a new path for congregational singing by composing nearly 300 hymns in styles designed specifically to be easily grasped by the average parishioner, and with landmark success, both in contemporary and traditional settings. His introits and other special service music have received particular note.

A native of Billings, Montana, Mr. Werle attended the University of Michigan as an organ student of Dr. Marilyn Mason and a wind-instrument protege of Dr. William D. Revelli. He became a member of both the famed marching and concert bands, writing many of the football halftime shows for the former and appearing as keyboard soloist with the latter. He is a member of ASCAP, Phi Mu Alpha Sinfonia and Phi Beta Mu, and serves on the Council of the Baltimore Conference Chapter of the Fellowship of United Methodists in Worship, Music and the Arts.

Entertaining the Potomac Valley

Chapter in March, Mr. Werle played a concert at a classic organ and programmed a highly-theatrical list of music. He called his concert the "Endangered Species." The concert was given at Faith United Methodist Church in Rockville, Maryland. It was real theatre pipe organ, even if played on a liturgical instrument.

Floyd made the newly-installed Marshall Stone Special organ (27 ranks) really talk. He accompanied the early Buster Keaton silent film *One Week* and was superb. He made the organ give off the sound effects of drum, tick-tock, train, automobile and created moods that could only come out of that marvelous "box full of whistles" — all without traps, drums or toy counter.

Actor George Kennedy congratulating Floyd Werle on his compositional work with the U.S. Air Force Band. Left, is Kennedy; center, Colonel Arnold Gabriel, conductor of the Air Force Band and the Singing Sergeants. At right is Floyd Werle and his wife Violet.

(Photo Courtesy of Dick Haight)



Floyd Werle. Master composer and superb organist. (Rich Studio Photo)

Along with his affiliations with a number of prestigious groups and associations, Floyd is also an active member of ATOS and the Potomac Valley Chapter. Since he has performed a number of chapter-sponsored events which were acclaimed by all in attendance, you can be certain we will hear more about this fine musician in the future. □





Theatre Organists As Composers PART II

Compiled by Lloyd E. Klos

W. STUART ("STU") GREEN. Born in Rochester, N.Y. in 1912. Grad. Syracuse University as Music Major in 1938. Played Regent, Harvard, Avon, Brighton, Rivoli and Riviera Theatres in Syracuse in late '20s and the Lyric Theatre in Stuart, Florida in 1930. Played many silent film revivals under auspices of Drama Dept. of Syracuse University at Syracuse Civic Theatre in late '30s. Now lives in California and is the Editor Emeritus of this publication.

Publications:

"Wie ein Geschenk" (Once in a Dream), in Vienna 1950. Words & Music.

"Das ist Dein Lied" (This is Your Song), in Vienna 1950. Words by Hans Rahner.

Instrumentals:

"Just Beyond Tomorrow," 1949

"Bitchie's Scratch Song" (for his dog), 1951

"Du Immer Nur Du" (You, Only You), 1952

"Song of My Heart," 1932 for high school revue

"Jade" (oriental fantasy), 1962

BOB HAMILTON. Born in Bridgeport, Conn. 1899. Student with John Bowerhan and Pietro Yon. Organist in theatres throughout the U.S., and for Ice Capades in 1960-61. Recording star.

Songs:

"Gotham Fantasie"

"Grateful Am I"

"Hello and Not So Long"

"I Confess"
"Love Wail"
"Second Honeymoon"
"The Greatest Love"
"The Military Polka"

ETHWELL "EDDIE" HANSON. Born in New London, Wisconsin. Studied at American Conservatory with organist Fran Van Dusen; Lawrence College with Mason Slade; and Chicago College of Music with Clarence Eddy. Soloist with Sousa's band. First radio organist in Chicago on WDAP. On staff of WBBM, WLS and WCFL 24 years. Organist in Chicago theatres and clubs.

Songs:

"At the End of the Sunset Trail"
"California Moon"
"Golden Melody"
"Only a Weaver of Dreams"
"Rattlesnake Rag"
"Song of Life"
"The Joy and the Pain of Love"
"The World Needs a Heart Full of Love"
"There's a Land Beyond the Rainbow"
"Thunderbird March"
"True Love Is Forever"
"Weeping Waters"

ARCHER HARDWICK (George Archer). Born in Sacramento, Cal., 1918. Educated in Sacramento City College and Portland State College. Organist in California Theatre in Sacramento 1937-1939. Has had own radio show in Portland, Ore. Teacher since 1946.

Songs:

"Can't You Tell?"
"Let's Tie Our Sails to a Sailboat"
"My Dream Boat"
"Sand on the Desert"
"Sing, O' Rolling River"
"Who'll Send Me Love?"

GEORGE R. HENNINGER. Born in Binghamton, N.Y., 1895. Died in 1953. Educated at University of Pittsburgh. Organist in theatres and on radio. ABC staff in New York.

Film scores for:

Chloe

Hired Wife

Playthings of Desire

Songs:

"God Is Everywhere"
"In Flanders"
"In Suniland"
"Little Darlin'"
"Old Prairie Wagon"
"Our Graduation Waltz"
"St. Patrick's Bells"
"Sunset Lullaby"

IAN L. KEITH. Born in Lynn, Mass., 1911. Educated at New England Conservatory and Del Castillo Theatre Organ School. Also studied with organist Arthur Martel. Organist at Paramount Theatre in Lynn, Mass. and on staff of WESX, Salem, for eight years.

Instrumental: "Tahiti"

HERBIE KOCH. Born in Louisville, Kentucky, 1903. Studied with Arthur Becker, Robert Whitney and Marcel Dupre. Solo organist for Paramount Pictures throughout U.S., London, Paris and Cuba for 12 years. With WHAS, Louisville 23 years and WHAS-TV 7 years. Artist at Seattle and New York World's Fairs.

Works:

In Memoriam (to J. F. Kennedy)

Sabbath Evening Service

Waltzing With Mary

32 Volumes of Organ Arrangements.

ESTHER S. HIGGINS. Born in 1903 in Camden, N.J. Studied under private teachers. Silent film organist, 1919-1930. Staff organist, WCAU, Phila. Restaurant and arena organist and teacher.

Compositions:

26 organ preludes
Intros, breaks, fill-ins
& endings #18

#40, Hansen's all-organ series
3 arrangements of "Star Trek"
themes

REX KOURY. Born in London, Eng. in 1912. Studied theatre organ in Cranford, N.J. under Bill Meeder. Became youngest organist on RKO circuit. Wrote for TV and radio after leading his own orchestra and owning a radio station in Idaho.

Works:

"Gunsmoke" (TV theme)
"Someday, My Love"

ANN LEAF (Audrey Lynn). Born in Omaha, Neb. Educated at Juilliard School. Featured organist in theatres, on CBS radio and in films. At Rainbow Room, N.Y. three years. Concertizes for organ clubs.

Collaborator: Tot Seymour

Songs and Instrumentals:

"Aristocrat in the Automat"
"Happy Island"
"In Time"
"Prom Rag"
"Rico Coco"
"Tugboat on a Toot"
"Waltz on a Cloud"

RICHARD WILLIAM LEIBERT.

Born in Bethlehem, Pa., 1903. Died 1976. Studied at Peabody Conservatory. Played theatres in Washington, Brooklyn, and from 1932 to 1971, was chief organist at Radio City Music Hall. Inducted into the Theatre Organists Hall of Fame in 1974.

Instrumentals and Songs:

"Come Dance With Me"
"In a Little Clock Shop"
"Maryette"
"Pray For Me"
"Radio City Music Hall March"
"Ride, Son, Ride"
"Sailing Suite"
"Valse Rhythmique"
"Virginia Hoe-Down"
"Where I Could Smoke My Pipe"
"You Look Like Someone"
"You Were a Dream"

NORBERT LUDWIG. Born in Luck, Russia, 1902. Died in 1960. Educated at Vienna Conservatory and Juilliard School. Organist at Rivoli, Roxy and Paramount theatres in New York.

Songs:

"Blue Scarecrow"
"Dancing Checkers"
"My One and Only Love"

ALBERT HAY MALOTTE. Born in Philadelphia, 1895. Died in 1964. Concert and theatre organist in U.S. and Europe. Founded a theatre organist school in Los Angeles in 1927. Musical director of Disney Studios four years. Inducted into Theatre Organists Hall of Fame in 1972.

Film Scores:

Dr. Cyclops
Enchanted Forest

Stage Scores:

Fanfare
Limbo
The Big Tree

Songs:

"Bob-O-Link"
"David and Goliath"
"Faith"
"Ferdinand, the Bull"
"Fiesta"
"For My Mother"
"Golfers' Lament"
"I Am Proud to be an American"
"It's Good to Know"
"Little Songs of Life"
"Maybe, Perhaps"
"Melancholy Moon"
"My Fascinating Girl"
"My Friend"
"Sing a Song of Sixpence"
"Song of the Open Road"
"The Beatitudes"
"The Lord's Prayer"
"The Ugly Duckling"
"Twenty-Third Psalm"
"Understanding Heart"
"Upstream"

Ballets:

Carnival of Venice
Little Red Riding Hood
Lolama

Choral:

"The Ninety-First Psalm"
"Voice of the Prophet"

RAY MC NAMARA. Born in Philadelphia, 1899. Died 1976. Organist in theatres and restaurants in New Orleans. Chief collaborator: Pinky Vidacovich

Songs and Instrumentals:

"Gotta Go to the Fais Do Do"
"Six Buzzard Feathers and a Mocking Bird's Tail"
"The Concert is Over" (theme)

THEODORE A. "TED" MEYN.

Born in Kansas City, Kan. Died in 1977. Touring organist for Loew's Theatres 27 years. One-Man-Won-

der-Trio in hotels and clubs. Collaborators: Charles Tobias, Murray Mencher, Larry Stock

Songs:

"More of the Same Sweet You"
"My Thrill Is Loving You"
"Ol' Lonely"
"Raise the Window Down"
"Roundup Time For Love"
"There's No Right Way to do Me Wrong"
"Wag-go-shoe"
"Why Is My Little Redhead Blue?"

BILLY NALLE. Born in Fort Meyers, Fla. Graduate of the Juilliard School, New York. Performed on nearly 6,000 telecasts, all three networks, from New York, 1950 to 1970. Concert debut, Fox Theatre, Atlanta in 1966. Since 1975, artist-in-residence, Century II Center, Wichita, Kan. Concerts, recordings and compositions.

Compositions:

"April Smiles Again"
"Sweet Delilah"
"I'm a Guy In Love"
"It's a Beautiful Day"
"Television March"
"Soldiers in the Sky"
"Arturo Ricardo"
"Parade Day"
"Mama"
"Center City Rag"
"Show Business"
"Tom, Tom, the Piper's Son"
"Mood Sultry"
"Alles Was Du Bist"
"Liebe Und Hochzeit"
"Coming Home"
"Helen and Jesse"

VIOLET REISER. Born in New York, 1915. Organist on the Loew's circuit, Rialto Theatre in New York, and in radio. Also teaches.

Instrumentals:

"Dancing Sunbeams"
"Holiday in Holland"
"New Dawn Fantasy"
"Tiny Toe Dancer"
"Valse Elegante"
"Waltzing Ballerina"

ROSA RIO (Betty Raub). Born in San Francisco. Studied at Oberlin and Eastman School of Music. Teachers included John Hammond, Joseph Schillinger and Jesse Crawford. Was a touring organist and on

staff of NBC and ABC. Teaches and concertizes extensively.

Collaborator: Abel Baer

Songs:

- "If I Could Love You"
- "In My Caravan of Dreams"
- "Just to be Alone With You"
- "Memories of the Past"
- "The Moon Is Blue"
- "You'll Come Running Back to Me"

ALFRED GEORGE ROBYN. Born in St. Louis, Mo., 1860. Died in 1935. Organist in New York theatres.

Collaborator: Henry Blossom

Works:

- Manzanilla*
- Pompeii*
- Symphony in D*
- The Ascension*
- The Mass of the Sacred Heart*

Songs:

- "A Heart That's Free"
- "Ain't It Funny What a Difference a Few Hours Make?"
- "Amo"
- "Answer"
- "I'm a Gypsy, Wild and Free"
- "It Was Dream"
- "You"

MARY SCHAEFFER. Born in Christonbury, Va. Organist in theatres and radio in Roanoke. Wrote for Broadway musicals and films.

Songs:

- "Dancing With a Broken Heart"
- "I Long to Belong to You"
- "Keep the Flag Flying, America"
- "Little Old Shack in the Mountains"
- "My Heart Has Wings"
- "Penthouse For Rent"
- "Rockin' Chair Swing"
- "That Flame is Burning Again"
- "The Heather is Blooming in Scotland"
- "Toy Town Jamboree"
- "You Little Heartbreaker, You"

ARSENE SIEGEL. Born in Lyons, France, 1897. Died 1967. Educated at Chicago Musical College and American Conservatory. Organist in vaudeville and film theatres, including Detroit's Fisher Theatre seven years. Staff of ABC, Chicago. Inducted into Theatre Organists Hall of Fame in 1970.

Works:

- Mirage*
- Sanctuary*
- Pasquinade*
- The House of Worship*

The Windy City

Songs:

- "Awake"
- "Holy Reverie"
- "Keep Thou Not Silent, O God"
- "Put on Strength" (anthem)
- "Sacred Moments" (collection)
- "The Holy Time"
- "The Iron Bells"

RAY SINATRA. Born in Gergenti, Sicily, 1904. Extensive education under many artists. Organist in Boston theatres. Scored films.

Works:

- Piano Concerto*
- Central Park Ballet*
- Songs and Instrumentals:
- "Are You Listening?"
- "Happiness"
- "Hot Ivories"
- "I'll Never Go to Heaven"
- "Little Church on the Hill"
- "Miracle of the Bells"
- "No One Knows, No One Cares"
- "This World of My Own"

GEORGE OLIVER WALLACE. Born in London, England, 1887. Died in 1963. First musician to use a pipe organ for film accompaniment: Seattle in 1910. Featured in West Coast theatres, principally in Seattle. Composer and conductor for Disney Studios.

Chief collaborators: Frank Churchill and Harold Weeks

Film Scores:

- Alice In Wonderland*
- Cinderella*
- Dumbo*
- White Wilderness*

Songs:

- "Der Fuehrer's Face"
- "Hindustan"
- "Indiana Moon"
- "Last Night, I Had That Dream Again"
- "Louisiana"
- "Other Lips"
- "Rainbow of My Dreams"
- "When I See an Elephant Fly"

HELEN SEARLES WESTBROOK. Born in Southbridge, Mass. Educated at American Conservatory. Student with organist Frank Van Dusen in Chicago. Organist in film theatres, primarily in Chicago. On WGN radio for CBS. Music director of Central Church in Chicago.

Works:

- Andante Religioso*
- Chanson Triste*

Concert Piece in D
Dust at Friendship Lake
Intermezzo
Laughing Sprites
Melodie
Menuett in Olden Style
On the Ontonagon River
Pastorale Scherzo
Poem for Autumn
Retrospection
Waltz Circe

Songs:

- "Alabaster"
- "Hindu Cradle Song"
- "If You Call Me"
- "Invincible"
- "March Beside Him, Lord"
- "Six Indian Songs"

GAYLORD B. CARTER. Born in Germany. Educated in Wichita, Kan. Played silent film theatres in Los Angeles. Organist for "Amos 'N Andy" from 1935 to 1942. In WW II in Navy. Returned to radio, branched into television. Began "Flicker Fingers" to accompany silent films in U.S. and abroad. Inducted into Theatre Organists Hall of Fame in 1975. Lives in San Pedro, Cal.

Selections:

- "Dunce Dance" (organ novelty)
- "Nocturne for Organ" □



The Emery Theatre Wurlitzer

A MASTER PLAN FOR DEVELOPMENT

by E. S. "Tote" Pratt

Inherent in any long-range program for the restoration of a theatre organ removed from its parent home, is the formulation of a master plan for ultimate growth to a more versatile and archetypical example of the organ's potential tonal scheme, within the parameters of the original builders' concept, and sound theatre organ specifications and design.

When the 3/19 Wurlitzer, Style 260 Special, Opus 1680, was removed from Cincinnati's RKO Albee Theatre in 1968, it was virtually un-

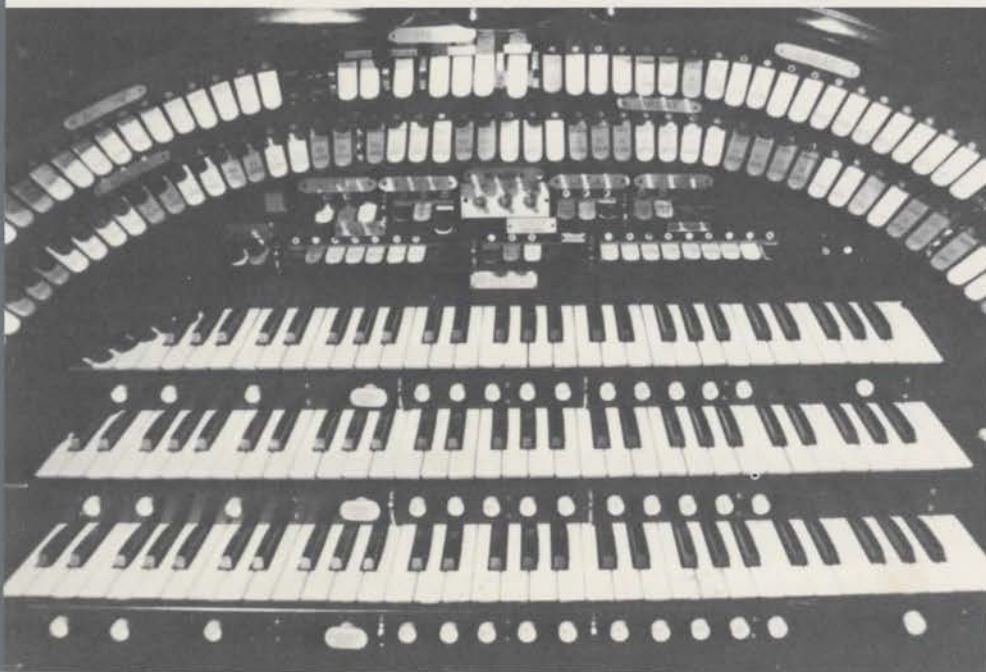
playable. The decision of the Ohio Valley Chapter was to undertake a complete restoration of the organ, including new leather, rubber cloth, cleaning, reshellacking, rechroming of metal parts, covering keyboards with ivory, refinishing of the console in ebony and renovation of all pipework. New magnet coils were installed in the relays, tremos and other critical areas.

After eight years of work, the organ was dedicated in the Emery Theatre by Gaylord Carter in 1977 and

now plays with the reliability of a new instrument. It is used each weekend for movie intermissions plus special shows. Since it is also used by members, it really gets a workout.

The Emery Theatre is probably one of the most acoustically-perfect buildings in which a theatre organ could be installed. The chapter was fortunate to have been able to design and build the chambers to fully realize the building's potential. A separate percussion section was built above and between the main and solo chambers. These chambers cover the entire back of the wide, yet shallow stage with 96 double deck shades. Each main chest, and most offsets are installed with pipe mouths at shade opening height. An unused dressing room backstage has been utilized for the three original 260 relays and switch stacks which now has been increased by two to cover the additions contemplated in the master plan. These are from the 3/11 Wurlitzer, Style H, Opus 1225, from the Kenmore Theatre, Kenmore, New

The Emery Theatre Wurlitzer. A Piano Division and the two-row backboard are new.



E.S. "TOTE" PRATT, a member of the Ohio Valley Chapter, is director of restoration and development for the chapter's Emery Theatre project.

York, and were completely rebuilt by the chapter. At present, three of the added ranks are being played from this relay with preparations for three more to complete the 26 ranks plus piano, in the master plan. The intent is to use original Wurlitzer components wherever possible to insure that the organbuilding art of Wurlitzer can be preserved for future generations. The 15 hp blower is adequate for all foreseeable additions.

The console, a maximum 260 spec., utilized every stop key position possible, with the exception of the area where the shade indicator bars were located, so one of the major problems was a method of expanding the console facilities without jeopardizing the basic well-unified specifications.

To enlarge the resources of the organ, a five-rank Wurlitzer chest was obtained (originally from the Royal Theatre, Bronx, NY, Opus 1420) rebuilt and installed in the solo chamber. In addition, a one-rank Post Horn chest (origin unknown) was installed in this chamber and from which a Schopp custom built Post Horn on 15 inch pressure, on a new untremmed regulator now sounds forth. A gift of a 32-pipe 16-foot metal Violone was received from member Herb Merritt (it was originally in the Liberty Theatre, Covington, KY, Austin organ) and a chest was built to accommodate it. The chapter changed the great mutations (12th, Piccolo, Tierce) from the Flute to the Solo Tibia and built a treble chest for this addition, adding 12 new pipes. The new ranks added to date are an 8' Post Horn (15"), the 16' Violone (6") and an 8' Gamba and Gamba Celeste (both 7"). Future plans call for the addition of a Musette, Gemshorn and Krumet. The Wurlitzer single-row spacing for the VDO and Celeste on the added chest was not far enough apart to accommodate the 4' bottom octaves of the larger-scaled Gamba and Celeste, so new rechanneled top board sections were made to respace these into a double row by organ crew member Art Havlovic.

Since a piano was in the original growth plan, and the console had no room for stop keys, the shade indicator bars were removed and a separate piano division stop section was installed in its place. This meant building an upper bow stop rail unit

to fill this space and drilling and mounting the seven new stop keys, with plated dividers. The new combination action pneumatics were all made by the chapter. The stop keys and Wurlitzer division name plate are engraved with red letters.

To provide for the ultimate specification of 26 ranks, and added solo couplers, the straight stop rail backboard was remade to add a second row above the original. Three new second touch stops were added to the bottom row; an accompaniment second touch, Chrysoglott, and Post Horn 8', a 16' great second touch Post Horn and an additional trem (now 9). The new top row of 13 stops controls the added ranks plus new 16' and 4' solo couplers. All new stop keys on the backboard are installed in standard Wurlitzer order, i.e., loud to soft by pitch and tone family. These were obtained from Hesco, using original Wurlitzer engraving templates.

Since a 260 Wurlitzer backboard is limited in height, the combination action for the top row became a problem. There was no room for pneumatic action behind the backboard or for the 26 primaries, so the pneumatic action idea was discarded. Further, the existing setter boards and piston relays had only a few spares. However, there was room on the right side panel of the console for a 14-unit pneumatic primary to take care of the piano section on the top bow, which we had and installed, and tubed to the piano stop keys on the upper bolster.

The writer designed an auxiliary setter board which is in reality a complete setter unit with slave piston relays and slide setter switches. A 15-foot cable connects this portable unit to the console. It stores behind the console and can be put on top when setting so it is in line with the present Wurlitzer "safety pin" setters. Reisner slide switches, color coded for reed, flue and couplers (red, white and black), are used. Reisner C5B relays provide the slave relay action. The unit is light enough for one person to lift. Hubert Shearin, chapter chairman, and president of Manual Arts Furniture Company, made the panelled box and cover, which is finished in ebony to match the console. Jack Miller, vice president of Reisner, manufactured the setter board and installed the switch-



Solo manual additions include selective percussions with toggle switches.

es. The chapter is grateful to Phil Underwood, Glenn Merriam and Ed Dooley, three creative and dedicated members of the organ crew who wired the unit, mounted the 33 relays, soldered over 1200 wires and rang out the circuits. Bill Ahlert manufactured the 100-wire cable to tie it all together. The setter is now in operation and works perfectly. It takes care of the piano as well as the additions on the backboard.

The solution to the backboard stop key combination action for the new stops was elusive. The writer was familiar with the Wicks double-acting stop key magnet units and these were available. Organ crew member Don Campbell worked out a way of mounting these units on an aluminum plate, attached to the back rail pneumatic board base plate. They are hung upside down so the action is aided by gravity. Don used aluminum connecting rods, which were bent to clear the curved stop rail when lowered into place. Stop key arms were formed and bushed to accept the rods which he machined down to fit the bushing. The ends were threaded for leather nuts and the unit installed. The stop key action is fast, reliable and operates on 12 volts.

A toggle switch on the backboard was installed to couple the percussion shades to the solo shoe so all shades can now be operated at one time with the main and solo shoes. Another switch will couple the upper deck swell shades to the shoes, as desired, to control total volume of the organ. A third toggle switch affects the xylophone so the organist may select either a single stroke or reiterating action.

Power "on" and crescendo indi-

cator lights have been added to the right backboard. These are fed by a 6 V AC transformer keyed by 12 V DC relays so that the lights do not dim with variations in the DC voltage when the organ is played. The AC transformer output goes through an air switch in the console so that when the power to the organ is shut off, the bolster and pedal illumination lights, as well as the indicator lights, will not receive current, and automatically go out.

Eight new pistons have been added, as well as a general cancel, individual manual and pedal cancels, percussions off, tremms off and traps off. Reisner modular bezel units were countersunk into the piston rail. An ivory piston extension, made by Hesco, was cemented to them so that when the piston face board is in place they match the Wurlitzer pistons already in the console. Only the extension pistons are visible through the face plate. These were engraved to indicate their purpose as indicated above.

As in most three-manual Wurlitzers (styles 260, 240, 235, H, etc.) the percussion availability on the solo manual is limited. A method of increasing the flexibility of the solo percussions, introduced in this Ohio Valley Chapter Wurlitzer, was to add the Harp and the Chrysoglott, without adding any stop keys or eliminating any from present specifications. The original design had the Glock and bells on two separate stop keys. To add a Chrysoglott and Harp, two miniature toggle switches were installed above the two stop keys in question and new Wurlitzer stop keys were engraved with the stop key tip markings SEL indicating selector, with Harp-Chrys in italics on one stop key and Glock-Bells on the other. The toggle switches are mounted on black phenolic name plates, one engraved with positions to play Harp or Chrys, with a center position for both, and the other with Glock or Bells. The added relay and switch stack provided the wiring for the switches to accomplish this. The system is now in operation and vastly increases the versatility of the solo manual.

It has long been the writer's contention that tremms should have 20' to 30' of solid windline plus four to eight elbows to provide for wind flexibility and control which also

eliminates "gallop" and "flutter" in the regulators usually associated with short trem wind lines. In this installation all 9 (ultimately 10) tremms are placed on a platform under the chambers in the basement. No weights are used on any regulator. Small weights are incorporated on the tremms themselves, determined by the depth of beat and speed requirements — finite adjustment is provided by opening or closing the slides on the trem tops, the input valve and on the regulator by means of felt washers on the dowels activating the regulator flap valves. The tibias should have at least one flap valve opening on the down stroke to provide a deeper beat while on the main tremolo/regulator, the cone valve and only partially opening the small flap valve. Three additional benefits accrue from this Emery installation system: extremely steady wind when no tremms are on for classic interpretation, a minimum of wind lines cluttering the floor of the chamber (a necessity as added ranks are incorporated) and noisy tremms in the basement under a three-inch thick floor to insure that no trem noise enters the theatre. This has proved out during the four years the organ has been in operation.

The chapter has been informed that thanks to the generosity of Jack and Joan Strader our piano is now a reality. A special long-string upright is being readied by Harry Garrison of Cincinnati's Player Piano Shop. Bob Arndt, of Arndt Organ Supply Company, has manufactured a piano action adapter unit and seven new switches are being wired by Ken Aultz, organ crew member and relay expert. A third contact has been added to each of the seven piano stop keys in the console, which are bussed together to activate a 12 V DC coil — 120 V AC relay to turn the vacuum pump on in the piano when any piano stop key is depressed. In addition, the piano is being equipped with stage expression which will operate through the solo expression pedal relays, and the presently-installed sustain button on the solo shoe has also been wired through to the piano.

Thus, the first major plateau of the Ohio Valley Chapter's master plan dream has become a reality — and they eagerly anticipate more to come. □



(L to R) Glenn Merriam, Ed Dooley and Phil Underwood work on the new slave setter board.



Don Campbell inspects the Wicks action magnet system on the backboard. The toggle switches and indicator lights are also new.

(L to R) Glenn Merriam and Tote Pratt examine the new setter board, placed on top of the console for setting.



THE THEATRE ORGAN IN STEREO

PART I: THE LOUDSPEAKER

by Ron Musselman

Although the theatre organ enthusiast prefers to hear his favorite instrument live and speaking into a vast auditorium, he can't always get what we want firsthand. So, many of us have collected numerous recordings to enjoy at home. Many have stereo systems that aren't quite capable of "bringing it all home," and others are considering buying their first stereo system. Since the stereo game is a jungle with many traps for the uninitiated (translated: potentially expensive mistakes), this series of articles will aid in the selection of equipment that won't cause future regret.

First, two important points:

- 1) Assuming the amplifier produces ample, clean power and a decent turntable/cartridge combo is used, the biggest variable in the system is the loudspeaker.
- 2) The most expensive characteristic to build into a loudspeaker is generally, extended, clean bass response.

Since the pipe organ is the King Kong of bass makers, point #2 (above) is of prime importance when considering getting a reasonable aural facsimile in your living room. Quality commercially-manufactured speaker systems range in price from about \$50 to over \$5,000 each, with wide variations of sonic accuracy in every bracket. Many systems costing \$500-\$800 each are less accurate than some competently-designed units selling for under \$300. We'll bypass the "special effects generators" and instead, concentrate mostly on some of the better moderately-priced units available, some of which have gone a long way in lessening the impact of point #2. Keep in mind that low C, as produced by a 16'

Tibia, represents 32 Hz (or cycles per second), while a 32' Diaphone one octave lower rumbles at 16 cps.

In terms of overall realism and bass response, the all-time bargain is the original Advent. The "updated" version has the same excellent low end, but a somewhat "brighter" treble response. If the listener finds the highs too prominent, a switch in the back can reduce tweeter output to sound more like the original. However, if your listening room is heavily carpeted and draped, it should sound balanced with the switch at "normal." The 10" woofer of this large bookshelf unit will generate a room-shaking 32 cps fundamental (that is, if it's present on the recording!), and even at 20-25 cps (well into the 32' octave), the output is reduced, but still significant. The non-commercial *Stereophile* magazine referred to them as the least-colored loudspeakers they'd ever heard. They still cost less than \$200 each, and their naturalness on any type of music embarrasses many costlier systems. The phenomenal clarity they exhibit in the bass range is very unusual in this price range. An excellent choice for a speakers/phono/amplifier system under \$800.

Another prime contender of modest cost is the ADS L-620, which has the same general acoustic properties of the Advent, although the Advent seemed to reproduce the lowest bass with a little more authority. The L-620 costs \$200. A very accurate loudspeaker with no weak points.

