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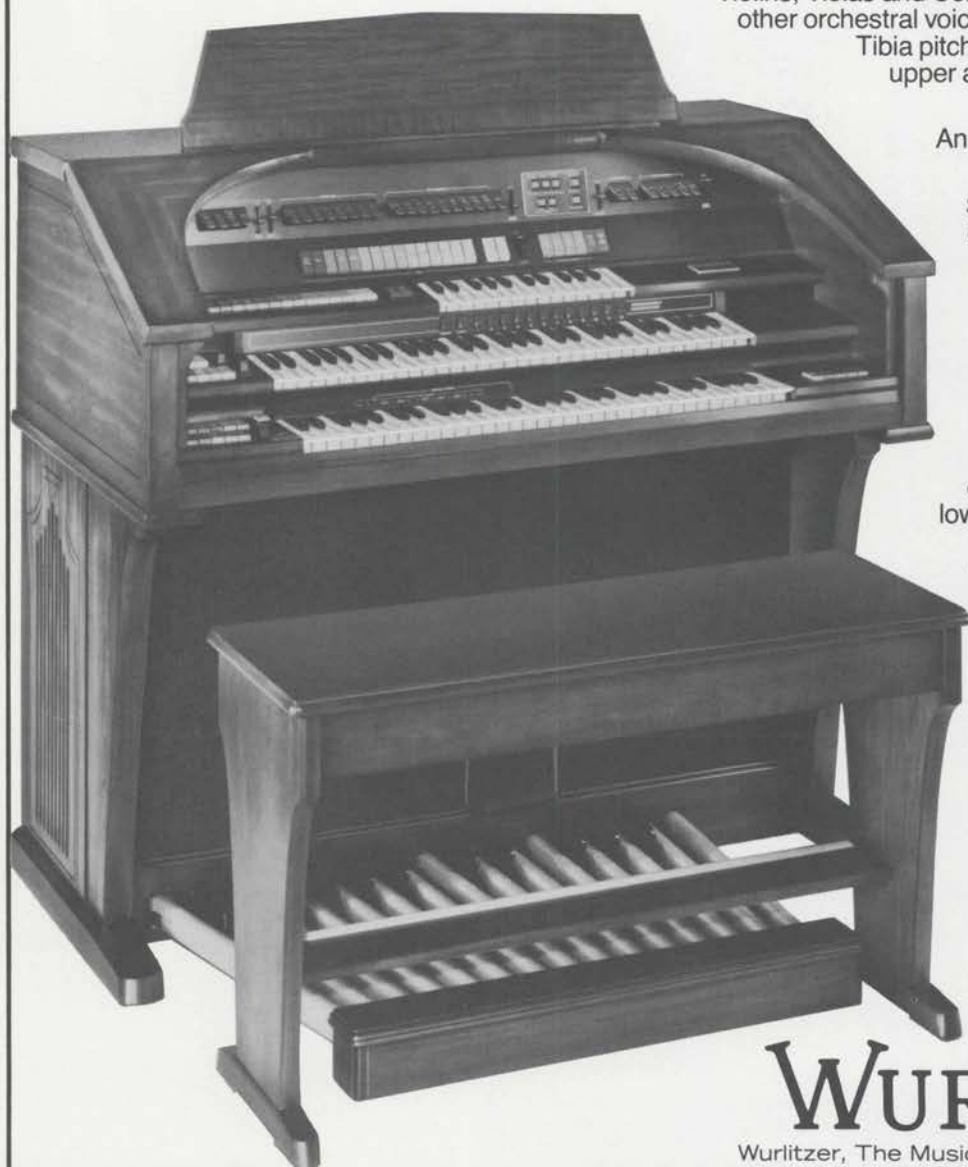
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Cover Photo

The Oakland Paramount, site of three concerts during the ATOS Convention '83. See article starting on page 5.

Photo courtesy of Lancaster-Miller Publishers and Roger Minick, photographer.

American Theatre Organ Society



I hope that many of you sent in your resumes for the coming election for the Board of Directors, because ATOS needs the sincere dedication of those who are willing and qualified to serve in this capacity. When you receive your ballots this spring, cast your vote for those you feel are most competent to guide your organization. **BE**

SURE TO VOTE and if you don't know the candidates, ask someone.

The Executive Committee of the National Board met in San Diego January 7 and 8 to assess the progress of our programs previously planned by the Board, and I am pleased to report that all committees are actively working on their assignments.

Our membership drive has paid off in many early renewals, which will materially reduce the cost of postage for back issues and the difficult work of maintaining our membership roll.

It was a pleasure recently to meet with the Nor-Cal Chapter convention planning committees, and to see the beautiful Sheraton-Palace Hotel which is to be convention headquarters for 1983. Their meetings have produced an excellent program for you to anticipate this coming summer, and after hearing the organs at the Castro and Oakland Paramount Theatres that weekend I can assure you that you will be thrilled as I was. What wonderful opportunities we have in this organ world of ours. The never-to-be-forgotten beautiful experience that Motor City shared with us last year and now to be able to look forward to San Francisco! How lucky can we get?

Lois F. Segur, President



I wish to thank the membership for the opportunity to again serve as a director. The number of projects currently underway makes this job both challenging and rewarding. The National Young Organist's Awards program is taking shape, thanks to Eleanor Weaver's hard-working committee. This program is a logical extension of

the local chapter competitions, and we hope it will encourage more gifted young organists to take an interest in the theatre organ.

Now that most theatre organs are getting to be 60 years old, the need for complete restoration becomes more apparent. In many cases, simply replacing leather, felt, and rubber cloth is not enough. Many parts begin to wear out after 50 years, and often sooner where continual hard use is involved. When silver contacts, pallet valves, primary valves, leather packings and even the more durable items such as springs and other metal parts become badly worn or deteriorated, restoration becomes a more difficult and time-consuming operation. Even the choice of proper materials can be a difficult task, and unfortunately, a careful restoration done with improper materials usually spells disaster.

I have been encountering more and more problems of well-meaning amateur technicians getting into trouble,

and in extreme cases, ruining an installation by attempting to improve or redesign the mechanics of the organ without really understanding how it is supposed to work. This extends to areas such as cutting corners to save time or material costs. I cannot overemphasize the need for professional guidance when restoring or reinstalling an instrument. Finding this assistance can be very difficult. Generally, it is wise to seek the assistance of a professional organbuilder, bearing in mind that most church organ people will be unfamiliar with some aspects of high pressure installations. There are many qualified independent organ technicians. Don't be afraid to ask for references and check on them, or go to see and hear some of their work. Don't expect to get lots of free advice or work. Professional organ technicians have to eat, too.

There have been many thoughts in the past of trying to establish ATOS goals or standards of excellence. Organbuilding covers so many different fields, this is not a simple matter. I would like to pursue a program of this type to either set up some standards or to help those of you who need assistance in finding a qualified technician. I would like to hear from any members and technicians who might have ideas on this subject.

Lance Johnson's technical seminar was well received at the last convention. We hope to expand technical sessions in various forms — seminars, lectures, panel discussions — at future conventions.

Allen R. Miller



THE PARAMOUNT WURLITZER

... from the player's view

by James C. Roseveare
Organist, Paramount Theatre

For the many who have expressed interest in the Paramount organ from a musical standpoint, I think it appropriate to state first the viewpoint from which this article is being written, before going into any real detail. Simply stated, what I am going to do is to give the reader information about the organ from the player's standpoint: there will be nothing about how many light bulbs there are in the theatre, how many miles of wire there are in the organ, and so forth — interesting points, to be sure, but not germane to the task at hand.

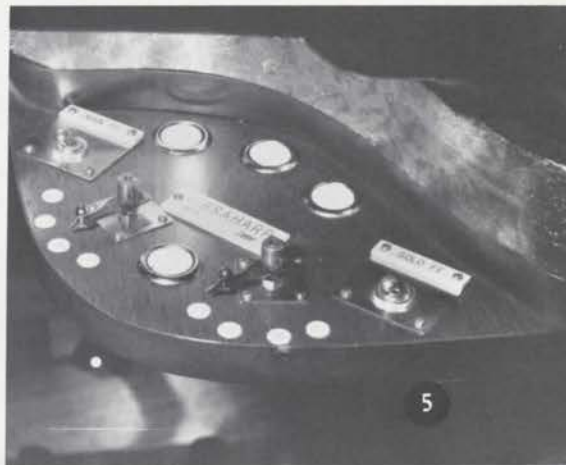
In my opinion, the logical place to begin our study is the console. All the great pipework in the world isn't going to do anybody any good if it can't be controlled well. Indeed, "control" is the key word here, for the playing of any instrument presupposes as much control as is possible — the more control one has over one's medium, the more expressive one may be. Surely one of the basic considerations any designer must make in the specifying of an organ is the number of combination pistons available. Our scheme contemplates ten per manual, and ten for the pedal. To have provided for any more would have necessitated extensive re-engineering of the console, nearly to the point of rebuilding it — hardly a practicable approach. In addition, we were constrained by the number of stopkey positions available of pneumatic control. True, we did add 17 new stopkeys, but these aren't governed by the combination action, as there simply wasn't room in the console to add the required mechanism (our basic console, I should point out, was a Wurlitzer Publix I, which

model contained 20 ranks). What we did, therefore, was to make the non-combination stopkeys control features that *are* on the combination action. I'll go into detail later. Luckily, the Publix I, as mentioned above, has ten pistons for the Pedal, so our first task was to render these more usable than they were originally. The stock arrangement of pistons under the Accompaniment manual was awkward, for there were twenty pistons in this location, the left-hand ten controlling the Pedal and the remaining ten controlling the Accompaniment. This layout made the Accompaniment pistons difficult of access; furthermore, the Accompaniment pistons did not affect the Pedal pistons, so that to draw a matched Accompaniment/Pedal combination required the player to push two pistons. What we did was to rearrange the layout so that the center ten pistons now control the Accompaniment stops, while the far left five and the far right five control the Pedal. In addition, we caused the Accompaniment pistons to operate such that when a given Accompaniment piston is pushed, the corresponding Pedal piston is also activated; the pressing of a Pedal piston, however, does *not* cause the corresponding Accompaniment piston to be activated. This isolation was done through the use of diodes. The Great manual's pistons are second touch-equipped, so that when a Great piston is pressed to first touch, only the Great stopkeys are affected; if, however, a Great piston is pushed through to its second touch, it acts as a "collective general" — that is, it activates the corresponding piston on every division. This is an admirable scheme,

for it allows the organist to concentrate on the playing of music rather than on the management of mechanism.

