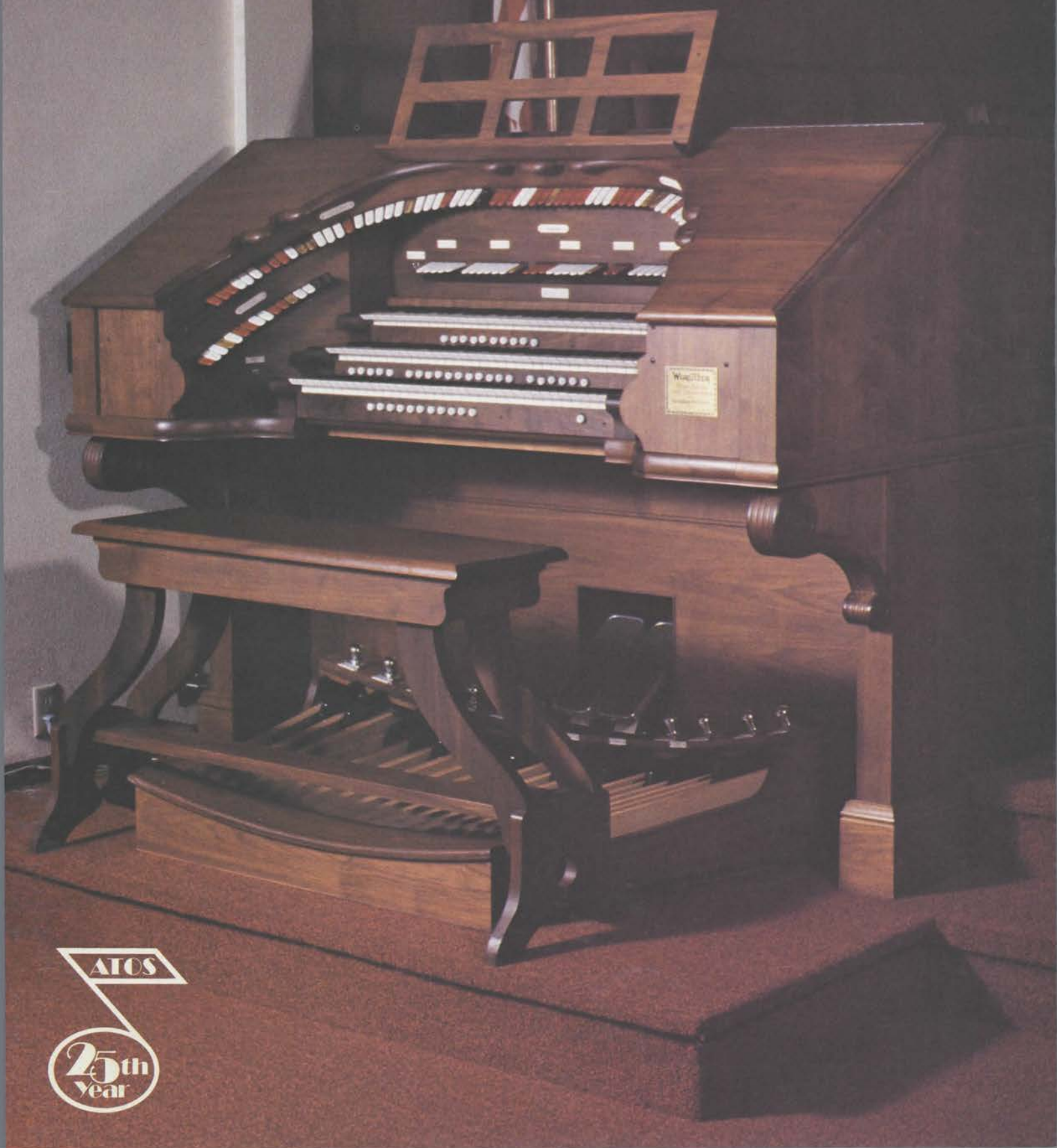


THEATRE ORGAN

October/November 1980



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25th
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Cover Photo

The three-manual console on our cover was custom built by Wicks. It is purposely designed to resemble a Wurlitzer console. The action is all electric with a solid-state relay of Wicks design. The action and relay control twenty ranks of mostly Wurlitzer pipework. See story on page 5.

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- 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

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- 1959 – Jesse Crawford
- 1960 – Farny Wurlitzer
- 1961 – Mel Doner
- 1962 – Leonard MacClain
- 1963 – Eddie Dunstedter
- 1964 – Reginald Foort
- 1965 – Dan Barton
- 1966 – W. "Tiny" James
- 1967 – Erwin A. Young
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- 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

President's Message



*In any organization, communication between its various parts is essential. ATOS is no exception. Many people have the impression that "national" is a group of people out there somewhere, probably in California, that run the show, but who are not really interested in chapters and chapter problems. In an effort to correct this impression, your President is going to publish an "Executive Newsletter" which will be sent to all officers, board members, chapter chairmen, and at least one other chapter officer, usually the secretary. By this means, I hope to let the chapters know what is going on at the top. I will be depending upon these chapter officers to inform their own chapter members of what is going on at the national level. The "Executive Newsletter" will be open to the **individuals named above only**, for information to be printed in future issues. It is planned to have at least one issue every 3 months.*

I would like the practice of chapters exchanging their newsletter to continue. I invite all chapters to send a copy of their publication to my office so that I am aware of what is going on at the chapter level, and, in turn, can inform the board of directors.

Since taking office, I have considered assigning a board member to be the liaison with several chapters, but I have learned that doing so by other presidents has met with limited success. Therefore, I am recommending that each chapter "adopt" the board member of their choice to be their spokesman. It would be nice if the adopted board member be geographically close to the chapter but if for some reason a chapter would rather pick another board member, that is all right. Let me know your picks.

Hopefully, these communication procedures will permit a flow of information back and forth in order that misunderstandings will be avoided, and ATOS will continue to grow smoothly.

There exists a possibility of misinterpretation in the national board report on page 70, August/September issue, item 19.

Bob Power, a long time member of ATOS, believes in our movement 100% and at no time has there been any doubt about his honesty and integrity.

The board report of actions to be taken to rectify what was an honest error was based on a peculiarity in California law.

I am sure members will realize that neither Bob Power nor Bernice Neal would knowingly do anything detrimental to ATOS.

Richard R. Haight
ATOS President

This Church Prefers Theatre Organ

It isn't often that we hear of a theatre organ going into a church as a fully-loaded theatrical instrument and not some sorry excuse of a "re-built" theatre organ adapted for church use. The First Baptist Church of Salinas, California, wanted a large theatre organ and that is exactly what they now have.

First, let's go back to 1936 when the church had just completed build-

ing a new edifice. The late Merle Wharton (father of one of the church's current organists, Shirley Hansen) was on the new church music committee. Without question, he knew the new building must have a pipe organ. In June, 1937, the church purchased Wurlitzer Opus 209 from Oakland's Park Theatre. A Style 135-B, with added Dulciana, it was stripped of all percussions, ex-

cept the chimes, and the piano-style console was replaced with a Wicks-Morton console, and the organ generally adapted for more churchly use. Installed by a Bay Area duo, Martin and Fallis, the little instrument was, with these changes, a more musical instrument than in its previous home. Yet, due to a terrible installation, the organ had a buried, muffled sound.

By 1976 the church was again in need of another sanctuary. In this new building, great care was taken to design a good chamber with maximum egress. Opus 209 sounded much better in its new home, but it was still just 5 ranks trying to cope with a very active music program. As if this were not enough, the organ had to deal with an acoustically "dead" 500-seat auditorium.

Bert Robinson and Tom DeLay undertook the job of moving the instrument to the new church. The music committee could not budget for releathering or enlarging, and by late 1978 it was obvious — more than ever — the original 1919 zephyr would function no longer. In December of that year, while work was being organized to restore and enlarge 209, an extraordinary even occurred. The church received the donation of a complete 3/20 Wurlitzer.

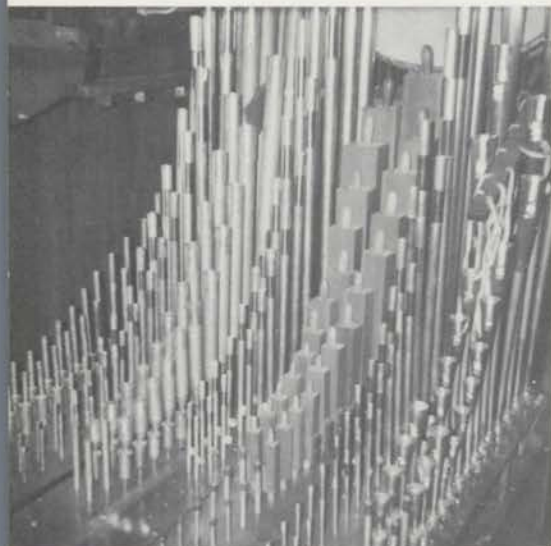
*Information was supplied by
Fran Aebi, ATOS charter member
and Tom DeLay, ATOS*

A view from the sanctuary. The grillework at top of the picture houses the organ chamber on an unusual three-level configuration. (Ed Avila Photo)





The Isis, Denver, Tuba Mirabilis on 25" wind pressure. (Tom DeLay Photo)



The solo division houses the Musette, Gamba and Celeste; Isis, Denver Clarinet; Flute Celeste, Voix Celeste, and French Trumpet. Not shown, Oboe Horn. (Tom DeLay Photo)

ATOS member Shirley Hansen entertains members of congregation before services with an all request program of standards, oldies, showtunes or whatever you'd like to hear. (Ed Avila Photo)



The 3/20 had been built-up over the years by charter ATOS member Francis Aebi, Jr. His initial organ purchase was the Hotel Fresno (Fresno, California) 2/5 Wurlitzer in 1956. The 3/20, a mostly composite unit, has a varied history. Included are a complete Style D, Opus 1127, from the Appleton/State Theatre in Watsonville, California; the aforementioned Hotel Fresno Style 100-special Opus 620; and a standard Style 100, Opus 1036, from the Grand Theatre in Beloit, Kansas. A new solid-state relay and Wurlitzer-style console shell, with solid-state components, was built by Wicks. The console, while appearing "Wurlitzer-standard" in terms of the shell, is quite different in stoprail layout. It is equipped with one very wide, single main stoprail and shorter, side stop bolsters. The backboard currently contains a large row of 34 tremulant, general, and second touch stopkeys. Eventually, all thirteen couplers will be removed from the main stop bolster and placed in a centrally located second stop rail on the backboard. This will provide for more unification on a stoprail where space is at a premium. All stops appear in the standard Wurlitzer order.

This installation also contains some rare pipework. The Clarinet and Tuba Mirabilis are from Denver's late Isis Theatre. Built in 1915, these two ranks are the oldest in the organ with the Tuba sitting on its original chest. The Tuba has its own independent blower and is voiced on 25" wind pressure. The Clarinet was

purchased from George Wright. The Wicks Organ Company built the 16' String extensions, French Trumpet, Gamba and Celeste. Schopps built a fine Wurlitzer-scaled Musette. Plenty of pedal is available with five ranks going to 16'. In the specifications list, there will be noted an abundance of accompaniment ranks. These are essential in a church installation. All Wurlitzer percussions, traps and effects are included.

Due to space limitations and chest design, the installation is all in one large chamber. This is basically as it was in the Aebi home. The installation is the liturgical equivalent to a proscenium installation; not unlike the Byrd Theatre in Richmond, Virginia. There are three shutter openings; the solo on the left; the main in the center; and the percussion on the right. Of the seven tremulants, only the ones for the Clarinet and Vox are in the chamber. All other tremes are enclosed in acoustically isolated locations.

The original 2/5 chamber (the 2/5 organ was sold to ATOSer Bert Robinson) was enlarged by contractor Jim Hoffman. He also oversaw the construction of the sheet lead-lined tremulant rooms. The actual installation was carried out by Fran Aebi, Bert Robinson and Tom DeLay. Nearly all of the windlines were built by Wayne Ernest.

This has been a very long and difficult installation. All but five ranks had cables that were too short and had to be spliced. To install the two ranks of 16' strings required one day's work of engineering and rigging. Winding took at least three months. All told, it was nearly one and one-half years from the removal at the Aebi residence to the completed church installation. A good portion of the time was spent solving problems encountered in the triangular chamber with the floor on three levels. This triangular shape no doubt acts as a giant acoustical horn, without parallel walls to create that acoustical problem known as "standing waves." The sound really "gets-out." A comment was made that one can look up at the chamber and practically "see" the sound coming out! The instrument is now undergoing the final stages of finishing and tonal regulation.

Tom Hazleton dedicated the or-



Tom Hazleton after the organ dedication, June 29, 1980.

(Elbert Dawson Photo)

gan on June 29, 1980 in a fine evening program. The program contained most elements of music, classical, standards, show tunes and hymns. True to his reputation for good musicianship, Tom brought out the best in the organ and a packed sanctuary was properly in-

doctrinated to real theatre organ.

Hopefully, the instrument will be used for recording purposes, concerts, church functions and the general enjoyment of all people, which, after all, is what these mighty machines were designed for in the first place.

SPECIFICATIONS

MAIN

Vox Humana 16' tc-4'
Tibia Clausa 16' tc-2'
Trumpet (style "D") 16'-8'
French Trumpet 16' tc-8' (Wicks)
Concert Flute 16'-1-3/5
Flute Celeste 8' tc-4'
Chrysoglott

BRASS

Tuba Mirabilis 16' tc-8'
English Horn 16' tc-8' (Moller)

PERCUSSION

Glockenspiel
Xylophone (single stroke or re-it.)
Chimes
Traps and Effects

SOLO

Musette 8' (Schopps)
Gamba 8' (Wicks)
Clarinet 16' tc-8'
Gamba Celeste (Wicks)
Salicional 16'-2'
Voix Celeste 16'-4'
Oboe Horn 8'
Aeoline 8'
Dulciana 8'

FOUNDATION

Horn Diapason 8'-4' (Wicks)
Quintadena 8' (Wicks)

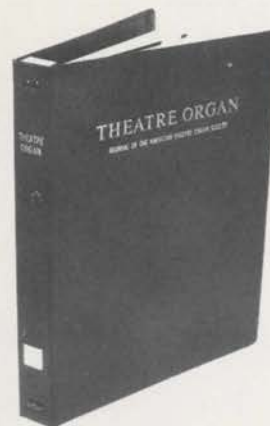
TREMULANTS

Main
Solo
Tibia Clausa
Brass
(English Horn no trem)
Foundation
Clarinet
Vox Humana

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The hotel organ had a standard Style 100 stoplist, Flute, Salicional, Vox Humana, Chimes, to which the factory added an Aeoline and Oboe Horn. Along with a 2' string fifteenth thrown in for good measure, the straight-consolidated 2/3 was now a "mighty" 2/5! □



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Her Name Is Eloise



The name Eloise Rowan was well known in professional circles during the great age of the theatre organ, but being a somewhat shy person she never beat the drum to promote her talents. She still doesn't but her accomplishments and assignments are impressive. Here is a significant part of her story in her own words.

My family lived in Fargo, North Dakota. I was musical for as far back as I can remember and decided early in life on a musical career. I have never regretted it. There were the usual childhood music lessons but my musical ambitions took a huge leap when I enrolled in Northwestern University School of Music in the mid-'20s. I studied piano with Prof. Beecher. Theatre organ had never entered my mind at that time.

Part way through college, my family moved from Fargo to Minneapolis, so I transferred to the Music School of the University of Minnesota as a Music Major, and added classic organ to my studies. My organ teacher was Prof. George Fainclough and I was working toward the Fontainebleau scholarship. Then it happened.

I attended a performance at the State Theatre in Minneapolis. I don't recall the name of the movie, because something far more important crowded out every other memory of that evening; I heard the organ in the State, played by a young man named Eddie Dunstedter. The impact was enormous. What an inspiration he was! From that day, pursuit of a career as a theatre organist became my number one goal. The thrill and glamour of rising on the console for a spotlight solo, or to present a sing-along, or to accompany a stage show or silent movie, these were paramount ambitions, and even that

◀ "Look sexy," commanded the photographer at the Minnesota Theatre and the result was Eloise's only 'Glamor picture.' The year was 1929.

name would later figure in.

I was still attending university classes, but I just had to learn about the theatre organ. With much trepidation I approached Eddie Dunstedter, then in the opening stages of a career which would bring him into the national spotlight. Even then he was something of a "grump." He had no time for other than very promising pupils, and he made that quite clear. A girl whose musical experience had been in classical piano and organ, didn't look too promising to the dynamic future star. Yet, one factor was in my favor; I was a girl. Eddie's most prominent students, in retrospect, were female in gender, e.g. Elsie Thompson and Ramona Gerhard. So he finally accepted me as a pupil.

To bolster my understanding of the instrument, I got a job playing silents in a neighborhood house while studying with Eddie. Keeping up with my college studies made for a very full schedule, but to me the important thing was theatre organ. I must have progressed satisfactorily in Eddie's view because when a "relief" spot at the State opened, Eddie recommended me. The State was then Minneapolis' posh house. To play there was a privilege, even though my stint was between 5:00 and 7:00 p.m., Eddie's dinner break. I also played the last show of the day, accompanying the film which started around 11:00 p.m. I had arrived! Well — almost.

That was the era of ever larger and more ornate movie palaces and Minneapolis was prone to the trend. The zenith was reached in the Minnesota Theatre, a huge house equipped for elaborate stage presentations as well as movies. The organ was a large Wurlitzer. Eddie Dunstedter left the State Theatre to star at the Minnesota, and I was promoted to solo organist at the State. Shortly thereafter I graduated from college. I was on my own.

In 1929, General Mills hired Eddie to star in a full network, twice a week prime time radio show over CBS, the fondly remembered *Fast Freight*, so named for its introductory steam train arrival sounds. Eddie needed help at the theatre and he invited me over to the Minnesota. True, I would be second organist but second to Eddie Dunstedter wasn't at all bad. I played overtures with the pit orches-



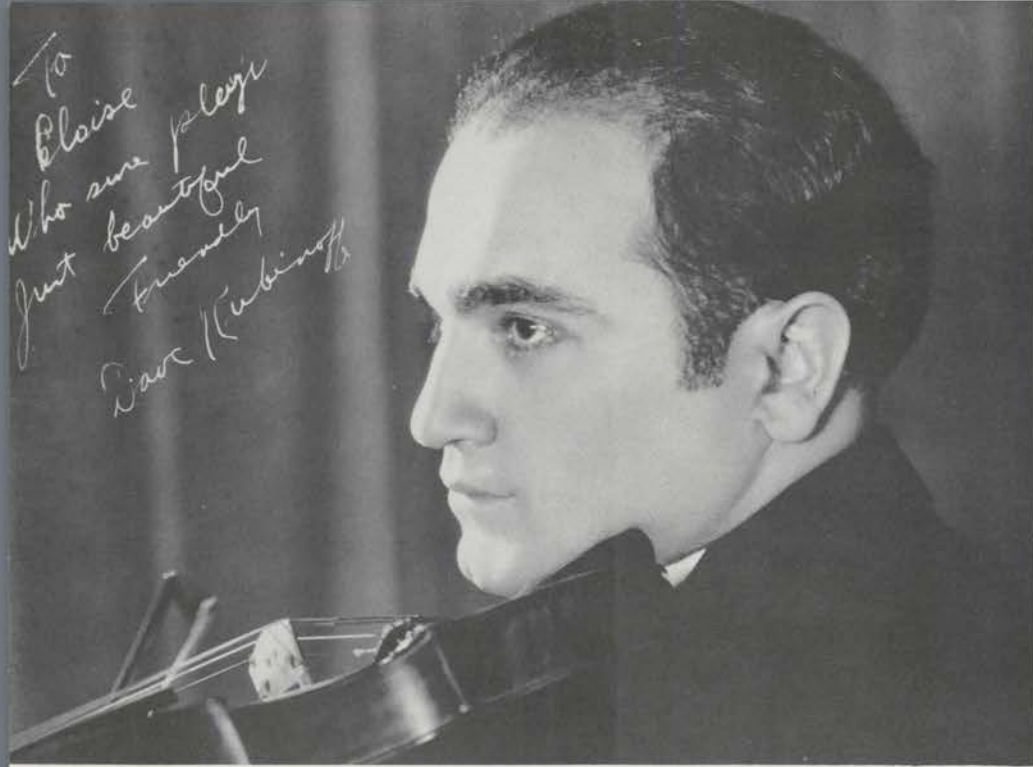
To
my friend & pupil
Eloise —
with lots of good
luck & best wishes.
Eddie Dunstedter
SUSMAN
1930

Her mentor and teacher was Minneapolis' most prominent theatre organist, Eddie Dunstedter. His inscription says, "To my friend and pupil, Eloise, with lots of good luck and best wishes."