The Cizek One is another 10" woofer bookshelf unit, very similar to the Advent in sound, although there are slight differences in the midrange and high end. Also ca-

pable of strong, undistorted output around 30 cps, they sell for \$240 each.

At the other end of the price spectrum is the AR-9 by Acoustic Research, a superb speaker in all areas. In *Stereo Review*, this tower-type system proved to have the cleanest, deepest bass response of any system they'd ever tested. Its twin 12" woofers will pump out strong, tight bass below 25 cps, and their usable response extends clear down to 16 cps. Pure test tones between 16 and 35 cps fed to the AR-9's can be felt as well as heard, and in that region, they'll rattle windows, doors and objects in the room. Like the Advents and ADS L-620's, the 9's are most accurate at all frequencies, although they extend even deeper into the bottom octave, and with a little more detail in the high end (and the highs are more evenly-dispersed throughout the room). In one listening test, this complex 5-speaker unit (topped by a tiny 3/4" dome tweeter) literally shook the foundation while reproducing the big Diaphones in George Wright's *Chicago, Vol. II* album. Yet, when the voice of an FM announcer played through them, his voice wasn't at all "bass heavy" and he seemed to be standing in the room, between the two speakers. If you can budget \$750 apiece for loudspeakers, these are worth every penny. A similar model, the AR-90, is essentially the same loudspeaker, except for its 10" woofers and smaller size. At \$550 each, it has less "bottom" than the AR-9, but more than the Advent.

In the medium-price category is the Allison: 3, a triangular tower designed for corner placement. Its 10" woofer provides a clean extended

bass curve almost identical to that of the Advent. The Allison presents a wide, natural stereo stage when placed in the corner. The sound they produce is very balanced, and instruments often appear to be emanating from outside the units themselves. About \$300 each.

Epicure Products makes several loudspeakers with extended bass response, but their best moderately-priced model is the M-200C. A large bookshelf/floor system, it utilizes an 8" woofer augmented by a 12" "pas-

sive radiator." In terms of bass extension and overall sonic character, it's in the same league with the best speakers in its price range. A "plus" feature of the M-200C is higher-than-average efficiency, which allows for a little more unstrained volume with any given amplifier. At \$275, this one should be listened to before making a decision.

While the group of speakers covered in this article is by no means a complete list of high-quality reproducers, the writer has listened ex-

tensively to them, and they all represent good-to-excellent values in their price ranges.

Later on, we'll briefly cover the subject of evaluating speakers in the showroom, for those wanting to audition other brands or models. For the ones covered in this article, recommended minimum continuous power is 100 watts per channel for the AR-9 and AR-90; all others, 40 to 50 watts for a typical living room.

NEXT: Amplifiers

NOTE: Products mentioned or recommended are views of the author and do not constitute ATOS endorsement.

All prices, descriptions and model numbers are the latest available. □

CATOE

PRESENTS

Chicago Weekender

REGIONAL '80

**Friday, Saturday and Sunday
November 28, 29 and 30, 1980
Headquarters: BISMARCK HOTEL**

ARTISTS

Rob Calcaterra Dennis James
Lance Luce Walter Strony

**PLUS additional guest artist to be announced.
Registration starts at noon, Friday, Nov. 28, 1980
First event Friday evening
Convention ends no later than 2:00 P.M. Sunday**

Registration for all events \$75.00
Includes Banquet & transportation

Early registration before Oct. 15, 1980 — \$65.00

Registration: **CATOE** P.O. Box 25, Glenwood, IL 60425

Send Hotel Reservations direct to Bismarck

CATOE AMERICAN THEATRE ORGAN SOCIETY REGIONAL CONVENTION — NOV. 28 - 30, 1980



Chicago's
Bismarck
HOTEL

Randolph at La Salle
Chicago 00601
100% Air Conditioned

VISA



Telephone
312-236-0123

SINGLE ROOMS \$24.00
DOUBLE ROOMS (Double Bed) \$30.00
DOUBLE ROOMS (Twin Beds) \$30.00
SUITES (Parlor and One Bedroom) \$60.00 & Up
LARGER SUITES AVAILABLE (Rates on Request)

Date Arriving: _____ Hour _____ A.M.
P.M.

Date Departure: _____

Name _____

Address _____

City _____ State _____

Your reservation will be held until 6:00 P.M. Master Charge, Visa or American Express card holders can guarantee late arrival using their account number by telephone or written authority. A \$20.00 check or money order also assures a reservation for late arrival.

AMBITIOUS CONCERT SERIES ANNOUNCED

The Clemens Center for the Performing Arts, Clemens Center Parkway and Gray St., Elmira, New York, announces its 1980-1981 Theatre Organ series featuring the 4/22 Marr & Colton organ.

Sunday, October 19, 1980

Bob Ralston — 3:00 and 7:30 p.m.

Sunday, November 23, 1980

Don Kinnier — 3:00 p.m.

Sunday, January 18, 1981

William Biebel — 3:00 p.m.

Sunday, February 22, 1981

Jerry Nagano — 3:00 p.m.

Friday, April 10, 1981

Ron Rhode — 8:30 p.m.

Friday, May 29, 1981

David Peckham — 8:30 p.m.

Box Office 607-734-8191

Tickets: \$4.50

This schedule was furnished by David Teeter. □

Moving?

Send your
change
of address
to ...

Lee Prater
ATOS Membership
Office
P.O. BOX 45
Falls Church,
Virginia 22046



Restoration Of The Wenatchee Wurlitzer

by Thelma R. Smith

From 1919 until 1932, the Liberty Theatre (Wenatchee, Wash.) was the big attraction in town. It was also in the lives of Bill Starkey and Dave Gellatly. Organist Kenny Warner, who played "Stardust" during intermissions those many years ago, could not have known that these two eager youngsters, would, years later, be revitalizing the same organ so that others might enjoy it.

Joining them in this project is Harvey Rossiter. Like many others around the country, they are doing this in their spare time, as a labor of love. It is expected that within a few months the rewiring of the console, and the tuning of the 11 ranks of pipes will be complete and it should be in good shape. As Bill Starkey said, "Thank goodness, we won't have to tune the bass and snare drums."

The Liberty's 2/11 Wurlitzer is one of the few theatre organs in the area still in its original location. Homer C. McDonald accompanied the musical comedy, *Chin Chin*, on opening night at the Liberty. As Dave Gellatly fondly remembers, "Theatres in the olden days had

class. The managers wore tuxedos every night. And who can forget the good-looking usherettes in uniform at the head of each aisle, checking your ticket by flashlight." Dave also remembers that they put perfume in the fan room, so that the theatre smelled good, instead of like stale popcorn.

This particular organ is a Wurlitzer Style 185. It originally had seven ranks, plus Chimes, Glockenspiel, Xylophone, Chrysoglott and tuned Sleigh Bells along with traps and toy counter.

In 1930, Sandy Balcom, of Balcom and Vaughan, added four ranks, playable only at 8' pitch from the solo manual in another chamber on the other side of the theatre. These were a Trumpet, Dulciana, Open Diapason and Vox, all with the tops cut off, which gives a sound something like a loud Kinura. He also removed the original Diapason and on its chests put a Tibia from a Style D Wurlitzer that was then in the Rialto Theatre here. He cross-wired the Tibia to the Flute spreader on the switch stack, so that all the Flute unification works on the Tibias, too.

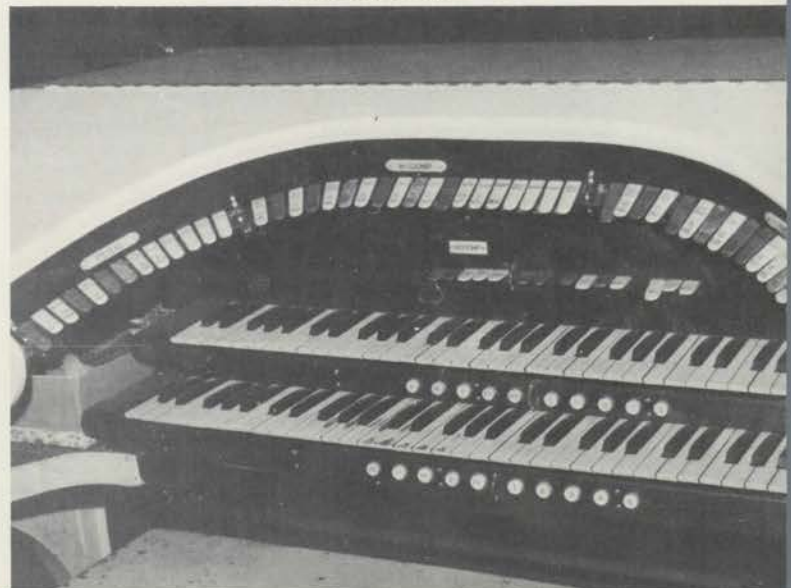
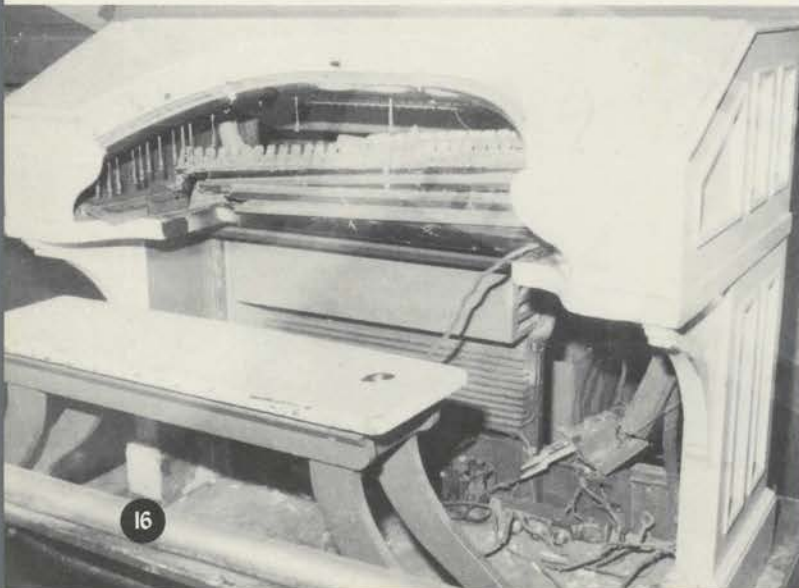
The renovating is being done, with Dave working on the console, Bill concentrating on rewiring and Harvey toiling over the pedals. It is a combined and sincere effort on the part of these three men.

The console has been worked over and only needs refinishing. All the pneumatics for the combination and stops have been recovered, and there are new key and pedal contact blocks under the manual and pedal. They have also refelted and re-bushed the keys and pedal boards. New contacts have been installed and wiring has been done on the swell pedal. The relay system is being worked on, and the slow and tedious job of replacing the contact wires is being accomplished. Most of the pneumatics seem to be good even though they are still covered in the original zephyr skin, now 61 years old. The chests, which have a few dead notes, have yet to be opened.

Until Evergreen Theatres gave up their lease on the theatre, about 15 years ago, the organ was fairly well maintained. After that, it fell into disrepair. Several accompaniment manual keys have been played so much that the ivory has been worn clear through the wood.

While this may not be the biggest restoration on record, it may be an inspiration to others. As a project, it is a challenge, and is certain to be a job well done. Someday, soon, the Puget Sound Chapter will make the jaunt back over the hill (sic: the Cascade Mountains) for a visit to Wenatchee to see and hear the "rebirth" of another Mighty Wurlitzer that can be enjoyed by new and upcoming generations for years to come. □

Several of the keys on the accompaniment manual (left) of the Liberty Theatre Wurlitzer were worn down to the wood through years of use. Renovation of this in-theatre installation is being carried on by Puget Sound members. (Dave Gellatly Photo)



DINNY'S COLYUM

as
transcribed
by
Del Castillo



I spose by the time this appears in prints as us riters say they will of been all kinds of things has happen. The Convention will have took place in London and I will of come home broke, and they will of been an election so they will be a new batch of officers, and the Republican and the Democratick Conventions they will have had a lot of fites and we will keep our fingers crossed and hope for the best which dont look too good. I read a peace a little wile back that said we aint had a reel top man for Pres. in the last 40 yrs. Well I dont know about that. Seems like Eisenhower and Kennedy was pretty good joes, and they even say that in another twenty yrs. if the world lasts that long they will have decided that Nixon did pretty good. Well it all goes to show that it aint only the ATOS that gets into argyments, and maybe if you dint have a little argyment oncet in a wile it would show

that you was sittin on your — that you wasnt doin nuthin.

Of course the argyment always comes up that well if you dont like the way we run things maybe you can do better. We got a little pro organ club here in LA that has been goin on over 30 yrs. now and we got into the same kind of a argyment that ATOS did over havin Associates only more so because we wound up with nearly four times as many Associates as they was professional members. Well it wasnt exackly the same kind of a argyment because we dint have to have some big club over us to say it was OK. The way we see it was that if we could get a lot more peepul who liked organ music to shack along in with us why it would be a good thing for all of us and it would give us more clout as they say. Anyways we had a election and then the new Pres. he thought it would be a good thing if we shuck in with the Pro Organ Club down in the next County like, but when it come to a vote why they dint want to do it so we just got to kind of stallin around because nobody knew whether we was going to kind of join in together or not. So you see they is always peepul that has different opinions like, but that dont mean they aint all tryin to do there best, but it only means they has different ideas of how to do it.

The way I see it is that if everybody had the same idea why they wouldnt be no push to think up nuthin new. Like all this fuss about them nooclere plants. Nobody thinks we just shouldnt

ought to have them they just thinks we should ought to make sure they is safe before we go ahead with them. Well I guess it is the same thing with the ATOS. Nobody thinks we dont want a ATOS its just that some peepul seem to think that maybe it could stand with a few improvements. I dont know enough about it to say, but I just give both sides cred- ick for wantin to do the best they can.

I remember that when I was a kid in Cambridge Mass. my father started a big vegetubbel garden and he made me halp him work on it. So there it was comin on summer and I wanted to go down to Magazine Beach that was the name of the beach and of course they was no magazines there but it was down to the end of Magazine St which was why it was called Magazine Beach. So instead of goin swimmin I had to get tired and hot and dirty diggin away at the garden and finely I said to my Pop why do I have to stay here and work on this garden and my Pop he laid down his hoe and he took off his glasses and he wiped his face and then he says to me Son, I know you want to go swimmin, but when you work on this garden just you remember that youre makin sumthin grow, and that is a good thing to do. So I guess I always remembered that, and if things dont always go rite and I get kind of mad at other peepul why I just remember we are all tryin to make somethin grow even if we dont do it the same way. □

BUILD THE BIG ONE

DEVTRONIX — THE ULTIMATE IN ORGAN KITS

Save up to 60% of the cost and space of a pipe organ and still get THAT sound. —

Send \$2.00 for catalog and demo record.



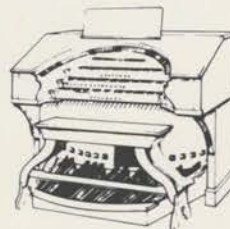
PUBLIX



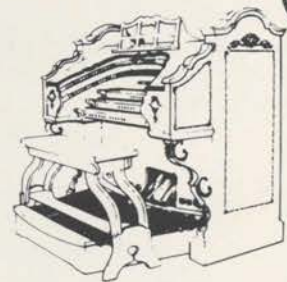
CHAPEL



CONCERT



GRANADA



PARAMOUNT



Organs, Inc.
Dept. 30
6101 Warehouse Way
Sacramento, CA 95826

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 requires only a 10¢ postcard to get the message to the VOX POPS Editor, Box 3564, Granada Hills, California 91344. If the contributor can spare a 15¢ stamp, please include a contrasty black and white photo which need not be returned.

Where was the first organ to be broadcast located? According to Betty Bowman's *Silent Newsreel* Newsletter, it was the instrument in Pittsburgh's Calvary Church. The station was KDKA "the pioneer broadcasting station of the world." Why the Calvary Church? Because no other church in Pittsburgh would have anything to do with radio. How times have changed! Unfortunately, the date of the pioneer broadcast was not given, but it had to be in the very early '20s.

M. Lee Green of Nashville, Tenn. informs us that the Wurlitzer in Knoxville's Tennessee Theatre is in playing condition and used for special presentations at least twice a month. The 1984-seat theatre at Gay St. and Clinch Ave., and owned by the Simpson Theatre organization, is decorated in an Arabesque fashion with organ console in red with gold highlights. Above the balcony is a dome ceiling, which has four-foot

golden water vases circling the top of a narrow ledge. Mr. Green says he recently was in Knoxville and knows the theatre is operating. "I have not played the Wurlitzer since May 1978, but at that time, it was very well maintained." It is played at all intermissions by Bill Snyder.



A brand new album of Buddy Cole organ stylings, played on his famed North Hollywood studio 3/26 Wurlitzer, is about ready for release by Doric Records. It is the result of an exhaustive search among the stereo tapes that Buddy left, and consists of about five Cole originals plus some pop standards, all hitherto unreleased renditions, mostly ballads in the distinctive Cole style. Buddy's widow, Clare, was most cooperative in digging out the tapes for Ken Rosen to audition, says Doric's Dick Penberthy.

We lost Buddy on Nov. 5, 1964. In the interim his Capitol, Columbia and Warner Bros. records, long out of print, have become collector's items. The new release should be a welcome addition.



Buddy Cole fans (and they are legion) who are also late night TV addicts, can catch a glimpse of Buddy accompanying Doris Day in the 1951



Buddy Cole and admirer. Buddy's enthusiasm for the theatre organ was boundless. (Stufoto)

showbiz flicker, *I'll See You in my Dreams*. He is seen at the piano, just to the right of Doris as she rehearses a standard ballad.



Billy Nalle wants to set the record straight on the size of the Wichita Century II Center's Wurlitzer. Some time ago enlargement of the organ was planned, and so Billy reported to us. "However," the resident organist says, "to be both accurate and responsible, the number of ranks playing totals 37, rather than 42 as reported in the *Pipe Piper*. The larger figure is still a goal here, but the WTO Board sensibly deferred



Historic 1957 photo of Billy Nalle made during a rehearsal for his "Swingin' Pipe Organ" record album. It's the original New York Times Square Paramount 4/36 console, later destroyed in a fire. Billy now plays an exact replacement with provision for possible additions. (Ben Hall Photo)

adding the five soft ranks for other items of priority. The organ is complete as far as tonal spectrum is concerned."

Speaking of Billy Nalle, he's set for a May 8, 1981 concert on the 4/37 "Dowager Empress," this time duetting with percussionist J.C. Combs, skinbeater for the Wichita Symphony. It wouldn't be the first time Nalle has performed with a drummer; his fondly remembered RCA record "Swingin' Pipe Organ," made in the mid-'50s on the same instrument (then in the Times Square Paramount), included "skins."



Tommy Stark. Big plans.

Tommy Stark is one of those upbeat guys who refuse to allow temporary setbacks to get them down. For the past several years he has been a partner in a music store in Lemon Grove, near San Diego. While the product for sale is electronic organs, Tommy is completely sold on pipes. He purchased a 10-rank Wurlitzer and after much difficulty with inept technicians, managed to get the organ installed. We covered the gala opening concert in a previous issue.

Then Tommy learned of a fabulous organ which was available, the 4/28 Wurlitzer originally in Chicago's gigantic Uptown Theatre. It had been acquired by Bob Montgomery who planned to install it in the Hoosier theatre in Whiting, Indiana. Bob already had a 3/11 hybrid installed with chambers in the balcony of the Hoosier, and for years the 4/28 was neglected. Finally, it was decided to sell the 4/28 and Tommy Stark was

first in line. Meanwhile he had acquired the Mesa Organ Power, the last of Sandy Fleet's three organ-equipped pizzerias in the San Diego area, but like the others, it was in a poor location, this time because of a deteriorating neighborhood. He closed it reluctantly, but with a vow to reopen elsewhere.

With the arrival of the 4/28, Tommy envisioned a whole new setup. He would relocate the 4/28 and open a brand new pizzeria in his Lemon Grove location, so he and partner Jim Hansen would have a pizzeria, theatre auditorium with the 4/28 Wurlitzer, retail store and teaching facilities at one location. Despite some initial setbacks in the refurbishing of the 4/28, which has been in storage for many years, things started looking up when Bills Coffman and Field were entrusted with the task of getting the former Chicago Uptown organ ready for installation in the new complex. Tommy Stark marches on!



John Landon is a stickler for authenticity. Long ago he determined that the 3/7 Page in the Anderson Paramount must remain a pristine example of that builder's art, not to be cluttered with extra controls filling blank spaces on the console stop-rail or backboard. The console looks the same as on opening day 51 years ago. But now the sale of John's records is totting up a kitty which will soon permit the installation of a long-anticipated piano. Where to place the perhaps seven manual and two pedal stopkeys the piano may require?

To solve the problem a panel will be fitted to swing out from beneath the left console side jamb. This will mount all the piano controls and will remain out of sight when the piano is not in use. Thus the profile will be maintained as it has over the 25 years John has been playing weekend presentations on the Page.



Encouraged by the enthusiastic reception of the one-night seminar he conducted at San Gabriel Civic Auditorium parallel to the 1979 ATOS convention in Los Angeles, George Wright is putting together a three-day package session (October

13, 14, 15) which will illustrate the musical techniques which have served him so well during his remarkable career.

Plans have not jelled completely at this writing, but to date George plans three six-hour sessions, two of them in a hotel meeting room and one at the San Gabriel hall where the 3/16 Wurlitzer will be on hand for musical illustrations. The first day will cover such subjects as open harmony, chromatic glissandos, and such single note effects as grace notes, fingered slurs and mordents. Second day subjects will include left-hand and pedal rhythms, use of percussions, second touch, adding fills and



Jim Hansen, a talented classical organist.

nasty brass effects. Day three (at San Gabriel) will cover registration, arranging, concert repertoire, stage presence and a question session.

Surrounding these sessions will be breakfasts, lunches, a private GW concert and a closing cocktail hour and dinner party, all covered by the tuition fee. Registration will be limited to 50 applicants.

This group of seminars would seem best suited to the advanced student or professional who wants to upgrade his performance. For further details write to the Academy of Artistic Organ Performance, 26375 Nacome Drive, Mission Viejo, Calif. 92691.



Dennis James informs us of his recent personal appearance tour with legendary silent film star, Lillian Gish. "We played the Oriental Theatre in Milwaukee, the Chicago Thea-



Dennis James and Lillian Gish. Lillian is still going strong at 83.

tre and the Ohio Theatre in Columbus" says Dennis. "We showed clips from several of Miss Gish's starring films and complete showings of *La Boheme* and *Broken Blossoms*. Dennis, of course, supplied the organ accompaniments while Miss Gish told about the craft of acting in silent films. The program, under the auspices of the American Film Institute, will continue in the fall in Michigan and Indiana.

In Columbus, Miss Gish was deeply impressed by the restoration work at the Ohio Theatre. "It's the prettiest theatre in America," she said. She started her career in Ohio as a child actress.

Haven't heard from Miami's veteran organist Eddie May recently, until today. Eddie reports that his health "has quite improved and I'm



Eddie May and daughter Carol. He's on a march kick.

back teaching and playing, as of old. Daughter Carol and I are playing as a two-organ team, and it is working very nicely. As far as church work is concerned, I'm doing only substitute work, not caring to do a full schedule. Carol and I have a rather full calendar, both of us teaching in a couple of local music stores. My latest compositions are "Victory Song," "Marching Song," and "Installation March." I seem to have gravitated to marches of late."

David Messineo, who has been organist at Radio City Music Hall for the past few months, contributes some news concerning two notable pipe organs in his area which figured in past ATOS conventions. "The Hope-Jones organ in the Ocean Grove, N.J. Auditorium has been in-

creased in size from 30 to 71 ranks, and will probably grow larger by the end of the summer (It initially had 14 ranks. Ed.). It is played constantly from June to September. There are recitals on Wednesday and Saturday afternoons, Sunday services, and special concerts. The organ sounds fantastic, thanks to the careful work of maintenance chief Ronald C. Bishop and organist Gordon Turk.

"The Radio City Studio is now owned and operated by the Radio City Entertainment Center Corp. The studio's 3/14 Wurlitzer, very seldom used, is in terrible repair, which we hope will change shortly. I occasionally practice on it, but there is no ivory left on the keys, and there are many dead notes. We have done some 'minor surgery' on it."

A story bound to please Brother Andrew Corsini, mentor of the Theatre Historical Society, appeared in the May 5 issue of *Time*. Sandwiched among accounts of Pres. Carter's "desert debacle," candidate Anderson's declaration of independence, and the Cuban refugee invasion, was a two-page spread about movie palaces that have been rescued from the wrecker's ball for use as performing arts centers, mostly through local grass roots efforts. The story, generated by a Milwaukee symposium on the "American Movie Palace," brought both good and bad news: (1) federal support for theatre preservation is drying up, but (2) tax reform has made it possible for those who back renovation of buildings on the National Register of Historic Places to write off contributions in only five years. Even without tax incentives, about fifty former cinema palaces have been saved by community effort.

Of special interest to organ buffs were the three color photos of restored auditoriums. Two of them, the Columbus Ohio and the Atlanta Fox, were shown with their organ consoles elevated.

Gordon Belt, program director for the San Sylmar, Cal. "Tower of Beauty" Museum, reports that what was a 3/32 Wurlitzer in the Music Room is now a 4/35 instrument. "We have again increased the size of



Gordon Belt, curator and program director for the Nethercutt 'Tower of Beauty.'

the organ and after the purchase of the ex-Denver Civic Auditorium 4-manual console, which we rebuilt, it has been installed to control the ranks of the enlarged instrument." Los Angeles conventioners remember hearing that organ at last year's affair.



NorCalChap's *Windsheet* reports the Oakland's Piedmont School District is offering for sale the former San Francisco Orpheum 4/22 Robert Morton which was donated to the school by philanthropist J.B. Nethercutt of San Sylmar museum fame. Offers are to be made by sealed bid, NorCalChap's Rudy Frey is investigating the possibility of purchasing this excellent instrument by the Chapter. We can't help but wonder why the school cooled.



David Scrimenti, 16-year-old blind student of Rosa Rio, has achieved another honor. In April, the youth was the recipient of a \$100 award and certificate symbolic of a special achievement prize, in the Performers of Connecticut Inc. Competition. At a winners' concert on June 8, David played the "Nocturne" by Field, and was presented his awards. His latent talent was first unearthed a few years ago when he won a prize in Connecticut Valley ATOS Chapter's Scholarship competition, playing the 3/15 Marr & Colton at Thomaston.



Warren Lubich is looking forward to his fourth annual engagement at Boise, Idaho's Egyptian Theatre

(formerly the Ada). "Last year, the house underwent a complete renovation, including restoration of its original name. It is a nice theatre, the Boise residents are very proud of it, and it will be a pleasure to return there." The Egyptian sports a 2/8 Robert Morton.



Rochester Theatre Organ Society rang down the curtain on its 16th season on May 9 when Maria Kumagai entertained 948 concertgoers at the Auditorium Theatre's Wurlitzer. Playing mostly classics, semi-classics and show tunes, the little artist acquitted herself nobly. Among the selections were tunes from *My Fair Lady*. The inevitable standing ova-



Maria Kumagai. They like her in Rochester. (Bill Nakahara Photo)

tion was her reward, and she thanked the audience in her inimitable way by playing "One Fine Day" from Puccini's *Madame Butterfly*. Maria is scheduled for playing trips to Europe and Japan later this year.



Ever hear of the "Awesome Austin?" Most folks haven't, but by the time this item appears in print, a 3/11 Austin will be playing in the Chaminade High School in Mineola, N.Y. One of the school's faculty members, Bro. Bob Lahey, tells us that a couple of years ago, the father of one of the students, Bob Atkins, contacted the school in the hopes of installing a theatre pipe organ in the 1100-seat auditorium. For years, Bro. Lahey had contemplated that very thing! There was an Austin, once restored by Atkins and a crew,

in the Beacon Theatre in Port Washington, but the owner refused to sell it and when the house was triplexed the organ was lost forever. Atkins next found an Austin in the Queens Village Theatre which he purchased for \$700.

The school auditorium's balcony was altered to accommodate two chambers and percussions. The unification was re-designed to match Wurlitzer specs, thanks to Ken Ladner. A Peterson relay was purchased. The console is not a horseshoe model but the crew hopes to get one in due course. The 11 ranks are on 10 inches of wind, and there are about 18 percussive effects.

"We expect to dedicate the instrument at the ceremony which will observe the school's 50 years. Then we will be using the organ several times a month for programs. We also hope to get students interested in playing it. The more it's used, the better it will stay in shape," says Bro. Lahey.



From Starkville, Mississippi, barrister/organist Dolton McAlpin reports sadly that the Baton Rouge Paramount site is now a parking lot, and the fine 2/6 Robert Morton which Dolton recorded for the Concert label is, for all practical purposes, a wreck.

It was carefully removed by the able organ technician, Don May, who so expertly restored it years ago, and put in storage with great care. But the owners decided to move it to another warehouse without the help of Don May. A moving company was hired and apparently the movers assigned were reincarnations of the Three Stooges. A chest was piled on



Don May. He lost a friend. (Sid Bordelon Photo)

top of string pipes, flattening them but not for celeste use. So much destruction was accomplished during that second move, says Dolton, that a recent purchaser will have difficulty getting even one rank playing if he tries to install it in a planned pizza location. As might be expected, Dolton McAlpin, who played intermissions on the Morton during his undergraduate days, and Don May, who maintained it through the years, are brokenhearted over the needless destruction. Some of the blame must fall on the city fathers of Baton Rouge for letting a priceless landmark slip through their fingers with so little resistance.



Occasionally we get such a raft of encouraging reports about an emerging theatre organist that we investigate further. We often learn that the subject is able in many areas in addition to playing in good theatre organ style. For the past year a young man named Rob Calcaterra has been getting "rave" reviews wherever he has played (mostly in the eastern USA). This report by the Marty Irwins of Indianapolis is revealing.

"Rob Calcaterra possesses several talents worth sharing with ATOS readers. Besides being a highly polished theatre organist, Rob has earned a degree in classical organ from Indiana University. Currently residing in Indianapolis, Rob teaches at North Central High School (rated number one in the state) where he is in charge of several choirs, the teaching of music theory, keyboard, music literature and history classes,



Rob Calcaterra. Multi-talented. (Bill Lamb Photo)

as well as directing and conducting musicals.

"Rob has recently collaborated with a television animator, and they have several commercials currently being aired. During his off-hours, Rob is the musical activities director at a large nursing home as well as organist and choirmaster at a sizeable Indianapolis church.