We now come to stop layout. In many Wurlitzers, particularly the older ones, I feel that a lot of positions are wasted by the appearance of 16' stops on the Accompaniment, manual traps, and the like. We overcame this difficulty by relegating such traps as horses' hooves, triangle, etc., to push buttons, eliminating the 8' Saxophone in the Pedal and the Kicura in the Accompaniment, and so on, thus gaining valuable space on the stoprails for more usable stops. The Publix I originally consisted of 20 ranks; our design called for 27. Clearly, we had to do something to economize stopkey rail positions, even though we had gained some as outlined above. The main area addressed was in the matter of strings. The Publix I had four: a Viol d'Orchestre and Celeste, and two unison Solo Strings. In our scheme, we added two more Solo Strings, and a Violin and Celeste. So now our string complement consists of two Solo Strings and their

Vibraharp controls on swing-out shelf on right side of console.
(Rudy Frey photo)



Celestes, a Viol d'Orchestre and Celeste, and a Violin and Celeste. We simply couldn't afford eight stopkey positions for these four pairs of strings, so what we did was to put both pairs of Solo Strings on one stopkey, and the four softer strings on another, so that in any one division we now had, for any given pitch, one stopkey for the loud strings, and one for the soft ones. This brings us back to our stopkeys that are not on the combination action. Six of these keys

modify the amplexed string stopkeys so that their consist can be reduced. For example, if the Solo String (solo chamber) and the Solo String Celeste ventils stopkeys be drawn, then when the Strings Celeste stopkey on the stoprail is drawn, only the Solo String (unison) in the main chamber will play. The other ventils cut off the Metal Diaphone in the solo chamber, the 16' String in the solo chamber, the Flute Celeste, and the unenclosed Marimba Harp. Five more stopkeys

not on combination control pedal traps. There is but one pedal stopkey marked "Trap." This is governed by the combination action, and the five non-combination stopkeys simply select what trap(s) will play when this one key is drawn. A simple and effective solution. The two remaining non-combination stopkeys are utility ones, such that they can be connected at the will of the player to operate nearly every function that any other stopkey can. The solid-state relay

PARAMOUNT WURLITZER STOP LIST

PEDAL

Tuba Profunda 16
Diaphone 16
Bass 16
Tibia Clausa 16
Bass String 16
Oboe Horn 16
Bourdon 16
English Horn 8
Tuba Mirabilis 8
Tuba Horn 8
Tibia Clausa Solo 8
Tibia Clausa 8
Octave Horn 8
Clarinet 8
Strings Celeste 8
Cello 8
Oboe Horn 8
Flute 8
Piano 16
Trap
Accompaniment to Pedal
Great to Pedal
Solo to Pedal
Tibia Ensemble 8 PIZZ

ACCOMPANIMENT

English Horn 8
Tuba Mirabilis 8
Trumpet 8
Tuba Horn 8
Diaphonic Diapason 8
Horn Diapason 8
Tibia Clausa 8
Clarinet 8
Strings Celeste 8
Viols Celeste 8
Oboe Horn 8
Quintadena 8
Concert Flute 8
Vox Humana Solo 8
Vox Humana 8
Octave Horn 4
Piccolo Solo 4
Piccolo 4
Octaves Celeste 4
Flute 4
Vox Humana Solo 4
Vox Humana 4
Twelfth 2-2/3
Piccolo 2
Mandolin
Piano 8
Marimba
Harp Sub Octave
Harp
Chrysoglott

Sleigh Bells
Snare Drum
Tambourine
Castanets
Chinese Block
Jazz Cymbal
Sand Block
Octave
Solo to Accompaniment

SECOND TOUCH

English Horn 8
Tuba Mirabilis 8
Trumpet 8
Tuba Horn 8
Diaphonic Diapason 8
Tibia Clausa Solo 8
Piano 8
Harp Sub Octave
Vibraharp Octave
Glockenspiel Octave
Cathedral Chimes
Great Octave Accompaniment
Solo to Accompaniment
Solo to Accompaniment PIZZ

GREAT

Trumpet 16 TC
Tuba Profunda 16
Tibia Clausa Solo 16
Tibia Clausa 16 TC
Orchestral Oboe 16 TC
Clarinet 16 TC
Saxophone 16 TC
Cellos 16 (all 8 string ranks)
Vox Humana Solo 16 TC
Vox Humana 16 TC
Tuba Mirabilis 8
Trumpet 8
Tuba Horn 8
Horn Diapason 8
Tibia Clausa Solo 8
Tibia Clausa 8
Orchestral Oboe 8
Kinura 8
Clarinet 8
Saxophone 8
Strings Celeste 8
Viols Celeste 8
Oboe Horn 8
Quintadena 8
Concert Flute 8
Vox Humana Solo 8
Vox Humana 8
Fifth Solo 5-1/3
Octave Horn 4
Piccolo Solo 4

Piccolo 4
Octaves Celeste 4
Flute 4
Vox Humana Solo 4
Vox Humana 4
Twelfth Solo 2-2/3 (Tibia)
Piccolo Solo 2 (Tibia)
Piccolo 2 (Tibia)
Fifteenth 2
Piccolo 2
Tierce Solo 1-3/5 (Tibia)
Piano 8
Xylophone Master
Xylophone
Marimba
Chrysoglott
Bells
Sub Octave
Unison Off
Octave
Solo Sub Great
Solo to Great

SECOND TOUCH

Vibraharp and Sub Octaves
Bombarde to Great
Solo Sub Great
Solo to Great
Solo to Great PIZZ

BOMBARDE

English Horn 16 TC
Tuba Mirabilis 16 TC
Trumpet 16 TC
Diaphone 16
Tibia Clausa Solo 16
Tibia Clausa 16 TC
Saxophone 16 TC
Vox Humana Ensemble 16 TC
English Horn 8
Tuba Mirabilis 8
Trumpet 8
Tuba Horn 8
Diaphonic Diapason 8
Tibia Clausa Solo 8
Tibia Clausa 8
Saxophone 8
Vox Humana Ensemble 8
Piccolo Solo 4
Piccolo 4
Twelfth Solo 2-2/3 (Tibia)
Piccolo Solo 2 (Tibia)
Xylophone Master
Glockenspiel
Great Sub Bombarde
Great to Bombarde
Great Octave Bombarde

SOLO

English Horn 8
Tuba Mirabilis 8
Trumpet 8
Tuba Horn 8
Diaphonic Diapason 8
Tibia Clausa Solo 8
Tibia Clausa 8
Orchestral Oboe 8
Kinura 8
Clarinet 8
Saxophone 8
Cellos 8 (all 8 strings)
Oboe Horn 8
Quintadena 8
Vox Humana Solo 8
Piccolo Solo 4
Piccolo 4
Twelfth Solo 2-2/3 (Tibia)
Piccolo Solo 2 (Tibia)
Piano 8
Xylophones (both Master and Solo)
Harp Sub Octave
Vibraharp
Chrysoglott
Glockenspiel
Cathedral Chimes
Sub Octave
Unison Off
Octave

PEDAL TRAPS

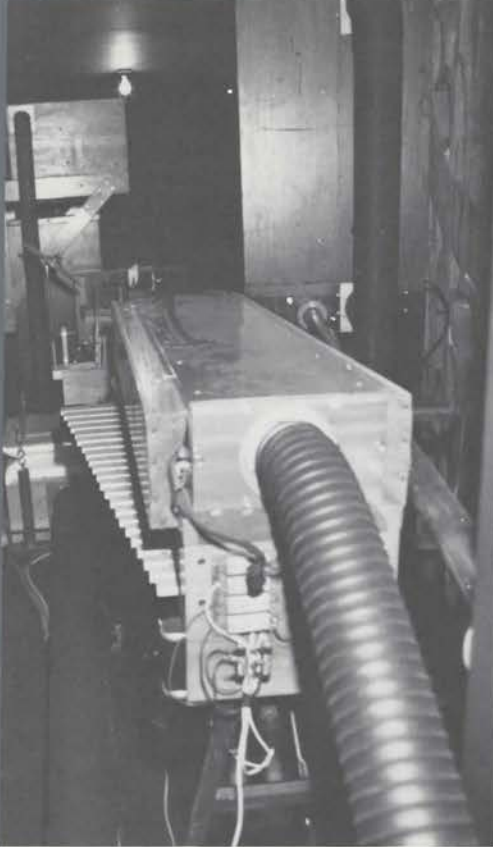
1. Bass Drum
2. Kettle Drum
3. Cymbals
4. Crash Cymbals
5. Jazz Cymbal

VENTILS

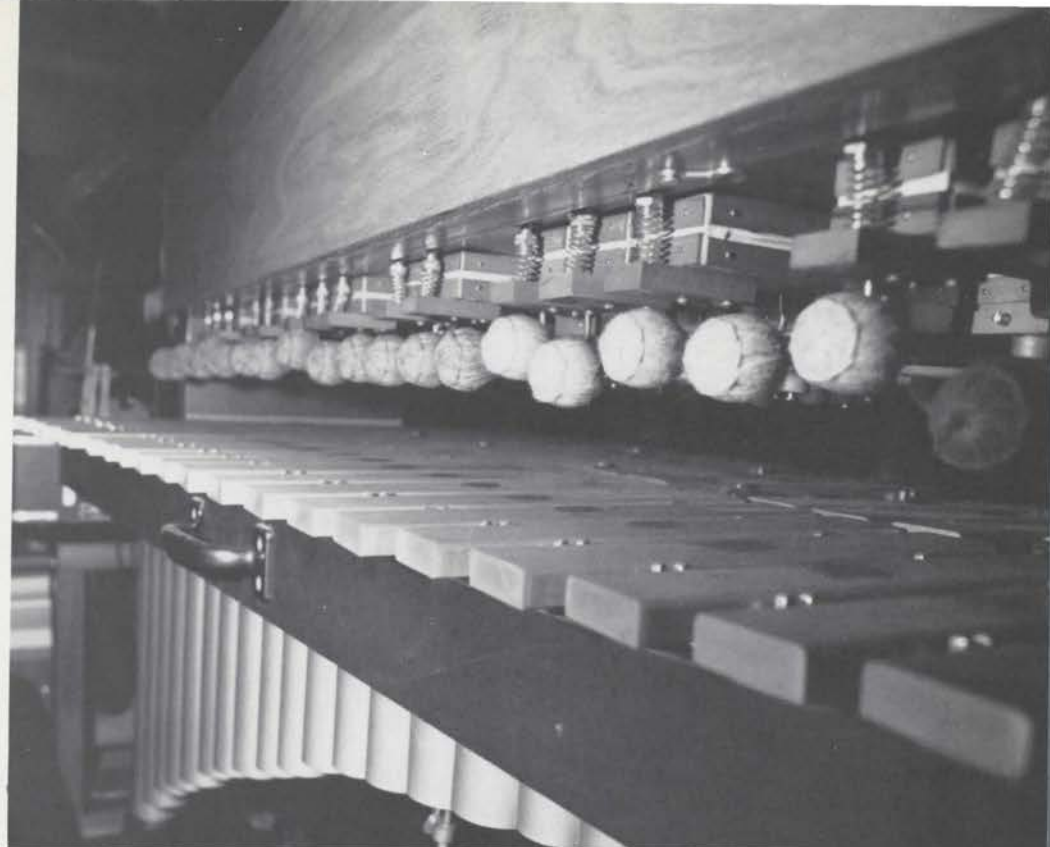
1. Bass Off (Solo)
2. Bass String Off (Solo)
3. Solo String Off (Solo)
4. Solo String Off (Main)
5. Solo String Celestes Off (Solo & Main)
6. Violin Off (Main)
7. Viol d'Orchestre Off (Main)
8. Viol Celestes Off (Main)
9. Flute Celeste Off (Main)
10. Marimba Off (unenclosed)

TREMULANTS

Main
Clarinet
Tibias & Voxes
Tubas & Diapason
Solo
Solo
English Horn



Vibraharp located in unenclosed percussion chamber above main chamber. (Rudy Frey photo)



Vibraharp, showing action mechanism. (Rudy Frey photo)

makes this utility function easily available. We gained flexibility also by treating the Great as primarily a "color" manual, real full organ being drawn on the Bombarde. Finally, additional convenience was gained by the extensive use of couplers. Regarding Tibia and Flute extensions, we went, as we did throughout the organ's design, with the idea that given a choice between, say, two alternatives, the one that would see the most use was the one that we chose. A look at the stoplist will bear this out: there is no Flute Twelfth on the Great, there are no Tibia 2' Piccolos on the Accompaniment, there are no Tibia main mutations anywhere, etc. It would have been nice to have them all, of course, but we had to draw the line somewhere, based upon the number of combination positions available.