Dunstedter held forth at the Minneapolis State Theatre until the Minnesota Theatre was built. Both houses were equipped with medium-large Wurlitzers of between 15 and 20 ranks of pipes. The WCCO radio station had a very special Style 260, meaning that it was Eddie's specification.



To
Eloise
who sure plays
just beautiful
bravely
Dave Rubinoff



At the Minnesota Theatre, Eloise recalls her most embarrassing moment, when the pit orchestra was rehearsing an overture and conductor Dave Rubinoff tapped her on the head with his violin bow when she was one fourth beat late for an entry. Rubinoff later became famous as a radio conductor for *The Eddie Cantor Show*.

tra, spotlight solos and to give the orchestra a break on Saturdays and Sundays I accompanied the vaudeville acts on the organ during the 5:00-7:00 p.m. supper shows. And I was introduced to broadcasting. While Eddie tended to his CBS *Fast Freight* program, using the 3/14 Wurlitzer in the WCCO studio, I broadcast from the Minnesota Theatre for an hour after midnight one night a week. At that hour the WCCO signal really got out; we received requests from California, Alaska, Hawaii, Texas and many other areas far from Minneapolis. The sound of the Minneapolis Wurlitzer became known on the airwaves far and wide, and so did I.

In August 1930, I had a visitor from New York. The Paramount-Publix theatre chain's musical director, Boris Morros, came to town with a new idea in organ presentations. The chain was about to open a new Paramount theatre in Denver. He asked me to be half of a two-organist duo, to appear at twin consoles for spotlight presentations and to participate in stage shows. I didn't like to leave Minneapolis but this offer promised new adventure and I accepted.

When I arrived in Denver I met my

During a rehearsal at the Denver Paramount, "Jean" (left) and "Jackie" are conducted by orchestra leader Fred Schmidt, "a sincere and talented man" recalls Eloise.



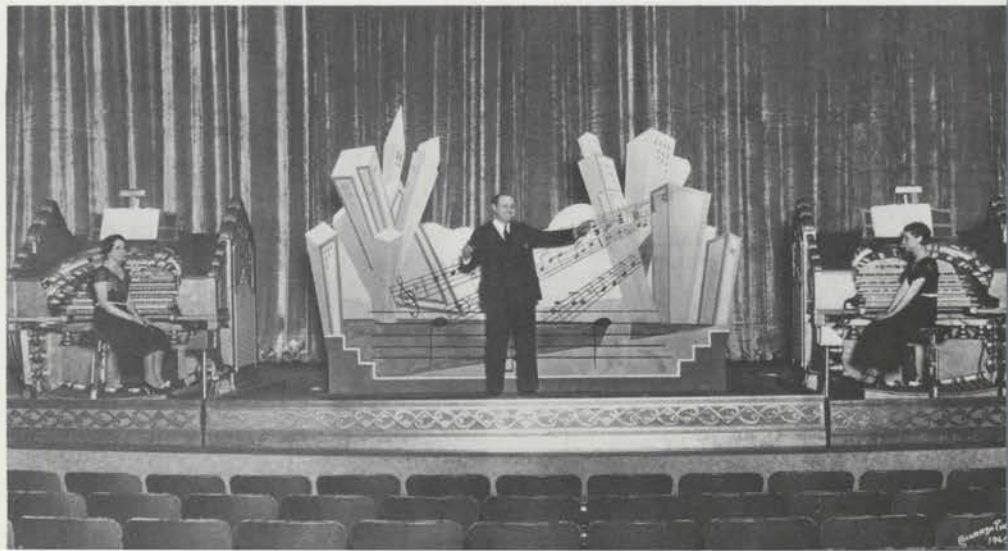
Eloise accompanied many showbiz greats during her Minnesota theatre days. She recalls that the really big names were easiest to work with. During the '30s, Joe Penner was one of the big stars of vaudeville and radio.

"other half," Katherine Kaderly, who had come from New York. The show architects decided that a team named "Eloise and Katherine" didn't have the right sound so they renamed us "Jackie and Jean." I was Jean.

We had no trouble synchronizing our playing at the two consoles. We were a good team and had a happy and satisfying year playing at the Denver Paramount. There was lots of hard work involved but appreciative audiences made it all worthwhile. Yet I missed Minneapolis, and for a very good reason, a man named Charlie Dilling. We had met while I was playing in Minneapolis but it took the separation to drive home how attached we had become. Charlie was spending far too much on phone calls to Denver, so in 1931 I returned to Minneapolis, partly because I missed the town and also to give Charlie an opportunity to press his suit — which he did, with ardor. But I still wasn't quite ready for marriage.

The first objective was a job. I landed a playing spot at the NBC radio affiliate, KSTP, which had a large Robert Morton organ in their studio. It was a large and important station and I supplied the music for programs with budgets which didn't include orchestral music, including soap operas. During this period I was flattered by invitations to play for events in the Minneapolis Auditorium, a huge arena equipped with a five-manual Kimball organ. It must have had at least 125 ranks of pipes. A second four-manual console controlled only the theatrical voices. This had to be the largest instrument I have played.

There is a date I'll never forget — June 11, 1932. The day started out



normally; I appeared on a 7:00 a.m. commercial broadcast plugging toothpaste. I was the singing, playing "Little Colonel," a show which also required speaking on my part. Next on the agenda was a morning wedding at the Minneapolis Basilica. This required no singing or playing on my part, but I did have a few lines, such as "I do." Thus I became Mrs. Charles Dilling. After 48 years, Charlie is still my husband, and my best audience.

I continued playing at KSTP, and occasionally WCCO, at the auditorium Kimball for such varied events as bike races, sportsman shows and revival meetings (Aimee Semple McPherson). The birth of a son (1936) and a daughter (1939) took me away from the console briefly but I accompanied the transcription (recorded) shows packaged by Smilin' Ed McConnell for national distribution. The sponsor was Buster Brown shoes.

As World War II loomed there were war bond rallies in the auditorium with such stars as Bob Hope, Bing Crosby, Dennis Morgan and others. The bigger the name the easier they were to work with.

To be near my husband, stationed in Chicago, I found work at WBBM accompanying Ed McConnell's live Saturday morning kiddies' radio show on their studio Wurlitzer. While at WBBM (NBC) I supplied music for numerous soap operas and even subbed once for Irma Glen on the *Quiz Kids* broadcast.

In 1945, with the war over, came our last big move, and a glorious one, to San Francisco. We settled on the Peninsula. I found employment at the NBC station (then KGO), playing for both local and network shows. I was the accompanist for Stan Noonan, did background music for *This is Your Home*, played organ with Albert White's *Masters of Music* for the Morris Plan, supplied thematic music for *Live Like a Millionaire*, for Red Skelton's San Francisco-originated shows and for Don McNeil's *Breakfast Club* visits to the Bay Area.

Then TV reared its sweeping eye. The first days were hectic. Among the pioneer stations were KPO-TV and KPIX-TV. I was there at the B-3; lots of exposure but very little money. Many of the early programs



Back in Minneapolis, Eloise was "The Little Colonel" on a morning radio show sponsored by Pebecco toothpaste over the NBC affiliate, KSTP. The studio organ in 1932 was a Robert Morton. It was during the run of this program that Eloise was married to her college sweetheart, Charles Dilling.

After a postwar move to San Francisco, Eloise played organ for NBC Network shows from 1948 to 1951, many of them on the studio's very hybrid theatre organ. This is her studio publicity shot. (Romaine Photo)





During her San Francisco days, the electronic organ came into its own. Here she is seen rehearsing as part of an organ quartet for a show presented at the Geary Theatre as a promo for Wurlitzer electronic organs. Shown with Eloise (front) are Richard Purvis (left), an unidentified girl organist and Floyd Wright (right).

were "sustaining," meaning unsponsored.

When the advertisers were convinced that TV had come to stay, the money got better. And it was even more hectic in the studios. I recalled the relaxed days of yore in the theatre and on radio with more than a little nostalgia, but this TV was a whole new challenge, an exciting new medium.

Meanwhile, a new interest in the theatre organ was evolving. So many people remembered the instrument from its first era of grandeur that clubs started up with the aim of preserving the beloved instrument. Or-

Summer Fun in '81

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Eloise today. She lives with husband Chuck ("my best audience") in a southern California town.

(Stufoto)



gans were being restored in theatres for concert use. Some were being moved to safer harbors. And it was happening all over the country and in lands far from the USA. Wherever the entertainment pipe organ had gained a foothold in its first life, an effort was being made to preserve its sound and music. The continued contribution of the American Theatre Organ Society is indicative of the fervor the instrument inspires.

Many of the great organists of yesteryear have been rediscovered, and as their ranks thin, there is a whole new generation of youthful organists ready to take over. And they are good! There is little danger that the theatre organ will ever reach extinction. It has been a wonderful era in which to be alive and I would not trade the as yet unfinished compass of my lifetime for any other period.

Eloise Rowan Dilling lives with husband Charlie in Rancho Mirage, Calif. Her chief activity is teaching organ. □

The Jobi Wurlitzer

Waterbury's State Theatre Wurlitzer Begins A New Career

Story by June L. Garen Photos by Preston Miller

The 1920s, the last and greatest years of the silent film era, were coming to an end when I.J. Hoffman built the State Theatre in the grand Spanish motif in 1929, the first one designed for sound in the city. Although talking pictures had already arrived when the State opened, the 2/10 Wurlitzer, Style 205, Opus 2016 was installed as an extra feature and was used mostly for musical interludes. Jimmy Colgan, a popular local artist, was the first resident organist.

At that time Waterbury was a city of approximately 85,000 and already had six other movie houses that boasted pipe organs. The Rialto contained a 5-rank Wurlitzer which is now owned by John Stokes, a Connecticut Valley Chapter member, and is still playing. Both the Strand and the Palace had Hall organs, church organs without traps or percussions. The Garden boasted a Robert Morton pit organ and a Bartola, and the Carroll contained a 2/3 Wurlitzer with the console in the balcony.

The State console was situated at the left side of the orchestra pit, and the two pipe chambers were approximately 30 feet above the stage on either side of the proscenium arch. It wasn't until 1975 that the console was moved to the center.

The State, advertised as Connecticut's finest theatre presenting the world's best talking and sound pictures, held its grand opening on Easter Saturday, March 29, 1929, with the "100% mammoth all-talking screen extravaganza," "Syncopation" starring Fred Waring's Pennsylvanians, and "The Spirit of Waterbury" featuring Al Jolson as master of ceremonies in a special



Bill Hastings at the console in its new North Truro home.

Vitaphone novelty produced for this gala opening. Also, Walter J. Seifert presented "A Trip Through the Organ." It's assumed that Mr. Seifert was a representative of the Wurlitzer Company.

In 1930, the so-recently installed instrument was just two inches away from disaster when drains on the roof became clogged, and water came pouring in, down the curtain, onto the stage and into the pit coming within just a couple of inches of the relays. To insure the safety of the organ from possible future water problems, the management had a platform built for the console.

The Wurlitzer fell into disuse in the early 1930s until 1942 when it was used for War Bond rallies, played by Robert Zoeller, husband of theatre manager Julia Smith Zoeller (Julia managed the theatre for 43 years along with Tula Vorvis). He had been a band leader and had also studied organ with Lew White around 1930 or 1931.

It was in 1944 that Everett Bassett "rediscovered" the State Wurlitzer. Ev, a charter member of the Connecticut Valley Chapter, got his first chance to play a theatre organ at the Cameo Theatre in Bristol in 1944. It was the manager of the Cameo who



1978 Program Chairman Paul Taylor, left, with new owners Joe Colliano, center, and Bill Hastings.

clued him in to the existence of the organ at the State in Waterbury. Fortunately for all concerned, Ev's interest in the instrument was welcomed, and he was given the "go ahead" to do whatever was necessary to restore the organ to top playing condition.

Ev, however, found the work difficult, if not impossible, without the help of a second person. Fortunately, about this time, another amateur organist, Reggie Evans, who worked in the downtown area, expressed an interest in playing the organ, and asked the manager, Julia Smith, if he could come into the theatre during his lunch break. Acting on Ev Bassett's advice that the more the organ was played, the better it would be, permission was granted. Evans and Bassett soon became a team and restored the 2/10 Wurlitzer to near-perfect playing condition. Their working partnership was so successful that they decided to go into business together repairing pipe organs in local churches. As organists, these two also complimented one another — Reggie couldn't play a note without his music, and Ev couldn't read

a note of music and played entirely by ear.

Ev continued to spend his Sunday mornings at the State, and in 1946 began opening the afternoon show with a musical interlude when the doors opened at 12:45, and soon had a regular following of organ fans who sent requests up to him via the ushers. In 1958, when he acquired his own pipe organ, a Robert Morton from the Strand Theatre in Winsted, Connecticut, he cut down on his number of Sundays at the State.

The Wurlitzer was destined for several more near-misses from water damage. In 1955, a week after the big flood of that year, there were more heavy rains, and because the storm drains were still full and clogged with debris, the water came into the theatre, and three or four inches collected in the pit but never got over the platform and did no apparent damage to the organ. However, at the first attempt to play it, there was a definite gurgling sound when the pistons were pushed in and some things would not play. Bassett deduced that water had seeped into the air line that went to the pit, and

by putting his hand over the end of the pipe to increase the wind velocity, about thirty gallons of collected water was forced out, soaking Ev in the process. If this water had gotten inside the console, it would have been the end of it.

Another time water came in the stage door from the alley, across the stage, filled the footlights, and poured over the organ. The huge, old-fashioned shawl that was kept over the console to protect it from dust miraculously saved the console from damage.

The worst incident, however, occurred in the 1960s when the title curtain, or "Traveler," was being pulled, caught on a stage light. The partially unscrewed bulb went on. It took about 45 minutes for it to heat up sufficiently to catch fire. The fire then went up the traveler and a portion of the screen disintegrated. The asbestos curtain, called upon for the first time in 30 years, automatically descended as it was intended to do. However, the water curtain turned on, splashed water all over the stage and raised the inlaid name plates on the console. Once again the organ's charmed life was evident.

After 1956, when Ev Bassett ended his ten-year stint of Sunday afternoon shows, the organ was used only occasionally. In October of 1962, about 50 members of the Connecticut Valley Chapter held a midnight jam session following the late show. On January 14, 1972, Rosa Rio was presented in a concert sponsored by PRIDE environmental groups of Torrington and Thomaston.

On April 25, 1972, the State Theatre, the last place Glenn Miller ever played in America, where Charles Laughton sold war bonds from the stage and the place that was the scene of a Rosalind Russell world premiere (Roz was a Waterbury native) closed its doors. The theatre had been sold to the Waterbury Civic Theatre for use as a municipal performing arts center and was to be renamed the Waterbury Civic Center.

Long-time caretaker of the Wurlitzer, Ev Bassett, continued to be welcomed at the theatre and occasionally played the organ before shows. Through Ev's influence, the Connecticut Valley Theatre Organ Society was allowed to hold their February, 1975 meeting at the Civic Center; and on October 11, 1975, as

part of CVTOS's Autumn Serenade Regional Convention, Lowell Ayars was presented in concert at the 2/10 Wurlitzer. For this concert, the couplers from the New Haven Paramount 2/10 Wurlitzer, which the chapter has in storage, were substituted for the originals, increasing the instrument's volume threefold.

The theatre again changed hands in 1976 and reopened as the Center Theatre, a family movie house with Ev Bassett once again at the console between shows.

In 1977, there was still another change of ownership as Ralph and Sal Barilla took over the reins. Affirming their interest in continuing the maintenance of the organ, CVTOS was invited to hold their April 1977 meeting at the Center presenting Lou Hurvitz in concert.

On Saturday, July 30, 1977, the State Theatre Mighty Wurlitzer's theatre career ended gloriously under the talented fingers of the great Gaylord Carter. It was on this occasion that the owners, in need of capital to modernize the building, informed CVTOS that the 2/10 Wurlitzer was for sale.

Chapter members, in absentia, Bill Hastings and Joe Colliano, who make their home in North Truro, Massachusetts, on Cape Cod, were already the owners of a 2/5 hybrid pipe organ, but had made no secret of the fact that their ambition was to own a Wurlitzer. Tipped off the next day by telephone of the availability of their dream organ, they made a bid for the instrument which was eventually accepted by the owners.

Hastings and Colliano commissioned Foley-Baker Organ Company of Manchester, Connecticut, to remove the organ from the theatre and reassemble it in their home. Mike Foley and his crew began dismantling the instrument the last week of August, a job which took four days. Everything had to be removed from the chambers by way of thirty-foot ladders. Getting out the heavy pipe chests was a Herculean task. The largest Allied Van Lines truck available was required to transport the carefully packed parts, and it arrived in North Truro on Friday, September 2nd. It took five men from 9:30 a.m. to 5:00 p.m. to painstakingly unload. The garage was bursting at the seams, relays were in the cellar, bits and pieces in the over-the-garage



Everett Bassett, longtime caretaker of the State 2/10 Wurlitzer, at the console.

Gaylord Carter plays the final concert in the State Theatre, in July, 1977.



room, and, in the dining room brooded the toy counter.

Installation couldn't begin until spring, because the old small chamber that housed the hybrid's five ranks had to be torn off and a new one, 21' x 12', added that would accommodate ten ranks. To conform with the half-cathedral ceiling of the approximately 40' x 20' living room, the addition is about 22' at the highest point and slopes down to about 12' on the low side, and is divided into two chambers. The swell shades are mounted horizontally and were not altered. The console sets directly in front of them. The blower is in the garage and not a sound from it can be heard in the living room. Relays are in the basement.

Mike Foley and Phil Carpenter literally "moved in" for the eight weeks it took to complete the installation. According to Mike, this was a particularly fine instrument on which to work. Because of Ev Bassett's tender, loving care, it was in mint condition and contained all of its original parts. It still had the original factory installation marks making reassembly relatively easy (if installing a Wurlitzer can ever be called easy), and is installed in its new location exactly as it was in the Waterbury theatre.

Members of CVTOS were invited to come to North Truro on September 9, 1978 to become reacquainted with their old friend, now the "Jobi" Wurlitzer, in its new home. "Jobi," a contraction of Joe and Bill, is a well-known name on Cape Cod. Tourists have prized the boys' original art pottery, which bears the Jobi signature, for many years. Some years ago they also owned and operated the old Highland House Hotel near Highland Light in North Truro, with Bill doubling evenings as organist in the lounge. For a short time they also operated a small club where Bill's music was featured.

In the summer of 1979, they decided to let the organ again entertain the public. They approached the Truro Historical Society and offered to put on weekly benefit concerts in their home, an offer which was gratefully accepted. Each Thursday evening, from July to early September, Hastings played the organ and Colliano the piano for a full living room of paying guests (about 40 could be fitted comfortably). As word of the



Lowell Ayars at the Autumn Serenade Regional Convention, October, 1975.

concerts spread, they were forced to squeeze in just a few more each week and were booked solid with a long stand-by list in case of cancellations. The last couple of weeks of August, in answer to popular demand, they increased the number of concerts to 3 and 4 a week. The summer concert season for 1980 promises to be equally, if not more successful.

On September 8, 1979, at the second of what all have decided should be an annual Jobi bash, the Wurlitzer's 50th birthday was celebrated by about 75 ConnValChaps and guests

from Rhode Island and New York. In honor of the occasion, a commemorative plaque and an album of photos and articles tracing the organ's history were presented to Bill Hastings and Joe Colliano from Connecticut Valley Theatre Organ Society. It was a gala affair, and there was music, music, music from 2:00 p.m. to 2:00 a.m.

Theatre organ is alive and well on Cape Cod, and the golden years of the former State Theatre Wurlitzer, now the Jobi Wurlitzer, promise to be her very best. □

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Wurlitzer Readied for Oakland Paramount

The restoration and installation of the Oakland Paramount's Wurlitzer organ is scheduled for completion by winter, in time to kick off the 50th Anniversary of the theatre's Grand Opening on December 16, 1931.

The Wurlitzer now being restored in the Paramount came to Oakland under exceptional circumstances. An authentic, million-dollar restoration completed in 1973 rendered the theatre back to its original design. The successful restoration and re-use of a movie palace (as the home of the Oakland Symphony) created such national interest that two donors came forward with replacement organs for the theatre's missing instrument.

J.B. Nethercutt, of Merle Norman Cosmetics, was the donor of the Paramount's new instrument — a twin to the Paramount's original Wurlitzer — and it, too, had changed hands several times. First installed in the Capitol Theatre in Detroit, the instrument was sold to a skating rink, to a private owner, and to Mr. Nethercutt before finding its current home in the Paramount. Interestingly, the Paramount's original organ was the last of 20 Paramount Publix models made by Wurlitzer, and the Paramount's present instrument was the first.