"Rob won the Liberace Keyboard Entertainer Search for the Indianapolis area and went on to the regionals, held in Chicago, to receive the Outstanding Performer's Award. Shortly afterward, he was off to concertize on the east coast — specifically Toronto, Buffalo, Syracuse and Rochester, N.Y. After his performance in Rochester, he was asked to cut an album on the 4/22 Wurlitzer. The tapes were made during the Memorial Day weekend. The record should be released shortly.

"Rob spends his summers in Europe where he is a tour guide. He speaks seven languages fluently and knows most of the continent intimately. Besides having been the president and Man of the Year of the Kappa Sigma Fraternity, Rob is also a gourmet cook."

Rob, you are beginning to sound like Tom Helms!



A few issues back we wondered how organist Tom Helms found time



Tom Helms. The gals with the money caught up with him.

for so many playing engagements. He's still in there pitching reports Dorothy Standley from Tom's home area in Florida. Although he's overseeing the revitalization of a Robert Morton for the Gulf Coast ATOS Chapter, Tom managed to get to New York recently where he was able to give the big straight organ in the St. John the Divine Cathedral a brief workout. Returning home he found some girls waiting for him — with money, yet. It seems the gals in Beta Sigma Phi sorority had staged a vaudeville show and had opted to donate the proceeds to the chapter's organ fund. Rough life, Tom. □

THE ACOUSTICAL CONSULTANT

ACOUSTIQUIZ

by R. J. Weisenberger

Answer true or false to each of the following statements (answers appear on page 47)

- 1.) Raising mouth cut-ups at a given pressure will raise the harmonic development. True False
- 2.) Pipes with high cut-ups are capable of greater acoustical output. True False
- 3.) Small scale pipes have higher degrees of harmonic development as compared to larger scales. True False
- 4.) Operating pressure has no relationship to acoustical output. True False
- 5.) The greatest output occurs along the axis of nonharmonic open pipework. True False
- 6.) High pressure pipework is powerful, but lacks the clarity and smoothness of low pressure designs. True False
- 7.) Cut-ups have little or no effect on pitch. True False
- 8.) Closed pipes are used primarily to save space since they are only half the length of open pipes for a given note. True False

New Hall of Famers

Three inductees were enshrined into the Theatre Organists Hall of Fame during the London Convention. They are:

Henry Francis Parks

He played theatres throughout the country, was a demonstrator for Wurlitzer, and a long-time correspondent for *Jacobs* magazine.

Paul Carson

Though he played theatres in the Los Angeles area, he gained his greatest fame for supplying background music for such radio programs as *Bridge to Dreamland*, *One Man's Family*, and *I Love A Mystery*.

Theatre Organist of the Year LOWELL C. AYARS

Our active inductee has had an interesting career, though he was a late participant in the first great era of the theatre organ. Born in Bridgeton, N.J., he began organ lessons at 13, and after a year of study, became a church organist. A graduate of Zeckner-Hahn Musical Academy, he also studied at Clarke Conservatory.

In 1932, his career as a theatre organist began at the Criterion Theatre in Bridgeton. He played other theatres in New Jersey, and in 1936, entered the broadcasting field. Having studied singing, he used this talent to accompany his playing, becoming known as a singing organist.

When the second era of the theatre organ dawned, he installed an instrument in his home, and from this it was but a mere jump into today's theatre organ circuit. Eight times he has been headlined at ATOS National Conventions, and, in recent years, has turned out some excellent recordings. □

Lowell Ayars at the Cinema Organ Society's 4/21 Wurlitzer during the convention, five days before he became "Organist of the Year."
(John Sharp Photo)



HALL OF FAME

Donald H. Baker
Stuart Barric
Dessa Byrd
Paul Carson
Gaylord B. Carter
Milton Charles
Edwin L. "Buddy" Cole
Bernie Cowham
Helen A. Crawford
Jesse J. Crawford
William R. Dalton
Lloyd G. Del Castillo
Reginald Dixon
Edward J. Dunstedter
Lee O. Erwin, Jr.
Francis "Gus" Farney
Frederick Feibel
Mildred M. Fitzpatrick
Reginald Foort
Paul H. Forster
Dean L. Fossler
John Gart
Betty Gould
Thomas Grierson
Arthur Gutow
John F. Hammond
Elwell "Eddie" Hanson
Henri A. Keates
Frederick Kinsley
Sigmund Krumgold
Edith Lang
Ambrose Larsen
Richard W. Leibert
Leonard MacClain
Quentin Maelean
Rodwell H. "Sandy" Maepherston
Albert Hay Malotte
Dr. Melchiorre Mauro-Cottone
Alfred M. Melgard
F. Donald Miller
Charles Sharpe Minor
John T. Muri
Henry B. Murtagh
Dr. Milton Page
Henry Francis Parks
Dr. C. A. J. Parmentier
Edna S. Sellers
Preston H. Sellers, Jr.
Gerald Shaw
Raymond G. Shelley
Arsene Siegel
Milton Slosser
Kathleen O. Stokes
Firmen Swinnen
Sidney Toreh
Emil Velazco
Deszo Von D'Antalfy
G. Oliver Wallace
Jack Ward
Edward J. Weaver
Lew White
George Wright

1980
Theatre Organist
of the Year
LOWELL C. AYARS

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.

PIPE ORGAN PIZZA PRESENTS CLARK WILSON, played on the 4/20 assembled theatre organ in Milwaukee's Pipe Organ Pizza. Purchasing information will be found in an advertisement elsewhere in this issue.

This music is honestly presented as "a cross section of the most requested numbers . . . Most are rhythmic and designed to show off the toy counter and many tonal percussions . . ." Within these parameters, it is most successful. This is Clark Wilson's first recording, designed to sell to happy pizza consumers on the spot after they have enjoyed an evening of Clark's music.

Clark Wilson has got to be the complete pizza organist. He knows how to edit and arrange movie music, pops and classics to include those parts which appeal most to his pasta-inspired audiences. It's all good fun but has little to do with theatre organ lore other than the fact that it's played on an assembled TO. Starting with a Style D (2/6) Wurlitzer, it has grown to 20 ranks, 15 of them Wurlitzer. It is now played

from the 4-manual Moller console from the State Theatre, Jersey City, N.J. It is a successful assembly of parts and a good blend of voices not originally intended to work together. Emphasis is on brass, percussions and the usual toy counter frippery which so delights the kids.

The instrument is well adapted to register the *Star Wars* music, "Rock Around the Clock," "Chattanooga Choo Choo," and, to some extent, portions of Rossini's "William Tell Overture."

The brassy *Star Wars* title music is played with verve and enthusiasm, sometimes with unfamiliar phrasing. Clark knows how to use the drums and cymbals so integral to the Williams score. He skips "Princess Leia" altogether, but has more fun with the "Space Cantina" music than we've heard on most previous recordings, adding a deeper shade of green to the faces of those unlikely creeps which populated the futuristic saloon in the film. It's played with a good sense of humor.

An attractive solo reed with high-pitched Tibia embellishment characterizes "Evergreen" in an understated arrangement which later features a lush mutation chorus. Bluesy and moody!

The organist seems to be much more at home during a rousing "Washington Post" with lots of Posthorn riffs, cymbals, drums and fast tempo. A real goodie.

The next selection, "Variations on the Mickey Mouse Theme" moves us to some pre-judgement. Seven minutes and forty-eight seconds of that undistinguished theme, would probably go by quickly munching a pickled canary tongue pizza, but just as listening music? Yet we must recall that this is a platter designed to help listeners recreate in their minds what a good time they had last night. Our reservations are dispelled by the range of the variations (which Clark credits to Lyn Larsen). After the theme is stated, we hear Jimmy Dodd's tune as a Strauss Waltz, a gallop, a current ballad (on Tibia & Vox), a bagpipe ensemble, a classical "fugue," as a Sousa march (with "Stars & Stripes" buildup) and in a hymn-like finale. Whew!

What is labelled "William Tell Overture" consists of a snatch of "Morning" (on a very fine solo reed) and the "Lone Ranger" portion of

the "Finale," both well-played. We missed the "Storm," which could be a thriller on this organ.

Side Two starts with train whistles, so we know that "ol' 99" will soon pull out, a huffin' and puffin' up to full chug, right into "Chattanooga Choo Choo," with interesting variations. It introduces several other train-associated tunes which provide entry for toy counter horns, bells, etc. The wailing whistle is heard throughout. "Toot Toot Tootsie" is the closer.

Six minutes and ten seconds seems like a lot to invest in such a limited melodic line as "Send in the Clowns" but Clark does his best to sustain interest, with lots of changes in registration and a brief switch to bolero tempo. But the languorous ballad provides a perfect "calm before the storm" — one minute and twenty-four seconds of a lively "Rock Around the Clock," with the usual pizza crowd-pleasing toy counter effects.

"How Deep is Your Love" is a lovely ballad by the three Gibbs, given a tender, loving treatment by Clark Wilson in an understated treatment.

The closer is another favorite of pizza parlor denizens, the "Theme from Rocky," which is fast becoming a cult classic. Clark makes good use of the sustained cymbal to color this upbeat film tune.

We find Clark Wilson's playing, even within the restrictions of an over-the-console sales item, most promising. The result is a much better than usual first recording by a man with much enthusiasm for pipes, and skills to match.

Recording is very good. Jacket notes are aimed mainly at the uninformed but provide valuable info about the artist and the makeup of the organ, which comes off very well. The one sour note is that Side Two of the review pressing is just enough off-center to result in a slight "wow" on sustained tones. This does not indicate that other pressings may have the same fault. Besides, faulty pressings are returnable for replacement or refund. The surface is smooth and free of "pops."

Our hope is that Clark Wilson will one day make a record solely for listeners, completely away from the pizza parlor influence. We know he can do it.

ON WITH THE SHOW! Don Croom playing the 4/23 Wurlitzer in the Fresno (California) Pizza & Pipes. Stereo record \$6.95 (cassette or 8-track tape \$7.50) postpaid from Upbeat Records, 4431 Lockwood Way, Sacramento, California 95821.

This is Don Croom's second record release and it compares favorably with his initial *Thanks for the Memory* reviewed some issues back.

The organ is a 3/23 Wurlitzer, originally in Shea's Hippodrome Theatre, Buffalo, N.Y. It was for years in the home of attorney Harold Logan, Ontario, Canada, and was moved west in 1974 for installation by Bob Rhodes in Robert and Kathryn Breuer's Fresno pizzeria, but with a new specification prepared by Tom Hazleton. It's a truly "mighty" Wurlitzer with five 16' pedal voices (including the Posthorn) as well as two 32' pedal resultants. It has six color reeds and four ranks of string celestes (but only one String tuned "on"), two Tibias and two Diapasons. It's one of the big ones and its recorded sound brings out its full authority. It also has a sweet side.

Don Croom discovered music at age seven and has been at it ever since, with major studies at Cal State University. His first pizzeria job was at the Breuer Arden plant. For this recording he added the voice of an ARP 2600 Synthesizer on some tunes.

Don is faced with the same decisions as all pizza organists who aspire to record; will the tunes the pasta chompers request most also appeal sufficiently to mere record listeners? One answer is not to worry about non-pasta fans and sell records on the scene while enthusiasm is high with proven tunes. The only trouble there is that other pasta parlor artists are recording the same "most requested" tunes. Thus they often duplicate such favorites of baked tomato pie consumers as "Malaguena," "Baby Elephant Walk," "Feelings," "Toot Toot Tootsie" and "Chatanooga Choo Choo." Sound familiar?

Other tunes played include an unfamiliar but energetic console riser, "On With the Show," "Misty," "Music Box Dancer," "Sidewalks of New York," "Blue Danube Waltz," "Maple Leaf Rag," "The Entertainer" and Sousa's "Stars



Don Croom and the 3/23 Wurlitzer.

and Stripes Forever" (yes, with the piccolo part intact but on a very anemic piccolo).

The true depth of Don Croom's organ artistry is indicated briefly in several selections, e.g., "On the Beautiful Blue Danube" and during the opening of "A Fifth of Beethoven" wherein a flawed but sensitive reading of the start of Beethoven's *5th Symphony* introduces the Bowdlerized Walter Murphy "pop" version. Again, during a very lovely reading of Debussy's "Claire de Lune," Don exhibits musical abilities far beyond the requirements of the average dough dispensary.

Yet the tail wags the dog during "Feelings." Don uses phrases from "Vesti la Giubba" for an intro and it proves far more interesting than "Feelings" during which the ARP 2600 provides a slide whistle lead. "Sidewalks of New York" and "Tootsie" are given hurdy-gurdy treatments. The "Choo Choo" gets the usual train sounds, in case anyone remembers steam locomotives. Don knows his pasta eaters.

But there's an underlying sense of musicality which pervades the selections, despite the excesses demanded by commercialism. We would like to hear a concert (or recording) played by Don Croom completely divorced from the pizza parlor atmosphere; we feel it would introduce an entirely different Don Croom.

If there is a fault in Don's musical conceptions, it could be in the paucity of registration variety. With all those fine color voices available, Don seems to prefer full combinations rather than a variety of sounds.

Of course, some organists don't go along with many color changes within a tune. For example, organ great Eddie Dunstedter often played entire choruses on a combination which pleased him.

Recording is good, although there is some rumble during loud passages. Jacket notes tell a little about Don Croom and a lot about the instrument; a detailed stoplist is given. Photos of Don and the organ add some spice, but the music speaks for itself.

We have received many favorable comments about the sketch of a closed Fox Theatre which illustrated our review of the *Roaring '20s* album in the Feb./March issue. Trouble is we neglected to credit the artist, ATOSer Ron Musselman. Sorry, Ron.

WHO? Ron Rhode playing the 3/23 Wurlitzer in the Mesa, Arizona, Organ Stop pizzeria. \$7.00 postpaid from Wm. P. Brown Corp., 5326 No. Seventh Street, Phoenix, Arizona 85014.

Ever since attending an early Ron Rhode concert at the El Segundo, California, Old Town Music Hall a few years ago, we felt we had found a winner. Ron has not disappointed us; he has grown musically with pleasing consistency ever since. There have been previous records released by Ron, each with its own merits, but this one, to our way of thinking, tops them all.

Ron is a pizza organist who thinks deeply about the music he plays for pasta chompers. Because boss Bill Brown's policy is to present music in theatre organ style, the instruments in his establishments are voiced as theatre organs and the performers are instructed to play them as such. We have an idea that Ron Rhode didn't need much pushing in that direction; although born far too late for silent movie experience, he's a "natural." With inborn good taste, he arranges the music in the most theatrical style possible, even if it must be punctuated with auto horns and sirens to please the kids in his audiences. Yes, his "Chatanooga Choo Choo" (easily the most requested tune) includes the expected huffs, puffs and train



Ron Rhode.

whistles, but when he plays "Ramona" it's pure theatre organ with just a touch of Jesse.

Ron writes his own jacket notes and he separates his music into several categories. The "pizza pleasers," played for the kids, include "Let's All Sing Like the Birdies Sing" (with an injection of Strauss' "Voices of Spring"), "Liechtensteiner Polka," the most stimulating "Repasz Band" since the Tiny James version, "Sweet Georgia Brown" and the ubiquitous "Choo Choo."

The opener, "Who?" deserves mention not only for its vigorous show-opener characteristics but also the use of snatches of "Nola" as a counter melody. The riffs are original, and the verse is given due consideration, not to mention the chromatic fillers and sorta "doo-wackadoo" brass. No dull moments here. It certainly shows up the next selection, the theme from *New York, New York*, which is pale as a comparative show tune, although it will interest those who saw the movie simply through osmosis.

We have already commented on "Ramona" and "Birdies" (with "tweets," natch) but "Peg of My Heart" has been a consistent request since 1913 when it was written. The Harmonicats record may be the all-time best seller but we'll take Ron Rhode's lush version. It sings!

"Malaguena" is another "pizza pleaser" overplay and most pizza organists have recorded it. But most have the good taste not to cheapen it, and that applies to Ron. He plays

a full concert version which would please the composer. "Am I Blue" is something else again. Not since Jim Melander's version on Concert label's *Once in a Dream* album have we heard such an impassioned treatment of this deserving "oldie." Ron includes the verse, uses some "bump and grind" and makes much of the "question and answer" technique, plus a brief change to bolero rhythm during the bridge, uses juicy key changes — well, it's an education as to what can be done with a simple tune to add interest value.

The haunting theme from *Superman* by John Williams is a bit of romanticism which might have been written by Max Steiner. It is tender and majestic at the same time, and Ron's orchestration enhances it all the more.

Stereo recording is topnotch. Ron's jacket notes are always in tune with his musical efforts. The organ sound, as recorded is superb. If you get the impression that we find this album irresistible, you are correct.

The Classic Corner

AN INTRODUCTION TO THE KING OF INSTRUMENTS, played by John Rose on the 1962 Austin organ in the Cathedral of St. Joseph, Towerhill T-1004. Available at record dealers at \$7.98 or postpaid for \$9.48 from Towerhill Records, 6000 Sunset Blvd., Hollywood, California 90028.

A few issues back we reviewed a recording of the *Star Wars* score arranged for concert organ by Robert Edward Smith and played by organist John Rose on a large church Austin. Both are back again with this intriguing musical experiment. The purpose of this album is to familiarize the uninitiated with the tonalities and pitch range of the romantic classical organ. To do this, Smith has written variations on an old and obscure Georgia folk tune entitled "Pisgah," a melody not immediately recognizable, not even for Georgians. Some of the variations resemble "Baa Baa Black Sheep" but that covers a very brief period. Mostly, the melody is lost or covered up by the fourteen variations.

Each variation is written to best illustrate an organ voice — the Prin-



John Rose. He selected the 140-rank Austin organ in the Cathedral of St. Joseph, Hartford, Conn. for this fine demo record. It is the same organ on which he recorded the *Star Wars* score.

cipal (Diapason), Flute, String and Reed (no percussions here). Side One has explanatory narration between the tonal examples so the listener does not get an impression of continuity. However on Side Two, Smith's snatches of melody and harmony, minus narrative interruptions, evolve as a cohesive whole and one can but wonder how he managed to wring so much music from relatively lacklustre material. The simple "Pisgah" blossoms into an intriguing rondo for classical organ. The music is played with easy expertise by John Rose, who seems much more at home with this music than he did during the more taxing *Star Wars* recording.

Of course its not theatre organ but it is basic organ instruction for all who seek a deeper knowledge of the instrument. Would that one of our TO experts could produce an equally effective bit of knowledge about the TO in recorded form.

Even if the buyer already has the knowledge expounded on Side One, the assembly of variations as a rondo on Side Two is worth the fee. Including the notes on the back of the jacket, there are four pages of information to bolster the audible knowledge, including the words of the narrator.

To those interested in expanding their knowledge of the "straight" organ, wondering at the great tonal range, enjoying some magnificent harmonic passages or simply listening to a well-conceived rondo, this album is recommended. □

GEORGE CELEBRATES FOURTH ANNIVERSARY OF "SAN GABE"

by Stu Green

We don't often review concerts in these pages, mainly because such coverage could fill the magazine twice over. But George Wright's May 10th bash at San Gabriel (Calif.) was something special. At the door, ticket takers handed out sheets announcing an "Extra Added Attraction — The Hour Before Tomorrow," to be presented after the concert for anyone who wanted to remain.

A George Wright concert is never cut and dried. There are always surprises. As always, Merle Bobzien and Ken Kukuk had the 3/16 Wurlitzer in top shape. Even so, there are two ranks that do not meet George's exacting requirements, the Solo String (lacks a celeste) and the Saxophone, which is not a brass rank but apparently an experimental set which George feels lacks character. So, he plays his concerts on a 3/14. To further complicate, or enhance matters for his concerts, George replaces the left chamber Concert Flute pipes with a Moller rank marked "Stopped Diapason." We all know that Diapa-

George Wright at 'San Gabe.' He celebrated with a nostalgic 'broadcast.' (Stufoto)



son sound comes from metal pipes, so the result is a "Stopped Flute," in effect, a "Tibia Minor" voice, although George does not agree to that classification.

George rode the console up at the appointed hour. He was attired in a cream-colored suit and his silver-hued shoes made his pedalling visibly dramatic. His console riser was a fast and furious "Night Ride."

His opener was in honor of composer Irving Berlin, now in his 90s, with some early hits (circa 1921), including "Stepping Out With My Baby," "We'll Never Know," and "Everybody Step." The dated jazz breaks and fills put the forgettable tunes in period perspective. George puts much stock in lyrics and the current "After the Lovin'" practically poured forth the words his audience didn't know. A salute to the late film director, Alfred Hitchcock, included "The Trouble With Harry" (the trouble is, he's dead but unburied in the movie) and Hitch's TV theme, "Funeral March of a Marionette" with sarcasm from the Kinura and bones represented by Xylophone.

A salute to two friends in the audience, organist Gordon Kibbee and wife, Marie, resulted in a garlicky "O Marie" and a lovely "This Is All I Ask," one of Gordon's favorites. George chatted easily with the Kibbees (in the back rows) and with a few kibitzers who shouted suggestions. He is expert in handling unexpected interruptions, sometimes with a laughing "Oh shut up!" They do.

Next, George offered his favorite from the *Rose Marie* operetta, "Totem Tom Tom," which, after the suggested warhoops, smacked of Jesse. A wild "Twilight in Turkey"



Howard Culver, longstanding voice in West Coast radio. He can make even nonsense verse sound romantic.

(Scott) was followed by an offer; encouraged by the favorable reception of his ATOS convention seminar last summer, and armed with many requests for a continuation, he is considering more seminars on playing technique. He asked interested people to fill out cards in the lobby, or drop him a line at San Gabriel Civic Auditorium.

After "I Love a Piano," (Berlin) which starred both the stage grand and the pit upright. George gave a plug for Volume 2 of his Chicago Theatre album, which he said may become a collector's item, due to a small supply and no more pressings.

After intermission, George played a tune for still voluptuous Mae West, "All of Me," in his best lowdown and dirty style. He seems to have a thing for blonds; at one point he introduced a striking lovely, a regular denizen of the left front fox at his concerts. When the spotlight caught her, there was gorgeous blond Elsa, sporting a black mink coat. The audience approved.

An outstanding number was George's revival of a '30s favorite, Rube Bloom's "Song of the Bayou" with its octave-spanning question and answer opening theme followed by a spiritual-like choral second theme with a pronounced 4-to-the-bar bass pattern, a welcome old friend. Another good choice was Dana Suesse's "My Silent Love," an excerpt from her larger "Jazz Nocturne." It was a 1930 experiment with a whole-tone melody, and Miss Suesse's only hit.

The closer was a spirited "Slaughter on 10th Avenue," Richard Rodgers' symphonic flirtation with '30s gangsters in semi-ballet style. Then George announced his innovation. In celebration of his 4th year of concerts at "San Gabe," he would offer a re-creation of the type of organ-poetry broadcast he used to do over radio KFRC, San Francisco, playing the station's 18-rank hybrid organ, with romantic readings by Howard Culver — after a brief intermission.

George told us beforehand that he had no idea how many in his full house concert audience would return for the experiment — perhaps 10, 20 or 30 people.

When George returned to the stage with Howard Culver, he faced a practically full house. Culver sat at a small table, equipped with a lamp and microphone. The stage and booth lighting, which had been outstanding in helping to establish moods throughout the evening, illuminated Culver only while he was speaking.

"The Imaginary Broadcasting Company brings you The Hour Before Tomorrow, featuring George Wright at the organ" intoned the voice in mellifluous tones. George soloed such nocturnal selections as "Down By the River," "Midnight Bells," "In the Still of the Night," "Over the Rainbow" and "When Day Is Done."

Culver's words were voiced in romantic tones — "words to smooch by." He included the words to a couple of the tunes — "Night and Day" and "When You Wish Upon a Star" but was most effective during such poems as "The Instrument" by Elizabeth Barrett Browning. Yet his most interesting reading was from *Through the Looking-Glass* during which he used those same romantic innuendos to underline the nonsense of the Jabberwock. 'Twas brillig. Even frabjous!

The audience sat there spellbound in complete silence, except for a few chuckles during the *Looking Glass* passages. The half hour wedding of voice and organ was over all too soon as Culver "signed off" while George underscored with "Goodnight Sweetheart." Suddenly the hypnotic spell was over and the audience made its way to the parking lot but with vivid memories of a George Wright concert which more than "hit the spot." □

At Boston Church

UNUSUAL PLAYER ORGAN

by Dr. John Landon

It was an eerie experience — a cold March night, sitting in almost total darkness amidst the faded gothic grandeur of Boston's Church of the Covenant and hearing the 4/60 Welte-Tripp pipe organ playing by itself. Unseen ghostly fingers from virtuoso organists, now dead, brought forth from the organ sounds that are all but forgotten today by the listening public. The performances were stunning, every nuance of expression, the changes of registration, the opening and closing of the swell shutters, it was as if the dead had been brought back to life.

The Welte Company was but one of the many firms engaged in the manufacture of automatic roll-playing pipe organs. Although many were remarkably good at reproducing the artists' work, the Welte received the most prestigious endorsement of the world's most highly-esteemed musicians. The Welte Reproducing Organ Player was first exhibited at the Turin Exposition in 1910. It was widely-acclaimed and led to the assembling of a roster of talent unequalled by any other company. This impressive list of organists included Bonnet, Gigout, Dupre, Henry Goss-Custard, Lynwood Farnum, Edwin A. Lemare, T. Tertius Noble, Max Reger, Clarence Eddy and Samuel Baldwin. The artists journeyed to Freiburg, Germany, or New York to make organ rolls. Eddy and Baldwin left an additional mark upon history, having helped in the founding of the American Guild of Organists.

Welte eventually assembled a library of more than 1,000 rolls, some of which played up to 15 numbers.

Selections were geared to the tastes of residence organ owners and included orchestral transcriptions, operatic selections, salon music and standard classical organ works. Artists of impeccable credentials were attracted to the Welte Company because its reproduction of their work offered them life-like immortality.

The chief limitation of the reproducing pipe organ was that at \$10-15,000 only the wealthy and near-wealthy could afford them. With the passing of time many of these instruments have gone into oblivion, unappreciated for art's sake or for the remarkable technology which they represent. A few have been rescued by private enthusiasts. In the case of the Welte in Boston's Church of the Covenant, two dedicated organ craftsmen have spent untold man-hours in an ultimate labor of love, connecting a Welte reproducing player to the Church's 1929 Welte-Tripp organ, an organ which remains virtually the same as it was when it was dedicated 51 years ago. This organ was the last completed by the Welte Company before it sank into bankruptcy.

Ken Clark, an expert on player mechanisms, located the Welte reproducing player in 1970. He began looking for a church in which he might install the player, once restored, where sufficient tonal resources could be found to fit the builder's intentions and adequately reproduce the rolls of the masters. He located Boston's Church of the Covenant through Nelson Barden, restorer and rebuilders of pipe organs, who had done considerable work on this instrument over the

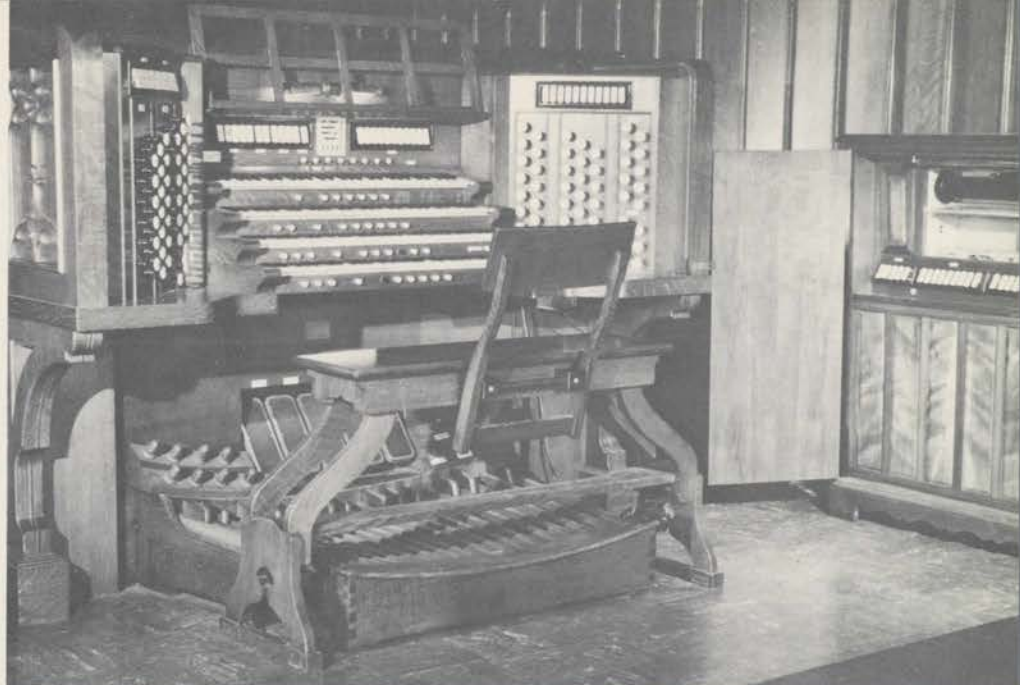
years. With approval of church officials the player mechanism was installed and dedicated in 1973. The remarkable recital of organ rolls moved the *Christian Science Monitor* to report that the performance was, "a dazzling virtuosic account, an astounding demonstration of what player rolls could encompass."*

While it is true that the style of performance of these rolls is not the one currently in vogue, they are well worthy of a hearing. Very expressive and even flamboyant, they reflect the personalities of the artists themselves and the prevailing musical tastes of the time in which they were made. But Kenneth Clark and Nelson Barden have rendered an inestimable service to present and future generations by preserving an organ and reproducing player in surroundings where it can be heard and appreciated as intended. The ample, soaring height of the Church of the Covenant provides a properly spacious and reverberant setting in which to hear these virtuoso performances.

Using the highest standards of stereo sound recording they have issued two stereo cassettes which provide a tantalizing sample of their library of rolls. Few of these great organists made phonograph records and the performances of those who did were severely limited by the phonograph recording and reproducing machinery available decades ago. But via these cassettes you can hear organ performances from 50 or 60 years ago reproduced in the highest of high fidelity and realism.