I guess the real question most everyone has at first, and the one we will answer now, having got the preliminaries pretty much under our belts, is "what pipework did you add to the original, what did you change, and why?" The answer really depends on the approach we took, tonally speaking. My primary objection to the Publix I design is that it tends to deny the organist the more subtle dynamic options that are essential to a truly musical performance, especially in the Accompaniment and Pedal. For

instance, the original design called for a Dulciana, a fine stop in its way, but certainly not at the expense of a Horn Diapason, especially in a 3000-seat theatre. As mentioned before, the string complement in the original design was at best inadequate. We doubled it. In the Publix I Pedal is to be found what is to me simply unacceptable tonal thinking: the 16' extensions (Tuba Horn, Tibia Solo, Bourdon, and Wood Diaphone) provide for no real texture below the dynamic level of full organ, and as we wanted the bass to have as much mezzo-forte texture as possible, we took our lead from what I have always considered to be the definitive Wurlitzer Pedal treatment, that of the Style 285. The stoplist reveals a few differences (the 285 had a Double English Horn, a Bombarde, and a Double Clarinet in the Pedal, whereas ours has a Double Oboe Horn, two Metal Diaphones, and two Double Strings), but the idea is the same: definition in the 16' line. To achieve improved variety, we made our main chamber Tibia a small unleathered one (originally from the Million Dollar Theatre Wurlitzer in Los Angeles), and added a Celeste rank to our Concert Flute, thus also improving our accompanimental capabilities. In the percussion department, we added an unenclosed Marimba Harp, an unenclosed light Brush Cymbal (called "Jazz Cym-

bal" in the stoplist), a terrifically successful Siren Whistle, and my own pride and joy, a real orchestral Vibraharp. We had an action built for it, including a rather elaborate damper treatment and pulsator speed control, so that it is a very versatile affair indeed. It is unenclosed, and performs exactly as I wanted it to when I "designed" its treatment.

A final word should address the expression in the organ. We were very lucky to have immense shutter openings, and 16 six-blade-per-frame sets of shutters, so that when the swell pedal is depressed, the fronts of the chambers virtually vanish. I spent no little time planning the sequencing of the shutters, and the result is the smoothest, most musical expression I have yet heard in a theatre organ.

What I hope to have conveyed is that what we have here at the Paramount is a Wurlitzer of immense versatility and superb sound. All the work and planning has really paid off.

The photograph reproduced on the cover of this issue is from the book The Oakland Paramount, published by Lancaster-Miller Publishers. The book is available from them at P.O. Box 3056, Berkeley, California 94703, for \$12.95 postpaid. A review will appear in the May/June issue of THE-ATRE ORGAN. □

PORTRAIT OF DEAN FOSSLER

Hall of Fame Organist

Transcribed by Lloyd E. Klos

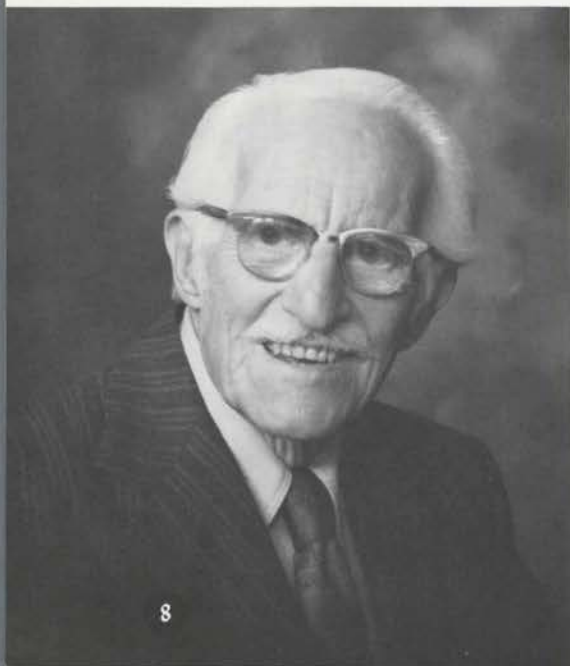
For a number of years, we've been hearing of the musical artistry of a theatre and radio organist, Dean Fossler. Obtaining his address, we contacted him. Considerable time elapsed because Mr. Fossler is an extremely modest fellow, not prone to blowing his own horn, as it were.

However, following his induction into the Theatre Organists Hall of Fame in 1979, he came through with sufficient material for us to formulate a story.

Dean L. Fossler was born in Chicago in 1895. "My musical career began with piano lessons at six. Music came to me rather easily, for at about ten I was accompanying my elder brother who played cornet and sang quite well.

"I was graduated from high school at 16, having skipped two grades along the way. After one year of college, I decided that my ability to play piano could be a means of earning a living. Seeing a booking agent, he sent

Dean Fossler in 1980, still active as a musician.
(Fossler collection)



me to a small theatre on Chicago's south side. The management was pleased with my work, and I was off to a flying start.

"I played piano there for several months, learning more about accompanying the pictures. As time progressed, I was offered other positions, each better than the preceding one.

"By then, I was studying the pipe organ, having a desire to play one in a theatre. An increasing number of Chicago theatres had installed organs by that time, many of them two-manual, six-stop Kimballs. (The Kimball factory was located in Chicago.) The only theatres in Chicago having Wurlitzers were the Cort (Opus 2) and the Vox (Opus 14). All these instruments were far cries from the later ones built by Wurlitzer and Robert-Morton.

"I subsequently landed my first job at a theatre organ, though I don't recall the theatre's name. But it was there that I really became adept in movie accompaniment. I then went to the 800-seat Vista Theatre on 47th Street where I played several years.

"However, my theatrical career was interrupted in 1917 when America entered World War I. To avoid the draft, I enlisted in the Navy, along with a large number of Chicago musicians. I was placed in the Band Department and compelled to learn a band instrument. Besides that work, I had experience in dance bands, shows, etc.

"When the great influenza epidemic came in 1918, I was one of the first to contract it, and came close to dying because the doctors knew very little about treating the disease. After weathering that crisis, I was mustered out in 1918 and returned to Chicago and the Vista Theatre.

"In 1920, Balaban & Katz, the largest theatre chain in Chicago, opened

their first palatial motion picture theatre, the Tivoli. I went to its opening and was simply enthralled by the playing of Jesse Crawford, who had been brought from California to play the first big Wurlitzer in Chicago, a 3/17. I just had to have an organ like that to play!

"In 1921, the great Chicago Theatre opened with Jesse Crawford at the console of the 4/29 Wurlitzer, and Milton Charles, also from California, succeeding Jesse at the Tivoli.

"Though I was still playing at a very nice, but small theatre, I was itching to get my hands on one of the large Wurlitzers. I went to see Jesse at the Chicago, who arranged to hear me play one night after the show. Though I approached the large console with some trepidation, I somehow managed to play it to his satisfaction.

"A few days later, he attended the matinee at the Vista and told me to

Dean at the Amos 'n Andy theme song Wurlitzer at WMAQ, Chicago, about 1934. (Fossler collection)



give my notice to the management. He placed me at the Tivoli as assistant to Milton Charles, and this, I believe, was the biggest thrill of my life.

"The management thought a great deal of my picture accompaniment, and a few months later, moved me to the Roosevelt Theatre on State Street downtown, to play its 3/20 Kimball, a beautiful instrument. I also did some work at the Chicago, just a block away, also on State.

"At this time, Balaban & Katz ordered a duplicate console for the Chicago so that Jesse and his wife, Helen (also a fine organist), could perform as a team. She had previously been at the Roosevelt.

"I was then moved to the Chicago as assistant organist, playing Sunday noon concerts as well as a daily program from the theatre over WMAQ which had a large following. The Gunn School of Music hired me to teach theatre organ in my off-hours. From time to time, I was sent to other B & K theatres: Uptown, Tivoli, Paradise, etc.

"In 1926, they sent me to Detroit where I opened the 4000-seat Michigan Theatre, playing a beautiful 5/28 Wurlitzer. The organ had been installed at the same time the builders of the theatre were working on construction. This resulted in an abnormal amount of sawdust, plaster dust, etc., being in the air and some of it settled in the pipe valves and magnets.

"For my opening solo, I wanted to show off the organ, and had prepared a flashy introduction. In the middle of it, a cipher developed in the Bombarde! As you know, the Bombarde is a very loud organ stop. It sounded for the remainder of the solo, and it did nothing to calm my nerves!

"Another disquieting thing occurred there during my second week. I began my solo, with the console at low level, rising into the spotlight to solo level. But, the elevator didn't stop there — it kept rising! There was a loud crunch as it tore into the stage apron and started to wobble.

"Needless to say, it scared me and I jumped off the organ seat to the stairs at the side, while the console rose to about a foot above stage level and swayed dangerously. I suppose the audience thought I was trying to do an acrobatic stunt! There was no solo!

"Even though I was treated with great regard in Detroit, I did not care for the city, and asked to be returned to Chicago. I refused a position in St.

Louis, but finally was reinstalled in my old position at the Chicago Theatre where I was very happy.

"Talkies came in during the late twenties and though work decreased for the organists, I was kept by B & K until 1932. The day after my departure from the chain, their manager of music called me, suggesting I go to WMAQ for an audition. I had no idea for what, but found out that it was to do the 'Amos 'n Andy' theme, 'The Perfect Song' (from the 1915 picture *Birth of a Nation*). Until that time, the theme had been played for the show by a small combo.

"I auditioned all afternoon while the advertising people for Pepsodent toothpaste listened by remote control in their offices. At 4 p.m. I was informed that they would try it with me once that evening.

"Well, that one night became the first of five straight years, until Freeman Gosden and Charles Correll moved the show to California. I played the Amos 'n Andy show in Chicago from June 1932 until September 1937.

"My association with Gosden and Correll was a most pleasant one. After they moved to the coast, I didn't see them again until 1940 when I moved to California. I was called to play a two-manual Estey for a party at the mansion of Earl C. Anthony, the Packard dealer in Los Angeles. Charley Correll and Freeman Gosden attended, and we had a renewal of friendships.

"The show's announcer, Bill Hay, and I were very good friends. He and his wife invited Mrs. Fossler and me to their beautiful Palm Springs home, and we had a delightful visit with them.

"While doing A & A, I also played for 'The Goldbergs' and 'Lum & Abner,' which were handled by the same agency. I didn't lose any time with the change of the A & A show to California, for I was immediately offered a staff position on NBC in Chicago.

"While working in Chicago, a friend took me to see a relative, Laurens Hammond of the Hammond Clock Co., who was experimenting with an electric organ. He asked me to try the working model and give my opinion. Previously, he had a celebrated church organist try it, who said that it had no future.