Preston Fleet, of San Diego, donated the second Paramount Publix organ to the theatre which was used

to augment the Nethercutt organ and further improve it. Other donors — corporations, foundations, individuals and California's Office of Historic Preservation — helped with cash pledges and organ parts to complete the project.

Like the theatre itself, the organ is undergoing careful, loving restoration. The organ technician on the project, Bill Klinger, possesses the skills of a metal worker, carpenter and electrician. The work is extremely intricate in putting together myriad parts from the giant 25 hp blower to the smallest ½" pipe located high in the organ chambers in the walls of the Paramount's auditorium.

The Paramount's original organ was, like nearly all of its genre, sold and removed from the theatre. Once installed in a restaurant in Los Altos, Ca., it now resides in a restaurant in Indianapolis where staff organists entertain nightly. The organ's new owners have lavished loving care on the instrument and have taken an interest in the origin and history of what was the Oakland Paramount's first Wurlitzer.

The Paramount's new organ will have one of the most complete and versatile specifications in the nation. Several prominent organists and design experts participated in drawing up a stoplist which will provide every possible combination that would be

desired by artists who will play the organ. The 4-manual console will control 27 ranks of pipes, 10 tuned percussions including 2 Harps, Piano and Vibraharp, 20 traps and effects, as well as 13 tremulants and 96 individual swell motors. Although the organ is built around the nucleus of a Paramount Publix, it will bear little tonal resemblance. However, the designers have adhered absolutely to the preservation of Wurlitzer tonal ideals.

The chambers have been reduced in cubic volume to optimize tonal projection. Nearly every square foot of the chamber fronts are devoted to swell opening, providing excellent egress through open grillwork.

A special feature of the instrument is the winding system which provides nine separate static regulators and noise reducing baffle boxes prior to the 23 individual wind regulators. This system is powered by a 25 hp Spencer Orgoblo which originally powered the historic California Theatre organ in San Francisco. The objective of the wind system is ample supply, steadiness, silence and proper matching of tremulant to pipe register. The entire system is in sheet metal construction.

The electrical system is another unusual and special feature of the organ. It will use one of the largest digital solid-state relay and switch systems yet employed on a pipe organ. This allows one single cable to transmit the impulses from the console to each chamber of the organ. In addition, a digital tape player will allow absolutely faithful reproduction of recorded performances of the instrument. The electronic system is being designed and built by S'Andelco Company of San Diego.

The console was restored by Edward Stout, III, to his own design. A walnut veneer and metal leaf has been applied which match the wood of the organ lift and the gilded auditorium.

A premiere concert with a nationally-renowned theatre organist is being planned to bring the sound of the mighty Wurlitzer back to the Paramount. The Paramount is accepting names of persons who wish to be provided information about the premiere concert in advance of public advertising. Call or write the Paramount Theatre, 2025 Broadway, Oakland, CA 94612, (415) 893-2300. □

YOU CAN HELP SAVE OUR ARCHIVES!

In August of 1974, a national archives was founded by ATOS. An agreement was made between ATOS and Elon College (a 4-year liberal arts college in Piedmont, North Carolina) to house materials for our organization in the college library. Since that time, numerous donations of material have been made by individuals from across the country. Recordings, sheet music, glass slides and player rolls (the list is endless) have arrived at the college during the past six years. What happens when this material arrives? How is it catalogued and processed for easy access? It isn't and thus lies the heart of our problem.

In these days of tight budgets and increasing inflation, money (as it must seem in everything we do) is the watchword for *our* archives. Without money, the necessary processing, filing, indexing and orderly storing of this increasing volume of music and memorabilia cannot be done. In principle, National ATOS supports the library and to that end has allocated money for the library in the form of two small scholarships. These scholarships will be used to hire local students to process the demand for loan requests. Two scholarships, however, cannot begin to fill the need for cabinets, folders, ledgers and all the tools librarians need, not to mention a catalogue showing what the archives have to offer.

Will the college supply the tools we need?

To answer that question, let's look at the four points of our agreement with Elon College.

1) The College will furnish the necessary space for the ATOS Library rent free.

2) Elon College will incur no expense in establishing and maintaining the ATOS Library, other than maintenance and operation of the plant itself.

3) All donated materials to the ATOS Library shall at all times remain the property of ATOS.

4) ATOS will supply all furnishings, stationery and materials necessary for the operation of its library.

The agreement was designed to eliminate ATOS from being responsible for monthly bills. Electricity, rent and other basic operating costs are all absorbed in Elon's budget. Elon College cannot, moreover, should not incur debts for *our* archives other than those specified in our agreement. It is *our* archives and *our* responsibility.

AN OMISSION

Due to an oversight on our part, the convention coverage in England did not cover the trip to Frank Holland's British Piano Museum. An item on this adventure will appear in the next issue.

The acquisition of source materials comes from people like you. Think of the countless collections of memorabilia in homes across the country. We thank those who have contributed to the archive's resources. We hope more of you will remember the library in the years to come. Be sure you have specified to your family the "when, what and wherefores" governing your gift. Keep in mind that all gifts are tax deductible. Your collections are invaluable to us! There must be an archives to *preserve* and redistribute this knowledge as only ATOS can.

Will rentals and fees pay these expenses?

The answer to that is NO! Fees for rentals are designed to maintain the status quo at best. This form of income cannot begin to generate the necessary capital sufficient to begin the task.

How much money is necessary to get the facility going?

As near an estimate as can be obtained at this time, \$5,000.00 is required. This figure is based on current prices and existent volumes of materials. It will be necessary to obtain the services of a professional consultant to make purchases and organize the library for our specific operation.

When can the work begin?

Not until the money is in hand. The very rudimentary materials are needed, and that takes money.

The most obvious question is, of course, where will the money come from?

You guessed it, from you and me. Tax deductible donations to ATOS specifically stating its use for the archives is what we need. Whether a single contribution, or a grant from a large corporation, we need all of you to make this work. We also welcome your ideas. Certainly someone in this organization knows how to raise money. How about it ATOS? Do you want a National Archives? The time to act is now!

Please address your comments and contributions to ATOS Headquarters or to Mac Abernethy, P.O. Box 2480, Burlington, N.C. 27215. You may not always get an acknowledgement, but I'll do what I can to answer your questions. Do what you can, and let's make the archives count for something positive in ATOS! □

Planting Theatre Organ-ic Seeds

Story by Randy Warwick

Photos by Stu Naschke

If the efforts of Sue Lang and Arden Pizza & Pipes come to fruition, there will be no demise of a listening public for theatre organ in the next generation of Sacramentans. Following the article about Dick Schrum's activities in Seattle, we thought it would be interesting to note that in Sacramento, California, the planting of theatre organ seeds

Sue Lang at the 4/20 Wurlitzer at Arden Pizza and Pipes.



Sue Lang planting theatre "organ-ic" seeds among school children on a field trip to Arden Pizza and Pipes.

has been happening season after season for almost eight years.

The project was initiated by Pizza & Pipes organist Stu Boyer and organ technician Dale Mendenhall. Two years later organist Don Croom started his two-year stint, before being transferred to the featured organist spot at Fresno Pizza & Pipes. At this point Dale's wife, Maryanne, played for the kids' sessions until Sue started her own series that has now been running almost four years.

In cooperation with local school districts, as field trips, Sue and Dale conduct an introduction to theatre organ every other Thursday (the sessions were running every Thursday, but apparently California's famous tax revolt measure, Proposition 13, has forced school districts to cut back on field trips). The schedule is booked solid for the entire school year with ages ranging all the way from preschool to age 14. Sue has found ages six to about twelve to be the most receptive.

As we all know at around age 13 or 14 most kids enter an impenetrable "hard rock era" that lasts as least six or seven years before they will accept any music outside the bounds of the play list of the local rock radio station. Then it may take a few more years before they venture away to anything as distant from rock n' roll as theatre organ. But at least before they enter the rock world and don the hard hats that are the peer pressures that block their ears from wanting

anything but rock, Sue has planted the seeds that may well sprout in later years.

Each session, which is scheduled by Dale, who is also present at the "classes" to aid Sue, usually numbers around 150 although there have been as many as 250 bouncing, restless kids. How does she do it? How does she keep the attention of so many children on an outing from their normal school routine, which usually makes them even more restless and rambunctious than usual? Well, for one thing Sue has an outgoing, lively personality with a flash of southern hospitality that seems to say, "Hi, we're gonna have a good time here today." Having tried several different approaches to presenting theatre organ to children, she found a routine that worked well, and stuck to it. It never changes. Her routine mixes information and entertainment, alternating a bit of knowledge with a bit of music. And, then attention stays — since they don't have to sit through a lecture on the organ followed by a too-long-for-young-ears set of music.

A typical session goes like this. Sue bounds up to the console and immediately opens with "Bye Bye Blues" featuring extensive use of the toy counter. The young audience is now enthusiastic about why they were brought to Pizza & Pipes and its a good time to tell a little history and offer some facts about the organ, before the ether of the opening number

wears off. After Sue has related several facts, such as the instrument is over 50 years old and weighs twelve tons, it's back to the action, to re-secure wandering attentions, with a demonstration of the percussions mounted around three walls of the "parlor." Next, Sue demonstrates a few of the mechanical workings of the instrument such as the swell shades. Then it's back to some attention-grabbing music as Sue belts out "Popeye the Sailor" with one of the most raucous and most effective sounds available, the tuned sleigh bells.

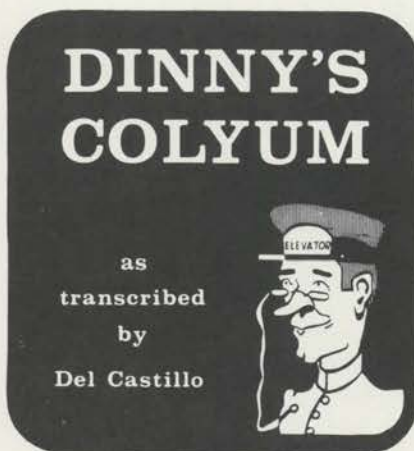
While demonstrating the different ranks Sue gives the children a real comparison of the basic, essential difference between the sound of a church organ, which most children and adults think of when "pipe or-

gan" is mentioned, and a theatre organ, by playing "I Believe," first with Diapason and no trem, then with Tibia 16' and 4' with trem. And here appears the ray of hope that the instrument will live on for future audiences, for Sue says that the children seem to favor the syrupy, throbbing, wonderful Tibias.

After the Tibia indoctrination Sue introduces Dale Mendenhall and credits him with attending to the needs of the 4/20 Wurlitzer (this is the same instrument that was once owned by Bill Huck and recorded in the mid-fifties on his Replica label). At this point ATOS receives a nice plug as being largely responsible for saving and restoring theatre organs. Then it's a break with free soft drinks for the kids. A few minutes later Sue accompanies a silent car-

toon to give the youngsters an idea of the original motivating need behind the development and use of theatre organs. The presentation is wrapped up with a piece of music that the current flock of kids relate to very well, the "Star Wars Theme" with everything, including the spotlighted, rotating mirrored ball.

That's how it's being done in Sacramento to foster interest in the theatre organ for the younger generation. Sierra Chapter members Sue Lang and Dale Mendenhall are certainly doing their part, and they love it. Owners of Arden Pizza & Pipes, Bill and Kathy Brewer, are to be commended as their organization heads into its ninth year of introducing the theatre organ to future organists and to the really endangered species, the audience. □



Mr. Stew Green he sez to me when I told him I was goin to London why dont you keep a Diery like Mr. Peepees and I sez who is Mr. Peepees and he sez Mr. Peepees is a Englishman who kep a diery a long time ago and it become famous and is printed in six different langwages and I sez I dont know about six different langwages plain old American is good enuff for me espeshally since peepul come up to me and tell me how good I rite so maybe I can become famous and rite a diery like Mr. Peepees and so here it is.

July 17th. I get to Noo York and I see a lot of chicks on the street with shirts that say I Love Noo York well they must be blind or dum or both. I am at the Taft Hotel on acct I voted for Mr. Taft and the guy at the door

takes my valise and carries it 20 feet into the lobby and sez that will be a dollar. When I come down to breakfast I had eggs and bacon and that was five dollars which is the lowest I was able to get any meal in Noo York. And when I went down to the Music Hall to see the stage show why that was \$8.50. All the streets they was crowded with kids that had on them Tea shirts like I said and Jeans that was cut off at the hips and a lot of the fellers dint even have on shirts. I see one chick go by that had on what they call a body stockin all in blue she look like she just come out of the oshun on a cold day.

July 18. That there Music Hall show was pretty good and now they got two big organs on both sides of the stage that play a kind of a two organ concert before the show. I think maybe I will walk around to Times Sq. and back and everything was honky tonk and porno which is a short word for pornogaffick and the sidewalks look like they never been swep up, and they been patched so much you like to stub your toe, and they is guys with carts at all the street corners selling clothes and eats and Tea shirts.

And the bus to the airport has a sign that says Drivers Tips Not Included and I see two guys get into a fite to see who gets the street corner. So I decided this aint The Big Apple, this is the Big Rip-off.

July 19. It cost me \$22 to get to the

airport and when I give my passport in at the desk they look at it and say it aint no good because it is 20 years old and I will have to go back to Noo York and get a new one. And back in Noo York it is 100 degrees and so I have to stay there until Monday when I go to the passport office and it takes most all day to get a noo one and so I dont get to London until Tuesday and so I miss two days of the Convention but at that it was pretty good because everybody give me the glad hand and where you been and we thought you was lost.

July 23. Boy, they certainly know how to wear you down they got so many places to go. All the busses has names of organ stops like Tibia and Vile and Clarinet and like that there and we start out at 9 A.M. and wind up lissenin to organ concerts at places like Walthamstow and Hornchurch and Henley-on-Thames and Harrow and Thursford which is a museum of big circus mechanical instruments that sound like a whole brass band and that is the last day on July 27 and by that time I got a cold from tryin to do too much and the next day I come back to Noo York and like a dum fool I take a plane to Washinton and spend two days trampin around to museums when I otto be home in bed.

July 31. So I come home feelin terrible and the Doc says I got noomonnia and that is the story of my trip to London. □

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 (postpaid price, ordering address,) if applicable, and a black and white photo of the artist which need not be returned.

CHRISTMAS JOY, Frank Cimmino playing the 3/17 Wurlitzer in the Wanaque, New Jersey, Suburbian Restaurant. HMR 1083, stereo. \$7.00 postpaid from HMR Productions, 574 West Court, Scotch Plains, N.J. 07076.

'Tis the season to think about that Christmas record you want for the coming holidays, or as a present for Aunt Mehitabel, who likes those fine old Christmas chestnuts, perhaps presented in updated versions, with



Frank Cimmino.

(Stufoto)

some newer material thrown in to establish a contrast with the many existing holiday platters.

This collection of Christmas music was recorded at about the same time as the previous Cimmino album we reviewed, *Dining at the Suburbian*.

The instrument is the 3/17 Wurlitzer in the New Jersey restaurant. It has a full sound as recorded in close perspective. Sharp ears will detect that the organ needs a more precise tuning than recorded here but it's not far enough out that the tremos don't cover small deviations.

The tunelist includes some standards associated with the holiday season e.g. "I've Got My Love to Keep Me Warm," "Winter," and "Winter Wonderland" plus a delightful "Christmas Joy" written by an E.M. Cimmino, who may be a relative. Among the offbeat selections is a T.O. version of Beethoven's "Ode to Joy" which comes off very well, including some tricky pedaling.

Remaining selections are the usual Christmas fare: "Jingle Bells," "Ring Merrily Bells," "Adeste Fideles," "It Came Upon a Midnight Clear," "Deck the Halls," "O Holy Night," "Hark the Herald Angels Sing," "Silent Night." A tune difficult to pigeonhole is Kountz' "Star of Bethlehem." It has both traditional and pop values as arranged by Frank.

The registration is theatrical with an occasional burst of untrem'd brevity. Frank doesn't monkey very much with traditional harmony, but there's a sparkle and enthusiasm in his playing which does well by the tunes. If there's a criticism it's in the absence of key changes; Frank plays mostly in the keys of C and F. However, if this is a flaw it is largely diluted by the soaring and imaginative progressions which Frank plays between choruses or verses. They are reminiscent of the flights of fancy Dick Leibert used so often during intermission interludes at Radio City Music Hall.

Recording is good; the music is heard as one dining at the Suburbian might hear it. The review pressing was free of surface flaws. One thing this label needs is more revealing jacket information, which for this album runs to nine brief lines. For example, a talented composer such as "E.M. Cimmino" deserves more than a name listing.



Harry Koenig.

HARRY KOENIG AT THE MIGHTY WURLITZER, played on the DTOC organ in the Senate Theater, Detroit. \$10.00 postpaid from Harry Koenig Cancer Research Foundation, 8101 Milwaukee Ave., Niles, Illinois 60648.

Get ready for a fine old-fashioned recital in the theatre organ style! At first glance \$10.00 may seem rather steep for a record album. But look at it this way; that \$10.00 is deductible from your next compulsory contribution to the IRS because it is a contribution to an approved charity. So in effect, you get the record free.

Harry Koenig is a remarkable individual. He has been associated with music all his life, as a concert pianist and hotel orchestra leader. And he was also a silent film organist. In 1969 he had a bout with cancer — and won the battle (he's still alive and making music 11 years later). This experience changed the whole focus of his life; from the time of his recovery he decided to fight the blight of cancer in the most effective way — with money for research. First with an album of piano interpretations, now with a record of theatre organ selections. Harry wants it known that every cent of the funds received for his recordings go into cancer research. He deducts nothing for expenses, which are born by him. So, no one can argue with Frank's motives. So, how's his music?

Very good, we are happy to report. The selections are played on the Detroit Theater Organ Club's 4/34

Wurlitzer, one of the finest recording organs, and it was in top condition for the recording session which followed a concert Frank played for DTOC members.

The list of selections is most unusual, in that Harry avoids the "most requested" trivia in favor of more meaningful tunes. Let's examine them individually.

Harry opens with an unfamiliar and charming "Frat March" (no composers are listed) with subtle use made of the organ's brass but without percussions. Next it's a journey to France for a minor mode waltz entitled "Under Paris Skies" followed by "Padam Padam," another continental favorite which includes the verse. Next he presents an original improvisation which sounds like a silent movie intermezzo. After the intro comes a bit which might be dubbed "Inspiration" followed by a neutral theme for plot development, then back to variations on the inspirational theme. Perfect for Wallace Reid, Wesley Barry and Tom Meighan movies!

The next stop is Vienna for a mish-mash labelled "Bruderlein Fein" which includes bits of several Austrian "Volkslieder" including a hint of Strauss. Then to Italy and the tragic clown *Pagliacci* for "Vesti la Giubba." The principal theme from the always charming *Pearl Fishers* follows, then a majestic "Pilgrims' Chorus" but minus the embellishment Richard Wagner wrote into it for the "Venusberg" sequence of the opera *Tannhauser*.

In the Italian vein are a smooth "Ciribiribin" and a plaintive "Come Back to Sorrento." Then to *Showboat* for a romantic "My Bill" followed by a broad "Ol' Man River" in a grandiose style. Then to Norse country for "Strange Music" and "Jalousie." But it's back to the US of A for the closers, "Pennsylvania Polka," which somehow gets involved with Sousa's "Stars 'n Stripes," then a lowdown "St. Louis Blues."

Harry exhibits very few "trade-marks" beyond an occasional downward chromatic fingered glissando. For the most part he honors the songwriters intent. If there is a criticism, it would be limited to the lack of sufficient registration changes one might expect from such a large and varied instrument. This is in part ex-

plained by the brief time scheduled for the recording session, just a few hours for the 16 selections and hardly enough for the organist to become familiar with all the facilities. But this is largely offset by Harry's top-flight shading. His phrasing is outstanding.

It's all old-time theatre organ but in the best tradition of the instrument's silent film days. Recording is good, jacket notes brief but adequate. The review pressing was slightly warped but not enough to cause distortion. In all, it's a good show by an old pro. And the cause is a noble one.

GEORGE WRIGHT'S ENCORES, VOLUME II, played on the Vaughn residence 5/21 Wurlitzer. DO 1420 stereo \$6.95 (plus \$1.00 postage/handling per order, not per album) by mail from Doric Records, Box 282, Monterey, Calif. 93940.

This is Doric's third re-issue of a complete Hi-Fi label George Wright album and the first re-issue played on the ex-Chicago Paradise Theatre Organ, then installed in the Robert Vaughn residence in Inglewood, Calif. The instrument, according to numerous Wright fans, was the best-sounding instrument George ever recorded. Indeed, it does have an intimacy not easily attainable in a theatre, and its Tibia is easily one of the finest examples of that tonality.