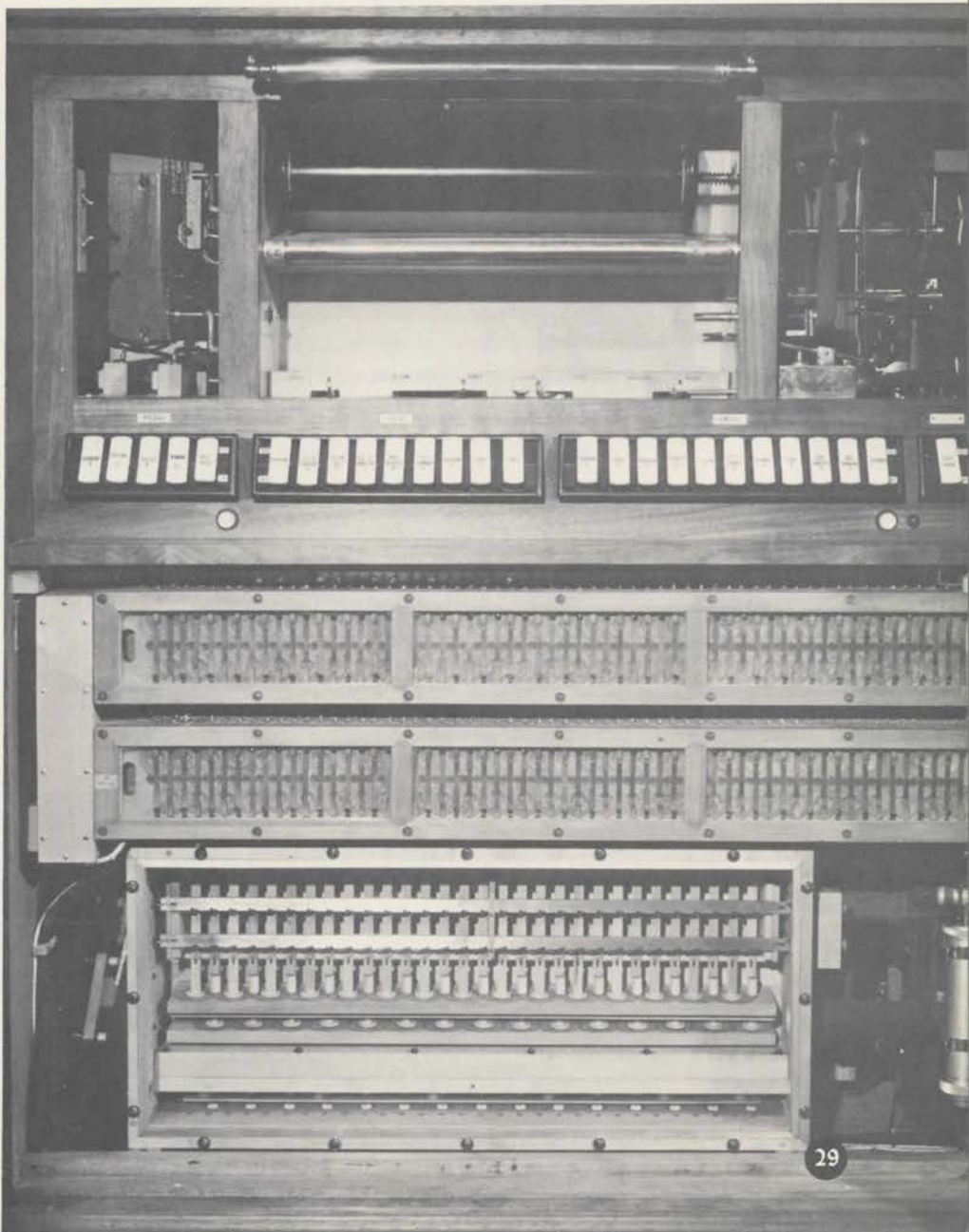
These cassettes are not of theatre organ music, but no lover of pipe organs, theatre or otherwise, can afford to be without them. You haven't lived until you've heard H. Goss Custard's rendition of "The Storm," or Edwin H. Lemare playing Saint-Saens' "Dance Macabre." If public response is sufficient Clark and Barden hope to issue more cassettes and perhaps higher quality records. After a lifetime of collecting phonograph records of the past (my own collection now exceeds 10,000 discs) I can truthfully say that there is nothing in my collection that remotely rivals these cassettes. □

*Nelson Barden, "Notes for the Program of the American Guild of Organists, Boston, Mass. 1976."



Console of the 4/60 Welte-Tripp pipe organ installed in Boston's Church of the Covenant in 1929. It was the company's last installation. The Welte player mechanism (right) was installed in 1973.

The Welte Reproducing Organ Player offered artists life-like immortality. Unfortunately, it was beyond the means of all but the wealthy.



NUGGETS
from the
GOLDEN DAYS

Prospected
by Lloyd E. Klos



This time, Jason and I include some reviews of organists' presentations. Some programs were quite novel. Reference was *Motion Picture Herald*.

January 9, 1932 DICK LEIBERT, the new guest organist who opened at Loew's Jersey in Jersey City on Christmas Day, has started off very well, giving the audiences the same type solos his predecessor, Ted Meyn, gave them for the past two years, consequently making it an easy task for the audience to take to him. A nice bit of showmanship was evident by Leibert when he opened with reading of a message to himself and the audience from Meyn. From then on, the patrons were for him and all joined in singing as they usually do at this house. Songs were "Don't Know Why," "Somebody Else," a most clever special about the audience's being ritzy, a laughable tongue-twister, special to "Million Dollar Baby," "My Bonnie Lies Over the Ocean," one of the most cleverly worded parodies on "When I'm Gone," "Good Night, Sweetheart," and in closing, a special, expressing Dick's holiday greetings in song. The reaction of the audience was most favorable.

February 13, 1932 ARSENE SIEGEL at Detroit's Fisher Theatre, once more shows he is not limited to any one type of organ presentation as his specialty this week proves. Siegel features a dramatic rendition of Von Suppe's "Light Cavalry Overture." His playing is superb, and the coloring which his nimble fingers give to the tones of this stirring selection raise it far above the usual. A tasteful set of slides gives the audience a word picture of each of the moods of the overture.

February 13, 1932 BOB WEST at the Brooklyn Fox, who is back at his old stand after an absence of four months, is just as popular with the audience as the day he left. What amounts to an ovation is being given him at each of his appearances. He's still giving them the old personality and urging them to sing louder each time. The program consisted of West's playing for the audience's singing of "Try Somebody Else," "When the Blue of the Night," "Concentration On You," "Who's Your Little Whozis?," "Why Did It Have to be Me?," and a final chorus of "River, Stay 'Way From My Door."

June 18, 1932 BERNIE COWHAM, back at New York's RKO Flushing Theatre where he has enjoyed a popularity exceeded by no other organist, was given one of the most enthusiastic demonstrations this reviewer has ever witnessed. His opening song, with his own lyrics, was "Voice of the RKO," for the audience to sing. He followed this with his own salute and told them that their "singing school was again in session." A medley of three numbers was followed by a special for the boys and girls to sing, but Bernie never forgets the old folks, either. Tremendous applause greeted these numbers and subsided only when he introduced Sid Kriser, a local high school boy, who sang beautifully, and will undoubtedly make a name for

himself. The applause at the end of the presentation elicited from Bernie a special thank-you song.

September 10, 1932 HERBIE KOCH, who is gaining a fine reputation for his organ concerts at Shea's Buffalo, the largest house in the city, recently presented the most outstanding and successful routine he has yet offered. "Poet and Peasant Overture" was used as the musical setting, and the waltz movement was played in the usual spotlighted manner. From that moment until the grand finale, the house lights were put out. Making use of a shadowgraf, Herbie's form and movements as he played, and the organ console were seen most advantageously on the screen. The orchestra joined in the finale as the house lights came back on. Herbie's beautiful playing of the overture, enhanced by the novel shadowgraf, proved to this audience that this young fellow really will entertain them.

September 24, 1932 HENRY B. MURTAGH, co-manager at Buffalo's Hippodrome, is its most popular institution. He introduced another of his original organ novelties to the tune of "Happy Days Are Here Again." Murtagh's clever verses intrigue the audience and he keeps them singing. "It Was Beautiful," "I Just Can't Believe It's True," and "A Shanty In Old Shanty Town" made up the remainder of the everybody-sing interlude.

September 24, 1932 DR. C. A. J. PARMENTIER and GEORGE EPSTEIN, formerly of New York's Roxy Theatre, are back there at the positions they held previous to the house's closing. The young men alternate at the big organ, playing overtures, and at the rotunda organ where they have created a following with the waiting patrons.

October 22, 1932 HAROLD RAMSAY, who was loaned by Publix to Sidney Bernstein of Bernstein Theatres in England last year, is back and says that business was good in the new Granada Theatre in London where he was featured organist. Often, Ramsay flew to Paris on a Sunday morning and played a concert at the Gaumont Palace for Radio-Paris. He is now in Los Angeles, renewing acquaintance with his wife (who is in motion pictures). It is rumored that he will direct an orchestra for Paramount in one of its West Coast houses.

GOLD DUST: 9/27 FRED MORROW at the Embassy's Kimball in Lewistown, Pa.; MARGARET FRENCH, Gaumont Palace, Paris; ALEXANDER SCHREINER, Los Angeles' Metropolitan . . . 10/27 ROY FARR, Chicago's Randolph; ARTHUR RICHTER, Milwaukee's Wisconsin Theatre; CHONIERE at Loew's Orpheum, Boston . . . 4/28 WELLS HIVELY, Chinese in Hollywood; MARK DOLLIVER, Los Angeles' Pantages; LEON E. IDOINE, Toledo's Loew's Valentine; JIMMY ELLARD, Omaha's Riviera . . . 6/28 WILBUR BURLEIGH, WEEL, Boston; ARTHUR MARTEL, WBET, Medford; HENRY B. MURTAGH, WBET and LLOYD DEL CASTILLO, WNAC, Boston; EDDIE DUNHAM from Elks Hotel over WNAC, Boston . . . 10/28 JOHN MURI, Indiana Theatre at Indiana Harbor; RALPH H. BRIGHAM, Orpheum in Rockford Ill. . . 12/28 ELSIE ROBBINS GOSS, broadcasting over WEAN and WHAC from Loew's State in Boston; JOSEPH STOVES, Loew's State in Providence, R.I.; ROBERT J. BERENTSEN, Rochester's Eastman; WILLIAM A. MABLY, WGY and Proctor's Theatre, Schenectady; J. GORDON BALDWIN, Rochester's Monroe.

That should do it until next time. So long, sourdoughs!
Jason & The Old Prospector



“the time of our life”



The Story of Our 25th Annual ATOS Convention

by Walter J. Beaupre, Ph.D.
photos by John Sharp



THE 25th ANNUAL CONVENTION . . .



John and Vincent Dux, from the U.S.A., and Bernard Strocchi, from Kivi, New Zealand, at the Southampton Guildhall.



"Grandpa" Abernethy and Florence de Jong at Granada, Harrow.



Lowell Ayars, the "Organist of the Year," with William Davies and Judd Walton.



After finally arriving in England, "Dinny" (Del Castillo) meets with the two organists who performed during the banquet, Janet Dossett and Michael Wooldridge.

← PAGE 31 PHOTOS: Upper Left — Hampton Court Palace, built over 400 years ago; Middle Left — the ATOS Banquet at Europa Hotel; Bottom Left — Penta Hotel, the Convention Headquarters; Upper Right — two of the entertainers at the banquet from the Peggy O'Farrell's Stage School; Middle Left — conventioners, at Polytechnic, listening to the "TROC" Wurliitzer; Bottom Left — Pearly Kings and Queens at the Sherry Reception.



Registration at the Penta Hotel, where everyone received their complete convention information including an interesting "fact-packed" brochure.



Norman Barfield shared the M.C. duties with Len Rawle.

The Pearly Kings and Queens greeted conventioners at the Gaumont State. Their costumes are decorated entirely with buttons. Standing in back of the group are ATOS prexies (L to R): Past-President Paul Abernethy, newly-elected President Dick Haight and immediate Past-President Tommy Landrum.



Of the 302 officially registered for the "Time Of Your Life 25th" in London, two THEATRE ORGAN magazine staffers were the only ones to report travel mishaps. Your well-organized correspondent arrived at his Boston departure point only to discover that his airline ticket folder was empty. After a few heart-in-mouth moments he found that the tickets had been filed under Travelers Checks rather than TWA! Good ole "Dinny" wasn't so lucky. Del Castillo confessed that Dinny roared into JFK only to be told that his passport had expired in 1958. Dinny had to cool his heels in the Big Apple until Monday (missing two days of the convention) and apply for a new passport. There was of course a Marx Bros. style rubarb while the computer refused to believe that Dinny, Del and Castillo were all the same person. Dinny will probably report further atrocities in his column.

Registration at the London Penta Hotel progressed with Swisswatch precision on Sunday morning. Most hung around to greet old friends and to be welcomed by Edith, Les and others of the fantastic London and South of England Chapter crew. Some 200 stalwarts ignored jet lag, rain, a November chill in the July air, and the vagaries of the London Underground (subway) system to take advantage of a preconvention walking tour which included a brief visit to London's City Museum and Evening at St. Paul's Cathedral. On the way to St. Paul's Gordon Kibbee told of his first hike (and it's a killer!) to the top of the Christopher Wren dome. Public signs all over London say "Way Out" for Exit, "Way In," "Way Up" and so on. Gordon knew some American wag had been to the top of the dome before him when he noticed the appropriate sign with an ad lib — "WAY DOWN upon de Swanee Riber."

Naturally, our resourceful hosts had pulled a few strings at the cathedral, and many of us were lucky enough to sit in the choir stalls dur-

ing the service where we could hear to best advantage the magnificent voices of both choir and pipes. There were mini-tours of the organ loft for some while others were content to drink in the sublime beauty of it all. At a church, world famous for its music, St. Paul's seemed like an impossible "act" to follow. But follow it we did with an early evening bus tour of the city culminating in a sherry reception in the Circle Lounge of the Gaumont State Theatre, Kilburn. George Blackmore was scheduled to fire the opening ATOS salvo at the 4/16 "Torch" Wurlitzer.

It should be explained that your correspondent chose to prepare, in advance of the convention, hundreds of concert review cards. A dozen of these cards were distributed at random for each artist throughout the convention. Well over 100 of these cards were carefully written and returned and form the basis for all concert reviews which follow. Your correspondent tried to remain faithful to the essence of each verdict concerning the artist, favorite selections and the organs played. Now, on with the show.

Len Rawle, as M.C., did the gala opening honors assisted by a cockney troop of costumed Pearly Kings and Queens on the orchestra lift (shades of RCMH). The Wurlitzer console was both elevated and rotated into position for this audio-visual spectacular.

ATOS reviewer reactions to organist George Blackmore were mixed but the majority were enthusiastic. Most agreed that Blackmore's original "ATOS March" was the high point of his program, sprightly and melodic with touches of Stephen Foster here and there. It was clearly a program with something for every taste.

Those who judged the Kilburn Wurlitzer were impressed with the clarity of sound and the fine condition of the console and pipes. One or two were shocked to find both chambers located on the left side of the theatre. Because most Americans are conditioned to some artists playing without benefit of printed music, we suspect that Blackmore — being numero uno — took the brunt of this audience bias. The chief complaint, however, was really a compliment: "could have played longer!"



William Davies and the Compton organ at Windsor Memorial Hall. This was one of the optional tours.



George Blackmore's original composition, "The ATOS March," was the high point of his program at the Gaumont State, Kilburn.



Irvine Weiss, Wolfgang Schaa and Herr Pitschke from West Germany; Jaap Jonker, Chris Jonker, F. Jonker and Jan Hofman from the Netherlands, in the Dominion Theatre.



Christopher Dearnley, organist at St. Paul's Cathedral, explains the acoustics of the building.

A "queen" and her "court." Mark Rider, John Ledwon, Byron Jones, Lowell Ayars, Doreen Chadwick, Warren Lubich, William Weir, George Harrison (chairman of the host chapter), Tommy Landrum and Les Rawle at the Dominion Theatre.



On Monday morning the six ranks of buses (Tibia, Vox, Trumpet, Viol, Clarinet and Diapason) braved the rush hour traffic for a rendezvous at the Leicester Square Odeon. The very popular Welsh organist Doreen Chadwick was to hold sway — and sway she did with what are probably the most musical shoulders in the theatre organ world. It took the likes of Doreen to draw eyes away from the ever-changing pastel colors of the jelly-surround console. Critic ratings were again enthusiastic. Most reviewers singled out her Fats Waller medley and Latin numbers as the show stoppers. Those who commented on the “Duchess” 5/17 Compton liked the Tibias and the console lighting effects.

There was a tense moment right after the “interval” (that’s British for intermission) when we wondered if we were going to see Doreen Chadwick again. The music sounded forth lustily but the console didn’t appear. Mechanism failure? No, Doreen thought she had activated the elevator switch and proceeded to play with such total concentration that she didn’t realize she was still down in the pit. Later in the convention we discovered that you can’t be around Doreen without catching her genuine enthusiasm and joie de vivre. She loves music and she loves people, and it shows!

This first full day was to be one of contrasts. The coaches whisked us to another part of London for a session with Byron Jones at the Dominion Theatre on a (gulp!) little Hammond spinet. Can you guess how ATOS critics reacted? Wrong. They loved it. Every reviewer marveled at the quality and variety of sounds he coaxed from the dinky electronic. It matters not that your correspondent thought Byron’s “Ebb Tide” should be spelled “R-O-L-A-I-D-S”; the jury verdict was “Bravo!” Later in the day Byron Jones showed us that he was equally at home on theatre pipes. London program planners had made their point and made it well: a thoroughly professional organist of the Byron Jones calibre can make anything sound good. We also learned that hopes run high for pipes in the Dominion Theatre before too long. As an extra, the Dominion technical crew treated us to a demonstration of projection and sound equipment by showing us the opening scenes from the film *Rollerball* which featured Bach’s “Tocatta and Fugue in D Minor” on stereophonic pipes. Wild!

Convention planners wisely

anticipated that many American organists would be itching to try the U.K. instruments early in the game, so off to the “Troc” Wurlitzer, a 4/21 instrument maintained by the Cinema Organ Society at London Polytechnic. This fine organ was formerly in the Elephant and Castle Theatre. Those who either volunteered or were “drafted” were Lowell Ayers, John Ledwon, Arthur Rutter, Gordon Kibbee, Warren Lewis, Lin Lunde, (sorry, didn’t catch the first name) Cunningham, Harry Koenig, and someone played “St. Louis Blues” whose name I didn’t catch in the melee. Each artist was allowed 10 minutes. We doubt if any open console session ever enjoyed a more formidable line up of talent or a more attentive audience. It was a solid two hours with only one massive cipher to tame.

Monday evening was reserved for home tours to Wurlitzer Lodge (packed solid), Tonawanda Lodge (sold out), Tony Manning’s installation at Farnsworth, and the Plough Inn which is really a pub in Great Munden. The home installations have been described in T.O. many times before, but the Plough Inn deserves special mention. This fabulous pub out in the “boonies” features antique ploughs around a lamppost and a 4 manual Compton with working Melotone. It’s a white console with gold swirls. Swell shades are horizontal. Organist David Shepherd gave a preview of his talents in a concert marred only by some local yokels who insisted upon playing the juke box. As a special added treat conventioners witnessed the landing of hot air balloons from a nearby race. Camera shutters clicked like crazy and Kodak stock shot up a few more points.

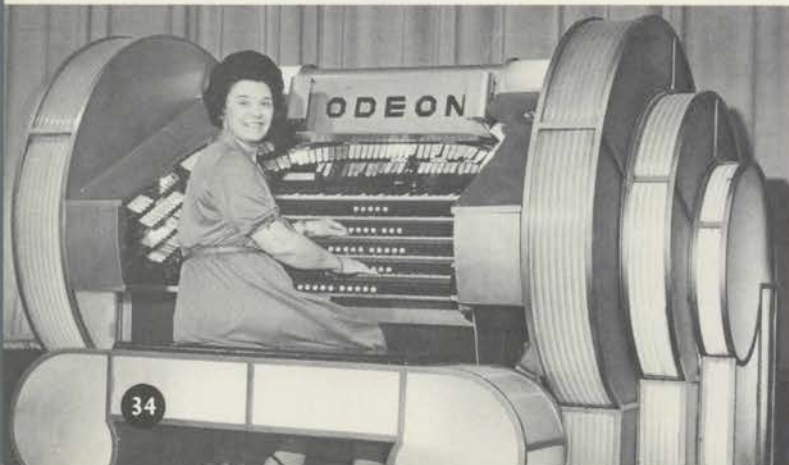


Byron Jones at the Hammond in the Dominion Theatre. He is equally at home on pipes.



Judd Walton (U.S.), Leo van Beeck (Belgium), Gordon Kibbee (U.S.) and William Brouwer (Netherlands).

Doreen Chadwick at the Odeon Leicester Square 5/17 Compton. The everchanging colors of the jelly-surround were intriguing.



Open console performers at Boro Polytechnic College 4/21 Wurlitzer were: (back row) Nina Adamson, Warren Lubich, Gordon Kibbee, Byron Jones; (front row) Mr. Cunningham, Lin Lunde, Arthur Rutter, Harry Koenig, Lowell Ayars and John Ledwon.



The Aylesbury Civic Centre is an impressive ultra-modern building with an ingenious foldaway stadium seating system and a 4/22 Compton/Standaart hybrid perched on the center balcony. After being introduced by Len Rawle as the busiest of all the organists in the U.K., John Mann ascended the dog-leg bench in one of the funniest sight gags this side of Charlie Chaplin. Every mini-reviewer gave John raves as a comic genius with incredible timing. Nor did his humor get in the way of his playing. "Outstanding, excellent, easy to listen to" were common adjectives.

Comments on the organ itself marveled at its excellent installation and resulting clarity. The reeds had zing; good arrangement of chambers; "beautiful sound — could listen for hours." A few minor kinks in no way detracted from the good humored fun of the occasion. John introduced "A Nightingale Choked in Berkeley Square" and "Strolling On the Strand" with one raised eyebrow and a Jack Benny pause, instantly conveying the notion that cruising the Strand no longer has quite the same innocent connotations. He is scheduled for a concert tour of the U.S. and Canada. For those who like to laugh between tunes, be sure to observe the Mann Act (little inside joke for U.S. fans).

Off to Blenheim Palace for a tour of Winston Churchill's birthplace, which is actually home for the current Duke and Duchess of Marlboro. The Long Library is also the home of a gorgeous 4 manual Willis organ. Alan Cornell played it competently, but let's be realistic. No one could compete with the mob

scene at Blenheim, the stunning library decor and the eager shutter bugs (your correspondent included) who were privileged to "fire at Willis" while Alan Cornell retained his composure and dignity — if not his eyesight — in the disco of strobe flash attachments.

Maybe this is as good a time as any to talk about good/bad news. The good news: never have photography and tape buffs had such complete freedom to capture everything at an ATOS Convention. Few realized, for example, that cameras and tape recorders are absolutely *verboden* in Royal Albert Hall. Someone managed to get the ban lifted for ATOS. That's great; we appreciated the unique opportunity. But the bad news is that many reviewers complained about the flash storms *during* selections, the chatter of sound movie cameras, and the clanking (sometimes program feedback) of tape decks. As one who is protapes as well as propictures, your correspondent must agree completely with those who think we should develop and adhere to standards of common courtesy both for the sake of the artists and for our fellow conventioners. That also goes for those without cameras and tape decks who gossip throughout concerts. Could we be a bit more civilized in Seattle?

The only musical casualty of the entire convention was the cancellation of the BBC Concert Hall appearance of William Davies. The musicians' strike wasn't settled in time. However, the fabulous Bill Davies did give an unscheduled concert later in the week at Windsor. The few who attended flipped over this "phenomenal artist" who "should be known in the U.S."



John Mann at the console of the 4/22 hybrid Compton/Standaart in the Aylesbury Civic Centre.



The ornate facade of the Father Willis organ in Blenheim Palace.

Alan Cornell at the Father Willis organ in the Long Library at Blenheim Palace.

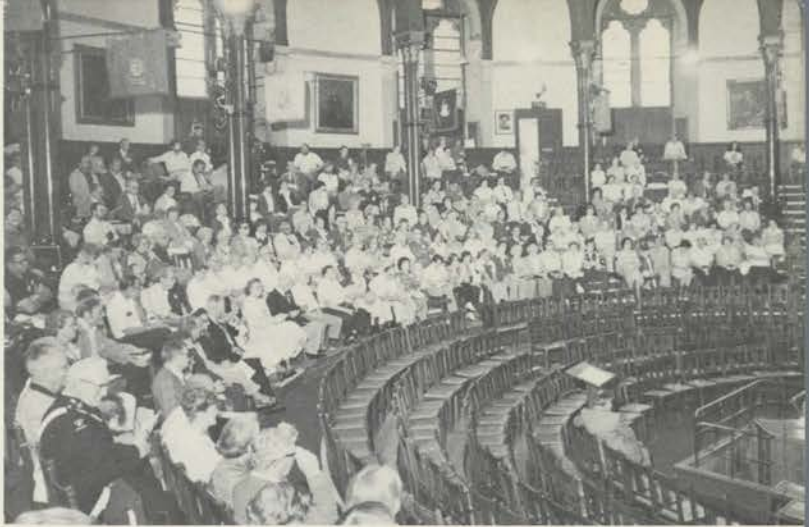


The seating platforms at the Aylesbury Civic Centre disappear when the multi-purpose building is used as a basketball court.





The console in St. John Vianney Church, Clayhall, is in the balcony, and matches the contemporary design of the church.



Conventioners assembled for the concert in the Speech Room at Harrow School.



Luncheon at the Regal Edmunton. Another excellent meal.



Outgoing President Tommy Landrum conducts the annual membership meeting at St. Mary's Hornchurch. The minutes will be found elsewhere in the convention coverage.



A London double-decker passes by the triple-cinema Granada Kingston.

John Sharp, the official convention photographer, herded the crowd. The outside of Blenheim Palace looks old, huge and almost ugly, which the guides pointed out during the tour of the palace.





Although Gordon Reynolds was scheduled to perform at the Royal Chapel at Hampton Court Palace, the Queen's request for his presence took precedence.



The dining hall in the Guildhall. One of several meals included in the registration fee was served here. Excellent food, terrific service and even ICE WATER!



Conventioneers gather in front of the Granada Walthamstow.



Stan Whittington during his concert at St. Mary's Hornchurch.



The first get-together of the convention was the sherry reception at the Gaumont State Theatre, Kilburn, where excellent sherry and hors d'oeuvres were served as people renewed old friendships and made new ones.

Conventioneers together on the steps of Blenheim Palace for this photo. The inside is elegant, beautiful, and filled with historic furnishings





David Shepherd at the Granada Walthamstow 3/12 Christie. He also performed at the Plough Pub, where he is the regular organist, during the home tours.



The chartered buses proved to be light, airy and very comfortable.



It happens at every convention. This year it was the driver at the left who kept getting lost.

Stan Whittington at the 3/9 Compton in St. Mary's Hornchurch. Discovered by Father Kerr, the former Rialto Theatre (East London) was installed in the church and dedicated during the 1976 ATOS Safari.



Wednesday morning belonged to David Shepherd at the Granada Walthamstow 3/12 Christie. For a Lancashire lad who showed such promise in '76, all the '80 reviewers said *magna cum laude*. David has even developed a smooth BBC-type delivery when he speaks. Critics especially liked his Sidney Torch medley and there were also votes cast for his interesting trip through the voices of the Christie. Pipe chambers were installed above the proscenium, and most judged the organ to be bright, colorful, with unusual clarity. One claimed "I could seldom hear the pedal notes," but another singled out the Tibia and strings as terrific.

And it's off to Hornchurch, the genial stamping grounds of Father Kerr. Small children who happened to be playing around the St. Mary's churchyard when our buses arrived cheered and burst into "The Star Spangled Banner." It was one of those touching moments of spontaneous friendship we'll never forget. After a delicious lunch in the parish house, we gathered in the sanctuary for the Annual Membership Meeting. Adding to the dignity of the occasion (both meeting and concert) were the Lord Mayor of Hornchurch and his lady. U.K. observers marveled at the brevity and



Melotone electrostatic unit is visible atop the chambers of the 3/16 Compton at St. John Vianney Church, Clayhall.

efficiency of President Tommy Landrum.

For some, perhaps, the novelty of a genuine theatre organ in a church took a bit of adjustment, but who says hard pews must mean Bach! In the hands of Stan Whittington the lovely church became a theatre for an hour. Reviewers pronounced the artist relaxed, competent and experienced, but other than his *pot pourri* of French tunes everyone named a different favorite.

Installation buffs liked the organ and agreed that the console fitted the lovely decor of the church to a "T." The 3/9 Compton "Kinestra" was voiced well with impressive bells, chimes and vox. A brief transfer to St. John Vianney Church in Clayhall exposed us to a very modern sanctuary which boasted a 3/6 Compton with Melotone in the choir loft — and acres and acres of reverb! Organist Ena Baga conquered the Compton, the acoustics (3 seconds, yet) and the ATOS audience in nothing flat. The big favorite was her Leroy Anderson medley, although the Rossini overture to *The Barber of Seville* ran a close second. Our English friends, we found, are reluctant to give standing ovations, and most Americans had read recent criticisms in T.O. concerning the indiscriminate practice thereof. So, when conventioners jumped to their feet to show appreciation for Ena Baga's unstinting performance, you know this sweet lady was double-dynamite. It is said that Miss Baga took over for Reginald Dixon at Blackpool during World War II. We wouldn't be at all surprised to learn that she also won the war single handed with her pep and skill. Small wonder that a few mini-reviewers found her "quite tiring."

Ena Baga, the younger sister of Florence de Jong, at the console of the 3/6 Compton and Melotone.



The fifth day of the convention saw us back in Wurlitzerland, the Granada Cinema in Kingston. Bryan, the "Jazz King" turned out to be the most controversial of all the artists. Reviewers ran the gamut and there was no agreement as to what Bryan played best. Those who were turned on by him loved his "big band jazz" tunes. Others found his hilarious spoof of "Nola" as played by an enthusiastic novice too deep for tears. Your correspondent personally considers Rodwell to be wonderfully creative and original in his arrangements. Way out? But of course, darlin' — that's what makes ATOS Conventions exciting. A bit of challenge and controversy is good for the soul.

The sunny, warm, dry weather became too much of a good thing by the time our buses reached Hampton Court. This was the grandest of all the Tudor mansions with its fabulous apartments, gardens and complicated maze. Consequently, only the dauntless tore themselves away from all this regal splendor to

hear Trevor Bolshaw at the Regal Henley 3/7 Compton. He is a frequent visitor to the U.S. Critical reactions to his playing varied from excellent to good. Bolshaw's Gilbert and Sullivan medley took top honors. This was the first organ heard with a functioning piano attached, and the artist used it to excellent advantage in his "Rag." By this time, complaints all centered

around the absence of drinking fountains in British theatres, and the ever-present flash bulbs and whirring movie cameras.

Conventioners then had three choices: visit Windsor castle and the town shops, attend an added concert with a mystery artist (Bill Davies), or return to the Penta to rest. Only a small minority opted for the third alternative.