"Even though the instrument was in a very primitive stage, I was able to

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Freeman Gosden and Charles Correll, the Amos 'n Andy duo, shown in Chicago in 1931. (Klos collection)



Dean Fossler at the Chicago Theatre Wurlitzer about 1925. (Fossler collection)

get a lot of music out of it and could see its great possibilities. Mr. Hammond was thrilled with what I did with it, and told my friend that I had stimulated more than ever his desire to go on with its development.

"The Hammond came on the market in 1935 and was a sensation. I was one of the first buyers and have had two other models since. I am intrigued by all makes of electronic organs, but of course, I have my favorites.

"In 1939, I decided I needed a new start — a new outlook. After giving my notice to NBC, I took off for California in April, and never went back. I served as staff organist on all the radio networks in Los Angeles, playing for such shows as 'I Love a Mystery,' 'The Adventures of Sherlock Holmes,' 'The Billie Burke Show' and 'The Guiding Light' (when it originated in Los Angeles), to name a few.

"I had a pleasant association with

Basil Rathbone and Nigel Bruce, who played Sherlock Holmes and Dr. Watson, respectively. Well acquainted with Billie Burke during the run of her show, I found her a delightful and charming lady who loved to hear me play the old songs which were featured in the Ziegfeld Follies. (She was formerly married to Florenz Ziegfeld.)

"I was staff organist for NBC, CBS and ABC, the last being the Red Network of NBC then. I had to jump in and play a program at a moment's notice, whenever the scheduled artist failed to show or something happened to the cross-country lines. It was necessary to keep a sizeable list of musical numbers on file for clearance in just such emergencies.

"In 1951, I had serious surgery and was unable to work for a year. Becoming well again, I was hired by Penny Owsley Music Co. of Los Angeles to demonstrate and sell Hammond organs. Jesse Crawford also

worked for P.O. after his moving to California. Baldwin and Allen were other firms for whom I worked, selling organs, and demonstrating for prospective buyers.

"Though I retired in 1964, I was pressured into accepting a position in a lovely church where I played over 11 years and which I enjoyed very much. I have attempted to retire completely, but I guess that's impossible, for I get calls to substitute in churches and I enjoy this. This will probably occur for the rest of my days.

"At age 85 (in 1980), I'm still going strong. I have so much for which to be thankful, a wonderful vocation and never without work, except when I want to be. I have a lovely daughter, a fine son-in-law and four grandchildren. My wife and I had 55 years of happiness together when she was taken from me.

"My life as a musician has been a very joyful and rewarding one." □

Chicago NBC studios, left the Civic Opera, and right the Merchandise Mart, where Dean Fossler played the Amos and Andy theme while the show originated in Chicago.



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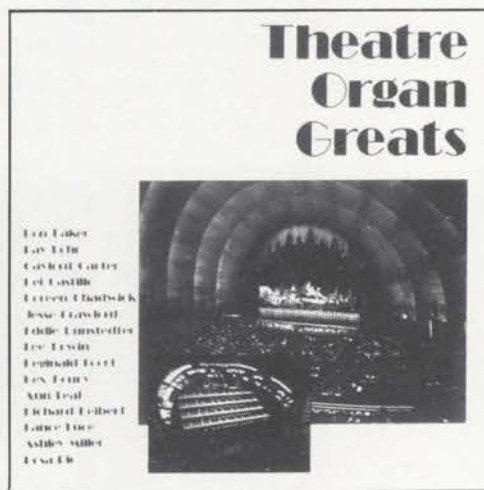
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As a longtime member of Procrastinators International (I would have been a Charter Member except I didn't get around to joining soon enough), I find it a little difficult to urge someone else to do something NOW. But I do want to urge you to consider joining us for the 1983 ATOS Convention in San Francisco the first week of July, and I strongly suggest that you MAKE YOUR RESERVATIONS NOW.

This will not only help the convention by reducing some uncertainty in our projections and by bringing in some early money that we will need for deposits, reservations and payments, but it will provide you several advantages.

- **AIRLINE RESERVATIONS:**

Although we have arranged discounted fares, frequently promotional or super-saver fares are available that are less expensive, but they are usually limited in number and go fast. First come, first served. The UNITED AIRLINES Hot-Line number will help you secure these more economical accommodations if you don't wait too long.

- **HOTEL RESERVATIONS:**

The Sheraton-Palace is holding a block of rooms for our convention use until June 1. Thereafter accommodations will be only on a space-available basis. The hotel convention rates are very good for the San Francisco area, and many other hotels are significantly more expensive.

- **EARLY REGISTRATION DISCOUNT:**

A \$10.00 discount is given to those who make their Convention Registration before June 1, 1983.

- **RIVER CITY ENCORE LIMITS:**

The Sacramento ENCORE on July 6 has a capacity of 276 persons. These limited spaces will be assigned in the order that the registrations are received.

So you see that it will be advantageous for both of us if you REGISTER EARLY for the "best convention yet" and not wait, like our friends above, for a Mañana that never Vienes.

Dan Lovett, *Convention '83 Chairman*

TOURING AMERICA

in Theatre Organ Style

by Donald M. Plenkens

It all began this past March when I left my New Jersey apartment to go to the airport. Incredibly, I left my camera behind, hung on the doorknob where I couldn't possibly forget it — an exquisite example of Murphy's Law (if anything can go wrong, it will). With this rather inauspicious beginning, I began a most enjoyable two-week journey around America to see and play many of the finest organs in Florida, Texas, Colorado and Indiana. By the end of this trip I had recorded over a dozen organs and met dozens of good people.

My first flight took me to Tampa. Two friends, Dottie and Roger Bloom, took me to J. Burns Pizza and Pipes, where I was able to set up mikes and recorder in the balcony and record staff organist Charles Sanford. J. Burns is a great kiddie place with life-sized Disney characters parading around. I had planned to record myself playing the organ the next morning, but instead we headed to the

Central Florida Chapter meeting. After the meeting we were treated to demonstrations of some of the newest Rodgers organs. They sounded great. That evening several of us congregated in the home of Everett and Elaine Bassett, where we were treated to music played on their 2/4 Morton. The console is in the living room, and the two chamber boxes, along with the tuned percussions and toy counter, are in the garage.

It was with some sadness that I left the nice people of Tampa to head for Houston. The next day, after spending a long evening talking to Dick Bryce in his home, I got on the phone and made arrangements to record at the three local pizza parlors.

That evening, when Dick and I got to our first stop, Scooby's Fun Factory, we hauled in the recording equipment. The organist, Steve Schlesing, saw us setting up and announced over the P.A. system that he saw a tape recorder and that was a

NO-NO! (as it is at almost all pizza parlors). We continued setting up, and when he finished playing his set he went to the manager's office to make sure that we had been given permission to record. Then we chatted awhile, and I asked Steve if he would demonstrate the different ranks and tonal capabilities of the instrument. I also asked if I could photograph him as he played, and he consented, asking only that I let him know when I was going to take a picture so the flash wouldn't catch him unawares. The organ is a 3/21 Wurlitzer with all the goodies, lights for each note of the tuned percussions and lights on the "noise makers." The kids seem to eat up the flashing lights. There is a Vibraharp that is just gorgeous, and a Piano that has a nice action from the console.

After most of the screaming kids had left, there were just three customers in the place besides Dick and me, and after Steve finished his last number, he asked me if I wanted to try it out. With a few exceptions, I'm used to having tuned percussions enclosed and under expression, but here everything was out in front, and LOUD! I have the reputation of being the "Quiet Hour" player in the chapter, and here I was confronted with a monster with a Chrysoglott that overpowers a Concert Flute, pedal stops that blow you off the seat even with the shutters closed, and gimmicks all over the place. I had a ball, though, and when I finished Steve came over and chided me for not having "opened her up."

The next day we went to Pizza and Pipes at Memorial Mall, where a young fellow named Jim Kozak reigns over a 3/17 Wurlitzer. Dick and I got Jim to play for almost 45 minutes non-stop while I taped. Then

Don Plenkens at the 3/17 Wicks, Aladdin Theatre, Denver.





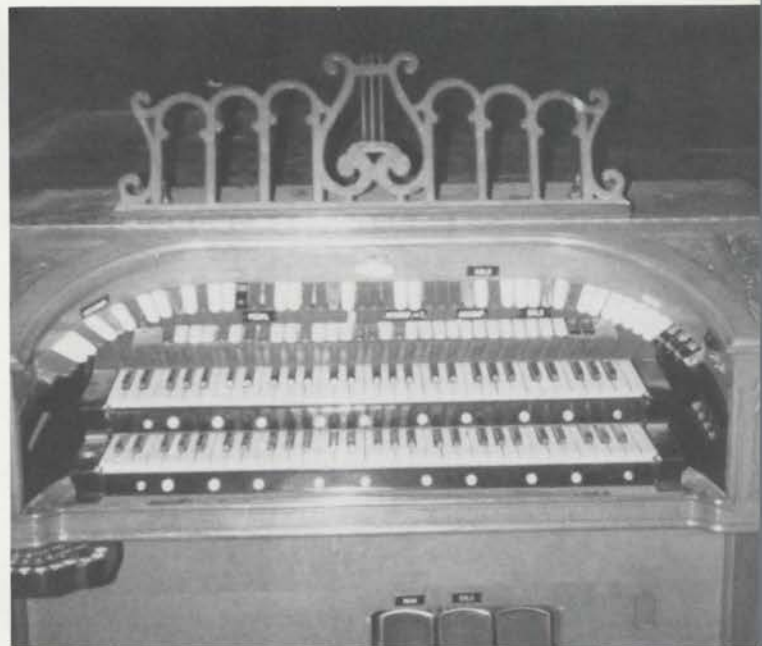
Everett Basset at his 2/4 Morton.



Roy Hanson at the Organ Grinder, Denver.

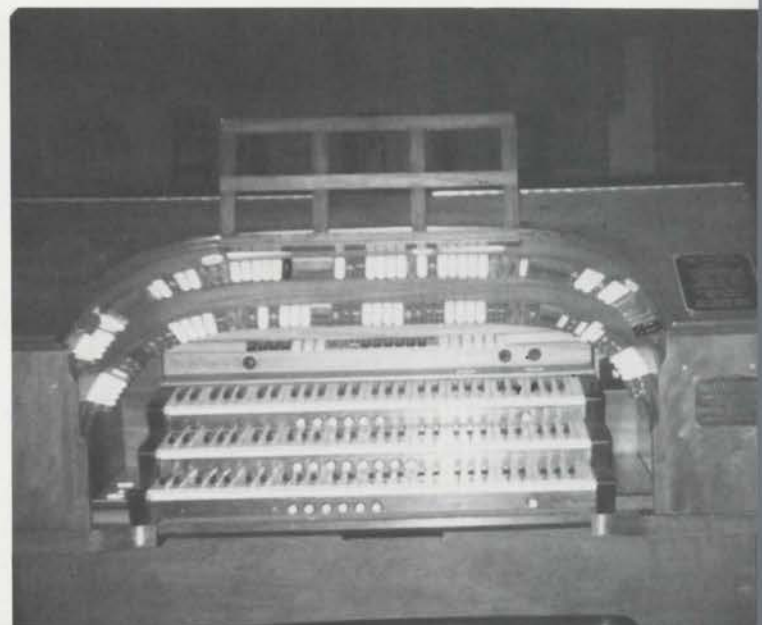


Steve Schlesing, Scooby's Fun Factory, Houston.