Selections are "Granada," "Laura," "Passion Flower (Strayhorn)," "I've Got the World on a String," "Orchids in the Moonlight," "Take Me Out to the Ball Game," "Veradero," "April in Paris," "Bahia," "If I Love Again," "Pizzicato Polka," "Under the Double Eagle."

Because readers have got to be well aware of the quality of George's playing, there's no need for a tune-by-tune rundown. His imaginative arrangements, taste and faultless performance were quite evident in the '50s when these tunes were first taped.

As with the previous re-issues of Hi-Fi label originals, the 3-track tapes provided the basic materials for the re-equalizing and re-mastering by Doric technicians. New state of the art techniques have provided a superior product.

A couple of comments are appro-

priate. That piccolo player who shows up whenever George records "The Stars and Stripes Forever," makes a brief but prominent contribution to "Under the Double Eagle" with some embellishing chirps. And the "bird" is missing from "Bahia," although it is referred to in the jacket notes. Apparently, when Doric leased the tapes, they forgot to ask for the services of the slow-speaking mocking bird which originally supplied a "Quiet Village" style commentary over "Bahia." So, this time we won't get the bird, but we won't miss his chatter; the tune stands alone very well.



Fred Bock.

AMERICA'S 50 FAVORITE HYMNS AND GOSPEL SONGS, VOLUME II, played by Fred Bock on the Whitney Studio 4/34 Robert Morton organ. Two record set. \$8.95 postpaid from Impact Records, 365 Great Circle Rd., Nashville, Tennessee 37228.

We have reviewed a goodly number of Fred Bock's albums in the past. His pattern does not vary; it's always hymns or gospel tunes presented with full theatre organ registration. As we have said in past reviews, for those unfamiliar with the hymns, it will sound like silent film or radio cue music. Fred plays mostly in pop music style and the entertainment value is high. How he manages to cram more than 50 titles on four sides is Fred's secret. The tunes never sound truncated nor crowded, but the bass must be attenuated some to make room for up to 13 tunes per side.

The instrument is the now rarely recorded Robert Morton organ built up from a 3/14 (with circa seven Wurlitzer ranks) by the former owner of the facility, Lorin Whitney, now retired.



Lorin Whitney.

(Stufoto)

The studio was once the Mecca for all major West Coast recording organists — Don Baker, Eddie Dunstetter, Jesse Crawford, Buddy Cole, Ann Leaf, George Wright (using an alias) and many others; it was then the only studio with a large organ and such extensive and refined recording facilities. In recent years it has been heard from less and less, with the Electric Lemon label's cadaverous "Erik" (actually Verne Langdon) being among the most recent to release solo records played on the instrument.

We'll make no attempt to list all 50 selections, beyond stating that there are more unfamiliar than recognizable ones. Fred's arrangements add greatly to the entertainment value. His registration variety is a delight.

The organ has a character all its own, falling into the "WurliMorton" classification, which, like the late Buddy Cole's studio organ, features the best voices of both brands in a lush blend.

It's a two-record set and at no time does the auditioner reach a saturation point, so varied are the arrangements, moods established and treatments. This set has no jacket notes beyond a few lines about organist Bock, who would have no trouble making it as a pop/theatre organist. Instead, the double jacket features inspirational photos which illustrate the theme of the set.

Recording is good. The review pressings were smooth and free of waver and pops. A good buy. □

November 28, 29, 30, 1980

Chicago Weekender

The Chicago Weekender, hosted by CATOE on November 28, 29 and 30, 1980, will be a fun-filled and exciting Friday, Saturday and Sunday to be enjoyed and remembered.

The ATOS Regional Convention headquarters will be at the Bismarck Hotel in downtown Chicago, at Randolph and La Salle streets. Registration opens Friday, November 28th, at 12 noon.

After a get-acquainted afternoon, you will board buses at the hotel at 7:30 p.m. and depart for the Scottish Rite Cathedral, where the very able Chicago organist Devon Hollingsworth will open the weekend's activities.

Later in the evening you will visit the Oriental Theatre where the artistic Rob Calcaterra will take command of the big 4-manual Wurlitzer. This promises to be a night to remember for it will be the very last time you will see and hear the Oriental "as we know it." Starting in December, the theatre will be divided and the console will be moved to the balcony level. We therefore strongly urge you to join us for this LAST session to hear the Oriental Wurlitzer in all its glory.

Saturday morning, at 10 o'clock, you will be bused to Maine Township North High School to hear and enjoy CATOE's talented Walter Strony perform at CATOE's own 3/10 Wurlitzer.

Saturday afternoon the buses will take you to St. Mary of the Lake Auditorium, in Mundelein, to hear the artistic Lance Luce play the 4-manual Wurlitzer.

Saturday evening we will be back at the Bismarck Hotel, a Chicago landmark in its own right. A cocktail party will begin at 6 p.m. followed by the banquet in the old Palace Theatre at 7:30 p.m. A surprise artist will furnish some excellent musical entertainment.

Sunday morning you will take a leisurely walk to the stately Chicago Theatre. Several members have contributed much time in dressing up the theatre as well as the organ. CATOE hopes everyone will enjoy and cherish this beautiful setting



when the exciting Dennis James will put the big Wurlitzer through her paces and entertain you with a 35 mm silent comedy.

All bus trips will return to the Bismarck Hotel in time for unhurried lunch and dinner occasions.

Room reservations should be made directly with the Bismarck Hotel, 171 W. Randolph St., Chicago, IL 60601. (312) 236-0123. Be sure to tell them you are coming for CATOE's Chicago Weekender so that you will be able to take advantage of the reduced rates which are: One person to a room, \$24 a night; two persons to a room, \$30 per night. Reasonable parking on nearby Wells and La Salle streets.

Convention registration, including bus transportation and banquet is \$75 per person. (There will be no single event tickets.)

Mail registrations to: CATOE, P.O. Box 25, Glenwood, IL 60425.

For further information write: CATOE, 6244 W. Eddy, Chicago, IL 60634, or phone: (312) 282-0037. □

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.

From Florida, house organist Terry Charles reports that the Kirk of Dunedin organ is now a 4/30. A new set of chimes is being installed, a gift of George Wright and Charles. And famed reed voicer Jack Steinkampf was there for five days to touch up the reed voices where needed. "We had our summer concert on July 10 which was most successful," says Charles, "and our season ticket advance sale is ahead of last year's. Each concert will be played three times, the first two evenings devoted to season ticket holders. From all indications, the Kirk series of organ concerts is the largest in the country, and we never fail to be surprised at the terrific response from residents and tourists alike." The Kirk's 13th season of organ programs will include artists Terry Charles, Rex Koury, Ray Bohr and Larry Ferrari.



When the name of Ira Swett, a California theatre organist of the

twenties, was mentioned in the June issue, the Old Prospector remembered. "Prior to 1956, the name of Ira Swett was a byword with trolley enthusiasts. Swett authored for several years a newsletter *Interurbans*, which was sent to "juicefans" all over the country and abroad. The editor was especially well versed on the Pacific Electric, a 400-mile system, based in Los Angeles, and running its Big Red Cars to Long Beach, the San Fernando Valley, San Bernardino and elsewhere. Swett also authored several special publications on the PE. So many theatre organ enthusiasts have a love for electric and steam railways. There is great nostalgia connected with both, and that may be the reason for the dual interest. I can readily give the names of a dozen ATOS members in this category.



Another mention of a theatre organist of the great era, Don Williams, sent the same Old Prospector through his files, and in a December 1928 copy of *Around the Town*, he found some material on the organist, now living in the San Bernardino area. "There is an inspiration about Don Williams, solo organist at the Fox Japanese Gardens in New York City, where he has been for five years. Mr. Williams has been private organist for William Fox for two years. He has several descriptive compositions to his credit, such as "Despondency," "Agitato," and "Eastern Twilight." Besides his organist duties, he is now assistant director of the Gardens' orchestra. He formerly played at the 1438-seat Palace Theatre in Wichita, Kansas."



Late night TV movie oglers can catch a brief glimpse of the Atlantic City Auditorium 7-deck console if they look for the showing of *The King of Marvin Gardens*, a depressing movie despite the efforts of such luminaries as Jack Nicholson, Ellen Burstyn and Bruce Dern. About halfway through the movie, the stars are clowning in the huge hall and one is doing a tap dance on the stage to organ accompaniment. Later a girl is shown at the console playing an end chord "sting." The console is very impressive for the moments it is shown, but don't blink. The catch

is that the sound which comes from the giant is that of a tone-wheel Hammond!



Donna and Bob. Proud parents.

From Indianapolis, organist Johnny Ferguson reports that organist Donna (Parker) McNeur gave birth on Aug. 25th to a 9 pound, 4 oz. girl — Bethany Louise, by name. Both pappa Bob and mama Donna are doing fine, says Johnny. So is their pizzery.



Speaking of pizzeries, we have trouble keeping pace with Mike Ohman, who operates the Great American Wind Machine dough dispens-



Mike Ohman. Always in motion.

(Zimfoto)

ery in Reseda, Calif. Since taking over the place, he has enlarged the chambers occupied by the 2/10 Wurlitzer, rearranged the pipework for better balance and visibility, added five additional ranks (a Kinura is yet to go in), replaced the original 2-deck console with a custom 3-decker (with Trousdale electronic switching), hired Dan Bellomy to play opposite Candi Carli, and even takes a 2-night playing shift himself to fill out the Wind Machine's 6-day week. On top of that we started getting reports about a marvelous organist playing during meal times at the former Elk's building on the 4/61 Robert Morton for the posh parties the operators cater in the converted ceremonial hall, now a lavishly-appointed dining hall. Yes, it's Mike Ohman at the console for several parties each month. To see if there was anything we missed we phoned the Wind Machine. Sure enough there was. Mike had just departed for Telluride, Colorado where he's scheduled to cue silent films on an electronic during the town's annual five-day August film festival. In his spare time he's a husband and father of four diminutive Ohmans.



Those who read our recent mini-feature about 16-year-old Chris Elliott will be interested to know that he will play his first professional concert for the ATOS San Diego Chapter on Sept. 13th, including some silent comedy cueing, on the club's 2/13 Wurlt in the California Theatre.



Candi Carli's friends and fans really came through for the blind organist in celebrating her 27th birthday. Plans were made a couple of months before the August 21 date to collect funds to buy her a talking calculator which sells for about \$400.00. Collections were centered at the Reseda (Cal.) Great American Wind Machine pasta parlor where she plays, and former LA Chapter Chairman Deke Warner, who spearheaded the effort, kept us informed. More than twice the sum required for the purchase was accumulated, so at 9:00 p.m., during her regular Aug. 22 stint, bossman Mike Ohman and Deke shouted "stop the

music" and presented Candi with the gabbing computer and a bucket full of coins for the difference. The secret had been well kept and the presentation caught the attractive musician by surprise. Candi was overwhelmed and very nearly blubbered. "My tear ducts are intact," a delighted Candi exclaimed.

Then she went back to work, talking intermittently with her new pal, the calculator.



In Wichita, the symphony people have taken a cue from the successful (e.g. well-attended) popular Wichita Theatre Organ Inc. concerts such as the one which featured Billy Nalle (organ) Peter Nero (piano) plus



Wichita's Century II Civic Center. One slice of the pie houses the New York Times Square Paramount's 4/37 "Dowager Empress." And she still "has it."

rhythm, presented in the Century II convention hall where food and beverages are available at the tables à la Boston Pops concerts. Now the symphony people will stage their light music shows this season in the convention hall instead of in the concert hall, and with refreshments on hand. And noting the audience reaction to the WTO concert featuring Peter Nero, the symphony has engaged him for a return concert.

Nalle sums it up with a rhetorical question: "Does anyone know of a major symphony orchestra (previously) copying the approach of a theatre organ concert sponsor?"



Retired organist Bob Pereda, gives us some unusual information about the Brooklyn Strand where John

Hammond once performed. "I remember meeting John, long ago. I was told that the original Austin, a backstage installation, was retained when a Kimball was installed on either side of the Strand's proscenium. When the orchestra played on stage, they continued to use the Austin with the orchestra!"



Another pizza parlor with pipe organ has reportedly bit the dust. This one was Big Bob's Pipe Dream Restaurant in Burien, Wash. Installed was the Wurlitzer originally in Seattle's Coliseum Theatre in 1918 at a purported cost of \$72,000. According to Diane Whipple, Big Bob Koonz died several months ago and

the restaurant was closed. "Despite efforts to keep the organ in the Seattle area, it has been purchased by Milton Kiefer, owner of Uncle Milt's Pizza Co. in Vancouver, Wash. Early last fall Mr. Kiefer told me that the organ had been placed in temporary storage to be possibly installed in a future restaurant in Spokane or in Eugene, Oregon."

Publication of the 1980 Pipe Piper has bestirred some conscientious readers into reporting the demise of installations, some of which should have been deleted years ago. Tom DeLay of Fresno, Cal., for example, gives us a report on the following: Pizza & Pipes, Daly City, Cal., does not exist; House of Pizza in Fremont, Cal., organ removed; Orange (Cal.) Theatre, organ sold; Pipe Organ Pizza in Santa Ana, Cal. organ re-

moved; Sally's Stage in Lombard, Ill., organ removed; Hoosier Theatre in Whiting, Ind., organ sold; Russell Stover Auditorium in Kansas City, organ removed — years ago. The 1981 listing will reflect the above deletions. Maybe readers know of more closings — and openings.



The 1545-seat Tennessee Theatre in Knoxville, which had been closed most of 1979, has been reopened, according to Prof. William T. Snyder, who is serving as organist. "The theatre is in the charge of Robert Frost, a Knoxville-based promoter, and is used to show vintage films twice a month. The 3/13 Wurlitzer is played in a 10-minute concert before the showing of each film." Snyder is head of the University of Tennessee's Department of Engineering Science and Mechanics.



Burt Buhrman.

For the past eight years, it has been an annual custom at the School of the Ozarks in Pt. Lookout, Mo. to feature the artistry of house organist Bert Buhrman at the school's 3/15 Wurlitzer in a July concert series. This year, Bert changed the format to include a silent film and sing-along on each program. Also, from the "French Riviera," Bert's "Phantom Twin" was featured at the "Mythical Mighty Wurlitzer" and grand piano. The audiences were a little smaller than last year's record crowds, due to the mid-west heat wave and the recession. The concerts were held on July 13 and 20, and the proceeds were earmarked for the Student Scholarship Fund.



There's a story out that we can only hint at, because its full disclosure could result in an international incident. It seems that a prominent console personality somehow managed to get a theatre organ record into — er — let's call it Lower Slobbovia, at the request of a visiting citizen. The personality was unaware of the strict rules of that country: no western pop records allowed, and violations could result in nasty penalties and even a stretch in a slammer on the Steppes.

Hoping to use the foreign import story for promotional purposes, the organist learned that disclosure could not only endanger the recipient but could be blown into an international incident and a problem for our State Dept., which is already up to here in problems. So, that's all we can reveal. But it's consoling to know that somewhere in that bleak piece of frigid real estate, a few cultural rebels hover around a record player and enjoy, at very low volume, a sound their country never experienced — that of a real theatre pipe organ.

Now, who'll be first to smuggle a TO pressing to the Ayatollah what's his name? Might help.



The 4/22 Marr & Colton in Elmira, New York's Clemens Performing Arts Center continues to gain popularity to the point that it is a lure for organists passing through the area. This is due to the energies of organ maintenance chief Loren Peckham, his organist son, Dave, and the guiding light of the whole project, Dave Teeter. Back in June, Bill Floyd, ex-N.Y. Paramount organist, who was born in Elmira, passed through town enroute to a conference at Cornell. Though it was one in the morning, Dave Teeter opened the organ for Bill. In July, Tony Fenelon, enroute to Niagara Falls, stopped at the Clemens and played the beast for a couple of hours. He was loud in his praise of the instrument, but didn't know when he could perform in concert there, due to uncertainty as to when he'd return to the States.



Our favorite Japanese import, Maria Kumagai, is enjoying an ever-increasing romance with classical organ literature, a real adventure in

discovery for the little gal whose entire organ experience dates back only a decade. In that time she has attained concert status in both classical and pop organ. In August, Maria reached an encouraging milestone. She was invited to play a concert on the famous organ in Notre Dame Cathedral, Paris, June 7, 1981. "I'm a little afraid but so excited and happy," exclaimed Maria as she took off for Osaka, Japan, for several October concerts on the Rodgers pipe/electronic classical organ.



Marilyn Libbin. She hones fine scores on the Emery for TV silent movie presentations.

Another tribute to "Hitch" was made by Cincinnati's newest commercial TV station, WBTI, with a weeklong showing of his films. Accompanying the one silent one, *Easy Virtue*, was Marilyn Libbin, who recorded the music before the screeching, playing the Emery Theatre Wurlitzer. Marilyn's music is no stranger to WBTI. The station uses cuts from her "Here's Bubbles" album as themes for its classic film programs.



Scheduled for the Eisenhart Auditorium, Rochester, N.Y., on Sept. 2 were four Alfred Hitchcock silent movies at 2:00 and 8:00 p.m. to be accompanied by Irv Toner at the 3/8 Wurlitzer.



Every once in awhile, something crosses our desk about John Kiley, ex-Boston area theatre organist (Olympia, Metropolitan, Keith Memorial, among others). Since 1963, John has been playing a Ham-

mond in a rooftop booth at Fenway Park, and American League baseball fans insist he plays the National Anthem better than any organist in that circuit. On June 29, 25,000 fans at Fenway received a rare treat during a two-hour rain delay. Usually the organist fills the void with spirited music. On this occasion, Baltimore catcher, Rick Dempsey, gave an impromptu slipping and sliding exhibition on the wet tarpaulin, clowning in an oversize uniform to the accompaniment of organist Kiley. Entertaining as it was to the fans, Dempsey was slated to receive a bill for repair of the tarp. Several seams were opened during the player-comedian's performance, even though he had on sneakers.



For some time we've been hearing about an Austin organ being installed in a high school auditorium in Long Island. We tracked it down and requested further info. Bob Atkins came through.

The organ in Chaminade High School, in Mineola, N.Y., was removed from the Queens Village Theatre and installed in the school's auditorium by a crew of volunteers headed by Brother Robert Lahey, S.M. of the school's faculty, with help from Jim La Vake, Ken Ladner and Allen Miller. It is believed that this is the only operating theatre pipe organ in any auditorium on Long Island and is probably the first

theatre organ auditorium installation in the area since the advent of sound motion pictures.

The organ was installed in the theatre in 1927 by the Austin Organ Company of Hartford, Connecticut. It consists of a three manual console and eleven ranks of pipes. In addition there is a full battery of percussion instruments, including orchestral bells, xylophone, cathedral chimes, even a fire gong and bird whistle, among other effects.

In addition to Brother Lahey, the June dedication concert featured two other organists: Kenneth Ladner, who revised the original Austin tonal design to give the instrument greater flexibility and power, and Madeline Atkins, formerly organist at Port Washington's Beacon Theatre. The program was narrated by Bob Atkins, one of the organ crew members.

Although the Chaminade auditorium was built with organ chambers on each side of the stage, these were found to be too small to accommodate the more than 800 pipes so new chambers had to be constructed on the auditorium balcony. Over twenty miles of wire were used to connect the pipes, console, and the custom-designed electronic relay, and there were over two thousand connections which had to be soldered. The organ is powered by a seven and one half horsepower blower and a twenty ampere rectifier.



Brother Robert Lahey at the console of the Chaminade High School 3/11 Austin. Bob Atkins looks on.



Roger Nyquist, organist on the faculty of the University of Santa Clara (Calif.), is ecstatic these days. He had long wanted a recital organ for the University's concert hall but couldn't raise the \$175,000 required, college budgets being what they are. Then he heard that a church in nearby Menlo Park wanted to unload its 1960 "romantic" Casavant — to make way for a plug-in. Roger checked the instrument; it was exactly what the school needed and the church would let it go for only \$20,000! Roger lost no time in closing the sale. That happened a couple of years ago.

The 3/29 Casavant was ready to play in the university concert hall late last year and for the dedication concert Roger Nyquist, who has 10 classical albums in release, offered selections by Bach, Franck, and Messiaen plus Jongen's bombastic "Toccata." Nyquist was pleased on all counts, and made statements to the press rare among top flight concert organists since Mr. Biggs used his tremendous influence to sell classic organ enthusiasts on the chuffy "baroque" thing years ago. It seems that Nyquist takes exception to the "barocultists."

"It's too artsy-craftsy for me with those old style shortened keys, uneven wind pressure and changed tuning," he told music critic Paul Hertelendy of the San Jose *Mercury-News*.

"I want an organ that first will play Bach well . . . and second, do the Franck and Widor repertory of the 19th century. If you have that, then the contemporary repertory will go well, too."