Tom Ford, Mr. Ryder, Edith Rawle and Mr. Hinton after the concert at Hampton Court Palace.



Bryan Rodwell, the postwar Jazz King of the Theatre Organ, at the console of the 3/10 Wurlitzer in the Granada Kingston.

The Compton was placed in the Regal in 1972, having originally been in the Ritz Cinema in Tunbridge Wells. The chambers are understage.



Trevor Bolshaw at the Regal Henley 3/7 Compton.

Frank Fowler demonstrated the organ at Hampton Court Palace in the absence of Gordon Reynolds who had gone to see the Queen. He is pictured here at the main console.





Reginald Porter-Brown at the classic console of the 4/50 Compton in the Guildhall, Southampton, which controls only the classical ranks in this instrument.

Royal Albert Hall is only a brisk stroll from the London Penta, a fact which didn't keep one of the buses from getting lost in the maze of one way streets and no-turn boulevards. Even the 4/146 Willis/Harrison was dwarfed by the immense concert hall. Norman Barfield served as M.C., introducing Jane Watts from the Royal College of Organists just across the street. Jane's concert was superb although there were a number of pedal ranks inoperable that day. Because one would have needed a telescope to see either the artist or the console, conventioners were invited to file past both at the end of the concert.

After what seemed like an endless bus ride in Friday afternoon traffic, we arrived late in Southampton and only had time for a brief "jogging" tour of the ancient city walls before settling down to a beautifully served dinner in the Guildhall Civic Centre. There was ample time to photograph

the dual consoles of the 4/50 Compton. One console is of straight organ design and controls only those ranks suitable for nontheatre music; the other activates all theatre ranks and percussions plus the Melotone (rather strange musical device similar to the tone generators in the first Hammonds). The British are accustomed to this big amplified sound on many Comptons, like it, and Reginald Porter-Brown used the Melotone judiciously.

Reviewers rated Porter-Brown all the way from "superb" to "better than ever." Porter-Brown has finger dexterity and technique to burn. What organist wouldn't turn green with envy when Reg does those effortless arpeggios during slow ballads? This man may well be the theatre organ world's answer to Virgil Fox. Oh yes, the acoustics in the Guildhall are almost as tricky as those in RCMH.



Reginald Porter-Brown also performed at theatre console of the Guildhall Compton.



Jane Watts needed assistance to pull all the necessary drawknobs on the 4/146 Willis/Harrison organ in Royal Albert Hall. The console was dwarfed by the immense concert hall.

Exterior of Royal Albert Hall.

Conventioners in the cavernous Royal Albert Hall.



Saturday morning the accent at the Granada Harrow was on the young and the venerable. Fortunately, the little 3/8 Wurlitzer had lots of snap and zing.

Pauline Dixon was first on the program and winner of the young organists' competition in 1978. The Dixon family bought a one manual electronic organ when Pauline and her twin sister were 13. The whole family learned to play in a music store with earphones. It was soon obvious that Pauline was the keyboard talent in the family and she quickly outgrew three successive teachers, presently studying with Matt Ross. Who are Pauline's musical idols? Hector Olivera, Ashley Miller, and the late Buddy Cole. She is also a Glen Miller fan. Pauline practices 3½ to 4 hours per day and spends one hour each week at the Rawle Wurlitzer in Northolt. An art major in school, Miss Dixon supplied most of the drawings for the Convention souvenir program. Does she intend to continue with art? No, Pauline said with the wholesome assurance of her 17 years, "I'll do it with music."

At the console Pauline Dixon looked smashing in a gold lamé jacket with her long brown hair cascading almost to her waist. Mini-reviewers marveled at her "concert poise," "great potential," and "chutzpah." Some suggested that Pauline use a greater variety of registrations, but it should be noted that preset pistons were reserved on the Wurlitzer for a later artist.

Stephen Vincent wore the "Chain

Frank Fowler and Joanna Fraser at the 4/71 Harrison and Harrison at Harrow School.



of Office" as the 1979 winner of the Young Theatre Organists' Competition. Stephen began piano at 11 and added organ lessons two years later, studying under John Norris at the Southern Music Training Centre (one of the charitable good works of Lady Suzy Jean). This 16-year-old is a sensitive talent with an incredible ear and a central nervous system that replays and reconstructs every concert selection and recording that comes his way. Obviously he hasn't had time to come to terms with his own gifts, and the butterflies in his stomach prior to his performance must have had a four-foot wingspread! Looking beyond momentary panic (when Stephen dropped his music, reviewers all saw tremendous potential in the originality and variety of his arrangements. They were impressed by his ability to play different styles and by his solid classical base. It's interesting that reviewers wrote more lengthy comments about Stephen Vincent than about any other artist featured during the convention. There were whole paragraphs of encouragement. Comments about the organ centered on the surprisingly big sound and specifically the Brass, Sax, Tuba, and Posthorn.

After intermission we returned to the Granada Harrow Wurlitzer to hear the "first lady of the British theatre organ" Florence de Jong (which rhymes with "still going strong" at 84). "Very professional and "outstanding" were among the verdicts of the jury. Florence had something nice for every taste. The little Wurli speaks well into the theatre, was well tuned and voiced properly — so said the experts.

Pauline Dixon, Young Organist of the Year in 1978, Florence de Jong and Stephen Vincent, Young Organist of the Year 1979, at the Granada Cinema Harrow 3/8 Wurlitzer.



The unique opportunity for the nonelect to visit the hallowed halls of Harrow School was not without its pomp, circumstance and genuine kicks. We were welcomed by the charming Lord Mayor of Harrow, a lady who is no slouch as a speaker or astute politician. Possibly the ancient Speech Room with its crumbling banners and plaques for outstanding valor stole the show from Joanna Fraser and Frank Fowler. Their attempts to popularize the classics for the masses were wasted on an audience already sold. Joanna's playing was impeccable, but no one selection emerged as a favorite.

Back to the Penta with almost two free hours to get "gussied up" for the ATOS Banquet and Cabaret at the Europa Hotel on fashionable Grosvenor Square. The 25th Silver Anniversary finale was class all the way. Judd Walton served as M.C. and organ music during dinner was beautifully played on a big Yamaha by Janet Dowsett and Michael Woodridge, two youthful talents from the London Chapter.



The ladies of the London Chapter form a guard of honour for Counsellor Mrs. Davis, Mayor of Harrow.

the Banquet . . .







Michael Wooldridge and Janet Dowsett at the Yamaha during the banquet.



Father Kerr chats with Ena Baga at Clayhall. He was instrumental in obtaining and installing the Comptons at both St. John's Vianney Church, as well as at St. Mary's Hornchurch.



New ATOS president, Dick Haight, accepted the wand of office, a Tibia pipe, at the banquet.

Len Rawle doubled in gold bullion as interlocutor, sound technician and accompanist for the fantastic group of little tots from the Peggy O'Farrell Children's Stage School. The kids brought the house down with their tap routines, impressions of Fred and Ginger, Shirley Temple and Al Jolson. Len then introduced 15-year-old Jackie Marks who has to be the brightest singing talent since Judy and Liza. Like, wow! To quote Noel Coward in a far different context, "I couldn't have enjoyed it more!"



Edith Rawle accepts flowers from her granddaughter, Georginia, for a job well done.

SIDNEY TORCH 1980 HONORARY MEMBER

Mr. Torch was selected as the Honorary Member by the ATOS National Board for his contribution to the art of theatre organ playing.

His jazz stylings of popular music, orchestral approach, and flawless performance have never been surpassed.

Although Sidney Torch has not played a theatre organ or made a recording since 1940, the vintage recordings available exhibit a freshness in sound that is as modern as anything played by the finest artists of today.

A great number of our current top artists are using innovations introduced by Torch forty or fifty years ago and in modern songs these Torch "touches" fit perfectly and do much for enhancing the stylings of today's artist.

Sidney Torch has been living quietly in retirement. His home is located in the South of England.

ATOS considers it a great honor to be able to salute one of the true greats in theatre organ performance.

Sidney Torch, musician, arranger and artist as he appeared in 1940.



CONVENTION COMMITTEE AND OFFICERS

Chairman and Treasurer: George Harrison
 Vice-Chairman: Mike Clemence
 Secretariat: Edith Rawle and Joyce Taylor
 Assistant Treasurer: Brian Stratton
 Concert Manager and Compere: Len Rawle
 Organ Maintenance: Les Rawle and team
 Registration: Janice Morton assisted by Sid and Jean Perkins, Muriel Jackson
 Transport Management: Ian McIver and Harry Warburton
 Banquet: Edith Rawle and Ladies' team
 Cabaret: Len Rawle
 Programme Brochure: Norman Barfield, Teddy Crawford and George Harrison
 Photography: John and Mavis Sharp
 Record Shop: John and Noreen Foskett
 Electronic Organ Provision: Len Rawle
 Chief Coach Captains: Mike Clemence and Brian Stratton
 Norman Barfield and Fred Watts
 Beck and Terry Parson
 Don Wharran and Father Kerr
 Joyce and Bob Taylor
 John and Noreen Foskett
 Box Office: Mavis Sharp and Vera Crook
 Theatre Stewards: Ron Allen, Bert Quaddy, Eddie Mowatt, Alf Jackson, Arthur Aldridge, Audrey and Pauline Dixon
 Hospitality Desk: Gladys Quaddy and Ladies' team
 First Aid: Les Dyer
 Other Helpers: Nina, Veronica and Allan Trott, Roy and Sybil Smith, Jean and Tom Swift, Ted Lawrence, Les and Ruby Bennett, John and Beryl Chalmers, Les Birch, Tom Musgrave

All over? Not by a long bus ride. There was still Douglas Reeve with his "favorite wife" Joyce at the Regal Edmonton and a jaunt to the top of East Anglia for Len Rawle at Thursford Museum.

Reeve, to reverse an old hymn tune, has "cornered the Brighton" audiences for 40 years and was rated by critics as "top drawer," "super," "excellent British style." Every reviewer picked different favorites. Doug is very much at home on a Christie and brought out the lovely strings, ensemble sounds, and clarity of voices. Ironically, some praised the "very rich quality" while others noted a "bright — almost thin — sound." Guess it made a difference where one sat in the theatre.

The Thursford Collection in distant Norfolk held much to distract one from post-convention depression: a gorgeous Venetian Gondola Switchback Ride with Gaviola Or-

gan, mechanical band organs, steam traction engines galore, a functioning steam railroad, and a masterfully installed 3/19 Wurlitzer with Len Rawle at the console. Reactions to Len? "Best of the convention — bar none," "super," "sensational," "top drawer" — with no dissenters. Critics couldn't agree on their favorites.

The sound of the Wurlitzer in the vast tin-roof barn was "brilliant in the best sense" with a great range of tonal contrasts. One observer found the strings "harsh" — another praised them. All agreed that the Tibia was good. The damp, humid weather had raised havoc with the tuning consistency between pipe ranks and percussions, especially the piano and glock, but this was a small price to pay for witnessing Len's stunning performance. The second standing ovation of the convention was long and loud.



Susan McMaine (Potomac Valley) in the Record Shop.

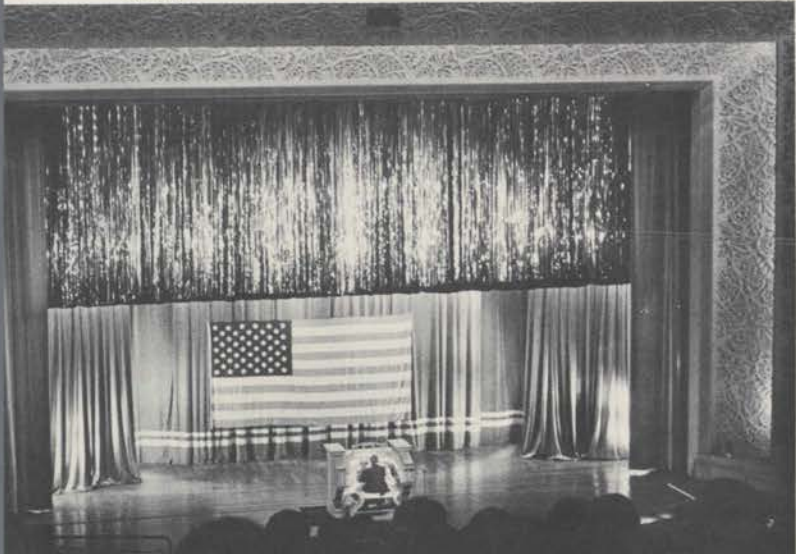


Ridin' the rails. Some members took advantage of the steam train ride at Cushing's Steam Engine and Organ Museum at Thursford.



Douglas Reeve at the Christie in the Regal Edmonton.

The grand drape rose to reveal "Old Glory" at the beginning of Douglas Reeve's concert at the Regal Edmonton. A very impressive sight, it brought lumps to many throats.



Len Rawle at the 3/19 Wurlitzer at Thursford. The instrument is from the Paramount (Odeon) Leeds and is now featured on all the open days (May-October) and is heard weekly in prime concerts.

Conventioneers Linda Rowlands and John Abson (left) and B. Mooney and Beverly Barton enjoy one of the musical rides at the Thursford Museum.



To your correspondent, this 25th ATOS Convention had been a rhapsody in contrasts: from Wurlitzers to Comptons to Willis/Harrisons, from royal palaces to bingo palaces, from theatres to sanctuaries, from guildhalls to private homes, from extreme youth to venerable old age, from subtle to brassy, from laughter to tears (a profoundly moving moment of silent tribute to the late Richard Simonton) — all of it brilliantly orchestrated with unbelievable efficiency, graciousness and imagination by our London and South of England Chapter hosts and hostesses.

How do you say thanks to the likes of the Rawles — Edith, Les, Len, and Judy; or to George, Norman, Father Kerr and Ian; to Mike, Brian, Janice and Teddy; to the Chief Coach Captains, the theatre managers and custodians; to Mavis and Vera? You try, but you can't really. You can only predict that the 25th will live on in the memories of those lucky enough to have been there. The standards have been set mighty high, Seattle, and we'll be there too, if we're lucky. □

OUR ANNUAL MEMBERSHIP MEETING

The annual membership meeting of ATOS convened at 2:30 p.m., July 23, 1980, in the sanctuary, rather than in the schoolroom, of St. Mary's, Hornchurch, to accommo-



Len Rawle received a standing ovation before and after his concert at the 3/19 Wurlitzer at Thursford.

date all members present. After words of welcome to all — including the Lord Mayor of Hornchurch and his Lady — Father Kerr invoked Divine Guidance and turned the meeting over to President Tommy Landrum.

Members voted to dispense with readings of the 1979 minutes and treasurer's report, and President Landrum proceeded with a report from the board of directors announcing a recommended dues increase to \$18. John Ledwon, as chairman of the bylaws committee, was asked to report on progress and estimate time frames for future action. Ledwon said that an exact date could not be predicted but that the committee hoped to have recommendations in final form by the end of 1980.

It was announced that the Nor-Cal Chapter would host the 1985 Convention, that there were 55 active ATOS chapters with a total membership of 5300. In response to requests from the floor President Landrum presented the results from the recent election of directors. At this point London Chapter members announced that they had received ballots within the week — too late to return for tabulation. This raised the whole question of mailings to countries other than the U.S. of ATOS materials including THEATRE ORGAN. A motion was introduced to allow U.K. members to pay extra as individuals to receive the journal via air mail; the motion was withdrawn when President Landrum explained that the option for individuals was currently available.

Chapters were urged to send in dues for members prior to January 1st each year so that members would receive copies of THEATRE ORGAN on schedule.

Lowell Ayers raised the question, "How do individuals who are not members of ATOS chapters register input to committees such as the bylaws committee (which had solicited suggestions from chapters only)?" No direct answer was forthcoming, but no formal motion was initiated for discussion.

The motion to adjourn at 3:15 p.m. was introduced by Paul Abernathy and seconded by Judd Walton. Motion carried. □



The hosts and hostesses of the ATOS Silver Anniversary Convention during the Grand Finale at Thursford.

London and the South of England Chapter members accomplished the task of producing an excellent convention in the short span of just one year.





BUILDING A MUSICAL FOUNDATION — BLOCK BY BLOCK

In past columns, we've discussed several facets of theatre organ playing including an overview of registration, percussions and their use, families of tone and the use of the expression pedals. In a continuing effort to help you become more proficient in mastering your instrument, we began a discussion on theory in the last issue, which concludes here. In this article, we'll show you a formula to finding any chord you need (excepting 9th, 11th, and 13th chords, for the moment).

Last time we talked about finding a scale — any scale — using a series of whole and half tones, the first step in locating new chords. For the sake of simplicity, let's use the C scale. After finding the scale, the next step is to place numbers underneath the letters. The scale should now look like this:

C	D	E	F	G	A	B	C
1	2	3	4	5	6	7	8

Below is listed the formula for finding most chords you'll come across in popular theatre organ music. It will work for any scale.

Major	— 1 3 5 (C = C E G)
Minor	— 1 b3 5 (Cm = C E ^b G)
Augmented	— 1 3 #5 (C+ or C aug. = C E G#)
Diminished	— 1 b3 b5 (C dim. or C ^o or C ^o = C E ^b G ^b)
Dominant 7th	— 1 3 5 b7 (C7 = C E G B ^b)
Major 7th	— 1 3 5 7 (C maj. 7 = C E G B)

The final step is to invert the chord into playing position. In other words, place the bottom note on top (or top one on the bottom) and repeat this process until the chord is between

the two F's surrounding middle C. This will ensure smooth chording. (Ex.: C E G = G C E)

There are some shortcuts to aid you in finding 7th chords. For example, for a dominant 7th (C7), add one whole step below the root (name of chord). And for a major 7th (Cmaj.7), and one half step below the root. You might also wish to remove the root and play it in the pedal (G B E, with a C pedal).

Many times, a diminished chord with sixth can be substituted for the sometimes dreary diminished chord. There are only three of these: F A^b B D, G^b A C E^b, G B^b D^b E. Each one represents four different chords, depending on which one of the four is played by the pedal. (Ex.: C^o = G^b A C E^b, with a C pedal)

Another chord you'll often encounter is one with a flatted fifth

(C7-5). Play a dominant 7th chord here, but with a flatted 5th instead of a natural 5th. (Ex. C7-5 = G^b B^b C E, C pedal)

Now that you've built that new chord, how will you remember it for next time? Finding it by way of the scale will help. But be sure to write the notes in the music to serve as a reminder for a while; and look at the formation of the chord, the placement of your fingers on the keys. Also, play from the chord and pedal preceding the new chord through the chord and pedal following. Take note, again, of which finger moves where. Practice the progression for a while, and you should have it.

These two articles by no means "say it all" in the foundation of music, but we hope they will give you some insight into the endless possibilities of musical discovery. □

THE ACOUSTICAL CONSULTANT

(Answers to Acoustiquiz on page 22)

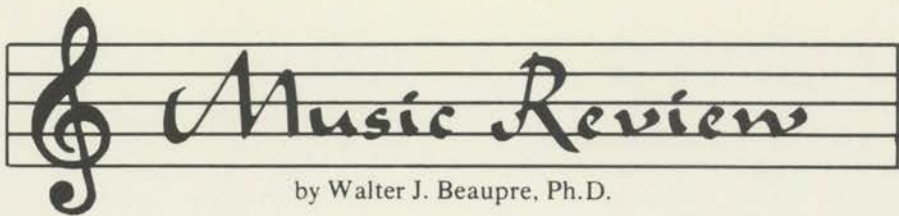
by R. J. Weisenberger

- 1.) **False.** Raising the cut-ups will lower harmonic development at a given pressure. The pressure must be raised by the square of the change in the mouth cut-ups to maintain the same degree of harmonic development.
- 2.) **True.** The output capability is related to the height of the mouth cut-up as a 4th power function, therefore, a modest change in the mouth will bring about a tremendous change in the output capability of the pipework.
- 3.) **True.** Although smaller scales do not have the output capabilities of larger scales (with given mouths), they do have greater degrees of harmonic development.
- 4.) **False.** With a given flue, the output capabilities will increase with the square of the increase in pressure.
- 5.) **False.** With the exception of harmonic pipework, all open pipes radiate perpendicular to the axis.
- 6.) **False.** This is one of the biggest myths originated by early critics of the theatre organ. Clarity and smoothness are not functions of

operating pressure, but of small scale pipework, prominence of upperwork, and careful voicing. Most tonal colors of low pressure pipework can be duplicated by identically-scaled high pressure pipework with higher mouth cut-ups. The main difference being a large increase in dynamics.

Most theatre organs used large scaled pipework, had an abundance of 8' stops, and were mass-produced.

- 7.) **False.** Raising the cut-ups raises the operating pressure needed to achieve a given degree of harmonic development, and also raises the pitch, necessitating the building of one or more new bass pipes to reestablish low C in the rank. For such reasons, revoicing should never be attempted by anyone but a professional.
- 8.) **False.** A closed pipe is not merely a stubby version of an open pipe. Closed pipes differ altogether in tonal quality from open pipes in that they cannot radiate the even order harmonics, thereby possessing a mellower tone. □



Music Review

by Walter J. Beaupre, Ph.D.

WHILE WE'RE YOUNG, Arrangements for Organ by Dave Coleman (\$1.25) and George Wright (\$1.50), Dave Coleman Music, 1958 (available in music stores or from Dave Coleman Music, Inc., P.O. Box 230, Montesano, Washington 98563; postage 75 cents).

If George Wright has influenced the art of theatre organ playing through his superb public and recorded performances, it can also be claimed that the late Dave Coleman has influenced the same art form through his elegant published arrangements of popular songs. The only currently available G. W. publication known to this reviewer is an arrangement of "While We're Young" — issued during the same year and by the same publisher as the D. C. treatment of the same Alec Wilder tune. Both are available. Consequently, the temptation to compare "notes" was too strong to resist.

The Wright version is supposedly "simplified" while the Coleman offering is aimed at the "intermediate/advanced" player. Actually this

reviewer found very little difference in the level of expertise required. Both begin in the key of C, but Coleman modulates to F for his final chorus while Wright modulates to E-flat. George suggests a basically slow tempo; Dave, moderately fast. The Coleman 8-bar intro is a bit more sophisticated, but the Wright intro is equally catchy.

Treatment of the first sixteen measures of the waltz by both arrangers is surprisingly similar. The obligato which Coleman uses above the melody line is almost identical to the countermelody pattern below the song line of Wright. Coleman uses more second inversions of chords in the left hand; Wright, more third inversions. Chord progressions of G. W. are slightly more complex.

With the second theme each artist goes his separate way. Coleman relies on sustained block chords with the melody reinforced by the left hand; Wright keeps the waltz rhythm in the left hand and states the melody in thirds with countermelody fills.

Dave repeats the opening theme of "While We're Young" with pretty

much the same notes; George restates the first theme an octave lower and now employs an obligato fill. George modulates into E-flat in one bold measure; Coleman spends a leisurely eight measures to make the transition from C to F.

For the final chorus Coleman uses close harmony in block chords (both hands on the same manual); Wright uses open harmony with countermelody thirds adding variety and rhythmic pulse. George regularly uses pedal notes on the first two beats of each measure; Dave alternates between the first two beats and last two beats of each measure.

Overall, the Wright arrangement is more dreamy and introspective; the Coleman treatment is broader and more expansive — slightly longer by ten measures! Coleman repeats many of his musical ideas for effect; Wright consistently introduces variety of ideas. G. W.'s registration suggestions are Spartan; D. C. suggests tibia plus kinura. Printed measures are more crowded in the G. W. edition; page turning is more of a problem in the D. C. edition.

Now, for the 32' question: Which is the better arrangement? You've probably guessed that it's strictly a matter of personal taste. But if this reviewer has been moderately successful in describing the similarities and differences, each individual music buyer should have an answer. □



Closing Chord



"I can't remember exactly when I became a musician, but I recall playing the piano when I was seven. That was in Daventry, where I was born," **Reginald Foort** once told the writer. A few years later, the Foorts moved to Rugby and young Reggie (he hated being called "Reg.") discovered the organ and thus began a lifelong association. Encouraged by his teacher, Sir Walter Parratt, 17-year-old Reginald took the examination for admittance to the Royal College of Organists. He made it.

His developing career was interrupted by World War I. Seaman Foort literally "called the shots" during the historic naval battle of Jutland. From his vantage point high

in the rigging of a British battleship, Reggie phoned range corrections to the ship's batteries so they could polish off a larger German fleet. "We British simply out-manoeuvred the Germans" boasted Foort years later. He always minimized his contribution. After the war, he had decisions to make.

At first he had hopes of becoming a concert pianist. Audiences didn't materialize so Foort turned to the theatre organ at a time when the silent film industry had caught the imagination of the British public. After a brief apprenticeship, he hit the "big time" at London's New Gallery Kinema on Regent Street. Came "talkies" and Foort joined the BBC

staff of radio organists. This made his name a household word throughout Britain and he was soon that country's top entertainment organist. After about five years of broadcasting, mostly on the BBC's 4/23 studio Compton, Foort made a bold stroke. Noting that many British theatres had no organs, he conceived the idea of a portable pipe organ which could be moved about in vans. He commissioned the Moller Company, an American firm, to build it after British builders turned him down.

The story of Foort's success with the Moller in England is well-documented. World War II stopped the travel, but the Moller became the BBC studio organ and was some-



Reginald Foort at the console of his beloved Moller. (Stufoto)

thing of a war hero, helping build morale for English service personnel throughout the war years.

After the Moller years Foort continued concertizing and entertaining in England. Long before that there were a couple of visits to the U.S.A. During one of these, Foort had a brief engagement at the New York Times Square Paramount (1935). He was amazed at the enthusiasm shown by Paramount audiences for his organ stylings, and remembering the applause years later, he wondered whether his future might not be in the U.S.A. He came to the states to represent a Dutch pipe organ company, but their product didn't sell. Foort moved to Chicago and was hired by the Baldwin Organ Company to plug their electronics. He became a U.S. citizen. The Baldwin deal continued for 15 years, his last "regular" job. Then he retired with wife, Betty, in Florida. But, there were frequent appearances at ATOS events, church jobs and one gala

event was his concert celebrating the installation of his beloved Moller in a San Diego pizzeria in the mid-'70s. While there he made the last records to reflect the celebrated ability of the great Reginald Foort for Doric. He was in his early 80s.

There would be one more moment of glory. Hearing that his treasured Moller would be dedicated in its new home, the Pasadena Civic Auditorium, in April, 1980, Foort travelled from his Florida home to attend the Tom Hazleton concert. When the notables of the audience were announced, Foort's name was called. He stood up and waved to the applauding audience, a happy moment for a veteran organist. It would be his final acclaim by a worshipping public. A few weeks after his return to his home in Florida, on May 22nd, the valiant heart stopped and we lost one of the most remarkable and innovative masters of the console.

Reginald Foort was 86. He is survived by his wife, Betty, two children and four grandchildren.

— Stu Green

Lois Seamands was always a go-getter. Coming to Tucson from her native Urbana, Illinois, in 1927, she enrolled in the University of Arizona and earned both Bachelor and Master degrees, with emphasis on mathematics. Years later those degrees would be useful. Widowed, Lois secured a position as a high school math teacher at Tucson High School, a job she held for 30 years. Somewhere along the line she was bitten by the theatre organ bug. In 1972, she and Robert High founded



Lois Seamands.

(Stufoto)

the Southern Arizona Chapter of ATOS.

Lois was blessed by a gentle demeanor but the go-getter in her never subsided. For years, ably abetted by Bob High, she was the hub around which chapter activities revolved. There being a paucity of theatre organs in the Tucson area, Lois held meetings around electronics, but she never wavered from her aim of securing a pipe organ for her chapter. Finally, a short while ago, an organ for the club became a reality. But Lois Seamands will not be there to experience it, she died on June 19th of an apparent heart attack. She was 70.

Members of the chapter she founded are desolate but they will go on with the organ project in memory of a valiant lady.

— Stu Green

When the idea of putting organ consoles on elevators developed, the Wurlitzer Co. approached The Warsaw (N.Y.) Elevator Co. They found the young proprietor, **D. Burney French**, most cooperative and he soon had blueprints ready. His first installation was in Buffalo's Lafayette, possibly the first elevated console in a theatre, in the early '20s. Lafayette management was pleased at the audience acceptance of opener C. Sharp Minor in the spotlight and Wurlitzer saw the novelty of a moving console as a hype for their products. Soon orders for "lifts" were pouring in. Then French designed a system which would elevate entire orchestras. Shea's Buffalo has one. Warsaw elevators were installed in theatres across the land in the '20s, until the death of live music in theatres. The Warsaw elevator was by then well-established.



Foort and Sue Hill. One of Reginald's last photos, shot by Bob Hill. Foort stayed with the Hills during his last trip west in April, 1980.

One organ enthusiast in the Central New York area, Irv Toner, says:

"I don't know whether these builders used Warsaw elevators exclusively, but I have never seen other than Warsaw lifts under either Wurlitzer or Marr & Colton consoles."

In his early years, Burney French was a talented vocalist. He sang in the New York Metropolitan Opera chorus, and could boast that he had sung with Enrico Caruso, adding, "Of course, Caruso sang the leads."

When the demand for elevators in theatres diminished, French turned his talents to the more usual "people mover" and industrial elevators. During World War II he was a project engineer for the Buffalo branch of Curtiss-Wright.

Although his business kept him in Buffalo, he always maintained his home in Warsaw. French died there on June 15th at the age of 94. He is survived by his wife, Brunnhilda, a former theatre musician.

Robert M. Ziegler was primarily a concert pianist who turned to theatre organ, playing houses in the Northwest in the '20s. He was the father of ATOSer Dottie (MacClain) Whitcomb, who learned many of her playing techniques from her dad. Moving south to Los Angeles in later years, Ziegler was prominent in the affairs of AFM Local 47 in Los Angeles. He died on May 13th.

Funeral services for **Mrs. Helen Riddell Huffman**, Springfield, Illinois, were held on June 11th. Interment was in Oak Ridge Cemetery. Mrs. Huffman was born in McLean, Illinois, September 8, 1920. She attended grade school in San Jose and Delhi, graduating from the Jerseyville Township High School with the class of 1938. She was united in marriage with Raymond P. Huffman of San Jose, Illinois, at the first Christian Church in Springfield on October 8, 1943.

She was a member of the West Side Christian Church, Teamsters Local No. 916 and was secretary of the Auxiliary of the Springfield Theatre Organ Club. Mrs. Huffman was chosen Volunteer of the Year by the Lincoln Land Lung Association for the Christmas Seal season of 1977-78 and was selected State Vol-

unteer of the Year at the awards banquet in Peoria.