2/10 Page, Hedback Theatre, Indianapolis.

Jim Kozak at Pipes and Pizza, Memorial Mall, Houston.



3/16 Louisville Uniphone at Manual High School, Indianapolis.

he gave me a shot at the controls. When I was through, a group at one of the tables complimented me for playing the older kind of music that they like to hear. Jim plays oldies too, but during the noon hour he has to play for his audience, which includes a lot of kids who like to hear newer music. Jim is a fine organist who seems to have an easy rapport with the kids. He's extremely personable and a delight in conversation.

The next day it was off to the Pizza and Pipes on the Gulf Freeway, where Ed Van Ornam presides over a 3/19 Wurlitzer which boasts an accordion. Playing this organ was a little scary for me, because my console time was before Ed's scheduled playing time, so I didn't get to hear what it sounded like before playing it. But, as a friend says, "If you can't play good, play good and loud and nobody will be the wiser," so off I went full tilt, and then I started to tame it down. I had 30 minutes at the console, once again with all the noise makers and tuned percussions out in front, then it was Ed's turn. The lunchtime crowd here was mainly business people from the local stores, so the music was more on the mature side and thoroughly enjoyable. Ed's style is reminiscent of the cocktail lounge intimacy where, even though there is plenty of power in the instrument, the volume level is such that you don't have to yell to carry on a conversation. In Ed's favor, there was little conversation going on — everyone was listening.

Time ran out in Houston, and I traveled on to Denver where I was met by a friend, Jim Brehm. Jim and I were to find out, to our surprise, how much good organ music is available in Denver. The first evening we headed to the Organ Grinder and made on-the-spot arrangements with the management and Roy Hanson, one of the house organists, to tape some of the music. The Organ Grinder houses an absolutely magnificent 4/36 Wurlitzer, complete with 32' Diaphone and a stop list to make anyone drool! The console is a work of art. All the partitions and railings are outlined with Tivoli lights, which can be made to "march" both forward and backward and in combination independent of, or in time with, the rhythm of the music. There are pinwheels with colored lights, strobe lights, flood and spot lights and a mirror ball, all of which are controlled by the organist, who also controls the screen and

projector for silent films. The tonal range of the organ is outstanding; in addition to a great full organ sound, it had sobbing Tibias for torch songs. Just fantastic, and Roy Hanson obligingly demonstrated the tonal capacity of this beauty as we recorded him from the balcony.

The next morning we trekked over to the Aladdin Theatre where Frank Gandy and Charlie Herman lovingly minister to their 3/17 Wicks. Have you ever come across an organ where the Vox Humana is enclosed in its own separate swell chamber *within* the main chamber, and has its own expression pedal? This one does, but the crew has wired the shutters open; control is by the main chamber expression pedal. Heavy drapes muffled the sound quite a bit at the time of my visit, but all of this has since been changed, and the theatre has been almost completely re-done. The whole crew at the Aladdin are really great people, and they're justly proud of what they have been accomplishing.

That evening we visited the Denver Paramount, where Ivan Duff met us. The Pipe Piper in the Jan./Feb. 1982 issue of THEATRE ORGAN erroneously lists the Paramount Theatre 4/20 Wurlitzer as being played "rarely." Not true! It's played quite often, is in excellent condition (even the pizzicato tabs work!), and is kept in tune beautifully. It is also one of the few installations left with a slave console that works. Unfortunately, ownership of the property on which the theatre stands is in litigation; any and all support to help the chapter keep this palace as a landmark will be greatly appreciated.

The organ includes a beautiful-sounding Piano and a Kinura that sounds good even in the lower octaves. I was delighted to play an organ of this size and tonal capacity where everything worked. I went through one and a half cassettes before we had to leave. My only regret was that I left fingerprints on the freshly painted console, even after Ivan warned me not to touch "anything white." Sorry.

After this exhilarating experience we headed back to the Organ Grinder to catch Ed Benoit at the console. This time we set up my recording equipment on the main floor. Ed did a beautiful job accompanying the silent movie *Weekend Driver*. Sigfried Benson, who had been with us at the Paramount, dropped in, and when

Ed took his break, Sigfried introduced us. I asked Ed if it would be possible for me to play, but he told me that Dennis Hedberg in Portland controls who plays this gem, and he couldn't be reached that night. I think that if I had been allowed to play I would have been overwhelmed by the organ, so I wasn't too disappointed.

My time had run out in Denver, so it was off to Indianapolis, where I was met by Bob Drake. The next morning Central Indiana Chapter Chairman George A. Wever took me to the Hedback Community Theatre to see its 2/10 Page. After a little confusion finding light switches, we got around to playing and recording this little beauty. A note of commendation is due Mr. and Mrs. Hedback, for their financial assistance made possible the restoration of the theatre and the organ installation. The 2/10 Page has a beautifully-carved console, rides a lift which brings it from the pit up to half-level with the stage, and has a great sound. It is an easy organ for an organist to hear while playing.

Later we went to the Paramount Music Palace where Jonas Nordwall was the featured guest performer for

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the evening. I met some really great chapter members there who had come to hear Jonas, and he did a beautiful job. I also got to chat with staff organist Bill Vlasak. The Music Palace has a strict "no recording" policy, so no cassettes of this evening.

Next afternoon it was off to Manual High School to tape the Louisville Uniphone, which is the dream-come-true of Carl Wright, an instructor at the school. Under his guidance and loving care, the organ, originally from a church, has blossomed into a 3/16 theatre organ, with future growth planned. The new three-manual console, which has been immaculately refinished, came from a theatre in Brooklyn, and wherever possible, Carl has been adding Gottfried pipework. An upright piano rounds out the goodies available at the console, and the voicing has been done in such a way as to provide beautiful solo and ensemble registration.

All too soon it was time to return home. The next morning George took me to the airport for my flight back to

New Jersey. I had planned a side trip to Fort Wayne, Indiana, but had to cancel because of severe flooding in that area. As I waited for my flight, Murphy struck again: snow! The flight was only delayed for about 15 minutes, though, and George and I spent the time listening to tapes on a pocket cassette player with two pairs of phones.

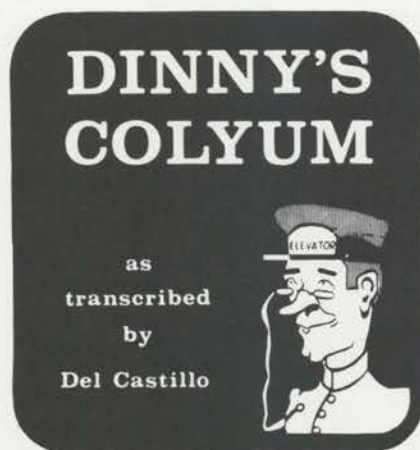
After I got home I surveyed my tapes and found I had 40 hours of recorded organ music! The amazing part was that, of the 14 organs I had recorded, I had played 11. It was certainly a worthwhile trip, not only for all the beautiful organs I heard and recorded, but more importantly, for all the beautiful people I met, many of whom graciously accepted me solely on the basis of my membership in ATOS and Garden State TOS. For each person I've mentioned by name, there is another who deserves to be mentioned. As my friend in Denver, Jim Brehm, said, "You know, organ people are really great." That sums it up. Thank you, all of you. □

learned how to play it. They is one good thing about these little clubs and that is that you are suppose to play something every month so mostly you try to learn a noo peace so you can show off with it. Well most members will do that and they will play not more than two peaces and then quit. It seems like the ones that dont learn there peaces before they come in are the ones who keep on playin more peaces and so the more they play the worser they get. So you have to lissen while they lose there place and have to start over again and when they have to turn the page why they get all mixed up and when they play rong cords why either they dont know it or if they do know it why you have to wait while they try to find the right one. And as for the peddles why it seems like any old note will do just so they can keep that old left foot ahoppin up and down.

Well, so that is two resolutions I am workin on and so far I been keepin them pretty good, so long as I dont mention no names like in what I just been sayin. So my third resolution is that I will learn to play one noo peace and when it comes to my turn I will play jest that one peace and that is it. So I guess you can tell that my fourth resolution has to be that I will try to practiss regular and not jest wait until a couple days before the nex meetin. So far that is the one I aint been keepin so good. I suppose if I had a job playin which isnt very likely then I would have to keep in practiss. But I aint. So if I want to read a book or the papers or go to a movie or get up late and do nothin or go joggin or do some gardenin why before I know it it is time to go to bed and I aint touched the organ. I aint goin to kid myself and make a resolution to practiss one hour every day because I know I aint agoin to do it. So I made myself a list and here it is.

1. Dont criticise the other persons playin.
2. Dont talk when he is playin.
3. Learn a peace before you try to play it for other peepel.
4. Practiss a little every day.
5. Or maybe every other day.
6. Or at leas once a week. □

Del's birthday is April 2. For those who would like to send a card or message, here is his address: Lloyd G. Del Castillo, 2008 Preuss Road, Los Angeles, California 90034.



1982 has came and went and good rubbitch to it. We was suppose to be out of the woods by now and everthing would be peachy instead of we got something they call Reganomicks that I dont understand any more than I ever knew what they meant by Duble Didgit inflation. All I know is for the last two years my bills keep agoin up and my savins keep agoin down. They aint no call for elyvater men any more. All them new fangle ottomatic elyvaters has took care of that. And as for organ jobs if it wasnt for the pizza parlors all the organ players they would be on releaf. I spose that is maybe why all the organ players in all the organ clubs cant get along together

any more. When they is less money comin in to the members why then they is less money comin in to the clubs and when they go broke why then they start accusin each other.

Like always when the Noo Year come around I started makin Noo Year resolutions that I knew I wasnt goin to keep on acct. I never kep any of the ones I made in all the other years. One of the noo ones I made was not to criticise any other organ players playin, espeshally since I dont play so good myself so if I aint perfeck why should I expeck any body else to be perfeck. And another one is to shut up when anybody is playin. I go to these little organ clubs I belong to and somebody will sit down at the organ and start to play and the person next to me will start yappin and if they aint agoin to lissen to the organ what did they come for? Of course in our clubs they is some of the members who get up to play and they hope nobody is agoin to lissen so they wont hear the mistakes. Well I suppose that is OK but I like to lissen so as I can find out what to do better or if the playin aint so good I can find out what not to do.

I guess one of the things what not to do is to bring in some music that they aint hardly ever seen before and inflick that on peepel when they aint

More About Don Baker

*A Commentary by
John Mecklenburg,
Central Indiana Chapter*

After reading the review of the Detroit Convention by Geoffrey Paterson, I am convinced that this type of reporting is a credit to THEATRE ORGAN. Mr. Paterson's effort is of a quality comparable to that of Jack Kroll, movie and drama critic of *Newsweek* magazine. After reading Kroll's reviews, I feel as though I had seen the movie or attended the play. Likewise, even though the only convention event which I attended was the Pre-glow Don Baker concert, I now feel as though I had stayed for the entire convention. However, for the benefit of the new members, as well as some of the long-time members, Mr. Paterson's critique of the Pre-glow concert needs some elaboration.