Such publicly-expressed uncommon sense from a prominent recitalist is encouraging to those who stood helplessly by in the '50s and '60s while their churches junked often magnificent romantic organs to make way for instruments with no swell boxes and sometimes described as "a tinsmith's nightmare." Perhaps wisdom is returning.

The Santa Clara instrument has been since enlarged by four ranks plus a 32' electronic pedal grunter.



Married: Heidi James, former pianist member of the James Family organ-piano duo, and Jay Petach, in

Cincinnati, Ohio, on August 2. The design by Heidi for their wedding announcement shows Jay as a Jay-bird and the bride as a baldheaded halfnote "High D." Since the promised photo of the newlyweds didn't beat deadline, here they are as Heidi sees them.



Jay + Heidi



When Chard Walker practiced hymns for Sunday school on a straight church organ in the late '30s, he got to know the organ maintenance man who came around once a week to touch up tuning and unstick ciphering armatures in chests. The maintenance man was Bud Gardner, who had once been a theatre organist. Bud was full of tales about the silent movie days and would relate them to anyone who would listen.

One story involved a dull and boring feature film Bud had to accompany. The audience was restless and noisy and there were even a few "razzberries." Bud wondered what he could play to improve matters.

Fully aware of the rules about drawing attention from the screen by musical tricks, Bud decided to throw caution to the wind.

Near the close of the film, the unconvincing girl and her listless boyfriend were about to get married. Naturally, the audience anticipated the usual wedding march — but no! What they heard was a tune dating from the Civil War which had been revived for World War I, a sentimental piece of froth everyone rec-

ognized.

When the bride and groom marched solemnly down the church aisle, their wedding march was "Just Before the Battle, Mother."

First came snickers, then ripples, then a chorus of belly laughs at "full organ." After that the audience felt a lot better. Bud had saved the day by diverting attention to the music, a no-no to be sure. "I'm glad the manager was out," said Bud, "He'd have fired me." □

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.
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Scaling Limitations

by R. J. Weisenberger

Although pipes have been found to follow a fairly predictable pattern of behavior over a wide range of conditions, there are some conditions where the rules for the majority of pipes no longer apply.

It is the purpose of this article to point out these exceptions.

In small pipes (generally less than 1" diameter) the air slit must be narrowed from 1/16" to 1/32" in order for these pipes to operate efficiently. Since the lip is so much closer to the source of the air stream in small pipes, such a flue reduction will guide the air precisely where it is needed.

Unlike large pipes, where reducing the flue requires increasing the pressure exponentially, no change in pressure will be required in small diameter pipes.

Although small diameter pipes are generally more efficient (capable of producing a given frequency and sound level using less air) than their larger counterparts, there are limits to this efficiency for two reasons:

First, the actual power available

becomes so small, that even with a higher air to sound conversion efficiency, less sound will be produced.

Secondly, as pipes must maintain a relatively large diameter in the treble, in proportion to their length in order to operate efficiently, the scale of their mouths must be reduced.

This in itself would pose little problem, except when the mouth dimensions become progressively closer to the air slit dimensions. Practical minimum dimensions for the top pipe in a 2' stop are 1/4" diameter with a minimum cut up of 1/20".

The use of extremely large pipe scales at anything but high pressures also poses problems.

The main reason for this is that the scale of the mouth must be kept quite small in order for the pipe to operate efficiently. For reasons previously explained, satisfactory treble pipework could not be built for such scales at low pressures.

The pipe lengths required to produce a given note are also considerably shorter when dealing with

large scale pipes with low mouth cut ups:

For example, in 1905 when George Audsley wrote *The Art of Organ Building* he knew that if the cut ups are held to 1/2", a closed middle C pipe 1" square would be 11-3/4" long. A closed middle C pipe 2" square would be only 9-3/4" long, while a 'ridiculous' closed middle C pipe 4" square would be a mere 5-5/8" long, although Audsley could not explain a reason for this.

At the time of these writings, science had no satisfactory answers.

The Law of Physics which states that the wavelength of a closed pipe = $4(L + .4d)$ and the wavelength of an open pipe = $2(L + .8d)$ applies only to lengths of tubing without any flanges or restrictions of any kind.

The above formulas take only length and diameter into account, they make no account for such factors as the size of the mouth or ears on organ pipes.

It is now known that restricting a vibrating air column increases its inertive reactance, which causes it to vibrate at a lower frequency due to the viscous nature of air at high velocities. The formulas relating such factors are quite complicated and are beyond the scope of this article.

P.S.: For an approximation; if the diameter of a pipe is halved, its length and its cut up must be increased by 20% (approx.) to sound the same note at the same pressure and loudness as its larger scaled counterpart. □

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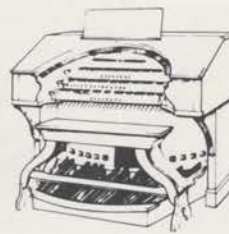
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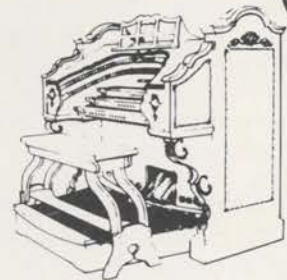
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All About The Emery Theatre

An ATOS chapter whose members have responded over 1,800 times in less than two years, for one project? Sounds impossible? Well, it's very real and it's the Ohio Valley Chapter in Cincinnati. The figure shows the number of times members have appeared at Emery Theatre to staff the house for the chapter's continuing weekend series of classic films.

And always at every performance the chapter's 3/23 Wurlitzer theatre pipe organ is played by its member staff.

The theatre's organ staff can be said to be one of the largest of any theatre in the country — ten volunteer members appear regularly. Movie organ chairman Claire Lawrence has even other highly-talented organists to choose from, but because of other chapter involvements they have not had to be drafted. One of the staff is Jack Doll, Jr., who is known to Baldwin dealers and customers throughout the country as a sales rep and demonstrator. Another of the staff, Henry Garcia, drives 120 miles round trip from his home in Wilberforce, Ohio, when he appears at the console.

Movies are shown every Friday and Saturday evenings and Sunday continuously from 2 p.m. The term "Classic Films" simply refers to great films from the Golden Days of Hollywood. Except when a very long film is used, double features are shown. Fred Baum, who supervises the chapter's movie activities, is an experienced "pro" having operated

his own theatres generally showing classic films.

Silent films aren't overlooked either, as these become real "show-cases" for the organ accompaniments. Two such weekends were scheduled in the first half of 1980.

All the atmosphere of the large theatres is present (Emery seats 1,364) and concession stands dispense soft drinks, coffee (when the weather dictates) and popcorn popped on the spot, and candy.

Emery Theatre's facilities include completely rebuilt 35 mm Simplex projectors with Xenon lamps, a new \$17,000 Phillipps 16 mm projector capable of handling a 3-hour show on one reel, and the largest fly-type movie screen in Ohio. Much of this equipment has come to the chapter through the generosity of organ buffs Mr. and Mrs. John Strader.

Through the genius of member Lyman Breneman, (who in more tranquil moments is head of the Physical Plant department of Miami University at Oxford, Ohio), a Style 312 Cleveland Switchboard Co. dimmer board was donated to the chapter by the Archbishop Hoban High School in Akron, Ohio. This complex piece of stage equipment was duly rebuilt by Lyman and the board now gives Emery Theatre something it has never had — dimming capability for both the house and stage. As part of Lyman's work the long-dark lights at the edges of the balcony and the gallery, as well as "framing" lights on each side of the proscenium, are again operational, and the

theatre takes on the fairyland.

Emery Theatre is a facility of the University of Cincinnati and was built originally for the Cincinnati Symphony Orchestra. Almost unused for a quarter century, Emery started to come alive again when the Ohio Valley Chapter and the University of Cincinnati agreed to the installation of the former Style 260 Special which the chapter had removed from the RKO Albee Theatre. This theatre sank into a pile of rubble a few years ago to make way for "progress."

Following a complete refurbishing of the organ into "mint" condition over an eight-year period, the organ was dedicated at Emery in October, 1977 with concerts by Gaylord Carter and Searle Wright. At that point, no one foresaw that the chapter would succeed in launching a movie series that would end Cincinnati's comments of "Where's Emery?", and "Oh, is that still there?" to complete awareness of even the man in the street as to what goes on there every weekend . . . movies shown as they were meant to be shown — in a large theatre and on a screen capable of accepting all sizes of films including CinemaScope.

Maybe the chapter should use the phrase "There is a choice . . ." for the option customers continually talk about — movies in the style of Hollywood's Golden Age. Customers are vocal, with a continual flow of fan letters filling the chapter's mailbox at 1112 Walnut Street, Emery's location. Even the "short" shown after every feature, "Let's Go Out to the Lobby" and complete with bouncing popcorn on the screen, was the subject of a fan letter. Woe unto the projectionist who skips that! Escape from the first floor projection booth might be dangerous!

And that projection booth! Built prior to the organ dedication at Emery, it is completely temperature-controlled and has sound-deadening carpeting on the walls. Since Emery has always been famous for its great acoustics, the booth is just about the only spot whispering can occur with any real hope of it not being heard somewhere else! Recognition of those acoustics have led Baldwin Piano and Organ Co. to use Emery as a life-size testing laboratory for grand pianos.

Other additions made through chapter accomplishments were the addition to the south box office of an automatic ticket vending machine; obtaining, rebuilding and installing theatre display cases for the front of the theatre (it never had any previously); repainting the marquee and the front of the theatre; and restoring outer-lobby and inner-lobby paint, including regilding decorative portions.

Refurbishing Emery Theatre is of rather low priority by the University because of other projects that were in line first. But the chapter continues to raise money for refurbishing and to do as much of the work as is practical. The doors that continually seem to open as talented persons

make things happen, continually amazes the chapter. And why this priority on a theatre? Simply to make a fitting home for a grand Wurlitzer. And the priority of the movies? What better way to show off an organ than the way in which these organs were born . . . as part of movie presentations. One thing seems certain — the organ has been seen and heard by far more people than it would have if the Ohio Valley Chapter's presentations had been limited to only a few major concerts each year.

Two major record projects have been accomplished: One was a chapter project, *Moon River Revisited*, based on the long-running WLW Radio midnight show. This was re-

corded on the Emery organ by Lee Erwin who spent 11 years at WLW doing that show. This record can be obtained from ATOS-OVC, Emery Theatre, 1112 Walnut Street, Cincinnati, Ohio 45210.

And need we say all this work at Emery has been volunteer? We can go further than that and say no member has ever received payment for his services in any chapter function.

The organ itself is constantly under the guiding hand of a real "pro," Everard Pratt, Jr., known better as "Tote" Pratt. His crew works at installing new ranks as part of a master plan, and maintaining the organ every Thursday and Saturday morning. On those mornings it's all work and no play! □

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THE THEATRE ORGAN IN STEREO

POSTSCRIPT TO PART I: THE LOUDSPEAKER by Ron Musselman

Since this article was submitted for publication, some model designations and specifications have changed. While automobile models change at the fairly rapid rate of once a year, the high fidelity industry is deeply involved with research and constant product improvement. As a result, specifications can change at any time, so you may see a product introduced, changed (along with a change in model number), then replaced by a completely new model, all within the short space of a year.

In the case of the article in the August/September issue of THEATRE ORGAN, there are two changes and a new model to report. The first news is that the Advent line has been reworked. The model discussed in the article has been superseded by the Advent 5002. The same excellent woofer is used, but a new dome tweeter is employed in this edition, which is housed in a cabinet styled much like the first Advent of a decade ago. It's priced at \$200, and although the writer has not heard it yet, it is one to listen to before making a decision.

Other late news comes from Epicure who has just announced the Epicure 2.0, a \$300 unit with a passive radiator like the M-200C. It may be a replacement for the M-200C, although no more details are available at this time. But like the new Advent 5002, it is certain to be another excellent product and a "must listen to."

And finally, a totally new company by the name of Cambridge Acoustics has introduced their model 310 bookshelf loudspeaker, a 3-way system (Woofer, midrange and tweeter) with a woofer operating on the same principle as all the AR and Advent models. The company claims the system is only down or "off" 3db at 27 c.p.s. This would give the 310 a bass curve very similar to the big AR-9. If the rest of its characteristics are as good as the bass end, this \$350 system could prove to be a real bargain.

As to prices of all the other models in the article, at least some are certain to have changed, but competing manufacturers generally increase their prices at similar rates. So as the EPA says; "Use these figures as a basis for comparison only." □



MUSICAL STRUCTURE

Having laid the musical foundation in the last two issues, it's time to build on that foundation. Music composition, like any house or skyscraper, has structure. It is within this musical structure (form) that notes become music.

Form in music dates back to as early as the 10th Century when Odo, an abbot of the Monastery of Cluny in France, composed chants for the church and indicated a beginning, a middle, and an end, thus illustrating the most basic musical form. From this humble beginning, musical form developed and changed at the hands of the world's composers. By the Big Band era, the American song consisted of 32 bars and was often in AABA form. In arranging and registering music for theatre organ, form becomes important.

Using "I Want to Be Happy" by Vincent Youmans as an example, let's analyze the form. The lyrics to a song are almost as important as the melody to an organist, for it's the words that determine speed and registration; and the punctuation allows the music to "breathe" by way of phrasing, as well as often indicating the end of one section and the beginning of the next.

The first eight bars of our sample song end with a semi-colon in the lyrics and is Section A. The next eight bars are identical musically, although the words are different. Thus, a second Section A. The next eight bars change the tone a bit. Where C and G7 were the two predominant chords, the use of F and C becomes prominent; thus, a key change to F from C without changing the key signature. This next section, a departure from the already established "A," becomes "B." Then, returning to home base, the song concludes with a reprise of the "A" theme and, in this instance, even the words are the same as in the first-stated "A" Section.

In making an arrangement of "I Want to Be Happy," you might want to use a light registration, perhaps with single-stroke glock or xylophone, with Diapason 8' and Tibia 4', with a Tibia 8' or light reed if needed for body. Using single-finger melody, play *staccato* (as if the keys are hot) and a pedal-chord-pedal-chord left-hand-and-foot figure. Play where written. At the end of the first "A" section, it's time for a change. There are many options here, but the change should be somewhat subtle since the music remains the same. You might want to raise the melody an octave and/or add an 8' string or light reed. The "B" Section calls for something a bit more drastic. Remove the glock or xylo, add a Tibia 16', and play an octave higher than written with full right-hand chords, *legato* (smoothly). In returning to the "A" Section at the end, use the same registration and style you started with.

This works for this song and others like it. It is also opinion. Although using form as a guide as to when to make changes, the changes made reflect the personal styling of the organist. Perhaps you might choose to play this as a sobbing ballad. The registration and style would be entirely different, although the form of AABA would still provide your guidelines. Using form to make registration changes guarantees that your music won't be dull from too few changes nor frustrating to the listener from too many.

Why not begin now to determine the form of the songs you play and make changes accordingly. Have fun! □

NUGGETS
from the
GOLDEN DAYS

Prospected
by Lloyd E. Klos



This time, Jason and I have unearthed some organists whose names were not as well known as the artists in the picture palaces who achieved nationwide popularity. References were *Local Press (LP)*, *Around the Town (ATT)*, *Exhibitors' Herald World (EHW)*, and *Motion Picture Almanac (MPA)*.

September 20, 1924 (LP) POLA NEGRI opens at Tacoma's Colonial Theatre in "Lily of the Dust," with ARNOLD LEVERENZ at the Wurlitzer.

November 22, 1926 (LP) Loew's Century Theatre in Baltimore features an organogue by JOHN ELTERMANN, playing "For My Sweetheart," a recession on the Wonder Wurlitzer. On the screen are Lillian Gish and John Gilbert in "La Boheme."

January 3, 1927 (LP Adv.) Gala Opening Week, starting Monday, January 10. The new Strand Theatre's organ will be demonstrated daily at every performance. After months of work, our new Marr & Colton, America's Finest Organ, is complete in every detail. It will reproduce in volume and variety of tone, every instrument of a huge symphony orchestra. So Rochesterians may have the finest musical accompaniment for our picture programs, we have secured the services of two brilliant organists: HERBERT HENDERSON, formerly chief organist of Warner's Theatre on Broadway in New York, and HARRY G. SULLIVAN, well-known Rochester organist.

March 1927 (LP) "The best organ music in Rochester by Rochester's best organist: TOM GRIERSON at the Riviera Theatre," is being advertised this week.

May 1928 (LP) MAY M. MILLS at Omaha's Orpheum Theatre is featuring "Diane" and "Back to Berlin."

December 1928 (ATT) EARL WEIDNER has won much prominence as solo organist at B.F. Keith's Memorial Theatre in Boston. He opened the theatre and is making a remarkable showing there. A teacher at the Del Castillo Theatre Organ School, he played at the Boston City Club for four years. He broadcasts over WBZ, and was recently guest organist at the Metropolitan Theatre.

December 1928 (ATT) The Marshall Square Theatre in Chicago is featuring LOUIS A. "DOC" WEBB as solo organist. Webb carries a personality and style to the organ which reaches every seat in the house, and his playing is wonderfully received by all patrons of the theatre.

December 1928 (ATT) STANLEY PINHERO, organist at Proctor's Palace Theatre in Newark, N.J., has played there three years. He features slides, novelty numbers and some singing. His style and personality always put over his feature numbers big, and the patrons are enthusiastic singers during community sing numbers. He formerly played the Mosque Theatre in Newark.

December 1928 (ATT) MERLE E. CLARK is organist at the Grand Riviera Theatre in Detroit and broadcasts over WJR and WCX. His feature solos are enthusiastically received by the Riviera patrons and he has created a large following. There are many theatre patrons who enjoy the organ solos as much as the pictures. Monk Watson directs the orchestra.

December 1928 (ATT) RICHARD BACH, solo organist at the Roosevelt Theatre in Philadelphia, is playing his second year at that house. Bach introduces many original and delightful novelties, and broadcasts over WELK. He has also filled successful engagements at the Stanley, Strand and Frankford theatres here.

December 1928 (ATT) The Tivoli Theatre in Gary, Indiana has an ingenious solo organist in ELLIS BUTLER who opened the house. Previously, he played at Gary's Grand Theatre three years. Very successful with screen presentations, solos and novelties, he also broadcasts over WJKS.

December 1928 (ATT) A solo organist with a scintillating personality is JACK MARTIN, now in his first year at the Uptown Theatre in Milwaukee. He has the unfailing ability to entertain, and features spotlight solos and community singing with much success. He opened the Garfield Theatre and has had engagements at the Modjeska and Tower theatres here.

December 1928 (ATT) CARL COLEMAN is solo organist at the Fox Great Lakes Theatre in Buffalo, N.Y., and from all reports, is going over big.

March 16, 1929 (EHW) At New York's Fox Japanese Gardens, DON WILLIAMS' fine playing and perfect picture synchronization are two of the good features of the house. This week, Williams' fine selection of numbers, which he cued to the motion pictures "Beware of Bachelors" and "Power of the Press," was one of the highlights of the program. Don is William Fox' personal organist at his private theatre on Long Island during the summer.

September 1930 (MPA) ERNEST HARES has been organist for two years at Loew's State Theatre in St. Louis. Born in Wales and a graduate of the University of Cardiff, he also plays piano and sings.

September 1930 (MPA) MILTON E. HERTH is on tour as guest organist for Publix Theatres. His experience began as featured organist at the Orpheum and Burke theatres in Kenosha, Wisc. He played the Rialto in Racine in 1925 and 1926; the Lincoln in Decatur, Ill. in 1927 and 1928; and the Empress in Decatur in 1928 and 1929.

September 1930 (MPA) RUSS KERSHNER is completing his second year as solo organist at Comerford's Capitol Theatre in Pottsville, Pa. He is presenting spotlight solos, original novelties and community singing.

GOLD DUST: 4/28 PAUL SPOR at Omaha's Capitol; GEORGE BROCK, Brandt's Carlton in N.Y.; JOE GLOVER, Queen's Theatre Austin in Queen's Village, Long Island . . . 11/28 GEORGE EPSTEIN, Roxy and FRED FEIBEL, Paramount in New York . . . 12/28 New York City organists: BILLY BARNES, Loew's State; RAUL DE TOLEDO GALVAO (Paul Brass). KEITH ALBEE; JOHN GART teaching in his Brooklyn studio; WILL J. GILROY, Proctor's 86th St.

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

QUESTIONS AND ANSWERS ON THE TECHNICAL SIDE

by Lance Johnson

Do you have any questions?

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Q. I recently bought an old Kimball organ that was in a church, but now find that the pipework is supposed to operate on 5" wind. The blower that came with it is fine except that it is too large to go through our basement doorway. I have found a used blower for sale that will fit the doorway, but it reads 4.5 inches wind on the metal tag. Is there any way I can still use this blower and lower the pressure at the regulator?