Her husband has been a member of ATOS for several years and is president of the Springfield Theatre Organ Club which restored and maintains the 3/11 Barton at Springfield High School. Helen was very interested in the project and assisted all she could. Although she had played a Hammond for years, she would never attempt to play the Barton — but she enjoyed listening to it.

In addition to her husband, she is survived by a son, Philip Ray Huffman of Springfield, her parents, Mr. and Mrs. C. L. Riddell of Mason City, two brothers and a sister. □



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 Editor,

A Hillgreen-Lane theatre pipe organ may indeed be rare (see April/May 1980 issue, page 33, Rex Koury, Vox Pop). A friend and I were fortunate enough to locate one in the now-defunct Manos Theatre, Toronto, Ohio. We removed it (December, 1978) to a private residence in Pittsburgh, Pennsylvania, and here it is being rebuilt and reinstalled.

I'm glad to hear of Mr. Koury's

enthusiasm for Hillgreen-Lanes. Ours is a 2/12 complete with toys. We plan additions, of course, and have set aside at least three rooms of our home to accommodate the completed installation. Work is underway . . . and what an undertaking! The unit was in deplorable shape due to the carelessness in partial removal and storage by the previous owner and the poor condition of the theatre chambers in which most of the organ was left for many years, after it was no longer a theatre. Since the theatre probably closed in the mid-30s, the building has been, among other things, an auto body shop and a roller rink. Sad to say, the organ was not utilized for the rink.

At any rate, Hillgreen-Lane lovers may rest assured another of these fine instruments has been saved to grace a hundred-year-old home, itself in the process of restoration in downtown Pittsburgh.

Ralph L. Bacha
Pittsburgh, Pa.

Dear Editor:

After reading and rereading the article "Art or Artlessness?" by John Muri in the February/March issue of THEATRE ORGAN, I finally decided that the other side of the coin should be presented.

From all sides, my training and experience tended to prove that organ accompaniment (or orchestral) to a silent movie should blend with and become an integral part of the picture. I feel that the audience should be aware of the musical score but *ONLY mildly so*. They should be vaguely conscious of the fact that the music was also conveying the mood acted out on the screen — that it supplemented and complemented the picture. The audience should never become so aware of the musical accompaniment that it takes precedence over the screened story. If it does, then the music selected for the score is faulty.

I believe the TV and movie film scorers will agree on this point, as some of them have produced very good film scores. I cannot feel that the scoring of *BJ and the Bear* or *Misadventures of Sheriff Lobo* are examples of that art.

I do agree with Mr. Muri, that the original published score of *The Phantom of the Opera*, by G. Hin-

richs and M. Winkler, was a bad piece of work. I played from that score which came with the film when I played for it at the Medford Theatre, Medford, Ma., in 1926. I substituted some mood music from my own library after the second showing, and stuck with my own idea of the score during its lengthy run.

About two years ago I borrowed the score from the ATOS library for reference, so I must differ with Mr. Muri about the lack of use of Gounod's music from *Faust*. According to my personally-made copies of that score, Cue #5, Action "Conductor beats time" has "Faust Ballet #1" for the cued-in piece. Hinrichs and Winkler scored the picture but did not use *entirely* their own compositions from what I saw in that score two years ago. (It was a Xerox copy of the original with the unusually long pages.)

Cue for Title (T. "Who Occupies that Box?") is one of Winkler's old mood pieces which was extensively used in scoring movies, and seemed apropos. It was "Dramatic Suspense" by Winkler, published by Belwin. Incidentally the entire score was issued under the Belwin trademark.

Other Faust pieces in the score included "Holy Angel;" "Ballet Waltz," used during the dancing just before the crash of the chandelier to the floor of the opera house; the "Marguerite Waltz" with cue T. "The ballet girls danced . . ."

Oh yes, while I am at it, I must comment on the popular conception of what the Phantom was playing when he was seated at the organ. My print of the film does not show the music claimed by some to have been on the music rack. Observing the Phantom's actions I feel sure he was *not* playing the famous Bach composition used in a talking picture version. The music cue score called for "Pastel Minuet" by Paradis. That piece seemed more suited to the motions of the Phantom at the organ, so that is what I used — as scored by Hinrichs/Winkler.

I repeat that I agree with John Muri. The musical score originally assembled, predominately their own compositions, but with a few Faust pieces and a very few other composers' pieces, was a bad score.

Mr. Muri's touching on the final scene in "Pandora's Box" with

Louise Brooks was of interest to me as Mr. Robert Brooks, son of the late Louise Brooks (Martin), who lost her life in the crash of a PSA plane at San Diego in 1978, is a member of our San Diego Chapter ATOS.

Now I approach the scoring for the Paramount film, *Wings* which I played for a total of five weeks in 1927-28 when I was with Paramount-Publix Theatres. That film had a double interest to me as my avocation of flying and aviation had brought me into the Army Air Service (it was the "Service" in those years). I enjoyed the picture each time I played it.

I do not recall the theme piece for Clara Bow, who was known as the "It" girl then. The piece cued seemed very appropriate descriptively so I stayed with it. I am not familiar with Mr. Muri's selected piece.

As I played from the piano/conductor part book of the score (about the size of a typical "fake book"), I enjoyed the several variations of the "My Buddy" theme for the Buddy Rogers and Richard Arlen scenes where this was appropriate for the action. I meet Buddy from time to time at meetings of the Pacific Pioneer Broadcasters Association, and from my meetings with him, I am not sure he would welcome the use of "Seventeenth Variation on a Theme by Pagannini" when a more suitable piece, and timely, calendar wise might have better served.

I disagree with Mr. Muri's selection of the memory tune of the "Seventeenth Variation" for the scene when the parents are informed of the death of their son by his returned-from-war pal. What was wrong with playing the scored "Songs My Mother Taught Me" by Dvorak? That tune can become a very sad tune — a tear provoking one when properly played to accompany such a sad scene. I can attest that it was very effective as I could hear the many sniffles and blowing of noses back in the audience every time that scene played. Perhaps the one Mr. Muri favors does the same thing but I saw no reason to deviate from the score.

Regarding those earlier scenes of "letting loose" in Paris, the score as I recall included one of the several variations of the "My Buddy" theme, played very lively and almost raggy, plus "I'm Forever Blowing Bubbles"

which to my mind was more appropriate time-wise (the year) and with those words "— pretty bubbles in the wine." I would feel that a 1918-19 piece was more fitting than one of 1924 vintage.

Incidentally, one of the variations of the "My Buddy" theme was so pathetic or "tear jerking," as used in the scene where Buddy finds that he has brought down his own pal by error, that it impressed me. I made a copy, for my file, of the arrangement and still have it in my library. It is very effective.

The idea of cueing a picture with pieces whose title alludes to what is going on in the film I feel does not always work. If the music of the tune does not seem to fit the action on the screen, I would not use a tune just because the title might fit. After all the audience, I believe, usually reacts to the musical mood rather than the musical title.

Occasionally the unusual occurs, and the title and its musical melody fit the action being screened.

I started playing for silents at a young age back in 1916 and was very active in that work from 1924 through 1928. Sound pictures then took this phase of our work away and we became soloists, mostly with the bouncing ball or song slides. To me the art was to play for a silent picture and have your music supplement and complement the action on the screen; be noticed, but never predominate. That was the art of playing for a silent film. I recognize there are different opinions on this, for I can still recall one organist in the Boston area who actually believed in and extolled the virtues of playing "Furicos" with bells, xylophone and drums added.

Col. Harry J. Jenkins
San Diego, Calif. □

Summer Fun in '81

SEATTLE

26th ATOS ANNUAL
CONVENTION
Wednesday thru Sunday
July 1-5, 1981

QUESTIONS AND ANSWERS ON THE TECHNICAL SIDE

by Lance Johnson

Do you have any questions?

Send them direct to:

QUIZMASTER
and Organbuilder

LANCE JOHNSON
Box 1228
Fargo, ND 58102

Q. I'm installing an 11-rank Wurlitzer in my residence and would like your recommendation on environmental control. What air density can be tolerated without a noticeable change in pitch? What about temperature and humidity?

A. The ideal would be absolutely constant temperature and humidity throughout the year. Your pitch will vary with temperature levels which affect your flue pipes. With air conditioning you can keep your organ chamber a constant pitch level with the setting being kept the same all year. As for humidity control, this can be very difficult especially for the northern states. In the South, the humidity does not have the differential throughout the year, season to season. There is no way to control humidity unless you have air conditioning and a humidifier in your chamber. Some homes and churches run into trouble with a humidifier running during the cold months

because of frost on windows and attics. As to what amount of humidity to have, this will vary with your climate. You had best consult heating and air conditioning experts for a complete climate control installation for your chambers. Air density on the other hand has more to do with your altitude above sea level. This will have an effect on the amount of work your blower must do to keep your regulators filled. Once your organ has been tuned and tonally finished to your altitude, you should not have to be concerned about it again unless the organ is moved. The variation in barometric pressure, due to the movement of low and high pressure fronts through your area, should not have a detrimental affect on the organ.

Q. On our chapter-owned Wurlitzer, we have a dead magnet in the worst possible place. It is in the switch stack and a heavy cable runs right underneath this magnet and it can't be moved. What can we do next?

A. I would suggest removing the bung on the side of the switch stack. You will then find your magnet located quite close to the bung and accessible. Remove the bridge with a pair of pliers and try to work the coils out with long-nosed pliers. If it sticks, try heating the poles with a soldering iron until the coils can be slid off. You can easily install new Wurlitzer replacement coils and rewire. These are available from Arndt Organ Supply, Ankeny, Iowa.

Q. We are in charge of a Wurlitzer in a theatre where the management has given us complete control over its maintenance. We have several magnets, the gray lead type, that leak through the exhaust hole. I have tried to clean out the cap and armature but still the magnet leaks a great deal. Occasionally it will just cipher. We have no extra caps to install but do have armatures. A new armature did not improve the situation one bit.

A. Without seeing the magnet, I would say that your tube screw, which forms the exhaust port, is adjusted down too far. Try giving the tube screw a quarter to one-half turn clockwise and see what hap-

pens. Chances are that shortening the stroke will help the armature to seat tightly. If you remove the cap, check to see that the tube screw armature seat is not damaged. If it is, you will have to grind an ignition file down and file the tube screw valve seat flat again. □

Election Results

The results of balloting for the 1980-1982 American Theatre Organ Society Board of Directors Candidates:

Rex Koury	2,254
John Ledwon	2,243
William Rieger	1,802
Paul Abernathy Jr.	1,683
Preston M. Fleet	796
Richard Sklenar	706
Timothy Needler	628
Bill Worrall	553
James K. Boutell	394
Richard Clay	280
Dr. Edward Mullins	201

WRITE-IN VOTES

Len Clark	2
Tiny James	2
Henry Przybylski	2
Lowell Ayars	1
Don Baker	1
Joan Bauer	1
Dr. Edward J. Bebko	1
Robert K. Coe Jr.	1
Walter Dippe	1
Sandy Fleet	1
John M. Gogle	1
Stu Green	1
Fred Hermes	1
Lou Hurvitz	1
Russ Joseph	1
Lloyd Klos	1
Allen Miller	1
John Muri	1
Hector Olivera	1
Mike Ohman	1
Lois Segur	1
Alden Stockebrand	1
Bob Trousdale	1
Robert C. Van Camp	1

Official 1980 election results as tabulated by:



CONE-HEIDEN
417 East Pine, Seattle, Wash. 98122 □



CHAPTER NOTES

Let us know what's happening in YOUR Chapter!

Send Photos and News to:

GEORGE THOMPSON
P.O. BOX 1314
SALINAS, CALIFORNIA 93902

Deadlines

Jan. 1st. for Feb./Mar.
Mar. 1st. for Apr./May
May 1st. for June/July
July 1st. for Aug./Sept.
Sept. 1st. for Oct./Nov.
Nov. 1st. for Dec./Jan.

ALABAMA

This spring has been busy for the chapter. In March we met at the home of Hal and JoAnn Radue. Members had a fantastic evening of entertainment playing the triple Wurlitzers — one piano and two organs. Everyone enjoys these informal get-togethers and looks forward to the next one.

April started off with the regular meeting at which chapter member Billy Evans graced the console of our mighty Wurlitzer. Billy plays extremely well and with real feeling, mostly because he remembers the good old days when Stan Malotte presided at the instrument. After Billy's fine performance, members geared up for a final push on ticket sales for the Walt Strony concert on April 20th. This concert was not as well attended as some others, but it certainly was a success from the standpoint of crowd response and performance by Walt. This remarkable young man provided a small, but enthusiastic crowd with a delightfully diversified program.

On May 11th, the sleepy-heads from the Atlanta Chapter descended upon the Alabama Theatre. Unfortunately they had been detained

briefly by one of Alabama's finest for traveling the interstate a bit too fast. The reason for their visit was a very special one for us, the opportunity to hear Trevor Bolshaw at the console. Trevor's ability to play the organ is remarkable. Arriving late afforded him absolutely no time for practice. He simply walked in, sat down at the console, pushed the "up" button and played. He had no trouble adjusting to the Wurlitzer, and before the morning was over, he had provided some of the most beautiful music that has ever been heard from this instrument. The chapter is very grateful to the Atlanta Chapter for bringing Trevor to our fair city and certainly hope to have him back for a longer visit soon.

June brought a new theatre organ talent, 16-year-old Dewey Barker, to the Alabama Theatre. He was right at home with pipes, although he is used to electronics and had only two practice sessions at "Bertha." His fresh stylings and different approach to some old songs had toes tapping. The chapter is always glad to have young people try their hand playing pipes and tries to encourage anyone who is interested.

It has been decided to have an August concert with Bob Ralston as guest artist. Bob, whom most people know from the Lawrence Welk Show, appears in Birmingham each year with the annual Festival of Sacred Music. This is attended by several thousand regular patrons and is a favorite with the people of this area. For those who would like to attend, make your plans to be here Sunday, August 24th, at 2:30 p.m.

We are happy to report that the Alabama Theatre is looking better every day. Chapter members have been working diligently to relamp the old house so that eventually the auditorium will be back to its origi-

nal brilliance. The management is most cooperative and we are enjoying a pleasant working relationship with them. The organ is frequently used for the movies shown by the theatre and is currently being used on a regular basis for the well-attended Ladies Shopper Matinees. The Alabama Theatre and its mighty Wurlitzer are a rare treat and anyone planning to visit Birmingham in the future should make every effort to see this beautiful part of our past and present.

CECIL WHITMIRE

ATLANTA

Trevor Bolshaw and Ruth McDonald presented a recital at the Fox Theatre in Atlanta on May 4th. ATOS member and local artist Bob Van Camp introduced the artists and spoke briefly on the *raison d'être* of the chapter. This resulted in five new memberships and the sale of many tapes.



Ruth McDonald and Trevor Bolshaw at the console of the 3/13 Robert Morton in the Jeff Seale Studio, Laurel, Mississippi.

Trevor Bolshaw, a native of Walsall, near Birmingham, England, rode the Mighty Mo's lift up with "Vitality." After another number, he introduced Ruth McDonald of Atlanta, Georgia, who took over to show her remarkable virtuosity at the Steinway. The program continued with several more solo selections as well as duets.

The Fox Moller was in excellent repair, and from beginning to end, the joint concert was a masterpiece of musicianship and showmanship enjoyed by ATOSers and the public in general.

Stay tuned, as the chapter plans to present another show of this kind next season.

On the morning of May 10th, 33 hardy souls boarded a chartered bus for the long trek to Laurel, Mississippi, where Trevor Bolshaw and Ruth McDonald were to repeat their pro-

gram at the Jeff Seale Studio. The studio boasts an impeccable 3/13 Robert Morton and a Steinway grand piano. On hand to greet the group were Laurel hosts Tuddy Soley (owner of the organ) and Senton Granberry. While the artists took time to familiarize themselves with the instruments, the others toured the First Presbyterian Church and heard a mini-concert on the magnificent Aeolian-Skinner.

The performance by Trevor and Ruth was enthusiastically received by the Laurel contingent. One encore was a duet in honor of Don May, whose efforts in no small way keep the Robert Morton in shape.

At 5:30 the following morning, the group was on its way to the Alabama Theatre in Birmingham for a joint meeting with the Alabama Chapter. Trevor did the honors solo on the Alabama Wurlitzer since Ruth had returned to Atlanta for another engagement. The instrument was in excellent condition and it is a tribute to Trevor Bolshaw that the first note he played on it was his console-raiser. The Alabama Chapter had a good turnout, and thoroughly enjoyed the program. What a weekend!

WARREN WILLIAMS

CENTRAL INDIANA

The chapter held its May meeting at the Unity Truth Center in Indianapolis. Attendance included 55 members, guests and church members. After the business meeting, Mrs. Virginia Rechteris, sister of Hall of Fame member Dessa Byrd, was mistress of ceremonies for the day. Virginia is the organist at Unity Truth Center and Sue Downs is relief organist. Virginia is a former organist for radio station WISH and is now playing for WISH-TV.

Following her opening selections, Virginia introduced Berniece Fraction, a lyric soprano, and provided piano accompaniment for her first selection. Berniece will be singing the leading roll in the opera *Aida* with the Indianapolis Opera Company in September. Then Sue Downs took over the console for two numbers in her own unusual style, after which she was joined by Virginia at the piano for an organ/piano duet arranged by Virginia.

On June 9th, a goodly group gathered at a public concert given by Tom Hazleton at the beautiful Para-

mount Pizza Parlor on the east side of Indianapolis. This was Tom's first visit to the area and his concert was a delight to all. It was an excellent performance, including classical, popular and in-between tunes. For Donna Parker, one of the house organists, he dedicated a series of selections in honor of an exciting upcoming blessed event. Tom is a very talented organist, and he mentioned that at the age of 17, he was delegated to play this very organ when it was located in the Paramount Theatre in Oakland, California. The next night found him playing a classical concert at the Zion Evangelical United Church of Christ. The proceeds from this concert were donated to the Dessa Byrd Memorial Scholarship Fund.

Frank and Frances May of Kokomo, Indiana, hosted a group of about 100 members and guests in their home on Sunday, June 15th. They have a home installation, which Frank fondly calls the "Contraption." This organ is a 3/11 Barton (#199, 1923), enlarged to a 4/18 by the Mays in a 12 to 14 year retirement program. Two club members, Larry McPherson and Kurt Schackel, provided the musical program for the day.

Ron Rhode will be in Indianapolis to play at the Paramount Pizza Parlor in September, and Tom Hazleton will also return at a later date.

Later this fall, the chapter is looking forward to bus tours to Chicago and Detroit.

MARY HARRELL

CENTRAL OHIO

May organ activities began on Saturday evening, May 10th, when Virgil Fox performed at the Ohio Theatre in Columbus. His program was a combination of classical organ, performed at his traveling Allen Digital Computer organ, and the best of theatre organ style performed at the Ohio's 4/20 Robert Morton theatre pipe organ. A capacity audience greeted this famous American organist with a most gratifying welcome and rewarded the artist with their rapt attention and enthusiastic response throughout the evening. An old-time sing-along proved to be an ever popular addition to an already outstanding evening's entertainment.

The following weekend found



COTOS member Chris Phillips plays during open console at Shady Nook. (Bob Clark Photo)

COTOS members and guests at the Columbus home of Dr. and Mrs. Karl Saunders. Following a brief business meeting, Dr. Saunders presented an excellent program at his Allen 435 Theatre-Digital Computer organ. Dr. Saunders explained some of the operational details of the Allen and fielded questions from the audience on technique and operation of the instrument.

A good crowd of about 30 COTOS members and friends drove to Hamilton, Ohio, on June 8th, for an afternoon of food and entertainment at the Shady Nook Theatre Restaurant. The Shady Nook's 4/30 Wurlitzer is from the Chicago Theatre and was used by Helen Crawford when she played in duet with her famous husband, Jesse. The restaurant's resident organist, Carl Craeger, presented a delightful variety of music during dinner. The management allowed an open console session for our talented COTOS artists and we were doubly entertained by Kevin Sowers as he played the Wurlitzer with considerable skill and then performed vocally with Mr. Craeger accompanying. Kevin has talented hands and a beautiful voice to match; continuation of his training at Capital University in Columbus should produce an outstanding talent.

June 22nd found COTOS mem-



Kevin Sowers sings while Shady Nook resident organist Carl Craeger accompanies at the 4/30 Wurlitzer during the June meeting. (Bob Clark Photo)

bers assembled on a farm in the country for the annual potluck picnic. The lovely home of Karen and Marvin Boerger near Irwin, Ohio, was the scene for fine music and outstanding food. The guest organist was Ted Gyson, former organist for a now-defunct Columbus pizza/organ restaurant. During the brief business meeting Chairman Dr. John Polsley announced the receipt of a \$500 gift from Emcorp, Inc. for further work on the restoration of the chapter's 4/22 Wurlitzer at Worthington High School. This is the second sizable gift in recent times and will greatly assist in the ever-growing expenses of restoring and maintaining a theatre pipe organ.

Other reported activities in the area included a concert on May 11th, at South Congregational Church in Columbus by Mike Williams, former member and former president of COTOS, now living in Coshocton. On May 17th the Palace Theatre in Marion, Ohio, featured Tom Gnaster and Allen Miller in a musical extravaganza with the Wurlitzer pipe organ and concert grand piano. The duo repeated their program on Sunday, May 18th, presenting enthusiasts with a multiple opportunity to hear fine music and visit a beautiful atmospheric-style theatre.

For anyone living in, or traveling through the Columbus area this summer, there is again a fine opportunity to hear theatre pipe organ at its best. The Summer Movie Series at the Ohio Theatre began on June 20th with Dennis James presenting his prefilm concert and intermission music. The series runs every weekend throughout the summer months providing classic films, theatre pipe organ music at its finest, and a valuable opportunity to enjoy the Ohio Theatre at a price that anyone can afford.

BOB AND PATTI CLARK

CHICAGO

Many will recall that it was at the Mosque and Byrd theatres in Richmond that theatre organ got a good start from Reginald Foorte's recordings done at these theatres. Now we have another gift from these theatres in the person of Lin Lunde from Richmond, Virginia. Early birds and enthusiasts turned out at 7:30 a.m. to hear Lin in an outstanding performance at the Chicago Theatre. His style of appearance, conduct and superb handling of this excellent Wurlitzer combined to create a program that rewarded all those present for their early-morning efforts to attend.

A rather unusual social was held at Pedal Pumpers and Rolls in Elmhurst, a store that specializes in old coin-operated music machines and a photoplayer. It was a pleasant and educational Sunday afternoon as many of the music machines were demonstrated.



Following his Chicago Theatre appearance for CATOE, Lin Lunde meets with organist Barbara Sellers and her mother, ATOS Hall of Famer Edna Sellers. (Petzke Photo)

CATOE member Jim Challender reports that the Joliet Rialto is closed for awhile for a thorough restoration. It is now a performing arts center for Joliet and has an excellent Barton which will get a face lift also — good news!

Saved by actually just a few minutes was a 2/5 Barton in the Plumb Theatre (formerly the Lyric) in Streator, Ill. Jim Gruber, Greg Simanski and Allen Erickson happened to be in the area and noticed the raised wrecking ball about to demolish the building. Quick work and thinking prompted Gruber to acquire the organ and some fast moving kept them ahead of the wreckers. The organ went to the Meisners for installation in their home. Thus, another pipe organ has been saved!

June may have been busting out, but not all over on the 15th when Walter Strony appeared at St. Mary's of the Lake College Auditorium, in Mundelein, Ill. A cool 55 degrees prevailed in contrast to the temperature in Phoenix, Arizona, Walter's base of operations at Pipe Organ Pizza. But the weather had no control over Walter's marvelous performance. His varied program included something for almost everyone. The sing-along was just enough and the silent comedy film just right. The almost full house displayed unanimously happy faces. Included were two busloads of senior citizens, arrangements for whom had been made by Fr. Franzman. They loved it and want more!

All too soon that Thanksgiving bird will be with us again. Then comes the dessert, Chicago's Week-ender, November 28th, 29th and 30th. Planned is a super program of organs, artists, a banquet with entertainment and an opportunity to be with friends again. Get your registration in now. Send to CATOE, Box 25, Glenwood, Ill. 60425. It is

**WALT MOLT
MANAGEMENT**

364 AVENUE F
PITTSBURGH, PA. 15221
(412) 823-3163

*... he's a showman ... his warm personality
got through to his enchanted listeners.*
— Theatre Organ Magazine

Jay Mitchell

P. O. Box 6985
Marietta, Georgia 30065

\$65.00 before October 15th. We hope to see you.

ALMER BROSTROM

CONNECTICUT VALLEY

On May 17th and 18th Hector Olivera appeared at the Thomaston Opera House. All three manuals of the Marr & Colton got plenty of action as this spirited artist held forth at the console. This, his first appearance at Thomaston, had been eagerly anticipated. In this case, Hector's reputation had preceded him. He managed easily to extend it through several counties in Connecticut with a nicely-varied program played very skillfully and obviously very much enjoyed by all present. We can be sure of a return engagement.

The June meeting this year also introduced chapter members to something new — the recently restored 3/15 Wurlitzer, Opus 501, so elegantly installed in the home of Ernie and Beth Boda in Stratford. This is indeed a fine example of how to save a theatre organ. Pipes are neatly installed in the chambers; adequate access to all ranks has been provided and tidiness is evident everywhere. The console has been restored in similar manner, and shows it. To give all this a proper introduction to the membership, a grand gesture was made to engage a special artist, to be announced later in the evening.

Preceding the evening concert was the always enjoyable open console session and a short business meeting, during which life membership in Connecticut Valley Chapter was bestowed upon members Everett and Eleanor Bassett who have moved to Florida. Everett has contributed to national ATOS activities and both he and Eleanor have added immensely to local chapter activities. We wish them great joy in their new surround-

ings. They will be greatly missed.

When Program Chairman Joe Graif's turn came to present the artist for the evening, he once again showed his accomplishment as program chairman when he brought forth Ashley Miller, the artist for this delightful occasion. A fine program followed and was concluded by a special feature with Ashley at the console, and host Ernie Boda at the grand piano. This was a most fitting finale to the evening's formal program. The chapter is indebted to the hosts of the day for Ashley's presence. This is hospitality and then some!

We are most pleased to note our forthcoming concerts at Thomaston Opera House: September 13th and 14th, Ashley Miller; October 17th and 19th, Lyn Larsen; November 15th and 16th, Lee Erwin; and December 6th and 7th, Lew Williams. All are welcome and information and tickets are available via stamped envelope from CONCERT TICKETS, Box 426, Seymour, CT 06483. Telephone (203) 888-9696.

WILLIAM F. POWER

EASTERN MASS.

Rex Koury made his first appearance at the Stoneham Town Hall Wurlitzer in May. After 50 years experience since his 1928 Rahway Theatre days, he certainly is master of the king of instruments, with his easy style, sensitivity and aplomb.

An audience pleaser was a silent film *A Day in the Life of Rex Koury or, This is the Life* — Yuk with tailor-made accompaniment. This film was released by "Repulsive Studios" and produced by A. Major Fiasco. Another concert highlight was his TV series *Gunsmoke* theme which he divided into a four-part suite.

The following evening Rex was again in great form at our Babson College Wurlitzer. Variety charac-

terizes all of Rex's programs. The lighting manned by Dick Johnson added to the presentation.

This big weekend affair ended with Rex's second encore "Smile Awhile." His great music will definitely linger on.

At Stoneham Town Hall on May 25th, the business meeting was short with Chairman Royal Schweiger presiding.

Douglas Forbes, the guest soloist, was then introduced as the chapter's first theatre organ scholarship recipient and student at the Boston Conservatory of Music. He publicly thanked the membership for their assistance. It was a great show of much talent, study, practice, knowledgeability of the organ and audience poise. We wish him well.

In June, Pat and Rosalie Fucci again opened their home for our last meeting before summer recess, featuring their 4/20 Robert Morton. Never before rained out, this was a rain-in with about 50 members and guests filling their basement music room. Harry Jacques and Tim Bjareby accompanied two silent films. Recently ailing Lenny Winter brought smiles as he again played. He and many other members kept the bench warm for the balance of the day. Many thanks to the Fucci's for all they have done for EMCATOS over the years. It is appreciated.

STANLEY C. GARNISS

GULF COAST

It's coming! It's coming! Slowly, but surely, the chapter's Wonder Morton reproduction is taking place. It is great right now, but in another month you will see even greater strides.

Since the Saenger Theatre in Pensacola, Florida, was closed for restoration, everyone has been busily working to get the organ ready to go

Royal Command Organist

DON LORUSSO

"THE MUSICIAN'S ORGANIST" VIDE MILWAUKEE JOURNAL 1972
"HERE WAS A MASTER AT WORK" VIDE MILWAUKEE JOURNAL 1979
FEATURED AT PIPE ORGAN PIZZA'S
NORTH & SOUTH MILWAUKEE (414) 255-3023

Flicker Fingers Presentations
The Organ and the Silent Screen
Still Going Strong

Gaylord Carter

1371 Paseo del Mar • San Pedro, California 90731
(213) 831-6360



Dr. B. D. Rhea working on the new console shell for the Wonder Morton.

back into the theatre when it reopens. The organ had to be completely removed during the restoration. In lieu of chapter meetings, workshop sessions are being held to get the organ and the second chamber ready for the big day.

B. D. Rhea, M.D., is working on the console shell. Chairman Tom Helms is also doing a great amount of work. He has built a voicing machine and is in the process of voicing some of the acquired ranks for the Robert Morton-to-be. Jim Scoggins of the Reuter Company and Jim Peterson, of Ft. Worth, have both been helpful on this project.

Member Miles Frisinger has completely reworked the Chrysoglott and has agreed to undertake other precussions. All this time he is working on the two Robert Mortons in his home in Dothan, Alabama. Other willing helpers include Walter Smith, Bob Sidebottom, Curt Goldhill and Harold Scott. There is work for everyone.

Members are deeply disturbed over the sudden illness of Mrs. Elizabeth Rhea, wife of our chief mentor. She is always most gracious when we are at their home working or when she is hostess for our post-concert parties.

The chapter has been approached to provide organ music for a future Pensacola Symphony concert. As soon as the organ is operational

again, it is hoped that many organizations will use it for their programs.

DOROTHY STANDLEY

LAND O' LAKES

Sunday, May 4th, found chapter members in Spring Valley. There, in the flat farmlands of southern Minnesota, stands a dairy barn like many in the area. This particular one is very special as it is the lovely remodeled home of the Dr. Matson family and their 2/7 Wurlitzer. This year Gary Konas, from California, was scheduled to perform, but due to illness was forced to cancel. With only four days notice, chapter member Karl Eilers stepped in and presented an enjoyable program. Karl, training for an appearance on June 8th at the Hinsdale Theatre, played very well and members, anxious to hear him again soon, wish him luck.