Along with describing the Senate Theatre and the DTOC Wurlitzer beautifully, Mr. Paterson wrote of Don Baker "He plays the same — and the same things. He uses the line 'I keep playing the same things because I keep getting asked to' . . . He plays by rote." This he does, and you'd better believe it, because when Don was in New York, he probably helped increase the popularity of the mighty Wurlitzer for more consecutive years than any other theatre organist. People would return to the Times Square Paramount again and again, not so much for the movie as just to hear Don Baker at the console. Plays by rote? You bet, because one movie patron's favorite tune at the matinee might be 300 New Yorker's favorite at the evening performances.

In these multi-level, many-splendored, cavernous movie palaces, with their organ consoles situated out of view below overture level, the organist would wait. Grandiose prosceniums bathed in blushing hues would

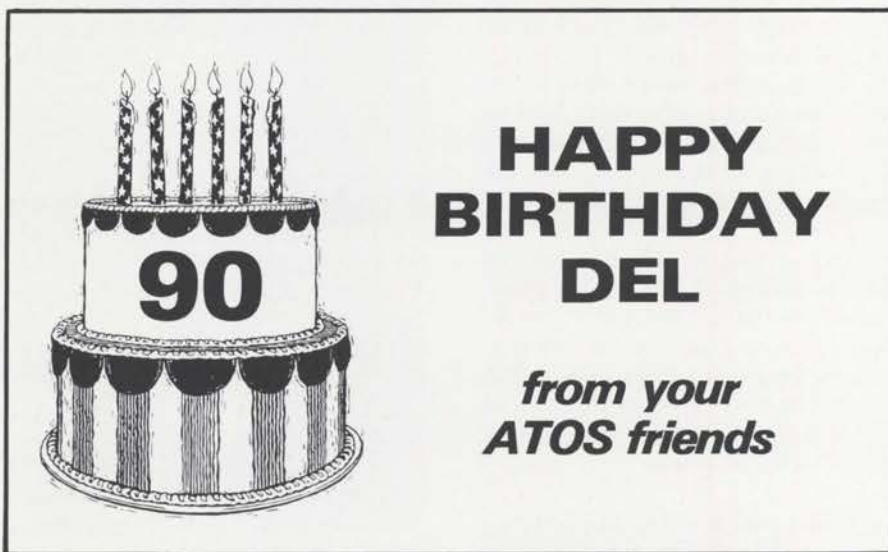
fade away to a spotlight into which those magnificent ivory and gold consoles rose into full view. In New York, Don Baker would play everything from "Fascinating Rhythm" to "Dancing in the Dark," and other favorites which probably he had already played several times that same day. Call it what you will — That's Theatre Organ.

Further on, Mr. Paterson reported that what he heard seemed to be ". . . chorus after chorus, getting louder and louder, all in andante or vivace duple meter, noodling away, playing lots of notes with no imagination or feeling whatsoever." However, even further on Mr. Paterson makes a statement which disputes this description. He writes "For over an hour, golden oldie followed golden oldie, all faded facsimiles of the Baker originals . . ." It has been said that perhaps it is we who have faded since first hearing those golden oldies. Whatever — Geoffrey was right, there were many Baker originals and

his "Dancing in the Dark," "Dancing Tambourine," "The Carioca" and "The Continental," just to name a few, have yet to be equaled. Every member should own one or more of these recordings, because — That's Theatre Organ.

These theatre organists discovered years ago what today's organists are just now discovering and the late Ben Hall ("The Best Remaining Seats") described when he wrote, "Part one-man band, part symphony orchestra and part sound effects department, the Wurlitzer — one of the most versatile instruments ever devised by man." It can play straight for the classics, but these were seldom played in the sumptuous movie palaces where the organists dazzled thousands with incomparable syncopations of popular tunes of the day.

However, as wonderful as these theatres were, it was organists like Don Baker, Jesse Crawford and George Wright who played their Mighty Wurlitzers in presentations of such proportions that for many years they had prime billing along with current attractions on the beautiful marquees. Today, the public taste for entertainment has changed, and it isn't necessary for the movie companies to gather thousands in one place just to see a movie and the huge, ornate auditoriums no longer have a *raison d'être*. There are few in-theatre installations remaining, and if these theatre pipe organs are being presented by organists like Don Baker, the concerts should not be missed by any member, because here you will enjoy theatre organ the way it was, still is and always will be. □



A Simple Guide to Fund Raising

by Preston M. "Sandy" Fleet

A step-by-step guide for individuals and organizations to raise funds for various projects, covering every skill of fund raising from the tin cup or collection plate approach to the most sophisticated full-scale fund raising campaign.

Anyone can be a fund raiser. Most people are fearful of asking others for money, yet there always seems to be a need for additional money for one thing or another, whether it be a large program or small. Every day it is necessary to concern ourselves with financial matters of one sort or another, either on a personal level or for others we are involved with in various organizations. This guide is designed in simplified form to help you toward maximum results, with minimum time and effort on your part, so . . . here are some general guidelines to make it easier for you to set up and carry out a successful fund raising project.

STEP ONE — ESTABLISH GOALS. You start by saying to yourself, "I can and will raise X number of dollars in XX amount of time." People dread opening their mouths because they think they have nothing to say, or maybe they will be criticized by someone else; mainly this is because they seldom have a plan. If you have something to say, and a way to say it, all that is left is your willingness to act and a little effort on your part — voila, it works!

STEP TWO — HAVE SOMETHING TO SELL. A tangible product (result) that others can see, touch, hear, taste, or smell is more easily explained than just a good idea. Get as much information as you can, so that you will know as much as possible about the item itself.

STEP THREE — WRITE YOURSELF A TELEGRAM (a piece of

paper on which every word counts). Present the facts in as simple a fashion as is possible in the shortest period of time. Explain the differences between your project and any others. What are its merits; why is it good, better or best? Write down all material, then refine the information as if you were writing a telegram. Now explain the need (usability) of the product (project). How will it be used to benefit you, me, and/or the organization? It is necessary for you to accomplish this before any contact with others. You could put this information on index cards if you need to refer to something during any discussion. This material now becomes the basis for your presentation.

STEP FOUR — APPROACH THE PROSPECTIVE DONOR. Telephone, telegraph, teletype, television, letters, brochures, speeches and radio are all examples of *secondary contact* methods (where a tool is placed between you and the donor), usable and useful at least for making the initial contact; I am sure you can think of



Preston M. "Sandy" Fleet.

others. You are able to reach the largest possible audience this way, but successful fund raisers seldom are successful (handed a check or cash or "something") on the first try. More than likely it will take a minimum of three, yes, three contacts! The first is getting to know you and your program; the second is an enhancement of the first; the third will likely be it! Most often one or more *personal contacts* are necessary to complete the "sale," so above all do not become discouraged. The key here is personal contact, one to one, head to head. This forces you to be selective in your approach (some call this targeting) and also forces the "prospect" to evaluate your project more carefully. Another important point to be made here: by all means stick to your subject! It is okay to talk about the weather when you first get together, but don't procrastinate; go right to your subject, make your point, keep it simple, and end by asking point blank what it is that you came for. A busy person respects this and will often tell you, "Time is money." After all, no one wants his time wasted, including you! Next time — don't oversell!

Now, when does a "no" not mean no? *Do not be afraid of a "no."* In the first place, a "no" is better than nothing! It is when I am ignored that I feel hurt, so "no" is a positive answer! Many times, this gives you something to work with. People use this answer when they really mean, "I am not able to at this time." So most of the time it is all right to try again. Under normal circumstances, a person will give you one or more reasons why he or she cannot do what you ask — sometimes genuine, sometimes not. Do pursue reasons, if you believe it possible to counter their objections, or see the ability to change an objection in the future; but do not be argumentative or make an enemy by attacking him or her on a personal level.

Watch for the sign that you have won your deal. It may be a nod, a wink, or a hearty "yes," or a signature on a contract, or a handshake and a signed check, or possibly an IOU — a pledge to pay at a future date and time. After your prospect has agreed to your proposal, all you have left to do is decide the method by which it will be carried out.

THAT IS ALL THERE IS TO IT!

If enough contacts are made with the proper presentation, a certain percentage will always result in success. This is a good reason to split up a list of potential prospects among a group of fund raisers, each individual taking a handful of names to contact, particularly some he or she may already know or be acquainted with. "Divide and conquer" and make sure that everyone is thoroughly briefed and that someone is assigned the task of coordinating the efforts of the others. This kind of follow-up is necessary to keep each person informed and remind them of the job to be done, as well as a progress report for the others. (In organizations, a paid staff member can oversee a group or board of volunteers.) Surprisingly enough, it makes little difference the size or the amount asked for, the method or procedure to follow is the same. What is important is some prior knowledge of the donor's capacity to give. This means that it is necessary for you to do a little research on your subject ahead of time. Once your donor knows your program, he or she will sometimes volunteer an amount they could contribute, without further prompting on your part. You can use guidelines; for instance, suggesting a specific donation according to membership classifications, i.e., life member or donor categories (patron, sponsor, contributor).

There are a number of other techniques, or tricks of the trade that you should be aware of and use for the appropriate situation. They are known as PROMPTS or INCENTIVES: PREMIUMS, DISCOUNTS MATCHING FUNDS, i.e., giveaway (pen, car, TV set, free membership — "Bring in ten new members, get your membership free!"), ticket for special privileges (percentage off of regular prices), a specific donation which can then be matched X number of times by X number of other sources. This last method works exceptionally well when you have an individual or group

committing in advance a specific amount of money — (1) we will contribute any amount up to X amount provided you do the same or get someone else to do the same on a two-for-one basis; (2) where the total amount required is known in advance and someone agrees to commit a percentage of it if one or more others do the same.

A NOTE ON THE HIRING OF PROFESSIONAL FUND RAISERS.

There is an assumption made by many people that a professional fund raiser can be hired to come in to an organization and raise any necessary funds for the project(s) if worthwhile, and that a percentage of the amount raised would be paid to the fund raiser for services rendered. It is assumed that the responsibility for acquiring the necessary funds is then the entire responsibility of the fund raiser, and therefore this alleviates the obligation of the individual members, directors, etc., from participation in the fund raising activities. BUT, NOTHING COULD BE FURTHER FROM THE TRUTH! Unscrupulous individuals often prey on the unsuspecting group, by taking advantage of this lack of knowledge of funding principles and unwillingness of members to participate in fund raising activities. Therefore BEWARE of this kind of approach! It can lead to embezzlement or other serious crime, and deprive the project of its funds; exactly the opposite effect of what is really desired.

A legitimate professional fund raiser will advise that the techniques outlined in this guide be used, utilizing his or her services to act as paid coordinator (for a percentage), and possibly making some special individuals contacts as well. I maintain that knowing and using this guide will give you the complete capability of the professional, so that all funds raised can be utilized to best advantage by your project.

GOOD LUCK! Now that you know how simple it is, you are on the road to aiding and assisting your favorite organization(s) — ATOS, *please* — in its needs for the future.

Chapters or individuals wishing reprints of this guide may obtain them by writing to Preston M. "Sandy" Fleet, 12434 Cloudesly Drive, San Diego, California 92128. □

For The Records



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

AN EVENING AT THE PARAMOUNT. Donna Parker and Bill Vlasak playing the Wurlitzer organ in the Paramount Music Palace. \$8.75 postpaid from the Paramount Music Palace, 7560 Old Trails Road, Indianapolis, Indiana 46219.