A. There is simply no way you will have a successful sounding organ by lowering the pressure. You already have huge scaled pipework with enormous cut-ups to deal with. I would suggest you cut the blower tank in half and obtain some metal straps to join the two halves together after you have it in the basement. I have done this very successfully myself. If you have a problem with it, please call me.

Q. I have quite a few string pipes that have badly damaged feet. Is there a way to take out the dents and restore them myself?

A. I would strongly suggest you call a pipemaker and ask permission

to send them to him for repairs. This is no job for an amateur. They usually work on a time and material basis so an estimate will be difficult to obtain. They can tell you more after they see your pipes.

Q. I have obtained a Marr & Colton Viole D'Orchestra and Celeste which was voiced on 8" wind. My theatre organ is on ten inches. Can I still play these new strings on my organ?

A. There is a good chance your strings will work on ten inches. You will have to close the toes slightly to prevent overblowing and then regulate the volume for each note.

Q. I have increased my four-rank organ to twelve ranks along with magnetic stop keys. Will my Organlectra rectifier handle the new load?

A. Very likely you will need a heavier power supply. Wiring two power supplies in parallel will work most of the time for increased current output.

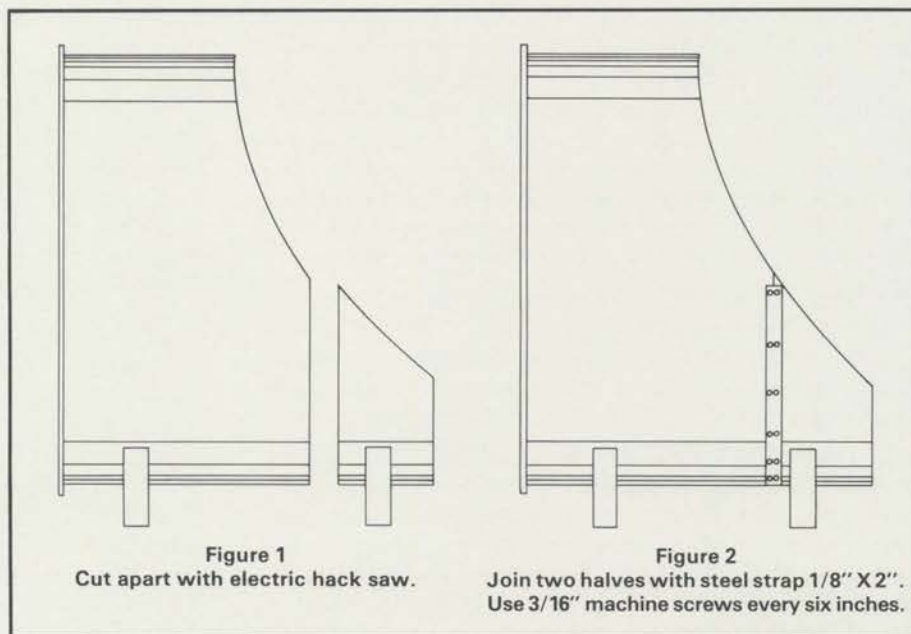
One of our readers related to me a hair-raising experience he had when he tried to repair a Robert Morton combination drawer. He found that the interior contained a grid of exposed wires that are extremely prone to damage. He says to watch where you put your fingers when you are lifting an RM console! □

Closing Chord

Frank B. Manion, president of F. B. Manion & Sons Company, Manchester, Connecticut, died in July at the age of 52. Frank and his wife, Madeleine, were two of the first backers of the idea of forming a Connecticut Chapter of the then ATOE after a chance meeting with Allen Miller just prior to the historic Console Party at the Allyn Theatre in Hartford, in 1960, which led to the formation of the chapter.

The Manions, charter members of the Connecticut Valley Chapter, were both hard workers during the early years when there were few people to do a lot of work and he will always be remembered for his willingness to pitch in and do more than his share of any job that came along with a cheerfulness that made the task seem lighter to all.

Frank often helped to maintain the organ at the Allyn Theatre before it was torn down to make way for the new Hartford Civic Center, and he was one of the forces behind the donation of that organ to the Shelton High School. He was an active participant in the Thomaston Opera House project as well, and it was during his tenure as chapter chairman that the Thomaston Marr & Colton made its debut in October, 1971. In addition, Frank had also nearly completed the installation of

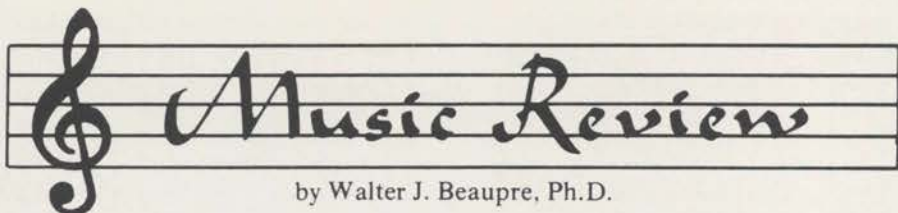


one of the few Austin theatre organs, a 3/8, in his home.

During the years when he was becoming established in his own Centerless Grinding Company, he also tuned pianos and restored player pianos. Frank and his daughter, Lynnette, spent many hours rebuilding the combination action of the Thomaston console in 1969. He also stored major parts of the Shelton organ in his shop for years, and made the shop available for the first restoration efforts recovering all the pneumatics in the chests.

Frank Manion passed on the chairman's gavel in December, 1972, and after many years of devoted service to the chapter, he took time out to enjoy his hobby of sailing which he pursued avidly until he became seriously ill on a cruise to the Virgin Islands earlier this year. Although doctors removed a cancerous lung, they were unable to halt the spread of the disease to which he succumbed. He is survived by his wife, three sons and four daughters.

Memorial donations to the Thomaston Organ Fund or the Shelton Organ Fund, both projects close to Frank's heart, may be sent to Mr. Bertrand Rankin, Treasurer, CVTOS, 33 Brace Road, Newington, CT 06111. □



Music Review

by Walter J. Beaupre, Ph.D.

THEATRE ORGAN GREATS: A Salute to Radio City Music Hall, Bradley Publications, 1979 (available by mail from Bradley Publications, 43 W. 61st St., New York, N.Y. 10023; price \$9.95 plus 75 cents postage).

The publication of *Theatre Organ Greats* rates a standing ovation for producer Don Wallace and assistant Mark Dunham. Be advised by this reviewer to order two copies; one to wear out on the music rack and one to store in a safe place for your great-grandchildren. The fifteen contributors range all the way from the legendary to those who are only extremely talented, from the immortals to the exciting new organists. In short, it's 112 pages of great theatre music. Now, with well deserved raves out of the way, let's get down to cases.

The late, great Richard Leibert provides a stunning overture for the

folio with fifteen pages of his hit waltz "Come Dance With Me." Leibert's breathtaking inventiveness carries one through chorus after chorus with ever-changing ideas. The arrangement is really not that difficult to play if you're good at changing registrations quickly and don't mind umpteen key changes. Oh yes, and recruit a page turner, you'll need one! Ken Rosen has faithfully given us Leibert at his show biz RCMH best with glissandos for fingers and palms and a very soft finale which suggests that the Wurlitzer console is sliding back into its cubicle as the houselights dim and the newsreel flashes on the giant screen.

Reginald Foort's conception of "Blue Tango" starts out nice 'n easy in five flats and doesn't get too tricky until you are hooked (about five pages along). The suggested registrations work well if your console is blessed with three manuals and a

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1981 DUES NOTICE

Membership renewals for 1981 are due by December 31, 1980.

Renewal notices from ATOS Headquarters will be mailed only to those 1980 members who **did not** pay their 1980 dues through a chapter. Anyone not renewing through a chapter should send their dues directly to:

ATOS Membership Office
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Posthorn. Otherwise you'll be forced to adapt. So it's a small price to pay for such a fine arrangement.

Before you sit down to play Jesse Crawford's "Smile" as transcribed by Ken Rosen, don't forget to correct the printing error by changing the F clef to a G clef so that the first chord for the left hand reads "C-G-B" starting at middle C. Play it as printed, and the angels will weep!

Once that minor goof is resolved, the introduction to Chaplin's lovely theme from *Modern Times* precedes with all thirds and many grace notes and crushed tones which alternate on the manuals for tonal variety. The "Smile" melody itself continues in mostly thirds an octave higher, alternating every four bars with open harmony or thirds in the left hand. It's pure, late Crawford and extra smooth. For the second chorus Jesse modulates from C to F and uses a single note "horn line" solo with only one semi-chromatic slide.

For the coda you must sustain a high F note for nine measures while the left hand echoes the theme in thirds and then winds down in a Crawford orgy of grace notes and turns. On paper it all looks boringly simple, but on the organ... ah! That's a different story! If you can play with Jesse Crawford's genius for phrasing and expression, it will sound gorgeous. Leave out the poetic feeling and it's just another pretty tune.

Ashley Miller demonstrates conclusively that "The Song Is You" can be played for chorus after chorus in the key of C and never get dull. Nor does he stoop to doing the bridge in waltz time either. This reviewer's only gripe is that A.M. avoided a key signature change in the bridge at the expense of endless sharps and double sharps. Sight reading becomes a nightmare. Nevertheless, one can't help but admire Miller's endless musical ideas. What a creative musical mind! Ironically, the registration suggestions for "The Song Is You" were the only ones in the entire collection that were a complete bust on the reviewer's organ. The 5-1/3 Quint was too heavy.

Rosa Rio provides an extra bonus for Crawford fans by arranging Jesse's tune "Forgotten Melody." Be warned in advance that you'll need a set of chimes which you can activate independently of the two manuals (or

at least turn on and off instantaneously) if you hope to play the piece as written by Rosa. The arrangement is super. The melody itself — perhaps Jesse said it best in the title.

For a welcome change of pace Ray Bohr swings "As Time Goes By" with lots of big bold chords that make it sound like one of his RCMH solos. Other than an eight bar chorus in E-Flat the arrangement is in C. It's straight-forward and flashy. With a little practice on your part, friends will be saying "Play it again, Sam!"

Probably Ann Leaf didn't intend that her treatment of the tango "Inspiration" would be a killer, and if Don Baker or Hector Olivera were writing this review — it wouldn't be. For those of us with lesser technical savvy "little organ Annie" goes right for the juggler vein. Let's just admit that she is the Bach among theatre organists and save this one for later.

"Here's That Rainy Day" is love at first sight-reading, one of the most satisfying arrangements in the collection. Rex Koury's conception is romantic ballad all the way with con-

siderable Crawford overtones. It's all in G with a gentle dancing beat in the second chorus. Koury has an affinity for harmonic structure which is as right as it is inevitable. The music is simple only in the sense that "Less is more." Once you've conquered the notes, work on the hard part — subtlety of expression.

Plowing your way through "Limehouse Blues" is well worth the struggle even if the end result is merely a better understanding of what makes Don Baker impossible to imitate and so easy to admire. All of his technical tricks are right there on the staves. Anyone who can read music can play them. With years of practice and a superior nervous system a person might even learn to play them tolerably well. What's a little blood on the keys while one attempts his triad glissandos? So you break something attempting to play those rapidly alternating block chords up to tempo? Nobody said this was John Williams Book I. "Limehouse Blues" is a Don Baker barn burner.

Doreen Chadwick is enormously popular on the British theatre organ

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circuit. Her arrangement of "Musetta's Waltz" from Puccini's opera *La Boheme* seems on first glance to be simple to the point of no individual styling at all. The notes are easy to play with no fancy chords, exotic harmonies or flashy trills and glissandos. But the style, charm and individuality of Doreen are definitely there if you pay close attention to her constantly changing registrations. It's a good, solid lesson in orchestration. Follow the suggestions above and between the staves and you'll be rewarded with a lovely surprise.

For this reviewer the most welcome bonus in the entire collection is — at long last — Gaylord Carter's definitive version of "The Perfect Song." It is surprisingly easy to play if you ignore the opening scale run and the chromatic run involving both hands near the climax. The catch is that you simply can't ignore these two technical challenges without committing sacrilege. Better you should ignore the opening clarinet cadenza in *Rhapsody in Blue!* The first chorus or so is in G with the final half chorus in B-Flat. It's all big lush chords and bold counter melodies and precisely the way one remembers it from Amos 'n Andy days or a recent Carter concert. Of course, Amos 'n Andy are out of favor and fashion. So much for changing times. But any theatre organ fan who sneers at "The Perfect Song" deserves exile to Cuba or Iran, or maybe a quiet cell with padded walls. Let's face it, gang, we put the wrong Carter in the White House!

Now it can be told: Del Castillo has an "Eleventh Finger" and you can have one too! Complete directions for manufacturing same are included with Del's delightful version of "Peanut Vender." Fun is fun, of course, but there is no nonsense involved among the other ten fingers. It's a good, bouncy arrangement of a grand novelty tune.

As a dyed-in-the-wood Eddie Dunstedter fan the reviewer was disappointed with "Open Your Eyes." It's a big, flashy treatment of a nothing tune. Coordinating the rhythmic piano left hand with the pedal notes takes some fancy timing. Better she takes this one for the pros who do Dunstedter impressions.

Lee Erwin's "Sherlock Junior" is a charming, happy little song that was meant to create a mood for one of

the silent classics. On its own as listenable music, it ranks among Erwin's best. Lee Erwin's writing is flawless and has an inevitability about it that is tremendously satisfying. Try, for example, the last four measures on page 101. You'll hear a warmth of sound from the organ — there's no other way of describing it — which no one else does quite as well. Lee also does nice things with manual changes which add whimsy and delight.

The biggest surprise in the collection comes from the youngest contributor, Lance Luce. If the lyrics of the Gershwin song "Summertime" declare that "the livin' is easy," the same does not apply to this prize winning arrangement for organ. It is complex, tense, and exciting. The chord progressions go about as far as you can get and still remain in this galaxy. Lance suggests the use of an auto-rhythm jazz waltz along with a third chorus piano solo (both hands, yet). Yes, folks, the mechanical marvel known as the theatre organ of the '20s has come a long way; and with Lance Luce and his generation testing the limits we can expect a bright, creative future.

In summation, the batting average of *Theatre Organ Greats* is fantastic, something for just about everybody — and then some more! Even if you don't play a note, you'll enjoy the biographies and pictures of the fifteen artists. It's handsome international sampling of outstanding musicians and their music. Don't miss this one! □



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 President Haight:

Through the good offices of our mutual friend Judd Walton, I have just received the plaque commemorating your award of an Honorary Membership to your great society.

I very much hope you will believe me when I say that I am quite overwhelmed by this great professional compliment to me. I feel that my small efforts do not deserve such an honour, particularly in view of the fact that anything for which I may be remembered dates back to the nineteen thirties.

May I hope that you will express my deep gratitude to all members of your Board and assure them that I shall treasure your award always.

With my warmest appreciation and good wishes.

Sincerely yours,
Sidney Torch
August 23, 1980

Dear George,

Although I have seldom been lost for words, words did fail me when it was announced at the banquet in London that I had been named the "Theatre Organist of the Year 1980." It was an honor which was

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totally unexpected.

Somehow, upon reflection, it still seems unreal but appropriate that a charter member should be selected on the 25th Anniversary and that being the acknowledged Anglophile that I am, it should be announced in London.

I am grateful to all of my friends, young and old, that have made membership in the ATOS so much a part of my life.

Sincerely,
Lowell C. Ayars

Dear Sir:

I just happened to turn on my TV set at 6:55 a.m. this morning, and heard the following announcement by Jim Bakker, president of the "Praise-The-Lord Club," which originates in Charlotte, N.C.:

"... We had planned for a special blessing. The Lord has put within our ability to take hold of, a beautiful organ, a theatre organ. We bought the old NBC pipe organ; we put it on hold, anyway — we didn't actually buy it, but we just said we wanted it. And three organs, three of the great pipe organs of America, most of them in the State of California — putting the three together, making one of the largest theatre organs in the world, to just roar out the praise of God. Five ranks bigger than Radio City Music Hall organ in New York. And I just got word, a few days ago, that one lady has agreed to pay for that entire pipe organ, and donate it for the Great Auditorium. I could not — I didn't want to take the Partners' money, because the Partners are building the building . . . but praise God, I'm going to ask that lady if she won't come on the air one of these days, and present that organ. And we're going to name the organ after her, by the way, as a memory for her life, and her great works, that she's done. So, that miracle tool place . . .".

Apparently the contributors/members of the P.T.L. Club are known as "partners." If the above sounds a little choppy grammatically, it is because Mr. Bakker made the announcement extemporaneously, not reading from any cue cards or the like, and I snapped on my tape recorder to catch the announcement, exactly as it was made. I transcribed the above account from the cassette in my recorder.

I am too new a member of ATOS to know how much of this you are already on top of, or how much has been published nationally or locally, but very likely Mac Abernethy or somebody in the Piedmont Chapter has the situation under surveillance, and/or some member in California can discover which "three organs" will be combined. Incidentally, I am much pleased with the issues of the THEATRE ORGAN which I've read, and with the highly professional quality of the articles and the editing. With best regards —

Cordially yours,
John Webster
Minneapolis, MN

To the Editor,

John Muri's most informative and revealing articles have been appreciated to the point where I sort of look forward to them. However, in the April-May '79 issue Mr. Muri writes about "NOISE." This article seems to infer that some applause is needless noise. Applause is also a human characteristic which a person shows when feeling exhilarated, inspired and appreciative of theatrical presentations of a human voice or a musical instrument, a phenomenon far too complicated for my comment. However, in this particular article, Mr. Muri wrote one paragraph as follows:

"Aside from applause, there is unwarranted noise in theatres. There isn't much to be done about that until larger audiences permit the employment of more supervisory personnel (all right then — more ushers)."

I hope this paragraph intended to rightfully deplore unwarranted noise at concerts only, because I'm sure John would agree that any theatre pipe organs, when played by the great artists (one of which I consider Mr. Muri), are far too grand to require enforcers of attention stationed in any audience. We need only to recall the mighty theatre pipe organ was always somewhat synonymous with noise for which it was built to overcome. If you will remember the intermission noises of thousands finding their seats or locating packages and leaving their seats, in yesterdays movie palaces, while at the same time, organists like George Wright, in the unforgettable S.F. Fox, and all across the nation to

Don Baker in the Times Square Paramount, were syncopating theatre pipe organ combinations which defy duplication to this day. These Kings of the theatre Wurlitzers and their likes, are the ones who were able to bring these thousands from intermission restlessness to quiet appreciation of the final two (and hardly ever more than three) solo presentations of the interlude — usually billed as an added attraction which finally became "box-office" as much as the feature itself.

Noise while the mighty theatre pipe organ is playing? Yes, there continues to be some noise today. These latter-day installations are usually in restaurants, clubs or other public places, which, at times, are not unlike the noisy intermissions in yesterdays movie palace. Today's organist usually attempts to captivate a clientele already astonished by the looks and the sound of this instrument which overshadows everything else in place, including the menu and decor.

Very much like the noisy theatre intermissions of yesterday, I find today's noise exemplified when hundreds of restaurant patrons are finding their places in the multi-level, many-splendored Indianapolis Paramount Music Palace, while Bill Valsak and Donna Parker receive their attention from one of the largest Wurlitzers in the U.S. With Bill's theatre combinations — very much like those which captured yesterday's theatre audience (even a little of that chromatic descending Don Baker left hand) or Donna's scintillating popularities, these organists are able to repremier this incomparable "King of Instruments" to this generation. This is not always in the quietude of its undivided attention, but slowly gaining just that, as the theatre pipe organ is enjoyed in more public places.

In the meantime, never mind a little "NOISE." Think of how many have enjoyed every note of "Sabre Dance" played by George Wright, or "Dancing In The Dark" played by Don Baker at the Mighty Wurlitzer, while contending with a conversation in the adjoining two seats about "the daily bargains in Macy's basement." . . .?

John Mecklenburg
CICATOS
Indianapolis, Indiana □



CHAPTER NOTES

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CATOE

Walter Strony from Phoenix, Ariz. and well known to most CATOers, plus many enthusiasts in the States, performed June 15th at St. Marys of the Lake Auditorium, Mundelein, Il. This was a well-attended concert with two busloads of senior citizens from Holy Name Cathedral sponsored by Fr. Franzman, who is an enthusiast devotee of pipe organs. Walter generously gave of his talent and sent the audience away fully satisfied. He presented a well-rounded program encoring with Tchiakovsky's "Waltz of the Flowers." Thunderous applause indicated the approval of Walter's performance.

The Genessee Theatre in Waukegan, Il., was the site of our June social featuring Stanley Hightower, then manager of the Chicago Theatre. It was a very interesting program which was followed by a visit to see and hear the 3/19 Mazey/Barton in the Church of the Immaculate Conception. CATOer Mark Noller was the organist and showed the capabilities of this interesting instrument. Mark always gives a beautiful performance as he did this day.