One special event every year is the concert at Byron Carlson's home. On June 21st, the chapter had the opportunity to visit his beautiful home, especially designed for his 5/21 Wurlitzer. This year, Lou Hurvitz flew in from Washington, D. C., to perform. The organ sounded magnificent under Lou's skillful hands, and the efforts of technician Terry Kleven were evident. From the opening number through the marches, ballads and encores, the audience was in a state of ecstasy. It had been nearly two years since Lou last played for the chapter, and it is hoped that it won't be so long a time before he returns.

MICHAEL ERIE

LONDON AND SOUTH OF ENGLAND

In late May we presented the brilliant young Dutch artist Hans Nottrott at the 4/16 Wurlitzer in the Gaumont State Kilburn Theatre. He provided an exceptionally fine performance of both dexterity and musicality. He also has a fine LP record

to his credit made at the distinctive Wurlitzer in the Tuschinski Theatre in Amsterdam.

Hans Nottrott, 24, is one of the most promising young organists to emerge from Holland. He started with accordion study and then turned his attention to the electronic organ, which led to his interest in the theatre organ. He is now very much in demand for theatre organ concerts in the Netherlands and at various venues in the UK.

The day was tinged with the sadness of the departure, after 14 years as the most energetic and organ-minded manager of the Gaumont State, of our good friend and ATOS member, Mr. Bill Weir. He has been appointed manager of the Rank Organization's prestigious West End cinema and live theatre, the Dominion Tottenham Court Road. To offer him our chapter's best wishes and congratulations on this important appointment, and thank him for his cooperation and ready assistance during our three years of prime concert presentations at Kilburn, we presented him, as a mark of appreciation, an inscribed quartz carriage clock and a souvenir photograph album. Happy it was, therefore, that Bill Weir's last day at the Gaumont State should be spent with our chapter.

Pauline Dixon and Stephen Vincent, respective winners of our 1978 and 1979 "Young Theatre Organist of the Year" competitions, are being featured during the convention at the Granada Harrow Wurlitzer. Michael Wooldridge and Janet Dowsett, runners-up in the 1979 competition, will entertain at electronics during the convention banquet. Pauline has also had important theatre and electronic organ dates recently and her big event of the year will be in October when she will play the Thursday Museum Balaban and Katz



Concert Tours

Karl Cole

5100 DuPont Blvd., 6K
Fort Lauderdale, Florida 33308
(305) 491-4282

NOW APPEARING

Captain's Cove Restaurant • 700 S. Federal Hwy., Pompano Beach, FL
Phone: (305) 943-4100 — Friday & Saturday thru Summer til 1 AM

A FULL STEREO RECORDING AT ITS BEST

Clark Wilson

at the
Pipe Organ Pizza
\$7.50 Postpaid



Order From:
Pipe Organ Pizza, 620 W. Oklahoma Ave., Milwaukee, WI 53215

(Style 4) 3/19 Wurlitzer that is to be featured by Len Rawle as the Grand Finale event of the convention. Michael has also had an electronic date with the Maidenhead Organ Society recently and Janet was featured in a 20-minute solo spot before an enthusiastic capacity house at the Granada Kingston-upon-Thames 3/10 Wurlitzer. Stephen is also going to Manchester to take part in a special recording session at the British Broadcasting Corporation's own 3/13 Wurlitzer (ex-Empress Ballroom Blackpool) before an invited audience for the BBC's "The Organist Entertains" programme along with Ernest Broadbent, who was one of the great names to play this organ in its original home, and several other top-ranking British pipe and electronic organ stars.

The May event featured the ever-popular international organ ambassador George Blackmore at the console of the 3/19 Wurlitzer. Convention Overture recitalist at the Gaumont State Kilburn, George has composed a stirring new march, "ATOS on Parade," to be premiered at that event and published by Phil Baldwin in *Home Organist and Leisure Music* — with copies available to conventioners.

By contrast, the June Club night was presented by master organ-builder Frank Fowler, managing director of the famous Hill, Norman and Beard Company (of Christie theatre organ fame). He combined sensitive playing with most articulate technical explanation and demonstrations in response to members questions on pipe and electronic mechanisms, tone colours and effects of all kinds.

In between, we were also able to feature our famous and much-loved member Doreen Chadwick, at Wurlitzer Lodge, while she was in the London area for two concert engage-

ments. Typically, Doreen gave us of her absolute best with a widely-varied programme exploiting the full range of this favourite organ in her impeccable style.

We are looking forward to the ATOS Silver Anniversary Convention here in London and we look forward to greeting representatives of all 55 chapters of our great worldwide society.

LOS ANGELES

"The finest performance of his career," was the most frequent remark made about Lyn Larsen's chapter-sponsored program on the newly-installed Pasadena Foort/BBC organ. Those who had missed Tom Hazleton's great dedication concert the month before were amazed at the spectacular sounds of the 5-manual, 28-rank instrument that has been so expertly revoiced and tuned to fit the auditorium's acoustics by Dave Junchen and Steve Adams. (See the feature story elsewhere in this issue.)

A concerted promotional effort resulted in newspaper and radio publicity throughout the Los Angeles area. Attendance was 1500. Twenty-four members of Valley of the Sun and Southern Arizona chapters came for Lyn's program and remained for a weekend of organ crawling. Les Brewton, head of Leisure



Lyn Larsen.

(Stufoto)



Gaylord Carter.

World's Keyboard Concert Club, brought three busloads from Laguna Nigel for the event and the local AGO chapters gave us whole-hearted support. Thanks to all!

The week before Lyn's program Bill Worrall and *Keyboard World* magazine provided LATOS with booth space at the Home Organ Adventure in Hollywood. With the help of Sam Dickerson, Avis and Karl Schmill and Don Wallace, our booth was manned throughout the four days of the show and we distributed souvenirs, membership brochures and scholarship award announcements to the thousands who attended the annual event. In addition to the LATOS booth, the Wicks Organ Company displayed and demonstrated its new custom home pipe organ. The combined efforts of LATOS and Wicks helped introduce many of our electronic-oriented friends to the theatre pipe organ world. Over 50 new members have been signed up within the past month.

In June, LATOS joined forces with the Automatic Musical Instrument Collectors' Association to sponsor Gaylord Carter at the Perkin's Palace (formerly the Crown Theatre) in Pasadena. This program, a part of AMICA's annual international convention, featured Charlie Chaplin in his famous short *The*

ashley miller
a.a.g.o.

Dan Semer

"the elite breed of organist that has brought the theatre organ to a position where it stands as a full blown concert instrument."

DETROIT THEATER ORGAN CLUB NEWS

C. W. Productions

Personal Manager: Barbara Foster
P.O. Box 736 • Claremont, CA 91711
(714) 624-5490



Immigrant and (rarely seen) *The Circus*.

Theatre manager Peter Crotty had the beautiful Wurlitzer in top form for the show, and, as always, Gaylord was terrific! The 1921 movie palace has been almost completely redecorated since last year's ATOS Convention and we're planning to include the use of the Palace in our future concert schedule.

MOTOR CITY

May activities began with a chartered bus excursion to the Lansing area, organized by Fred Page. The first stop was at the Michigan Theatre for the Wolverine Chapter's First Saturday program there featuring Fr. Jim Miller at the 3/12 Barton. Then it was on to the Roaring 20s, in nearby Okemos, to hear Dave Russell and Rob Richards perform at the Wurlitzer, while members calmed hungry stomachs, with pizza, of course.

The Michigan Theatre, in Ann Arbor, now belongs to the City of Ann Arbor, which has turned operation of that facility over to the newly-formed Michigan Community The-



Fr. Jim Miller at the Michigan Theatre (Lansing) Barton organ. (Fred Page Photo)

atre Foundation. On May 3rd, in the midst of a three-day "Meet the Michigan" promotion, Dennis James performed in concert at the 3/13 Barton and accompanied a silent comedy. Many good comments were heard following his program, designed to introduce the Barton, which is maintained by the chapter, to Ann Arbor residents.

On May 10th Loreen Lee performed for a public show at the 3/10 Barton at the Redford Theatre. Also appearing on the same bill was the Meadow Brook Estate, a group of young singers and entertainers, whose name is borrowed from the locally-famous Rochester area mansion of the same name.

Our annual garage sale, for the benefit of our Buy the Redford fund, was held at the Redford Theatre on June 6th and 7th. It had been scheduled to run through Sunday, June 8th, but there was nothing left to sell.

A relative newcomer to our ongoing one-Sunday-each-month series of free theatre pipe organ concerts is the Punch and Judy Theatre in Grosse Pointe Farms. Ever since our first public program there, in 1968, the theatre's 600-seat capacity has always presented a problem when it comes to making any sort of profit. Fortunately, following several changes in ownership and management, we are now able to embark on what we hope will be a continuing series of Sunday programs, as well as a public concert scheduled for September.

Appearing at the now-2/6 Wurlitzer at our First Sunday event at the Punch and Judy Theatre in May was Lionel LaMay. Ed Walsh presented an equally-enticing program there in June. Ed also played the Punch and Judy Wurlitzer during a Detroit Symphony Orchestra benefit held at the theatre a few weeks later.

Our artist at the Second Sunday program at the Michigan Theatre, in Ann Arbor, in May was Dave



House organist Dave Russell at the Wurlitzer in the Roaring 20's in Okemos, Michigan, during a visit from the Motor City Chapter. (Fred Page Photo)



Ed Walsh played the Punch and Judy Wurlitzer for the First Sunday event in June.

(Dorothy Van Steenkiste Photo)



Lionel LaMay at the now-2/6 Punch and Judy Wurlitzer during his May program. (Bob Becker Photo)

Donna Parker

Artists Management

P.O. BOX 19367 • INDIANAPOLIS, IN 46219
(317) 894-1879

Cap'n's Galleys - Pizza & Pipes

WURLITZER THEATRE PIPE ORGAN

3581 Homestead Road
at (Lawrence Expressway)
Santa Clara, Calif., Phone 248-5680

821 Winslow Street
(Downtown - Off Broadway)
Redwood City, Calif., Phone 365-6543

1690 S. Bascom at Hamilton
(Hamilton Plaza Shopping Center)
Campbell, Calif., Phone 371-5000

100 North 85th
(near Greenwood)
Seattle, Wash., Phone 782-0360

146 Serramonte Center
Daly City, Calif., Phone 994-2525

550 112th NE
Bellevue, Wash., Phone 453-1444

'featuring America's finest Theatre organists'



Ron Morocco at the 3/16 Barton at the Royal Oak Theatre during his Fourth Sunday concert in June. (Fred Page Photo)

Brewer. Dan Packard performed at the 3/13 Barton in June.

Gregg Yassick was the artist for our Fourth Sunday program at the Royal Oak Theatre in May. Ron Morocco appeared at the Royal Oak's 3/16 Barton for our June presentation.

DON LOCKWOOD

NEW YORK

The New York Chapter, ATOS, is emerging from a period of dormancy, with new life being spirited into it by recently elected chairman, Bob Godfrey, and a new board of directors. Among the many projects being started are theatre organ concerts played by organists of true concert calibre.

Beginning in May the New York Chapter presented a program on the 4/23 Robert Morton at 175th Street played by Lew Williams, an exceptionally good theatre organist with a thorough background in classical organ, and on June 8th, a program by Lance Luce on the Ben Hall Memorial Wurlitzer at Carnegie Hall Cinema.

Those who attended the Lew Williams program, reported that he played an excellent concert.

With Lance's opening number, "I Feel a Song Coming On" played with both feet, he gave the Sunday morning audience every assurance

that he was no left foot (only) organist. He approached the 2/9 Wurlitzer as if it were the big 4/58 instrument at Radio City Music Hall, where he was recently the house organist, and produced an interesting big hall effect.

He was somewhat less successful with some of the softer, ballad type selections on the program. Much too often the accompaniment, altho interesting harmonically, obliterated the melody line, and frequently the counter melodies were a bit too loud for the registration being used. Registrations, for the most part, were well planned, colorful and interesting. The temporary absence of a combination action proved to be no obstacle for the young organist.

Youth has a style in all things. Lance Luce brings the sound and feel of his age to the theatre organ as a natural step in the evolution of theatre organ playing, the very thing that will keep this art alive and progressing rather than idolizing the Crawford/George Wright hangover. Several other selections on his program made this statement.

It might be wise for the young players to remember, however, that some jazz figures which originated on another instrument are more effective on an electronic instrument, the piano or a synthesizer. Also, many of those figures have a tendency to sound a little old-hat when played on theatre pipes.

The Lance Luce program was definitely a step in the right direction. It was a success, in spite of the small turnout (31 people)! With continuing recitals like this one, and the enthusiasm evidenced, the New York Chapter can once again be worthy of its place in the theatre organ world.

The Ben Hall organ at Carnegie Hall Cinema sounds better each time. Donald Schwing, who maintains the instrument, is to be com-

mended for his excellent work. Four additional ranks are to be added, and hopefully, a new three manual console. The original console will be refurbished and kept with the instrument. Another twin console organ in Manhattan will make us quite unique!

Lee Erwin has just completed the current series of silent film programs at the Cinema. The programming was a new idea inaugurated by the Cinema management last spring. Instead of a silent feature coupled with a sound film, the schedule called for a complete silent film show — feature film, short subjects, cartoons, newsreels, song slides, organ solos; the whole works, each Wednesday, and three shows a day! Similar programs will resume in the fall.

MARLIN SWING

NOR-CAL

Due to a sharing of the responsibility for this column and the misplacement of a photograph, we neglected to report that Dennis James gave a wonderful concert for us last January 20th. We were treated to his new arrangement of "March Slav," another monumental work. We look forward to his return visit within the year.

On May 18th the chapter visited the place where the installation of theatre pipe organs in pizza restaurants all began. Members heard a thoroughly-entertaining concert by Bill Langford at Ye Old Pizza Joynt, hosted by Carsten Henningsen. Bill began his program with a monologue spiced with humor. He is a unique artist at a unique instrument. The basic Wurlitzer organ has percussions and special effects not found elsewhere. With Bill at the console, the unit orchestra comes alive. The effect created sounds like there is more than one musician —

WALTER STRONY

"... a show stealer" THEATRE ORGAN

CONCERT DATES AVAILABLE

RECORDING

"Walter Strony Plays the Chicago Theatre Wurlitzer"

Available at \$6.75

Mail Address: 5138 E. Monte Vista Road
Phoenix, Arizona 85008

REISNER, INC.

Jack K. Miller
Vice-President

240 NORTH PROSPECT STREET
HAGERSTOWN, MARYLAND 21740
301-733-2650



Bill Langford at Ye Old Pizza Jojnt in May for Nor-Cal.

but the second person so distinctly heard is not there!

After the concert, the members were treated by Carsten Henningsen to a visit to his warehouses which contain his amazing collection of antique automobiles, a restored 4/20 Wurlitzer, a restored European orchestrian, a Wurlitzer band organ, a calliope and a steam locomotive. We are indebted to Carsten and Bill for a delightful Sunday afternoon.

On June 29th, David Kelsey played for the chapter for the first time. Dave is an extremely popular local artist with a large following in the San Francisco night club scene, where he plays electronic organ and piano. In spite of the fact that pistons were not set for him, he gave an excellent performance at the Redwood City 4/23 Wurlitzer, utilizing many individual combinations and exhibiting great dexterity on all manuals. His feeling for the music is evident in his registrations and phrasing. We hope we hear more of David Kelsey on pipes.

Prior to the June meeting, the Nor-Cal board of directors met to discuss our continuing efforts to obtain our own chapter organ. Secretary Art Woodworth was selected by Chairman Jim Dunbar to be the official chapter representative at the national convention in London. He was instructed by the board of di-



David Kelsey at the Redwood City 4/23 Wurlitzer in June.

rectors to volunteer San Francisco as a site for the 1985 Convention, as it will be the tenth anniversary of our last highly-successful convention. Two new Wurlitzer installations will be available: a 4/26 in the 3000-seat Oakland Paramount Theatre of the Arts and another 4/26 in the Castro Theatre in San Francisco. Both of these promise to be excellent installations and both are presently more than 50 percent complete.

RUDY FREY

NORTH TEXAS

The June chapter meeting was a fine affair. It was hosted by Trudy Adelmeier in Garland, Texas, a suburb of Dallas. A Hawaiian Luau complete with all the trimmings was planned. But, who can "Luau" when the outside temperature is 104 degrees? So it was held in the comfort of Trudy's beautiful air-conditioned home. The Adelmeier residence has theatre organ type plug-ins.

Trudy and her late husband, Josef, escaped East Germany and Bavaria after Hitler's defeat in World War II and came to Texas. They founded a highly-successful sausage business, and created a beautiful home, with true "old country" charm. A large chapter turnout enjoyed the afternoon, with lots of organ music and some fine Luau refreshments.

Chairman Gene Powell called the



Trudy serves Fred Garrett and Loyd Hess during the June meeting in her home. (Jan Nichols Photo)

business meeting to order. After approval of reports, he led the quorum into the discussion of the Wonder Morton project. To date, members have put in over 1350 hours of work on that organ. The site committee is still evaluating all the locations proposed, and is involved with the executives of the sites being considered. One of the advantages of our organization is the opportunity to be involved in many different crafts. What better way to encourage the preservation of the theatre organ than to proceed with the actual preservation of these instruments?

We now have 118 members, with more applications pending.

Time was then spent discussing the list of candidates for the national board election. The qualifications of each candidate were reviewed and



Trudy Adelmeier demonstrates her abilities at one of her three consoles. (Jan Nichols Photo)

LANCE LUCE

RADIO CITY MUSIC HALL

CONCERT DATES AVAILABLE
31744 SANKUER
WARREN, MICHIGAN 48093
PHONE: (313) 264-6838



Also At . . .
7114 W. Capitol
Milwaukee, Wis. 53216

CLARK WILSON AT THE ORGAN

Associate Organists: Don Lorusso and Gary Hanson

620 W. Oklahoma Ave. • Milwaukee, Wisconsin 53215



Irving Light plays at one of Trudy's consoles.
(Jan Nichols Photo)

each member was urged to vote for whoever he thought was best qualified. The future of THEATRE ORGAN was also discussed. There is a strong feeling of satisfaction with the current publication and there were caustic comments about "commercialization" of the publication.

Gil Swift and his wife, Sylvie, have the responsibility for John Beck Hall and its fine theatre organ installation. He made some comments about the status of the repair project on the instrument. We previously mentioned that the John Beck Hall organ had been featured on TV. During the filming of the chambers, one of the TV cameramen accidentally fell into a rank of pipes and 25 were damaged and required repair or replacement. This is the reason for delaying another session at John Beck Hall. We were then treated to a fine opening concert by Loyd Hess at the console of the living room organ. Loyd fully demonstrated his theatre organ capabilities with a series of numbers both old and new. After his encores, Chairman Gene took over for a while, followed by various and sundry members of the group at the various consoles available there at Trudy's.

It was a very enjoyable afternoon, emphasizing the advantages and some of the by-products of belonging to the North Texas Chapter of ATOS. For a nice finale to that pleasant

afternoon, Irving Light, our chapter's gain and the L.A. Chapter's recent loss, finished up with a series of real oldies from the heyday of the theatre organ. Our special thanks to Trudy Adelmeier for being such a fine hostess, and thanks too to all the guest artists and "open console" who helped make it such a nice session.

JOE KOSKI

OREGON

On the weekend of May 17th-18th, the chapter formed a musical caravan to visit Newport, Reedsport and Coos Bay on the beautiful Oregon coast, before turning inland to Eugene.

The first stop Saturday morning was at the Atonement Lutheran Church, in Newport, to hear and



Bob Shafter played the Rodgers Trio at Glenn and Marie Briody's open house in June.
(Claude V. Neuffer Photo)



Joe Gray at the console of the Billy Woods special (originally in the Oaks Park Rink) now in the home of Mary Pitts.
(Claude V. Neuffer Photo)

play the Style D Wurlitzer, modified for liturgical use. Visited that afternoon was the harbor-view home of Mary Pitts, where everyone enjoyed the four-manual Wood organ, formerly of the Oaks Park Rink in Portland. Then a short, but excellent program by Gerry Gregorius at a new Rodgers in the Beautiful Savior Church, in Reedsport, was followed by open console.

Sunday morning found the group further down the coast at the Egyptian Theatre in Coos Bay. There is a full and complete Wurlitzer in each chamber, controlled by a four-manual console. The massive ensemble of the two organs is most impressive.

Inland, in Eugene, a visit was paid to Ed Mass and his Wurlitzer. This fine little organ has two sets of swell shades and a player mechanism. Ed also operates a model live steam Atlantic-type locomotive.

This was a most enjoyable tour, and included wonderful scenery as well as organs. Special thanks are due to Paul Quarino for his help with registration on unfamiliar instruments.

On June 21st there was a fine turnout at the home of Glen and Marie Briody for a social and musical evening. The guest artist was Bob Shafter, new to the Portland area, from Seattle. Bob studied organ first with Jo Ann Harmon in Salt Lake City, and then with Buss McClelland in Seattle. Bob's program at the Briody's customized Rodgers offered a wide



Joe Gray at the Wurlitzer in the Egyptian Theatre in Coos Bay.
(Claude V. Neuffer Photo)



Jimmy Boyce

**Recording Artist
Available for
Theatre Organ Concerts**

4921 Seminary Road
Alexandria, Virginia 22311
Telephone: (703) 379-7541

Maria Kumagai

Theatre and Classic Concerts

Bob Hill — Personal Manager
1855 N. Highland Avenue • Hollywood, California 90028
Telephone: (213) 874-8633 or 874-7433

display of versatility and talent. Thanks to Bob Shafter and to Glen and Marie for their hospitality.

The chapter is happy to report that in checking with pipe organ owners at this meeting, none have experienced any problems with volcanic ash from Mt. St. Helens.

BUD ABEL

POTOMAC VALLEY

Member Bob Stratton was the super artist at the May 18th meeting. He played a delightful and varied program at the 2/6 Robert Morton theatre organ installed in St. Paul's Lutheran Church in Utica, Maryland. The instrument was featured on page 24 of the August/September, 1979 issue of THEATRE ORGAN. Bob had played this organ at the opening of the Capitol Theatre in Winchester, Virginia, in 1929. This was the second annual concert the chapter has held at the church and we hope to continue the series.

Chairman Lee Prater announced that the Dow Evelyn Wurlitzer would be moved to its new site at George Mason University in Fairfax, Virginia, on May 24th, and asked for volunteers to get the job done. Bob Stratton is to be the crew chief on this, the second chapter-owned installation, the other being at the University of Maryland.

Sadly, it must be reported that on May 23rd, Bob fell while working in a church and broke his right hip. An



On the mend. Shortly after his May program, Bob Stratton fell and broke his hip. Bob is crew chief for the Dow Evelyn Wurlitzer project.



Some of the many volunteers that helped move the 2/9 Wurlitzer to its new home at George Mason University. (Harold R. Richmond Photo)

artificial hip has been implanted and everyone wishes Bob well and hopes for his speedy recovery.

Moving day came on Saturday and there were about twenty willing volunteers to help move the 2/9 Wurlitzer from the Evelyn home to the university. As usual, this is hard, dirty work and was done on a typical muggy Washington area day. The organ will be installed in a brand new auditorium on campus with organ chambers already there. Those who participated deserve a round of thanks. They are: Al Baldino, George Johnson, Bruce Ricker, Ken LaCapria, David Johnson, Stanley Gossard, Ron Miller, Lee Prater, Ardis Sneddon, John Sneddon, Dow and Edith Evelyn (the donors), Ted Ansink, Paul Glies, Stan George, Ron Kragler, Larry Bavry and Frank Fordham.

On May 3rd chapter member Doug Bailey played the little red Wurlitzer at the Weinberg Center for the Performing Arts in Frederick, Maryland, as part of the Miss Frederick pageant, which is also part of the Miss America pageant.

DICK HAIGHT

PUGET SOUND

Chapter members enjoyed a sunny Sunday in May when they journeyed

north to Vancouver, Canada, for a concert at the Orpheum Theatre featuring Dick Schrum.

The June chapter meeting was held in Tacoma, Washington, with a premeeting open house hosted by Homer and Jane McKee Johnson. Guests were invited to play the beautiful resident orchestral pipe organ which is a "Homer-Jones" theatre special. The console is custom made by Rodgers and has a Peterson relay and switchstack. Open console featured Eddie Zollman, Sr., and Mahon Tullis, two well-known area theatre organists. Members also had the opportunity to play. Everyone then gathered at the Tacoma Pizza and Pipes where Jane McKee Johnson plays on Sundays. Dick and Margaret Daubert graciously hosted the concert by Andy Crow at the 3/17 Wurlitzer, Opus 2128. A staff organist at this Tacoma location, Andy also teaches and is nationally famous for his concerts and recordings. A short business meeting was followed by open console. It was indeed a good get-together.

THELMA R. SMITH

RED RIVER

A dozen or so members gathered at the Fargo Theatre for another major moving job on May 10th. The new hydraulic lift had finally arrived a few weeks prior, and was unloaded backstage. Fortunately, a friend, John Sandgren, from FM Forklift, Inc., offered his services, including a forklift. He carefully maneuvered the machine through the theatre's front doors, lobby, just clearing the main auditorium doors, and putted down the center aisle to the orchestra pit rail. With the forks securely under the three-manual console, it was plucked out of the pit and set on the main floor. Using extenders, and a chain, the 2400-pound lift base was



DAVID
HAMILTON

ENGLISH THEATRE AND
RECORDING ORGANIST

1560 N. Sandburg Terrace, Apt. 3108
Chicago, Illinois 60610
Telephone: (312) 944-3833

THE
SUBURBIAN

RESTAURANT and COCKTAIL LOUNGE

3/17 WURLITZER
Theatre Pipe Organ

Belvedere Ave.
Wanaque, New Jersey 07465
(201) 835-3903

FRANK CIMMINO
Organist

lowered from the stage into the pit. Next, the platform was moved and placed on the lift while it was in full up position. Hardly an hour-and-a-half later, the console had been lowered onto the new lift and all agreed it was a job well done. Unfortunately, the lift arrived one week *after* the spring show. But, all is working smoothly and the audience at the next show will see something new.

The popular Halloween-time movie *The Phantom of the Opera* is the chapter's next feature, set for Octo-



Red River members assist in placing the Fargo Theatre Wurlitzer on the new lift.

ber 30th, with Lance Johnson at the Wurlitzer.

Chapter member Kit Grove recently moved to California where he has a position with Walt Disney Studios in Burbank. Kit provided many ideas for programming, as well as equipment, and helped with special effects for concerts.

The last meeting until fall was held May 18th at the lake home of Lance and Judy Johnson. Except for some brief business, it was mostly socializing. Andreas Royrvik, one of the newer members, provided entertainment with his accordian. Andreas has several records of Norwegian folk songs and dances to his credit and recently had a book of his arrangements published.

On Thursday, June 26th, a group of high school students who are in a summer theatre workshop at Moorhead State University, in Moorhead, Minnesota, will have a private matinee at the Fargo Theatre with Hildegarde Kraus playing several selections and Lance Johnson scoring a film for them.

SONIA CARLSON

ST. LOUIS

A new arrival in St. Louis, and a native of Budapest, Father Joseph Somos is not only an ordained priest and language master, but also an accomplished organist, composer, musician and member of the Philharmonic Society of Hungary. He received part of his musical education at the Pontifical Academy of Music in Rome under the tutelage of Erich Arndt, first organist at St. Peter's Basilica, and Pierre Cochereau, French music professor and organist at Notre Dame Cathedral in Paris. Father Somos has performed on Radio Vatican and has given numerous recitals in both Europe and the United States. At our spring meeting, he thrilled everyone with mag-



Father Somos at the console of the 4/72 University Church organ in Budapest, Hungary.

nificent solos at the organ at St. Mary of Victories Catholic Church where he is pastor. We are happy to welcome Father Somos to this area and feel fortunate in having such a gifted resident, especially one who keeps the welcome mat out for ATOS-ers.

Norm Kramer, former stadium organist who is in sales at the Taylor Music Store, hosted the April meeting and showed his talents at the console of a top-of-the-line Lowrey electronic theatre organ. As an added treat, one of the store's piano teachers, Lee Hessler, played a medley of different types of piano music in her own charming manner.

During the Decoration Day weekend, a group from the St. Louis Chapter were guests of the Bill Oberg family in Memphis and an outstanding time was had by each and every one. Bill, a talented organist and great showman, started things off at the Orpheum Theatre 3-manual



Bill Oberg at the console of the 5/115 Kimball in the Memphis Auditorium.



Dennis James
RESIDENT ORGANIST
FOR THE OHIO THEATRE



Dennis James Productions
29 East State Street
Columbus, Ohio 43215
(614) 488-9207

PRESENTING...

Ralph Ringstad

Theatre Organist

Concert Dates Available

21 FRANK TERRACE
WHIPPANY, N.J. 07981

Wurlitzer with a variety of show tunes. The next stop was the Memphis Auditorium where Bill played another inspiring program at the Kimball 5/115. The final stop allowed all to enjoy the Oberg's hospitality at their home where a 3/12 Wurlitzer theatre organ is installed. Everyone agreed that this was one of the best home installations they had seen and that the voicing was superb. Bill played another program, this time strictly of the theatre organ variety. Everyone enjoyed open console for all three organs and all expressed their sincere thanks to the Obergs for a truly wonderful time.

BILL ANTHONY

SAN DIEGO

With the increased availability of the California Theatre this summer, the chapter's 2/15 Wurlitzer is really getting a workout. In addition to being played several hours every Saturday by members, regular concerts have been presented throughout the spring and summer. With continued concerts planned for the fall and winter, the chapter will have presented eight concerts by the end of the year.

Chris Gorsuch inaugurated the spring and summer series May 17th with a rousing concert at a much revitalized organ, which reflected the many hours spent in rewinding and tuning. Gaylord Carter was very much surprised and pleased with the total effect of the installation when he presented a concert and silent movie accompaniment on June 7th. Local artist Tommy Stark followed in a patriotic vein on July 5th.

In addition to concerts, chapter activities include fun membership meetings, which began in February with a gathering at the home of Wayne and Cheryl Seppala. This was followed in April by a buffet dinner

planned by Bob Brooks and served on the stage of the California Theatre. It was a well-attended event. The June meeting also took place in the California Theatre, and featured a showing of three silent shorts accompanied cold by some of the members.

The chapter has inaugurated a fund raising campaign among members and other pipe organ lovers for the purpose of installing a multiplex relay system and electric stop action on the 3-manual console now being refurbished by members of the organ crew in the home of the chapter chairman. This console will replace the present 2-manual Style D. The multiplex relay is being built by Gorsuch Enterprises of San Diego.