This is the second album starring this talented pair and we like the playing even more than their initial effort. If there are two nightly-performing artists who exude "class" (and we soft-pedal the snobbery often linked to that word), Donna and Bill represent it. But first we have some questions: (a) What is the Paramount Music Palace — a theatre maybe? (b) Where is the Palace located? (c) How many ranks does the organ boast? These are all questions the average record buyer wants answered. Yet the jacket provides no answers. Is this a case of misleading merchandising? If so, we are certain it is unintentional, because all the answers are given in the previous album's jacket notes; (a) a pizzeria, (b) Indianapolis, (c) 42 ranks. It's simply a sin of omission.

That matter settled we can knuckle

down to important things. The instrument has the one-time Oakland Paramount "Publix No. 1" Wurlitzer as a nucleus. Its pipe complement has been more than doubled with added Wurlitzer ranks, so it is now a unique model with many extras, some in the percussion department characteristic of "pizza organs." This is well above the cut of the usual pasta parlor organ. The organ building skills of John Ferguson, Ron Mitchell and the tonal expertise of Lyn Larsen are difficult to top. When the additions were planned it was decided by owner Bob McNeur to expand the stoplist with concerts and recordings in mind, rather than something simply loud enough to stun pizza chompers. This recording indicates the effort is very successful.

The styles of playing and the overall organ sound never reveals that the music originated in a pasta parlor, nor does the acoustical environment as heard on this recording. The tune-list may include some titles most requested in hot dough dispensaries, but it adds up to theatre organ music throughout. This is in contrast to the music on some pizzery organ records where the organist duplicates his ear-popping nightly display of the instrument's unenclosed percussions and toy counter sound effects — the noises that "wow" the cola-guzzling customers, especially the children. Let's get to the selections. First, Donna's side.

"Stars and Stripes Forever" provides a rousing opener. It's an organ arrangement rather than a brass band concept (lots of tibia in the Trio). The piccolo obligato is well-executed although it comes through a bit faintly. But in all it's the thriller we expect from this most famous of Sousa's output. It's all there, untruncated, and at a snappy marching tempo.

"Rubber Duckie" is a charming little foxtrot tempo tune from the *Sesame Street* TV series. Without over-emphasis on the cartoon aspects, it makes a pleasant vehicle for the Parker skills. There's some interesting Posthornery early on. The organ's duck honk sounds more like a Klaxon than like Donald. Good "intermission music."

"More Than You Know" illustrates Donna's way with a ballad with great clarity and more than a little dreaminess. She starts with the verse. Then for the chorus she brings in the



Donna Parker.



Bill Vlasak.

organ's most enticing Tibia/Vox combination. It's the sexiest playing of this perennial we have yet encountered, with lots of individual harmony excursions.

"Pink Panther." It's difficult to insert musical "interest boosters" in this tune because composer Henry Mancini thought of everything. Yet Donna manages to come up with counter melodies and novel registration to give this pizza parlor potboiler an individual twist.

"Twelfth Street Rag" has been a Parker favorite since we first heard her play it on the Los Angeles Elks Club 4/61 Morton organ when she was 13 during an open console session. Donna's current arrangement involves a key change and a wide span of instrumentation, including lots of percussions and Posthorn riffs. Good novelty presentation.

"Rocky Medley." This set has to do with the very successful Sly Stallone film trilogy, a Hollywood phenomenon appealing to those who en-

joy watching two humans trying to murder one another for "sport." The scoring is appealing, forceful and a cut above the brutal visuals it accompanies. In fact, the "Fanfare for Rocky" seems almost noble. Donna's right there at ringside, cheering her hero. At times it seems we can hear the vengeful Mr. T. growling in the accompaniment chamber. Note the amazing crash cymbal at the close.

Bill Vlasak opens his side with "Late Blossom Polka." We recall that in a previous review we stated that with a name like Vlasak, his polkas just had to be good. That still goes. This one is played with the usual lighthearted lilt for those who like to dance and bounce. There is plenty of percussion, energy and enthusiasm here.

"The Charleston" is also dance music but of a far different genre. The mix of arm swinging, high kicks and the much later "mashed potato" step was the "in" thing with the flappers and their beaus of the mid-'20s. The ideal accompaniment was this tune; it displays the nervous energy of those newly-emancipated times. Note Bill's use of the organ's honky-tonk piano. He recreates the setting for the hectic dance expertly.

Next, the Vlasak talents are unleashed on a modern ballad well-suited to organ display. It's "Tomorrow" from *Annie*. Bill's ethereal introduction is especially lovely. Among the many registration changes, the "brass quartet" stands out, also the delicate use of Glockenspiel. It's ballad playing in the best of taste, but never at a loss of interest value.

Bill's talent for mimicry is illustrated in a near letter-perfect re-creation of the Glenn Miller "In the Mood," a tune illustrative of the dance style of the "swing-band era." The Vlasak instrumentation is a bit different but his instrument has many more voices to draw on than the standard brass-reed-rhythm combination of the '40s dance band.

"The Stripper" is probably the most remunerative tune written by conductor-composer David Rose, from the royalties viewpoint. Every time showbiz needs accompaniment for bumps and grinds the natural selection is this one. Actually no picture is needed; the music does it all. There she is — twisting and gyrating as she tantalizes the "bald head" row with the leisure with which she unzips each

skimpy fragment of bodily covering. In Bill Vlasak's able mitts she's gorgeous! As usual, the piece closes with a police raid, topped with a brassy "without a shirt!"

"Light Cavalry Overture" was once the staple of every high school band and orchestra between here and Oshkosh. It was just difficult enough to present a challenge to fledgling tooters but not so complicated as to court disaster during a concert. "Von Soopy's" best known work has been neglected in recent years, so this presentation is welcome. It's a moving selection with changes of pace and military trappings in its many fanfares. The "gallop" portion is probably the best-remembered part of the selection. This was often used for horse charge scenes by silent film organists. Bill makes his truncated version come to life with seeming ease and he sounds better than most high school ensembles in our memory.

Recording is good. The review copy surface was flawless; nary a pop nor whoosh. The jacket is not as elaborate nor informative as the previous Paramount Music Palace release (that included the stop analysis and a striking centerfold color photo of the organ end of the room) but the really "swank" cover photo shows the two artists, in formal attire, standing alongside a well-maintained 1930 Packard Super 8 Phaeton. The back of the jacket shows much less flattering shots of the handsome pair in a stereopticon setup that just wouldn't work. No matter; the music is fine.

REX KOURY AT THE FORUM, Rex Koury playing the Robert-Morton organ in the Forum Theatre, Binghamton, New York. HMR-1281. \$8.95 postpaid from Rex Koury Productions, 5370 Happy Pines Drive, Foresthill, California 95631.

As we have stated before, we are not going into a biog of Rex Koury; if the reader is not aware of this giant of theatre organ technique, well . . .

This time Rex has ferreted out an organ worthy of his talents, the Morton organ in the Broome (County) Center for the Performing Arts, otherwise known as the Forum. In fact, Rex sketched the record jacket cover design, a charcoal image of an organist and console playing before a ruin showing fluted Doric columns.



Rex Koury.

The organ has had an interesting history. Built in the Van Nuys, California, Robert-Morton factory, it started life in 1922 as a 4/17 in the American Theatre, Denver, Colorado, where it accompanied silent movies until about 1929. Then for the next 40 years it played hymns in the Alma Temple. Bought by a speculator about 1970, it was moved to a Michigan town and stored in a chicken coup, where deterioration set in.

The Binghamton Savings Bank, meanwhile, was looking for an organ for the Performing Arts Center. The 4/17 Morton was found to be in repairable condition, was purchased and ultimately installed in the Center, mostly by a band of dedicated volunteers. They overcame restoration problems and even enlarged the organ to 24 ranks. The result is one of the best-sounding recording organs that has come to our attention recently. For example, note the clarity of the tonal percussions, and their balance with other organ voices.

We can make one generalization about Robert-Morton organs; with the exception of the few New York area "Wonder Mortons," there were no stock models (in the Wurlitzer sense) in the large installations. The Ohio Theatre in Columbus, the Saenger in New Orleans, San Francisco's Orpheum, the Los Angeles Criterion, the Los Angeles Elks Temple, to name a few, all had large Morton organs and all were different in stoplist and pipe scaling. This indicates a careful evaluation of auditorium plans by a skilled specialist; he knew what pipes would do under all conditions so he could specify the number of ranks required for the hall, pipe

scaling and wind pressures. That accounts for the great tonal differences in the larger Morton installations. Of course this instrument has been enlarged in ranks by roughly one third. The overall result indicates the presence of either dumb luck or a great sensitivity in tonal matters related to pipe voices. We lean toward the latter. Let's examine the selections.

Sugar Babies Medley includes old favorites as well as special material. It opens with a rousing "Let Me Be Your Sugar Baby" overture then segues to a lovely "Don't Blame Me." Next a rowdy touch, "A Good Old Burlesque Show," with the comedy of top bananas in baggy pants suggested. Next, a tender moment with the ballad "Sally," followed by two well-remembered tunes, "Sunny Side of the Street" and "Exactly Like You" in production number arrangements with lots of vim and vigor. The closer is a very vigorous "At the Gayety Burlesque," with the expected police intervention via sirens. One wonders why; Rex presents the entire scenario without even a hint of bumps and grinds. Barry Manilow's "One Voice" is a luscious ballad presented in bravura style, a truly inspirational reading by Rex. "Kitten on the Keys" gives the Morton's excellent Xylophone a fine showcase, then on to an exceptional arrangement of Victor Young's "My Foolish Heart" played with great sensitivity and sterling phrasing. Note the low reed combination lead fondled by a cluster of Tibia noodlings. This is theatre organ at its best! A brief "Waltz" from Tchaikovsky's *Serenade for Strings* closes Side 1. Rex includes some of his own harmony last time through, but it's chording we feel the composer would approve. We do.

The clarity of this Morton's pitched percussions is illustrated in the intro to "Near You." The selection is played as a rhythmic novelty with numerous examples of the Koury harmonic diversions which mark his arrangements. The baritone reed lead with the Tibia caresses noted previously is back for "Till" with even greater tenderness, then to "Don't Cry Out Loud" in gentle rock mode. Not listed on the jacket is "The Way You Look Tonight" played as a ballad in an exquisite orchestration. The string countermelodies scintillate. This one's for listening, not dancing, Fred. From *Evita* Rex offers a Marimba-enhanced "Night of a

Thousand Stars" with just the right South American inflection in tango rhythm.

The closer is a selection from the tuneful Tchaikovsky ballet music for *Swan Lake*. This time Rex plays it as the composer wrote the music. These are familiar tunes done in lilting tempos with appropriate registration. Needless to say, the Robert-Morton has everything Rex needs for a first class presentation, and that's the result.

Recording is especially good, with telling effort made to capture all facets of a fine instrument and performance. The usually meager HMR label jacket notes have been expanded, with an insert sheet bearing information about instrument and artist. The jacket bears a photo of Rex and the Morton console. A worthy package.

The Classic Corner

TOCCATA! Don Thompson playing two "romantic" orthodox organs. \$8.95 postpaid, check, money order, M/C or Visa. Order from Pipe Organ Presentations, 10 Gifford Street, Toronto, Ontario M5A 3J1, Canada.