Paul Schreves has a unique in-

stallation of a Conn 650 plus a wind-operated toy counter section and a Decatur marimba, all playable from the 650's console. Over 75 attended Paul's open house when Debbie Ayotte beautifully performed for several sessions. Many of those present also gave of their talent. These affairs are always enjoyable and welcome. Recently, Vi and Bill Spencer of Largo, Florida, ATOS members of long standing, were Paul's guests for about two weeks.

Lin Lunde from Richmond, Va., was the soloist at our Chicago Theatre May early bird (7:30 a.m.) social. Lin is all he is reputed to be in the world of music. Several, upon hearing him, remarked that the program was more like a concert than a social. Lin is a superb musician and he will be the organist at our October 12th Chicago Theatre All Star Review which will be a great treat!

Cathy and Harry Koenig were guests of the Russ Josephs in Bella Vista, Ark., recently. Harry gave an impromptu concert for several area organ clubs that gathered for the occasion. Harry used a Conn Martiniue loaned by Russ' contractor, Glenn White. Harry was asked to give a full concert for the group in November — a sign of their approval of his performance and program.

CATOE is one of the chapters that holds elections in May so the new board can take over July 1st. The voting of our past election resulted



'TIS THE SEASON

To send holiday greetings with a special Christmas Pro-Card in THEATRE ORGAN.

Send copy and \$15 by Nov. 15.

in: John Peters, chairman; Gary Bergmark, vice chairman; Barbara Meisner, secretary; Beverly Barton, treasurer; Virginia Ferroli, membership; and Almer Brostrom, editor, Joseph Duci Bella, Bill Benedict and John Gendvilas, board members at large. Though being a board member is a lot of work, it is interesting and enjoyable.

ALMER BROSTROM

We first met Rob Richards when he was one of the 2,800 people who heard Lyn Larsen and Hal Pearl re-premiere the Chicago Theatre Wurlitzer on October 2, 1975. The 16-year-old aspiring organist from Aberdeen, S.D., was one of the many out-of-town visitors which CATOE hosted at that show. Much has changed in the five years since then, including Rob Richards' name. Back then he was Robbie Letherer.

On August 24th, Rob returned to Chicago for a CATOE event, this time to play a program for us on the WGN studio 3/11 Wurlitzer/Kimball. His program turned out to be more than just a regular monthly social for the club. It had all the polish and flair of a concert presentation. Long hours on the bench as associate organist at Organ Stop Pizza, Phoenix, with Lyn Larsen, and now at the Roaring Twenties Pizza in Lansing, Michigan, have left a positive mark. Rob has the "organ" part of "theatre organ" well under control. All of the basics of good organ playing including correct tempo, harmonies, and registration are present in his work. In addition, he has a good start on the "theatre" part of "theatre organ." His pleasant "console-side" manner indicates that he will be popular on the concert circuit.

A large crowd of over 125 were on hand for the program and to salute Al Field, our member, vice-president of WGN, and the strongest supporter of the pride of Studio Three. Al is retiring to Florida at the end of the year. CATOE marked his active support with the presentation of an engraved plaque by Chairman John Peters and Past Chairman Jim Taggart.

Rob Richards is far from retiring. His career on the concert circuit is about to begin. Look for many years of fine music and rewarding listen-



Organist Rob Richards with WGN vice president Al Field. CATOE presented Al with a plaque to mark his retirement. (Gib Petzke Photo)

ing to come from him. Late on the night of his program, Rob was hosted at the Chicago by CATOE and Chairman John Peters. Perhaps some day we will be able to hear Rob Richards fulfill a dream he first had five years ago, the dream of most organists, to play a program at the fabled Chicago Theatre.

RICHARD J. SKLENAR

CENTRAL INDIANA

It has been a hot summer in our territory. We have all hunted a cool breeze all season.

On July 15th, our group traveled southwest to George Rogers Clark land, Vincennes, Indiana, to hold the monthly meeting in Green Auditorium, Vincennes University. Attendance was smaller than meetings held locally — 35 members present. The musical program was presented

by the university music teacher, and host, Dick Ertel, at the 3/12 Wurlitzer, which was originally installed in a small theatre in the state of New York. Following his performance, there was open console with our members playing the fine instrument.

The heat was still with us in August, but on August 17th some 70 members and guests spent the day at the home of Ed Morris. This was a combined picnic and meeting. Several took advantage of the fine outdoor swimming pool at Ed's home.

Larry McPherson gave us an excellent program of old-time favorites at the Ed Morris' home installation, a 2/9 combination Barton/Hilgren. Following Larry's performance, there was music from several other organists as open console was in order.

Due to the extreme hot weather this summer, our meetings have been short, but not our organ playing or just listening to organ playing.

There are a number of interesting things coming up for the fall season. Our chapter is anxiously awaiting a Ron Rhodes concert scheduled September 14th at the Paramount Music Palace, where, on October 13th, AGO and ATOS will hold a joint meeting with John Catherwood (Kalamazoo, Michigan) as guest organist.

The chapter is also planning a couple of bus trips, to Detroit, and to Chicago, to attend other chapters organ events.

MARY LOU HARRELL

CENTRAL FLORIDA

Through the kindness of Mr. Lester Lerch, the chapter has been able to purchase the original Tampa Theatre Wurlitzer organ (excluding the console) from the Bayshore Baptist

Church. By July 16th, all pipes, relays and associated equipment were removed from the church. So far, seven ranks have been releathered, including four ranks now in the Tampa Theatre. The completed organ will consist of 12 ranks. The three-manual Wurlitzer console was originally in the studios of WMCA in New York City and has been completely rewired and refurbished.

The Tampa Theatre, now owned by the City of Tampa, is an outstanding example of those theatres built in the late 20s and early 30s which were designed to provide complete family entertainment — movies, vaudeville, and, of course, a Mighty Wurlitzer. At present, the theatre has a variety of activities including rock, Western musical groups, and classic and silent films. The silent films are now accompanied on an electronic organ by Ewell Stanford, father of Charles Stanford who is the chairman of the CFTOS. Mr. Stanford was a theatre organist in his younger days. Mr. Stanford and Charles also teach organ, piano and voice and have their own music store in Tampa. The console, the pipes and the relays are also being stored at the music store while being checked out and repaired.

Just about all the active members have been involved in this work, which has included a great deal of good old-fashioned hard, dirty, and heavy work. Seth Evers, of Tampa, who knows his Wurlitzers, is crew chief of the project. It is now hoped that the organ will be fully operational at the Tampa Theatre in early 1981. It is felt that a fine Wurlitzer installed in this beautiful theatre will help boost interest in theatre organ, especially among the younger set who have not had the chance to be exposed to this unique form of

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musical entertainment and showmanship.

As part of this effort to develop greater interest in theatre pipe organ, a concert will be presented on Sunday, October 26th, at 1:30 p.m. at the J. Burns Pizza & Pipes in Tampa. The console, a three-manual Wurlitzer (the third manual was

will appear. She is 22-year-old Cathy Hoffman, who has been studying for some years and first appeared publicly when she was 16. She has performed for the Alabama Chapter, among other engagements. Her selections will be designed to illustrate her abilities and the flexibility of the Pizza & Pipes organ.

J. Burns fine pizzas.

Tickets can be obtained by writing (stamped, self-addressed envelope) to CFTOS, P.O. Box 24794, Tampa, Florida 33623. Tickets will also be available at the door. All proceeds will be used to defray costs of the installation at the Tampa Theatre.

JOHN OTTERSON



The three-manual Wurlitzer console (originally in the studios of WMCA in New York) is to be installed in the Tampa Theatre.

added about two years ago), was formerly in the Apollo Theatre in the New York area. There are 25 ranks, all visible, a toy counter, piano, xylophone, bass drum and more. The pizza emporium, J. Burns, seats some 550 persons and is an attractive restaurant with excellent acoustics which shows off the complete instrument to best advantage. The staff organist at Pizza & Pipes is Charles Stanford, chairman of the chapter. There are two other organists, who work under the supervision of Charles, Lin Phelps and Tom Hoehn.

For this special concert, a young, well-known Florida theatre organist

For those who might be interested in attending this concert and who may be heading toward Florida in late October, the J. Burns Pizza & Pipes is very easy to find. Simply take I-75 to Tampa and come off at the Fowler Avenue exit heading west. The address is 103 E. Fowler, which is near the corner of Fowler and Florida avenues — very close to I-75. Watch for the sign in front of a large building. There is plenty of free parking. Tickets will be \$2.50 and liquid refreshments will be available at a nominal cost. As the pizza place opens for regular customers at 4:30 p.m., those interested can stay for the regular show and get one of

CENTRAL OHIO

Chapter members took their annual vacation from each other in the month of July with no meeting scheduled. August saw a return to our regular monthly schedule when COTOS met at the home of Stella Collins on August 17th. Following the business meeting the group was entertained by Kevin Sowers playing Stella's Hammond Concorde. Kevin also sang for the group, accompanied by Martha Hoyle, an organ instructor from Dayton, Ohio, who was the guest of Dr. and Mrs. John Polsley.

Mrs. Hoyle later gave a marvelous impromptu demonstration of her skills, putting the Hammond through its paces with great ease. Early in her career, Mrs. Hoyle received a portion of her training on the theatre pipe organ in the State Theatre in Springfield, Ohio.

The nominating committee, Jim Blegen, JoAnn Lougher and Patti Clark, met to prepare a slate of candidates for the two board of directors positions which will be open this fall.

BOB AND PATTI CLARK

CONNECTICUT VALLEY

Those muggy, buggy, steamy and day-dreamy dog days of summer were upon us for our annual August get-together at Melody Hill, home of Stillman and Claire Rice, in North Haven. In an effort to beat the heat, or, at the very least, ignore it, 66 members and 12 guests gathered at

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the Rices' to relax in the welcoming amply-shaded environs and enjoy each others company and the music of the fabulous Allen Digital organ.

As a special surprise for this meeting, something new had been added to the Allen — "presence projection" speakers recessed in the bookcases on each side of the fireplace. Heretofore, all the organ speakers have been in the chamber above the living room and played down through the ceiling opening. The added speakers bring the sound into the room — the brightness of the tibias and the reeds, especially, are right in the room with the listener and extremely effective.

The special guest artist for the evening concert was Richard Grant Dick, who is the Allen organ overseer in the New York Metropolitan Area, is a talented performer and concert artist. E. Power Biggs ranked him as one of the best in pedal prowess.

Originally from Portland, Maine, Dick is essentially a serious classical artist with theatre organ tendencies. He received degrees from both the New England Conservatory and Boston University. Dick, accompanied by his petite and pretty wife, Evelyn, who assisted him as page turner, presented a program that was a pleasant mixture of a little of the new, a lot of the old, which included theatre organ arrangements by Bill Thomson and Rex Koury, and a bit of classical — Bach's "Fugue in D Major" which amply illustrated his pedal prowess.

Now that Dick Grant has showed his appreciation and aptitude for theatre organ, we hope he'll stay visible in these circles and wish him much success in a "new" career.

Part II of the evening's entertainment was a silent movie treat, a couple of films by those "beloved

bunglers," Laurel and Hardy, which were accompanied by our own Jim O'Connell at the piano who turned out to be a "whiz" at the job. Our thanks go to Jesse Rice for manning the projector, and "three cheers for the piano player." We should do this kind of thing more often.

Once again, we say "thanks a million" to Claire and Stillman for another memorable day at Melody Hill where the hospitality is always warm, the company congenial and the music balm for the soul. The Good Lord willing, we look forward to more of the same next year.

JUNE L. GAREN

DAIRYLAND

Back on May 3rd, our board of directors got up early for a special meeting at Milwaukee's Riverside Theatre. The object of the meeting was to get an idea of the condition of the theatre's 3/13 Wurlitzer. The organ, its console buried for years under a "temporary" stage, had been neglected and forgotten by everyone, except former theatre organist Conrad Walters. As the guardian angel of this Wurlitzer, Conrad has tried to minimize damage to the organ and has virtually intimidated anyone with any interest in removing the instrument. Occasionally he would play overtures or intermissions for movies or ask his grandnephew, Perry Petta, to do so. It was Perry who really brought this beauty back to the attention of DTOSers. The board, augmented by several professional member organists and technicians, looked and listened carefully. Despite the neglect, the Wurlitzer is very playable. Not as much work will be needed as was first thought to bring it to concert condition. DTOS has entered into negotiations with the theatre owners

and United Artists. Wish us luck!

In June, DTOSers were invited by CATOE to attend their social at the Genessee Theatre in Waukegan, Illinois. Stanley Hightower presented a lively program of his "least favorite" songs. This was followed by an open console session which several of our members took advantage of. Hearty thanks to CATOE for inviting us.

Our July social was held at the suburban Meguon home of member Gary Hanson. Gary, staff organist and assistant manager of Pipe Organ Pizza-North, lives in a barn which was converted into a residence in the 1930s. A beautiful setting for his 2/3 Wangren pipe organ. The organ came out of the Kaufman Funeral Home in Milwaukee and is complete with a reproducing mechanism. Thus, we had music whether someone was playing or not. Thank you, Gary, for opening your home to us for a very enjoyable day!

After the picnic many members went to Pipe Organ Pizza-North to welcome the new organist, Don Springer. Don comes to us from the Chicago area where he played for Sally's Stage. We welcome Don and wish him a long and successful run at P.O.P.!

Don replaces Perry Petta, who has struck out on his own. Perry played a very successful concert at the Senate Theater for the Detroit Theater Organ Club on August 23rd. We wish Perry, a very talented young organist, the best of everything and hope to see his name often on the pages of this magazine!

CARRIE NELSON PROD

GULF COAST

We have worked hard and long on our Saenger Theatre Robert Morton and we just couldn't wait any longer to hear it play. So one night we took

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one reconditioned and newly-polished Vox Humana pipe down to the empty theatre. There, amidst all the clutter of the restoration scaffolding, Chairman Tom Helms blew on the pipe so we could hear organ music in the theatre again. That shows how desperate we have become!

Work continues on this project. Dr. B. D. Rhea spends endless hours, with infinite patience, working on the console in his home workshop. The results thus far are stunning.

This will be the first year in several years that no one from the chapter attended the national convention. We are all looking forward to reading about this one and hope we can attend the next one.

Our chapter was saddened by the news of the death of member Eugenia Frisinger of Dothan, Ala. She and her husband, Miles are the proud owners of two Robert Mortons in their home. Miles is doing much to help in our Robert Morton enlargement. Our hearts go out to him at this time.

Tom Helms, after a busy summer helping us on our organ, can proudly display releathered regulators and chests to attest to his efforts. He leaves us temporarily for T.C.U. in Ft. Worth, Texas, to complete work on his degree. We'll miss him but we are already planning the concerts he'll play when he returns.

Our chapter was delighted to have Mildred and Leon Berry of Chicago, Ill., as guests recently. Leon spent part of his early childhood in this area and returned with Mildred to renew family ties. They previewed the restoration work at the Saenger and the Wonder Morton construction.

Walter Smith, Curt Goldhill and Bob Sidebottom are all helping with our organ work. The latter two are

planning the wiring necessary on the electronic switching system on the new organ. Electronics are wonderful considering the old pneumatic system!

DOROTHY STANDLEY

LONDON AND SOUTH OF ENGLAND

It was not until the latter part of the Silver Anniversary Convention in London that we learned that the slogan: 'The Time of Your Life,' that introduced our programme in the February/March issue of THEATRE ORGAN, had, in fact, been devised during the makeup stage of the magazine in the US. While it naturally gave our convention planning committee an even greater sense of responsibility in providing the best possible prospectus for such a uniquely auspicious event, it was in the very capable hands of Dr. Walter Beaupre to report the results and the impressions of our guests. Being equally conscious of also promoting the biggest and most significant international event in the annals of the British theatre organ enthusiasts movement, our chapter members had the time of *their* lives in planning and hosting this truly wonderful gathering of 300 friends, old and new. Conventioneers came from the USA (including one from Hawaii), Canada, Holland, France, Germany, Belgium, Australia and New Zealand.

As well as the great fellowship and mutual pleasure enjoyed during our memorable week together, we were especially grateful to everyone for making the special effort to travel to England to experience organ music 'our way' — particularly in view of the prevailing economic conditions.

Although we had early made it a 'rule' that our convention artistes

would be exclusively home-based, we did make strenuous efforts to try to feature the outstanding Australian console star Tony Fenelon in our 'Encore' presentation, as he was going to be in the UK during that week for the first time for eight years. While this did not prove possible, we were able to feature him in prime concert at the Gaumont State Kilburn 4/16 Wurlitzer on the Sunday immediately following the convention. Tony's exceptional keyboard talents and delightful personality resulted in just the uplift that we all needed, and one of the finest-ever musical performances and experiences at this distinctive console. Tony had long been on our 'wanted' list and this was a just reward for our protracted endeavours to feature him for the first time here in London. We fervently hope that Tony will be back soon.

Meanwhile, all our other regular chapter activities, Club Nights, the encouragement of new young talent, organ restoration work and 'outside' visits, continue unabated.

The next chapter report will cover our 'ATOS Tribute to the Gaumont State,' which will sadly mark the closure of the main auditorium of this world famous theatre at Kilburn in Northwest London, that has been our favourite prime chapter concert venue.

However, having long-maintained, and now restored, the uniquely distinctive 4/16 'Torch' Wurlitzer there, we naturally have a most strong interest in preserving its future — either in its present location, if access is still available, or elsewhere if it is not. Indeed, the 'Tribute' presentation is the first major step along this path, and we hope soon to be able to report favourably on this most deserving chapter project.

Donna Parker

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(Zimfotos)

LOS ANGELES

Something different in the way of programs for Los Angeles was presented in August. Billed as our "Summer Social" it combined the musical talents of three of our best young organists with a very special business meeting and refreshments and fellowship. Nearly two hundred members and friends cooled off from our summer heat at Loyola University to enjoy the sounds of the Mighty 10-rank Wurlitzer installed in St. Robert's Hall.

Opening the program was Chris Elliott (recently featured in a TO article). Next was Jeanette Acosta and, following the refreshment break and short business meeting, Dennis Derr made his official chapter debut. With music ranging from Tchaikovsky to 1977's "The Last Dance," if you closed your eyes you would swear each of our artists was a pro from the Golden Age. In truth, not

one of them is yet 20 years old!

With such marvelous talents no one need worry about who will play theatre organs in the future. They



New LA Chapter Life Members Harold Donze, Ann Leaf and Kathy Rodgers. (Zimfoto)

are already well on their way to stardom! The short and pleasant business meeting was called to induct four of our most important members into the rolls of Honorary Life-

time Membership in both LATOS and ATOS. First was Ann Leaf and, had he not been laid up with a cold, Del Castillo. Both have devoted almost their entire professional careers to entertaining millions of people around the world at the consoles of theatre organs! One who keeps the wonderful wind machines going was then recognized for his years of devoted maintenance work on LATOS organs — Harold Donze (the chapter hopes each year to recognize another organ technician for the essential contributions they make to keeping theatre organs alive). Kathy Rodgers was the fourth to be awarded an Honorary Membership for her 10 years loyal service in maintaining our 2,000 plus mailing list. Los Angeles now has eight Honorary Lifetime Members; — previously inducted have been Gaylord Carter, Marian Cook, Helena Simonton and George Wright. Following the formal pro-

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gram six members took advantage of open console at the Loyola organ.

Plans are now being formed for a repeat of Convention '79s marvelous "Encore" program on Catalina Island. Neighboring chapters are invited to join us for this all day excursion. We plan to make the trip in late Spring (before the tourist rush) so contact LATOS now if you'd like to be included. Of course, the beautiful 4-manual Page organ in the Casino Theatre will be the star attraction!

RALPH BEAUDRY

MAGNOLIA

September, 1977 — — — water!!! The nemesis of all theatre pipe organs almost destroyed the solo chamber of the Temple Theatre Robert Morton. The water problem was located, corrected and completely eliminated — we thought.

May, 1980. What we thought would never happen again, did. The emergency drip pan under the condensing unit of the ancient air-conditioning unit rusted out and permitted water to run a short distance across the ceiling to the solo chamber. The Tuba/Diapason offset, mounted along the wall, had six inches of water in it. The Chimes, Orchestra Bells and Xylophone were drenched. The work crew is hoping that these recently-releathered units will stand the wetting, and will not have to be releathered. One large reservoir and trem were soaked also. The trem was due for a rebuild, but the reservoir was rebuilt after the last wetting.