COULTER CUNNINGHAM

SIERRA

A miracle of modern electronics, played by Tom Thompson, captured everyone's ear at the May 18th meeting at the Devtronix factory in Sacramento. Tom gave a 50-minute concert that had many of those present trying to decide if it was the instrument or the musician that had them most in awe. He played a wide variety of styles and even included a ballad of his own, composed on a plane during his years as a touring Hammond factory artist.

Following Tom's performance no one exactly rushed up to be first at open console, but, finally about seven brave souls took turns at the gleaming white Devtronix console. The instrument is beautiful and everyone agreed that, despite Ray Devault's comments that there had not been time before the concert to balance and adjust the instrument, it does sound and play very much like a pipe organ. Many thanks to Ray Devault, owner and designer of the Devtronix and Tom Thompson for an interesting and enjoyable meeting.

In between the regular monthly concert-meetings was an informal open console get-together at Grant High School at the 4/22 Wurlitzer. About eleven members turned out on May 22nd to have a go at a genuine "big rig" without the pressure to perform perfectly or perish as one might feel at a regular meeting. Art Phelan put his effort on tape while Elbert Dawson drove fifty miles from Concord to try this Wurlitzer. Gary Konas, a most up-and-coming theatre organist from Sierra Chapter acted as tour guide around the many tabs on the big four-decker.

The afternoon of June 8th the chapter met at Arden Pizza & Pipes to hear the Bay Area's master of improvisation at theatre pipes, Larry Vanucci. An organist who creates great rapport with his audience, Larry is most self-effacing and modest. The selections were mostly of Larry's specialty, the big band era, and, oh, how the "Vanooch" did make that 4/20 Wurlitzer swing.

In other matters, the chapter is working with the City of Sacramento in remodeling of the Sacramento Memorial Auditorium project to help restore the ailing and no longer used 4/46 Estey. Like many municipalities launching a performing arts related project in an era of funding shortages, the plans will not include extras, like the organ, unless there is substantial community support. This instrument, while not really a theatre organ, is typical of the results of many builders and organ committees of the twenties. Their concepts of what should define the stop list of an organ were confused, so this Estey is a kind of hybrid. Local ATOSers have not previously shown much interest in it, yet, it is a big, beautiful orchestral-style pipe organ installed in a 4400-seat, 1920's era auditorium in a city that has already destroyed



IT'S OUT!

OUR COMPLETE 68+ PAGE CATALOG
ILLUSTRATED WITH CURRENT PRICE DATA!

SEND \$4.25 TODAY

ARNDT ORGAN SUPPLY COMPANY

1018 LORENZ DRIVE - BOX 129
ANKENY, IOWA 50021

GEORGE WRIGHT In Concert

FOR CONCERT INFORMATION AND AVAILABILITY CONTACT:

J. NELSON MANAGEMENT
900 ANDERSEN DRIVE
SAN RAFAEL, CALIFORNIA 94901
(415) 457-2055

virtually all of its movie palaces. The first step will be to replace the Estey console and its unreliable and impractical guess-which-stops-are-on-lighted-button-type of registration system. So, here we go.

RANDY WARWICK

SOONER STATE

May started out in fabulous style for those members of Tulsa's Sooner State Chapter who journeyed to Wichita to hear Hector Olivera perform at the Wurlitzer in the Century II Auditorium. Hector's concert was pure joy, particularly during the "cypher caper" he improvised while playing "Dizzy Fingers" until the offending pipe could be located. Those attending were Bruce and Martha Wilson, Hervey and Janice Barbour, Phil and Laura Judkins, Bill and Lois Roberts, Bob and Betty Weddle, Jack and Lou Beindorf, Lee and Dorothy Smith, Jeff Smith and Bob Busby.

Phil and Laura Judkins hosted the May meeting. Their 3/10 Wicks during open console never sounded better, and Joe Crutchfield made it even more so. The main business of the evening was the presentation of the new chapter constitution and by-laws, which were approved unanimously as written.

The next day the Pipe Packers Platoon assembled to take out yet another pipe organ! This one was a four-rank Robert Morton, to be removed from Tulsa's St. Paul's Methodist Church. Part of it is to be added to the Weddle's Robert Morton, to give them seven ranks; part is to be added to Phil Judkin's Wicks; and the rest goes to Dr. Jim Routsong. As always happens, this was installed with the idea that it would never be taken out! Betty Weddle was the only one little enough to crawl under the main chest to get at the screws holding it to the floor. We accumu-

lated a bucketful of screws before the rest of the organ came loose from the walls. We eased big pipes, chests, regulators and swell shades around corners and down steps . . . then trudged back up the steps for more.

We finished up on Memorial Day — which had to be the hottest day of the year so far! The blower, with its heavy motor, was hauled up from the kitchen in the church basement. And although the console was not to be used, we took it as well, to salvage for parts. The church commended us on the clean-up job we did before we left. Then of course it all had to be unloaded, mostly into the storage building in the Weddle's back yard.

Pipe Packers for the move were Bob and Betty Weddle, Phil Judkins, Lee and Dorothy Smith, Jack and Lou Beindorf, Hervey Barbour and Bill Schimpff.

The June meeting was held in Harry and Beth Rasmussen's cool outdoor driveway patio. Harry has converted half his garage and the attached former servant's quarters into a studio for his Artisan, and is now in the process of wiring in several new ranks into the three-manual instrument. The business meeting centered around further discussion of finding a home for our group-owned Robert Morton; we still have several good prospects, but nothing definite as yet.

DOROTHY SMITH

TOLEDO AREA

Chairperson Art Howard scheduled another successful Orgathon for April 20th-27th. This is an all-out work session with both the ladies and gents taking part. The daily hours of 12:30 p.m. to 10 p.m. saw much work accomplished.

On May 31st, TATOS had another first — a free electronic organ concert. Treasurer Tom Steiner donned

his clown suit and had the crowd in stitches before the concert and during the break. There was also a bake sale in the lobby. The artists were TATOS members, six in all, and the audience loved it. The program was a huge success and donations were most rewarding.

On June 7th and 8th, the chapter took part in the third West End Festival. This year, member Don Greenman opened his home to the chapter and a Gulbransen spinet organ, furnished by Great Lakes Pianos and Organs, was placed in the front driveway. The combination of all-day organ music, available snacks and a TV raffle was highly successful.

The chapter's annual summer outing will be in the home of Dr. and Mrs. Dan Recker.

Members are looking forward to another concert soon, and are in hopes of one during August.

VALLEY OF THE SUN

In lieu of any chapter sponsored activity for the month of March, our members were encouraged to attend Ron Rhode's spring concert at the Mesa Organ Stop Pizza restaurant, where he gave an excellent performance. The grand finale featured Ron at the piano and Lyn Larsen at the Wurlitzer.

It was back to Organ Stop again for the April 20th meeting, where members were entertained by manager Mike Everitt at the console. Afterwards, members participated in open console.

The May social was held at Phoenix College where featured artist, Program Chairman Bill Carr's demonstration of the Phoenix College Wurlitzer contributed greatly to a fun evening.

May 23rd-26th, twenty-one members and friends participated in an

RON RHODE
THEATRE
PIPE ORGAN
CONCERTS

KARL WARNER MANAGEMENT
6842 E. VIRGINIA AVENUE
SCOTTSDALE, ARIZONA 85257
(602) 946-6892

Featured at Organ Stop Pizza - 2250 W. Southern, Mesa, Arizona



Hear him at the
Suburban Restaurant

Frank Cimmino
THEATRE ORGAN CONCERTS

80 Lions Head Dr. W.
Wayne, New Jersey 07470
(201) 696-3421

Belvedere Ave.
Wanaque, New Jersey 07465
(201) 835-3903



Father Jim Miller at the 2/10 Barton installed in his Fenton, Michigan, home. (Ed Corey Photo)



David Russell at the 3/27 Wurlitzer in the Roaring 20's Restaurant in Okemos, Michigan. (Ed Corey Photo)



Rob Richards, one of the staff organists at the Roaring 20's Restaurant in Okemos. (Ed Corey Photo)

organ crawl in the Los Angeles area. The weekend started with the Lyn Larsen concert at the Pasadena Civic Auditorium. During the next three days, stops included San Sylmar, the Bell Friends Church, the Orpheum Theatre, West Culver City Baptist Church and four residences. It was an exhausting, but most enjoyable holiday weekend.

The chapter is unable to use the Phoenix College Auditorium for concerts until late fall, due to rebuilding and construction. In an effort to find other ways to raise money, members held a profitable Flea Market in the college parking lot on June 7th.

The June 22nd social was a pot-luck luncheon at the Mesa Organ Stop. The luncheon was followed by an amusing slide presentation of the May organ crawl.

MADELINE LIVOLSI

WOLVERINE

In May, the chapter joined with their friends from the Motor City Chapter in sponsoring a bus trip from Detroit to Lansing to attend the monthly first Saturday program at the Michigan Theatre. Fr. Jim Miller was presented in concert at the 3/11 Barton.

Following the concert, the group once again boarded the buses and headed for Okemos, Michigan, and the Roaring 20's Restaurant for lunch. There the group spent the afternoon being wined, dined and entertained by staff organists Rob Richards and David Russell at the 3/27 Wurlitzer installed in the restaurant. The organ was installed under the direction of Ken Crome of the Crome Organ Company in Los Angeles. It is maintained by the

writer, Wolverine Chapter chairman.

In June, the chapter was once again treated to the music of Fr. Jim Miller as he hosted our meeting at his Fenton, Michigan, home which contains his 2/10 Barton with piano.

The organ was originally installed in the Ready Theatre in Niles, Michigan. The installation in Fr. Jim's home is an especially nice one. It speaks directly from the chamber and seems to flow down the open stairway and fill the entire living area with beautiful sounds. Contrary to the experience of so many, this organ is not at all harsh and yet still retains the sparkling clarity which is so often lost when attempting to dampen the spirit of a "beast-in-the-upstairs," so to speak. With over seventy people in attendance, there was necessarily a lot of "close" socializing.

ED COREY



**PAUL
WESLEY
BOWEN**

**CONCERTS
RECORDING**

*"... novelty of arrangements from the 30's to the classics,
performed with registration wizardry and superb footwork
... Paul plays straight from the heart ..."*

— Land O' Lakes ATOS —

Now Available Nationally

CONTACT: MUSICCONCERTS, LTD.
229 S. Main St. • Stillwater, MN 55082 • (612) 439-8970

**P
A
R
A
M
O
U
T
H**

**Indianapolis' most
Unique New Restaurant**

MUSIC PALACE
FAMILY PIZZA RESTAURANT
& ICE CREAM PARLOUR

featuring the
Mighty WurliTzer Theatre Pipe Organ

Presenting
DONNA PARKER • BILL VLASAK
at the console

7560 OLD TRAILS RD. • INDIANAPOLIS, INDIANA 46219

CLASSIFIED ADS

Rates: 20¢ per word

Deadlines:

Jan. 10 for Feb./Mar.
Mar. 10 for Apr./May
May 10 for June/July
July 10 for Aug./Sept.
Sept. 10 for Oct./Nov.
Nov. 10 for Dec./Jan.

Send Copy To:

ATOS Advertising
2231 North Burling St.
Chicago, Illinois, 60614

**NOTE: The first ten words
of each ad are
FREE to members!**

Take Advantage of this Privilege!

FOR TRADE

Hammond C3 console and bench for Hammond RT-3. C3 has hookups for two Leslie speakers. Contact Mike Pelton, 144 Apollo Circle, Holly, Mich. 48442. Phone: (313) 634-8458 after 5:00 P.M.

FOR SALE

Wurlitzer, 2/3 Chapel Organ (in cabinet). Late model. All original in nice shape. Well unified and ideal for home. Mike Foley, 7 Volpi Road, Bolton, CT 06040.

Theatre & Classical Pipe Organ records. From \$2.00 each. Send SASE for list. Rodger Edwin Coon, 971 Hillcrest Dr., Redwood City, CA 94062.

Conn 652. 32 pedal-3 manual with transposer 1½ yrs. old-perfect condition. Included are pipes & Leslie, price asking \$15,000 or best offer. Call Frank St. Onge at (313) 656-1825.

3/11 Wurlitzer Theatre Pipe Organ complete with toycounter. Will sell complete or parts. Also rare extra theatre pipes — parts. Write: John Miller, 954 Rutherford Ln., West Palm Beach, FL 33406.

Summer Fun in '81

SEATTLE

26th ATOS ANNUAL
CONVENTION
Wednesday thru Sunday
July 1-5, 1981

FOR SALE

Complete Tibia and Theatre Organ Journals from fall 1955 through January 1980. Asking \$500.00. If interested, phone (507) 452-3097 or write Mrs. Mel Doner, 466 Glenview Ct., Winona, MN 55987.

Wurlitzer parts — 3 manual console — circa 1925-27; 3/14 relay (new leather, 2 switch stacks, 2nd touch relay included); Chime action (no chimes); orch. oboe; flute-bourdon and chests; quintadena (non-Wurlitzer). Call or write for specs/prices. S.J. Cevasco, 620 Calaveras Ct., Martinez, CA 94553. (415) 228-4025 or (415) 676-3114.

1928 Moller Theatre Pipe Organ 2/7. 16' Tibia, Tuba, Vox, V.D.O., V. Cel, Diapason, Flute. No Percussion. In storage. Console (over 80 tabs), relay, regulators, tremes (3), shades, blower, chests complete and sold complete only. Tom Yannitell, 4356 Roberts Road, Caledonia, Ohio 43314. (614) 389-4380 after 6 P.M.

Bennett console, 2 manual horseshoe, oak. Manual, pedal action slides with 23 Reisner action magnets. Acces.: wired swell, crescendo pedals, 32 note pedal board, music rack, misc. No bench, no stop switches, but space for 60. \$350, buyer to transport. R. Wilcox, 1404 Forest, Wilmette, IL 60091, (312) 251-2573.

Wurlitzer belt buckles. Original logo, brass plated, beautiful, collectable and gift item. \$5.95 postpaid. Robert A. Atkins, 19 Cliff Way, Port Washington, NY 11050.

Wurlitzer Glock — Gottfried tremes, Kimball tibia - pipes - percussions, etc. H. Morch, 127 Belmill Rd., Bellmore, NY 11710.

5 blowers, ½ to 1 h.p., 4 to 7 inches pressure, oak facade, pipes, parts. Write for list. Mackley, 617 Fair Oaks, St. Louis, MO 63119.

Sale or lease — fabulous Wurlitzer, 4 manual, 24 ranks, mint playing condition. Organ is unique and special for pizza restaurant installation and presentation. For details write: Theatre Organ, c/o K. Lonquich, 45 Highland Ave., Yonkers, NY 10705.

Devtronix 8 octave diapason unit, also 8 octave flute unit. 96 generators each. Completely assembled and wired to junction strip. \$500.00 ea. unit. Price includes preamp and tremolo/vibrato generator. P. Dettman, Box 560722, Kendall, FL 33156.

Conn Theatre Organ — Model 651 White. Three manual. \$8,000. (313) 776-3994.

FOR SALE

Theatre organ, 2/6, Wurlitzer console, Morton tibia, Moller vox, 2 strings, trumpet, diapason. Spencer 3 h.p. single phase, 7 inches. Crated, \$4200. 4113 Ashwood Court, Ventura, Calif. 93003. (805) 644-4342.

Spencer Ongoblo - 5 h.p. motor, Elliot phase converter — one unit — 10" wind pressure — handles 10 ranks — F.O.B. \$475. Duane Dennis, Box 249B, Newark, NY 14513, or call (315) 331-4113.

Wurlitzer Diapason \$175.00, contact P.W. Parker, P.O. Box 6267, Portsmouth, Virginia 23703.

Restored Orpheum Theatre Organ (Robert Morton 4/32) will be sold by the Piedmont Unified School District. For further information, contact William Cox, Business Manager, 760 Magnolia Avenue, Piedmont, CA 94611.

Keep in
touch with
the British
Theatre
Organ
Scene!



Subscribe to
*The Journal of the
Cinema Organ Society*,
a quarterly publication
featuring
photos, history, stoplists,
biographies and
technical articles...
Plus montly newsletters
of the latest theatre organ
news, events, and
record reviews.

Send \$10.00 or four pounds sterling for membership in *The Cinema Organ Society*. Includes a subscription to the *Journal* and 12 monthly newsletters.

Mr. L. Hudson
The Cinema Organ Society
22, Oakwood Close
Chase Road, Southgate
London, England N14 4JY

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 postpaid.

Just off presses — *Movie Style — Breaks, Fill-ins and Endings* with special arrangements of three *Star Trek* themes by Esther Higgins. Pub. by Hansen. Available now at Music Shops. \$4.95.

Want Ads GET RESULTS Try One

Escape to Colorado. Quality built English Tudor home built around a 28x36 auditorium. Complete with cathedral ceilings, organ chambers (two rooms, 12x14 with 17' crest) completely sound proofed blower room with space for reservoirs and tremolos underneath and a 28x35 workshop — an organist's dream house. OWC terms. \$289,000.00 — far below replacement cost. Organ not included. Call Bunny Fotopulos, Horton-Cavey, (303) 841-3151 or (303) 841-3240 (eves.).

RECORDS

"David Shepherd Plays the Wurlitzer Organ," Rex Cinema, Stratford, London, Deroy Vol. 76. Fine full stereo ten selections including "Remember Me," "I'm in the Mood for Love," "I Only Have Eyes for You," "Salut D'Amour." \$6.75 postpaid. Exclusive US Distributor, Stanley C. Garniss, 35 Union Street, North Easton, Mass. 02356.



Presto-HOLD Music Holder

Holds any music album flat at any page, no matter how thick the album or how stiff the binding.

Notes on the pages are visible through the clear Plexiglass spring-activated holder when it is in vertical position. Easy to flip down and up for turning of page.

Order from: HGR Co. Division of Gibson Holders, Inc., 529 South 7th St., Minneapolis, Minn. 55415. \$15.95 postpaid.

RECORDS

Collectors — mint hi-fi series, *George Wright Encores at the Mighty Wurlitzer Pipe Organ*. Send \$8.00 each, postpaid to Art Lopez, 6656 Cleomooore Ave., Canopa Park, California 91307.

Hear the exciting sounds of The Elm Skating Rink 4/27 Pipe Organ. Our recording features two 1977 convention artists — Paul Swiderski and Jerry Glenn. Send \$7.50 to Elm Skating Rink, 357 W. Roosevelt Road, Elmhurst, IL 60126. Attn: Elm Record. Make checks payable to Elm Skating Rink.

WANTED

A copy of *Rondo in G* by Bull, published by Brodt. Write or call after 5:00 p.m., Mike Pelton, 144 Apollo Circle, Holly, Mich. 48442. Phone: (313) 634-8458.

Wurlitzer only: crash cymbal, tamborine action, blower: 500 cfm, 220 volts, single phase, 12-15" wind. Contact P.W. Parker, P.O. Box 6267, Portsmouth, Virginia 23703.

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

Theatre Organ — with or without theatre. Prefer 3-4 manual, 15-30 rank Wurlitzer. Will consider smaller or other make. Gordon Madison, 1109 Centinela Ave., Santa Monica, Calif. 90403. Phone: (213) 828-8938 or (213) 970-5151.

Theatre Organ bench, regulators (Wurlitzer type), percussions. Jim Galloway, Rt. 6, Box 188, South Point, OH 45680.

Information on Wurlitzer Reproducing Roll Player (165 note). Will pay for copies of plans. Contact in advance; Ernest Boyd, 121 Hearstone Dr., Blacksburg, Virginia 24060.

Robert Morton chestwork for flute to 16', Clarinet, Saxophone, and trumpet. Also want Morton orchestral Oboe and Morton combination action chest. Craig Hudson, Beach, N. Dak. 58621. (701) 872-4492.

16' pedal Leiblich Gedackt, or soft 16' manual Bourdon, on 3"-4" wind pressure. Must be in good condition. Please contact James W. Olver, 1403 4th St. S.W., Cedar Rapids, Iowa 52404 or call (319) 365-5420.

Disc copies of *An Evening At Home With Lyn Larsen*, *Sophisticated Pipes* by Don Baker, *Tom Hazleton Plays Showpipes* and other theatre organ LP's & 78's. Rodger Edwin Coon, 971 Hillcrest Dr., Redwood City, Calif. 94062.

Stereo Record only "Introducing The Fantastic Raymond Shelley" — Columbia CS 8393. Michael Candy, "Sound of Music," Harthall Lane, Hemel Hempstead, Hertfordshire, England.

WANTED

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

Wurlitzer swell pedal, any condition. Ken Ladner, 161-08 91st Street, Howard Beach, N.Y. 11414. Phone: (212) 835-3848.

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.

Reisner Incorporated



AN AMERICAN MANUFACTURING CONCERN

240 N. Prospect Street
Hagerstown, Maryland 21740
(301) 733-2650

MINUTES OF ANNUAL ATOS BOARD MEETING — JULY, 1980

1. Meeting called to order by President Landrum at 1:00 P.M.

2. Roll Call. Directors present: Tommy Landrum, President, Lois Segur, Vice-President, directors Betty Mason, Richard Schrum, W. R. James, George F. Thompson, Paul M. Abernethy, Jr., William H. Rieger, John Ledwon, Rex Koury. Absent: Ray Snitil, Past President Also present, Erwin Young, Treasurer, and Judd Walton, guest.

3. Motion by T. James, 2nd. George Thompson, Minutes of 1979 regular and special board meetings be approved as written. Unanimous.

4. Election results of balloting for Directors for 1980-1982. Re-elected: John Ledwon, William Rieger, Paul Abernethy, Jr. New Director: Rex Koury.

5. Motion Betty Mason, 2nd. T. James - Judd Walton be appointed as parliamentarian for the meeting. Unanimous.

6. Treasurers Report by Erwin Young. Considerable discussion regarding contract fees as to what they were and if they were correct or should be listed as expenses. Motion T. James, 2nd. Rex Koury that they remain as contract fees as recommended by IRS. Unanimous. Motion T. James, 2nd. G. Thompson to accept treasurers report. Unanimous.

7. Hall of Fame report by George Thompson. Hall of Fame Nominees: Henry Frances Parks and Paul Carson - Organist of the Year nominee: Lowell Ayars. Motion B. Mason, 2nd. M. Abernethy that nominees be accepted. Unanimous.

8. By-Laws Committee report by John Ledwon: Considerable discussion on many parts of the proposed revisions centering on membership classes, Honorary members, officers and their voting rights, voting procedures, regional offices. Motion by George Thompson, 2nd. T. James that a committee of five board members be appointed to review the proposed changes and report back to the board. Unanimous. President Landrum appointed John Ledwon, Rex Koury, T. James, Mac Abernethy and Bill Rieger to this committee.

9. Library Report by Mac Abernethy. Considerable concern expressed on the future of the library-how it can be staffed and financed. Motion by B. Mason, 2nd. John Ledwon that Mac Abernethy to write an article for Theatre Organ covering the library needs and to solicit funds to equip same. Unanimous.

10. Publications Office Report — George Thompson. Adequate material available for future issues of Theatre Organ. Storage space for keeping back issues is becoming a problem. Motion by Lois Segur, 2nd. M. Abernethy that steps be taken to obtain additional storage space and keep all back issues. Unanimous.

Betty Mason reported that Floyd and Doris Mumm have asked to be relieved as publishers of Theatre Organ due to the excessive amount of time that they have to devote to it at the expense of their business.

Motion T. James, 2nd Lois Segur, That Betty Mason be asked to take over the duties of Publisher again and that she find a replacement for Don Lockwood, if necessary, because of his job responsibilities. Unanimous.

George Thompson reported that Janice James is assisting him in the preparation of material for Theatre Organ and it should take some of the load off of the publisher.

Subject of articles covering various offices of ATOS was brought up and due to the present cut back on the size of the publication, the decision was to defer these articles for the present.

Erwin Young reported on the lack of time to get a complete financial report and audit ready for the April issue. Motion John Ledwon, 2nd. G. Thompson that the financial report be published in the June issue of Theatre Organ. Unanimous.

11. ATOS Policy review. It was noted that the vote taken in 1979 to revise the voting procedure was in violation of our by-laws. Motion by B. Mason, 2nd. R. Schrum that we return to our by-law procedure for future elections. 8 votes for, Against - John Ledwon, Lois Segur.

12. Review of National Office: Erwin Young restated his previous written resignation and desire for it to become effective. Considerable discussion resulted with suggestions that Young be elected Vice-President as a voting member of the board due to his deep involvement in the business of ATOS. Young declined. Motion by B. Mason, 2nd. M. Abernethy that Erwin Young be made Executive Vice-President. In view of the apparent mandate by the members in the vote for directors to keep ATOS going in its present direction, Young agreed to accept the post for another year. Unanimous.

13. Report on Carnegie Hall Cinema organ contract and proposed agreement with New York Chapter for use and maintenance of organ, was made by Erwin Young.

Motion by B. Mason, 2nd. G. Thompson that we renew the contract with Comico, Inc. on the Ben Hall organ installation and that we sign the agreement with the New York Chapter as presented. Unanimous.

14. Motion T. James, 2nd. M. Abernethy that the original by-laws committee be thanked for their work and dismissed. Unanimous.

15. Future Conventions: 1984 Application by New York Chapter presented by Erwin Young. Motion M. Abernethy, 2nd. J. Ledwon. Approved Unanimous. 1985 Application presented by Nor-Cal Chairman Jim Dunbar. Motion T. James, 2nd. M. Abernethy. Approved Unanimous.

16. Erwin Young reported on progress on convention planning guide and the need for a contract between National ATOS and the host chapter for compliance. How do we or can we, enforce it?

17. Honorary Member election: G. Thompson nominated Sidney Torch. Two other nominations withdrawn. Unanimous vote for Sidney Torch.

18. Erwin Young reported on the First Class mailing costs for Theatre Organ and the fact that present charges are not covering costs. First Class mailing costs are due to increase in 1981. Motion by M. Abernethy, 2nd. Lois Segur that First Class mailing charges be raised to \$9.00 effective January 1, 1981. Unanimous.

19. Report made on the false statement filed with the Secretary of State of California by Bob Power and Bernice Neal changing the name of the Los Angeles Chapter to the Los Angeles Theatre Organ Society and stating they were the President and Secretary, duly elected, of the American Theatre Organ Society. This has removed the name ATOS from our articles of incorporation and we must file suit against the above individuals to recover same. Legal action has been started to get this accomplished. Motion by M. Abernethy, 2nd. T. James that action be taken to move the incorporation to Virginia if a meeting with C. Rummel proves we are legal to do it. 9 for, J. Ledwon Abstain.

20. Discussion started by M. Abernethy regarding travel expenses to this meeting. Motion T. James, 2nd. G. Thompson that air coach be paid for all who had to travel over 250 miles. Unanimous.

21. Dues: Need for an advance in dues was advanced. Considerable amount of discussion resulted in trying to find ways to lower our operating costs or increase our income. Motion T. James, 2nd. B. Mason, 1981 dues be increased to \$18.00 per year and remain there until changed. 8 for, J. Ledwon, Lois Segur against.*

22. Elections: President: Lois Segur nominated J. Ledwon — Received 3 votes. B. Mason nominated Richard Haight. — Received 7 votes. Richard Haight elected President.

Vice-President: J. Ledwon nominated Lois Segur. Unanimous. Lois Segur re-elected Vice-President.

Secretary/Treasurer; M. Abernethy nominated Erwin Young. Unanimous. Erwin Young elected Secretary/Treasurer.

23. Board Resolutions covering the duties and compensation of the National office were introduced as needing renewing. Motion by B. Mason, 2nd. M. Abernethy that Board Resolutions 80-1 and 80-2 be renewed for another year. Unanimous.

24. Lois Segur brought up the question of the annual Organ Craftsman Award. Neal Kissel was appointed as chairman of a committee of five members to be appointed by Neal, who would set up a set of standards to be used in the selection of a winner for this award. To date, no word has been heard from Neal Kissel regarding the members of his committee or what progress they have had.

25. Adjournment: Motion by B. Mason, 2nd. M. Abernethy. Unanimous. Meeting adjourned at 7:40 P.M.

Erwin A. Young, Jr.
Secretary-Treasurer, ATOS.

**Editor's Note: See page 4 (President's Message).*

NOW REAL PERCUSSIONS for ORGANS with Expressive-Electric Action!



Xylophone

A three octave instrument with genuine Honduras rosewood bars also playing in two or four-foot stops — in single or re-iterating mode and being controlled through the organ's swell-pedal.

Real professional — Real concert instruments (no electronic synthetic sounds) — The Marimba, Vibraharp Xylophone. Orchestra Bells, Celeste and the Piano ALL CAN NOW BE PLAYED DIRECTLY FROM ANY KEYBOARD-INSTRUMENT through "Expressive-Electric" solenoid drivers

MARIMBA • XYLOPHONE • VIBES • ORCHESTRA BELLS • CELESTE and PIANO

You get all the pipe organ options without the pipes!

Makes all concert marimbas sound just like theatre kind, only better!

All instruments are in the open — no swells, no chambers, no muffled sounds, no pipes, no air. Just real instrument sound right from your organ!

Converts other hand-played instruments into electronic sound centers, too.

Truly the greatest musical creation of our time, and one you've got to see and hear to believe!

dii **DECATUR**

I N S T R U M E N T S
I N C O R P O R A T E D

MUSIC INSTRUMENT MANUFACTURERS

Marimbas • Xylophones • Vibraharp
Orchestra Bells • Glockenspiel

Call collect (217) 422-3247 for order acceptance
or write **DECATUR INSTRUMENTS**
1014 E. Olive St., Decatur, IL 62526

Aren't you ready to take it from the top?

A bigger, more beautiful world of magical, easy-to-make music is waiting for you, with a new Lowrey.

The top performer in home organs.

Move up to Lowrey Magic.

Move up to an entire orchestra at your fingertips—complete with automatic rhythms, bass, accompaniment, and dazzling arrays of solo instruments.

Move up to incredibly rich, real, perfectly beautiful sounding music. And an incredible selection of realistic rhythms.

Move up to Magic Genie® chords. Lowrey's exclusive, AOC® — Automatic Organ Computer. Symphonic Strings™. And all the authentic voicings of the unique Lowrey Orchestral Symphonizer™.

Move up to the protection of a One Year Full Warranty on any Lowrey Organ you choose.

Haven't you been rehearsing long enough?

Take it from the top. The top performer in advanced home organs. Lowrey. America's top seller.

Take it from the top.



LOWREY®

707 Lake Cook Road, Deerfield, Illinois 60015

Lowrey Organ Company
124 Milner Avenue, Scarborough, Ontario, Canada M1S 4B6

A division of Norlin Industries © 1980



LOWREY