The damage has been done, but the Hamasa Temple has given the go-ahead for repairs to be made on the air-conditioning unit. After this has been done and the unit given enough time to be reasonably sure the problem has been corrected, the



T. R. Darsey sings "Danny Boy" at the Temple Theatre. (Tad Photo)

Mother's Day, and to make the concert more interesting, a taped recitation of Jimmy Dean's "I.O.U.," as recorded by Bill Pippen, was heard while Frank played "Mother" at the Robert Morton. Another added attraction was T. R. Darsey singing "Danny Boy," also accompanied by Frank. The only disappointment of the day was the lack of attendance. The event was not publicized enough.

May also saw the completion of Marl Cobler's percussion installation (some five months late), to his Lowrey electronic. For the past months, we have been reporting the



Marl Cobler and the completed percussion addition to his Lowrey. (Tad Photo)

chapter will once again rebuild what is necessary to put the Robert Morton in playing condition.

Fortunately the organ did not suffer damage until after the senior citizens' concert was held on Mother's Day, May 11th. This was the second of what is hoped to become an annual event, to be held during Senior Citizens' Month.

Frank Evans, at the console, presented a varied program. In honor of

progress of Marl and Sam Feltensteins add-ons. Both are now playing, but are by no means complete.

Most chapters have at least one member that is rarely seen or heard from, but his or her services are most vital to the chapter, and this chapter is no different. Sandy Scalco is the one that is absolutely necessary whenever we hold a concert at the Temple Theatre. Sandy is "Mr. Temple Theatre" and has been for

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Sandy Scalco, "Mr. Temple Theatre." (Tad Photo)

most of the theatre's fifty-three-year life. He is in charge of the lighting, the sound and the projection room. There is no one that is more familiar with the ancient light board, the 35mm Simplex projectors or the Western Electric/RCA sound system, than he is. Although the house is no longer used as a movie theatre, Sandy spends his spare time maintaining the equipment to keep it in perfect working order. Sandy has been president of the local projectionists' union, and is still a projectionist for the Plitt Village Cinema. Sandy, until better words come along, the Magnolia Chapter thanks you for all of your past services.

TOMMY DARSEY

MOTOR CITY

Rob Richards brought some family summertime fun to the Redford Theatre as he entertained at the 3/10 Barton on July 19th. For only a \$3.00 per seat admission, the audience was treated to Rob's accompaniment to *The Cure*, starring Charlie Chaplin, a sing-along with authentic song slides and a delightful concert. Since his move to Michigan, Rob has been featured organist at the Roaring

Twenties pizza parlor in Okemos. It was a grand night for singing.

Over 100 people attended the annual chapter picnic held this year at Murray Lake Park, a private preserve near Ann Arbor, on August 3rd. In addition to swimming and plenty of food, there was music in the air. Ed Walsh had brought with him (courtesy of the Wurlitzer Music Store in Taylor) a Wurlitzer electronic organ, neatly ensconced in the bed of a pickup truck. And here it was that one person after another entertained throughout the day, each mounting the makeshift "stage" by means of a convenient picnic table.

Our seventh annual private charter moonlight cruise on the 78-year-old excursion steamer Columbia, on August 14th, attracted an attendance of nearly 600, the largest we have had in the past six years. This yearly

On board the Columbia this year was an Allen organ, courtesy of Dunne Musical Associates in Flint. Dance organists were: Tony O'Brien, Stan Zimmerman, John Lauter, Don Haller and Lionel LaMay. Although we lost a little money, for the first time, due to a nearly-threefold increase in the cost to charter the boat, the three-hour cruise is for the benefit of members and their friends, and is not intended to make money. There were happy people everywhere and the dance floor was continually busy as we steamed up the Detroit River and out into Lake St. Clair.

The chapter presented Woody Herman and his orchestra live on stage at the Redford Theatre on August 16th. His program, which even made use of the Barton organ, was very well-received by those in attendance. His several appearances



Ed Walsh at the Wurlitzer organ he provided for the Motor City picnic.

(Bo Hanley Photo)

event began as the afterglow to the 1974 ATOS Convention when over 1000 conventioners roamed her four decks, or listened to a multitude of organists perform at an electronic organ in the ballroom.

in our area in recent months, however, may have diluted our expected audience.

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was Fr. Jim Miller. Greg Yassick was at the console of the 3/13 Barton for our August presentation there.

Tony O'Brien appeared at the 3/16 Barton for our Fourth Sunday offering at the Royal Oak Theatre in July. In August, Virginia Gedz did the honors at the Royal Oak console.



The 78-year-old excursion steamer Columbia. Motor City's seventh annual private charter cruise began as the 1974 convention afterglow.

Committees are now being formed and the many preliminary details are being worked out in preparation for the 1982 ATOS Convention in Detroit.

Dennis James will be appearing at the Michigan Theatre (Ann Arbor) on October 24th and at the Royal Oak Theatre on October 25th. Artists scheduled for the Redford Theatre in late fall are Carol Jones on November 8th and John Muri on December 6th.

DON LOCKWOOD

OHIO VALLEY

A dinner meeting at Shady Nook with its four-manual white console (the slave console that Jesse Crawford's wife played) and pipes from the WLW *Moon River* organ is always a treat. The May 19th meeting of the chapter held there was especially so. We had the whole restaurant to ourselves as Dennis Werkmeister, co-owner and fellow member, opened up on Monday just for us. Carl Creager, staff organist there, is an excellent musician and showman

and of course many members did their thing at open console.

On May 27th there was a retirement party for our organ crew chairman, Tote Pratt. Tote only retired from the General Electric Co., not from his pipe organ activities, the love of his life. He'll have more time to write articles for this magazine. The organ crew works two days a week now under his capable direction. A "This Is Your Life" program was the highlight featuring Jack Strader as M.C. and Jack Doll, Jr. at the organ. Refreshments were served on stage. Eddie Osborn played as did Jack Tarr who came all the way from his new home in Bradenton, Fla., for the happy occasion.

Our annual meeting was held June 25th aboard the Betty Blake, a river boat without a calliope, but serving enticing cuisine. The election of officers was held and we now have a new chairman, Gordon Cornell.

That gave us a good reason to have another meeting on August 12th at Emery to pay tribute to Hubert Shearin, our chairman for the last seven years. This period saw our Wurlitzer installed and playing in Emery Theatre. The era meant a lot of hard work for Hubert negotiating contracts with the University of Cincinnati, the owner of Emery. During this time he saw to the promotion of concerts and record albums on our Wurlitzer. Two years of it were spent in developing our classic movie operation. He did such a fine job we wouldn't let him quit, but in all fairness we finally stopped drafting him. To show appreciation our members presented him with an ample handsome attache case. He says, "It's already in use, loaded with the usual assortment of company and ATOS matters that travel back and forth from my office to our apartment."

His Wurlitzer widow, Ruth, received an exquisite piece of Waterford glass for her support and help to Hubert and the chapter. Hubert is still on the board of the chapter and serves as liaison officer with the University of Cincinnati, our landlord. The meeting also featured three of our members, Jane McBride, Grace Heitkamper and Charlie Wilhelm in a cameo program after which there was the usual open console.

Our classic movie program, which we operate every weekend at Emery, is now in its third year. Recently we screened the original silent version of *Ben-Hur* starring Ramon Navarro and Francis X. Bushman. It gave two of our staff organists, Bubbles Libben and Jack Doll, a good workout. Each played well, yet were entirely different in their choice of material. The print was superb and it ran beautifully through our projectors. Unfortunately there aren't very many silents of this quality available. During the past months we have added old news reels to our regular movie bill. Our patrons enjoy these nostalgic flashbacks of history, sports and more. We have added Claire Lawrence, Van Jones and Gene Wilson to our staff of organists.

We now have a piano playable from our console but it doesn't project sufficiently from the solo chamber so we are moving it to a lift in the orchestra pit. The piano is another gift from Mr. and Mrs. Jack Strader.

As far as we know, the Emery organ has another first-of-its kind. A switch has been placed above the trem tabs so that an organist can choose a fast or slow trem speed for the Solo Tibia. This should eliminate the tedious chore of changing the tremulant speed on the Solo Tibia for visiting organists.

BILL AHLERT

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OREGON

Because of the National ATOS Convention, no local chapter meeting was scheduled for July. However, on August 10th we were guests of Mr. and Mrs. Bob Harms for a picnic at their home in Aloha.

This event had something for everybody! Outside: Badminton, horseshoes, sauna, hot tub, barbecue with loads of fine food and ice cream. Inside: The three-manual Conn with two large Leslies and eight sets of electronic pipes! This organ has a floating division of tuned

percussions which can be preselected and then instantly coupled to any manual as desired. After a very competent demonstration by our host, it was open console with the bench occupied all afternoon.

Bob and Naomi Harms put in a great deal of work and expense to provide all this for our chapter. We very much appreciate their hospitality and thank them for a wonderful Sunday afternoon.

BUD ABEL



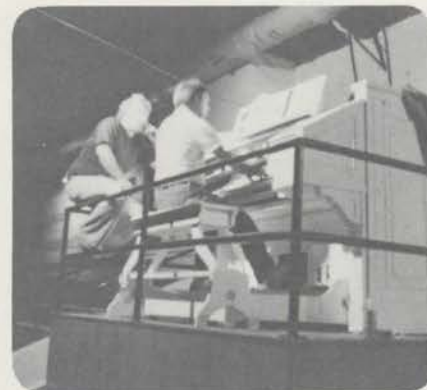
Oregon members during the picnic at Bob Harms. That's "Barbecuing Bob" at the grill. (Claude V. Neuffer Photo)



Bob Harms at his Conn, with a little assistance from son Mathew, during the Oregon Chapter picnic. (Claude V. Neuffer Photo)

PIEDMONT

Piedmont's latest accomplishment: a 3/12 Wurlitzer installed in the War Memorial Gymnasium at Elon College. Originally installed in the Paramount, Charlottesville, Virginia, the organ has undergone extensive renovation after a 15-year wait in storage. For the future, a



Late night tuning and playing session. Piedmont's Chet Rataski likes playing them as much as he likes tuning them!

solid-state combination system is on order and a self-player action is being designed and built by Piedmont's own Buddy Boyd. The new installation is already known to such theatre greats as Searle Wright and Lee Erwin. We're looking forward to a great future!



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Fr. Jim Miller, a guest from the Detroit area, played the Haller Lake chapter organ.



Mrs. Weygand entertains at the Haller Lake Club House. Now retired, she was with the St. Louis Symphony for 25 years.

PUGET SOUND

During the August meeting at the Haller Lake Club House, Chairman Thelma Barclay reported on the London convention, which ten of our members attended. Their comments were: great music from all the different organs, the great people whom they met, T.L.C. of the bus monitors and the uniformed ladies of the hospitality committee were the greatest. Even though the convention lasted eight days, there was not a dull moment. Words can not express proper appreciation.

Program Chairman Dick Schrum introduced those who were to play at the chapter 3/7 Wurlitzer/Marr & Colton. Dick Dickerson led off with oldies and Ken Gallwey played a variety of selections. Don Myers was next, to add more diversity, and Eddie Zollman, Sr. continued with some medleys.

A special surprise guest was Mrs. Weygand, who played the harp for

25 years with the St. Louis Symphony, taught harp for many years and is now retired. She had with her a beautiful golden harp and played many favorites.

Another surprise was the appearance of Fr. Jim Miller of Fenton, Michigan, who was visiting in the area. He is an ATOS member, from the Motor City and Wolverine chapters as well as the Detroit Theater Organ Club. His quick wit and humor were a spark that preceded excellent playing. Then his friend, Don Jenks, also a member of the Detroit organizations, stepped to the console. He was superb.

An auction then followed with Ken Gallwey wielding the gavel. He auctioned off items that netted us a sizeable amount toward the chapter project, the Paramount Theatre organ that will be available for our 1981 convention.

Several chapter members, who are also members of the Bremerton Or-

gan Club, took a boat across Puget Sound to hear a program by Wendal Abernathy. President Robert Montgomery introduced Mr. Abernathy who proceeded to play tunes of the 1920-1930 era using every registration that the pipe organ was capable of. After intermission, Mr. Abernathy showed slides he had prepared from pictures taken from early school days. Since he had been a resident of Bremerton all through school, many in the audience were identified. This was like a happy family gathering.

The organ, whose console is from a theatre in Walla Walla, is a combination of Robert Morton, Kimball and Wurlitzer, and was once owned by the late Don Adamson. (See story in the June-July, 1977 issue of THE-ATRE ORGAN.) Today the organ is used for their many productions which are well-attended. John Nafie is the organist, Margaret Hill plays the piano and Jim Herron is heard



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on the drums.

In attendance at the Bremerton concert was Lew Wells, the technician during the two years it took to reassemble this organ in its present location. He is a former employee of Balcom and Vaughan and one of the few remaining old-time organists in our area.

Lew Wells and John Nafie presented the opening concert, on Octo-



Wendal Abernathy, a native of Bremerton, at the Robert Morton/Kimball/Wurlitzer.

ber 22, 1978, and what a thrilling experience it must have been.

Lew played at the Apollo and Embassy theatres as well as the Cherrio Theatre on Queen Anne Hill, all in Seattle, and was once a stage manager at the now-demolished Seattle Orpheum Theatre. It was good to see Lew and his wife, Irma, and we appreciate their continued participation and interest.

We wish the people involved with the Bremerton Community Theatre continued success with their future organ presentations.

THELMA R. SMITH

SOONER STATE

In case anyone missed the news, Oklahoma had a *hot* summer! Undaunted, however, members of the chapter gathered at Harvey Young's "Island" on the hottest day of July for our annual picnic. Afterwards we adjourned to his air-conditioned house for music on his Conn 652, performed by our playing members as open console. Lee Smith surprised us with drum accompaniment on the set of traps which graced a corner of the room — shades of his days in his high school and college marching bands!

August rolled around too hot to even think of having a meeting — but some of our members attended a meeting of the Tulsa Organ Club the week before ours would have been due, and decided we should get together after all. Harvey offered his "Island" once again, though we decided to do without the elaborate picnic we'd enjoyed the month before. Once again we adjourned to his home for impromptu music on the Conn 652, and persuaded Lee Smith to give us a repeat performance on the drums. Harvey is a gracious host and we more than appreciate his hospitality on such short notice.

We have been investigating a "very firm possibility" of a home for our club-owned 3/10 Robert Morton. Nothing is definite as of this writing, but the offer is a good one, and the instrument has been in storage for over two years. There are details to be worked out but we are quite excited about the opportunity to finally bring our beast to life again!

Meanwhile, work on Bob and Betty Weddle's Robert Morton is progressing. We have been restoring a Wurlitzer switch stack with them, complete with releathering pouches

and listening to Bill Roberts' x-rated comments about taking it apart in the first place and doing the job without breaking any of the wires.

The installation of the writer's 2/6 Wurlitzer is being temporarily held up by a house remodeling project, but an architect has agreed that it's quite a challenge to redesign a house around a theatre pipe organ. We hope to begin building before too long.

DOROTHY SMITH

SOUTH EAST TEXAS

Because of the success of the Al Sacker Memorial Concert in March, additional theatre organ concerts are planned for the Jefferson Theatre on November 13th and on March 26th next year. These concerts will be underwritten by the South East Texas Arts Council, which paid the entire cost of the March concert.

Reconditioning of the Jefferson Theatre by the Jefferson Theatre Preservation Society is under way.

IRA M. WILLIAMSON

VALLEY OF THE SUN

Things slow down a lot during the hot summer months in the Valley of the Sun, but that doesn't mean that we stop our ATOS activities entirely. Though we're unable to work in the Phoenix College Auditorium on the college Wurlitzer, work continues in members' homes on such things as releathering.

In July, we held a social meeting at the Phoenix Organ Stop restaurant. A special treat of the afternoon was the chance to have open console at the Wurlitzer there.

August 10th found us at the Mesa Organ Stop. After enjoying the good food the restaurant has to offer, we heard Ron Rhode at the organ. Ron gave us a preview of some of the music he will be playing in future con-

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certs. Upcoming events for the remainder of the year were announced, then several members participated in open console.

MADELINE LIVOLSI

WESTERN RESERVE

On May 31st, 34 of our members joined a group from Pittsburgh to visit the Rochester Theater Organ Society for a delightful tour of their organs. The First Universalist Church contained a 1908 14-rank Hope-Jones. This organ was the beginning of the horseshoe console, electro-pneumatic pistons, and the Hope-Jones system of unification. We were also treated to open console on the famous RTOS 4/22 Wurlitzer after a performance by Fred Packard, which included George Wright's arrangement of "Dancing Tambourine" and the ever-popular "Evergreen." A second concert on their 3/8 Wurlitzer was provided by Elmira, New York's David Peckham, who played many favorites including "Strike Up The Band" and Bach's "Jig Fugue."

On June 22nd, Paul Havenstein of a Pontiac (Michigan) pizza house, entertained our group at the 3/6 Austin in the Medina (Oh.) County Administration Building. This is one of only ten theatre organs built by Austin. From Paul's opening "Great Day" through standards including "Music Box Dancer" and "Fly Me to the Moon," we were enthralled at the music which could be provided by six ranks.

Our July 20th open house consisted of open console at our 3/13 Wurlitzer and a tour of three nearby theatres. The Palace Theatre was a spectacle to behold with its 14 types of marble, 154 crystal chandeliers and its brass ornamentation. The State Theatre, anticipated home of



Paul Havenstein at the 3/6 Austin in the Medina (Ohio) County Administration Building.

the Cleveland Opera and Ballet, now under restoration, is to be completed in the fall of 1981. Its 350-foot long lobby is the largest in the United States and is adorned by solid walnut pillars and fine murals which were painted by the same artist in 60 days. The Ohio Theatre (not to be confused with its Columbus, Ohio, namesake) was nearly destroyed by fire and vandalism. Our tour there was brief; the sight pulled too many heartstrings.

Preparations are now underway for our October 25th Keith Chapman concert. We are having Ed Fisher, a prominent announcer at radio station WQAL narrate an Alan

Sherman version of *Peter and the Wolf*, *Peter and the Commissar* with Keith's accompaniment.

JIM SHEPHERD

WOLVERINE

Once again this year, the Wolverines celebrated summer with a July picnic at the home of Don and Shirley Jenks in Brighton. About 70 members and guests enjoyed a picnic lunch, socialized, and played or just listened to the Rodgers 33-E.

The Rodgers organ is installed in the living room which has a cathedral ceiling. The tone cabinets are located behind a free-standing brick



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- August 27 — Ohio Theatre, Columbus, Ohio
- September 9 — Michigan Theatre, Ann Arbor, Michigan
- 14 — Hinsdale Theatre, Hinsdale, Illinois
- 27 — I.U. Auditorium, Bloomington, Indiana
- October 9 — Elco Theatre, Elkhart, Indiana
- 24 — Michigan Theatre, Ann Arbor, Michigan
- 25 — Royal Oak Theatre, Royal Oak, Michigan
- 29 — Taylor University, Upland, Indiana
- 30 — I.U. Auditorium, Bloomington, Indiana
- 31 — Ohio Theatre, Columbus, Ohio
- November 3-17 — European Tour
- 29 — I.U. Auditorium, Bloomington, Indiana
- 30 — ATOS REGIONAL CONVENTION, Chicago Theatre, Chicago, Illinois
- December 2 — Keyboard Concerts, Laguna Hills, California
- 6 — California Theatre, San Diego, California
- 14 — Golden Bear Playhouse, Sacramento, California

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Don and Shirley Jenks at the console of their Rodgers 33E theatre organ. (Ed Corey Photo)



Australian organist Tony Fenelon at the Rodgers 33E in the home of Don and Shirley Jenks in Brighton, Michigan. (Ed Corey Photo)



Staff organist Paul Havenstein at the 3/21 Barton hybrid in the Organ Grinder's Pizza & Pipes in Pontiac, Michigan. (Ed Corey Photo)

fireplace which acts as a mixing area to blend the various sounds.

A surprise visitor during the afternoon was Australian organist Tony Fenelon, who had played the night before at the Senate Theater for the Detroit Theater Organ Club. Tony favored us with several selections at the Rodgers.

Our August meeting was another special event as long-time Wolveriners, Gary Montgomery, H.C. Scott and Roger Mumbrue invited us to join them at their Organ Grinder's Pizza & Pipes in Pontiac.

Staff organist Paul Havenstein presented a concert at the 3/21 Bar-

ton hybrid instrument. The organ was originally a 3/10 Barton installed in the Birmingham Theatre and was one of a trio of such instruments in the Detroit area; the other two are still installed in their original theatres, the Redford and the Royal Oak.

Paul Havenstein is a relative newcomer to the world of professional theatre organists. A native of New Jersey, he studied classical organ for 17 years and is a graduate of Westminster Choir College. Paul has been the assistant curator of organs at Radio City Music Hall and has been heard in concert at the Riviera The-

atre. He will perform in the near future at the Senate Theater for the Detroit Theater Organ Club.

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The Wolverine Chapter passed a milestone this past summer. We now have over 100 paid memberships in the chapter.

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