Time was when organists of the caliber of Virgil Fox, Richard Ellsasser and E. Power Biggs thrilled the pants off classical concert attendees with colossal renditions of big organ pieces in the César Franck/Widor tradition. As Don Thompson points out, this concept required a bit of theatrical ability — let's call it showmanship.

Don Thompson is usually thought of as an organist-entertainer whose specialties are theatre organ concerts and residencies in organ-equipped restaurants. One is apt to forget his early years in England where the number of university degrees he amassed, especially in the area of classical music, is, to say the least, impressive.

Toccata is a well-done example of Don's prowess in the field of classical organ literature. The jacket notes illustrate his sometimes flamboyant style. We quote.

"Have you ever been bored at an organ recital until the organist woke you up by playing an exciting toccata?" If your reply is "yes," cheer up. Eight of the twelve titles are either toccatas or that type of music. Don mentions in the jacket notes that most

organists include only one toccata in their recitals or records. This record illustrates why; a little organ bombast goes a long way. So this disc is for those who prefer continuous top adrenalin. That's not quite fair; Don has inserted some slower "cushion" selections in order to break the frenetic sequence of grandioso organ.

For this recording Don uses two classical organs of the romantic persuasion, the 4/137 Casavant in St. Paul's Church in Toronto, and the 4/97 1888 Warren organ (extensively rebuilt by Casavant over the years and with a new Walcker console) in St. James Cathedral in Toronto.



Don Thompson.

Side One encompasses selections played on the St. Paul organ: "Toccata in D Minor," Bach; "Toccata in B Minor," Gigout; "Arabesque No. 1," Debussy; "Von Himmel Hoch," Edmundson; "Great Gate at Kiev" (from *Pictures at an Exhibition*), Mussorgsky; and "Gymnopedie No. 3," Satie.

Side Two presents selections played on the St. James hybrid classical organ: "Toccata in F," Widor; "Toccata-Carillon," Murrill; "Trio in the Style of Bach (All the Things You Are)," Nalle; "Cantata 79," Bach/Fox; "Toccata" from *Suite Gothique*, Boëllmann; and "Clair de Lune," Debussy.

The organs heard are quite adequate for the toccata music. Both have fine Djäpason choruses. The 4/137 Casavant has a thunderous pedal bass which Don uses to good advantage. The St. James organ has an interesting reed ensemble on which Don plays "All the Things You Are" while wrapping a flutey counterpoint around it, as prescribed by arranger Billy Nalle for his "Trio in the Style of Bach." Both organs are very expres-

sive, which aids in the phrasing and makes such volume buildups as heard during the Boëllmann "Toccata" possible. If such "cushion" music as the two Debussy selections seem less effective, it may be because they are more often heard on theatre organ voices; Don certainly did his part to make them attractive. We enjoyed the Satie selection, a composer rarely heard. Don has a talent for digging out offbeat material.

Don Thompson describes himself as "Canada's most popular resident musician" and he may be quite correct in that assumption (Anne Murray — look out!).

We admire the manner in which he performs the toccata-type music. It is big, brash and dramatic — just what the toccata lover is looking for. It's a good show throughout.

Recording is good. The review pressing had a pronounced thump throughout the first selection on both sides. Microscopic examination revealed no scratches or breaks in the surface finish so we must assume that the fault is in the individual pressing and not general. The jacket shows photos of Don and the two organs. Don's jacket notes leave no doubt as to who is in control. This one has got to be one of Don Thompson's best efforts to date. □

ATOS 1983
San Francisco
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Letters to the Editors

Opinions expressed in this column are those of the correspondents, and do not necessarily reflect the opinions of the editors or the policies of ATOS or THEATRE ORGAN magazine.

Letters concerning all aspects of the theatre organ hobby are welcome. Unless clearly marked "not for publication" letters may be published in whole or in part.

Address:
Editor, THEATRE ORGAN
3448 Cowper Court
Palo Alto, CA 94306

Quite a few letters have been received concerning Geoff Paterson's articles on the 1982 Convention in Detroit, published in the September/October 1982 issue. The "pros" and "cons" are nearly equal in number. The total, however, precludes publishing all of them, and it would be unfair to select only a few.

Gentlemen:

Inasmuch as I am (I think) the one who stirred up the controversy re taping at concerts, I feel it is time for me to respond to some of the comments. My original intent was to stimulate some discussion, which I succeeded in doing, but some of the "points" by others are questionable.

Compromise has been suggested, but none made. So that is now my purpose in writing again.

First, though, I feel I must comment on some of the suggestions.

1. Get permission from the artist? How many of us have access to the artist to ask ahead of time if he cares if we record? Obviously, none of us do, and obviously, a foolish suggestion for that reason.

2. A remote facility? Who's kidding who? How and who would provide such a thing? An enclosed booth where the audience wouldn't be disturbed? What chance? Another obviously foolish suggestion.

3. And in almost the same breath, "the majority come to concerts to listen." Well, if so why do they talk and make other disturbing noise? The truth is that we are *all* so accustomed to talking in our homes while watching television that we have gotten into the habit of carrying over our bad manners to any public gathering. So, the majority *do* talk and do not al-

ways listen. Granted, recorders create a little disturbance. So do non-recorders; both minor. Neither worse than the other!

4. What authority does the Musicians Union have over the audience? If recording is not going to be permitted, maybe we shouldn't attend the concerts. Would the artists prefer that?

5. Now some comments regarding "piracy." It's not a good law because it can't be enforced. I can't imagine anyone buying a copy of a recording not done professionally, anyway. You would be further ahead by buying a record and transcribing it on tape yourself. If cassettes or 8-tracks are available you're wasting your time. Usually they aren't, so your only alternative is to do it yourself. Sure, making tapes for all your friends is unethical, and selling them illegal, but there is not much chance

of enforcing the law. If you wanted to "pirate" you'd still do better by transcribing a record than a recording of a live concert. Then, what about records no longer available? Is this a no-no?

In conclusion, I restate my original suggestion (compromise). Permit the use of hand-held (only) tape recorders. Use 90-minute tapes, set recorder up to record the first half of the concert (usually about 45 minutes if you eliminate the talk and applause with your "pause" control). At intermission fast forward your tape if not used up (and if it was what difference does it make, you got most of the performance), flip the tape and record the second half of the concert. Whatever you get is a reminder of the experience you had at the performance and that is the real object of recording it. Besides, getting it on tape could stimulate the purchase of records, rather than cutting into the sale as some suggest.

What if there is a little distraction to the audience? There is a little distraction *from* the audience, too. (Of course, no flashlight should ever be used, and no checking of the recorder to see if it is working right, or whether the tape has run out.)

My personal irritation is the curiosity on the part of people who should be paying attention to the performance, instead of minding what you are doing. If they were really listening to the concert they wouldn't know you were recording.

Yours truly,
Charles F. Harrison □

Challenge Grant Received by ATOS

The Board of Directors of ATOS is pleased to announce the receipt of a \$1,000 challenge grant from the Fleet Foundation of San Diego, California, for the Archives/Library and Young Artists Competitions programs. This amount **must be matched** by donations from our members. It is an excellent way for us to build for the future.

Here is our opportunity to improve the Archives/Library situation and to expand our recognition of talented young artists. The appointed committees for both of these programs have proposed workable plans which **require funding to pursue**. For example, awards for the Young Artists Competitions, and the much-needed reorganization and cataloging of our present library.

Your contributions will assist these programs, and may be given as gifts of \$1, \$5, \$10, \$25, \$100 or more. **Any amount will be most welcome and is tax-deductible**. All donors names will be inscribed in a presentation book to be kept in our library.

Help us meet this challenge. Send your tax-free donation today to:

ATOS Treasurer, Robert E. McGillivray
P.O. Box 3487, Irving, Texas 75061

Dear Sir:

I noticed the letter from Donald Steadman in which he called the showing of *Robin Hood* "unrelated" to the purpose and activities of the ATOS.

What could be more related to the use of the theatre pipe organ and its past glory than that presentation of *Robin Hood*, as it would have been presented back in those days of organ accompanying a silent film?

I have done the same thing back in the '20s, as did Harry Rodgers, Lloyd Del Castillo, Leo Weber, Francis Cronin and Edith Lane, just to mention the Boston area theatre organists.

That Mr. Steadman did not notice the organ accompaniment to that silent film — the transitions so smoothly accomplished from organ to orchestra and back to organ — or the

brilliant work of the organist, is in reality a tribute to his playing for the picture. If the theatre organist did his job correctly, the audience was never supposed to be really conscious of the organist and what he was doing. The blend between the organ/orchestra music and the picture should have made the combination as of one, the presentation of the story perfectly welded, so nothing stood out from the other.

I can only guess that Mr. Steadman is a young man and did not realize how completely related that presentation really was.

Dropping attendance, I believe, is more attributable to skyrocketing hotel/motel room prices, transportation costs, and the inflated economy in general.

Yours sincerely,
Col. Harry J. Jenkins

years), Gaylord pleased the devotees of this idiom by providing spirited music for a newsreel-type sequence, which showed personalities at the turn of the century; a chase sequence with W. C. Fields; clips from *Ben Hur* and *Intolerance*; and a zany episode, *One Week*, with the master silent comedian, Buster Keaton.

What surprised Carter followers were his delightful renditions of some Irving Berlin melodies, three themes from *Gone With the Wind*, and selections from *Chariots of Fire*, *For Your Eyes Only* and *Evita*. In all these the master organist employed the full resources of the organ, and for the quiet numbers, the beautiful Harp, Chrysoglott and strings. Simply breathtakingly beautiful!

A special plaque was presented to the organist at intermission, a salute from RTOS for his longevity as a professional entertainer, with the hope of another plaque on occasion of his 70th year in show business. Knowing the effervescence of his man, he will have no trouble in achieving this goal.

LLOYD E. KLOS

News from the

Unaffiliated

Groups

Lloyd E. Klos



*Lockport
Theatre
Organ
Society*

(LTOS) — Lockport, New York
716/439-6643

The Society's fourth concert of the season was held at the Senior Citizens Center on December 12. The artist was Greg Curtner from Amherst, New York. He is quite familiar with the 2/6 Wurlitzer, having contributed many weekends as part of the work party which installed the organ. His program included works by Romberg and Debussy, plus singable-danceable numbers. A sing-along of Christmas music was a part of the well-received

event before a full house.

The Society, according to its energetic president, Harold Le Valley, reports that the search for a larger blower was successful, and once a bad bearing has been replaced, two ranks as called for in the original specs will be added. When this has been accomplished the organ will be officially dedicated early in the year.

LLOYD E. KLOS

RTOS



*Dedicated to preserving the sound of the
"King of Instruments"*

**Rochester Theater Organ Society
(RTOS) — Rochester, New York
716/ 266-8251**

Gaylord Carter and rare vintage wines have one great thing in common — they improve with age. This was most evident during his fifth RTOS appearance on October 23. The 77-year-old organist, who looks younger than 60 and acts as a fellow of 20, was in rare form as he put the 4/22 Wurlitzer through its paces at the Auditorium Theatre. Noted for his expertise in accompanying silent films (he's been at it for over 60

Empire State

theatre and musical instrument museum

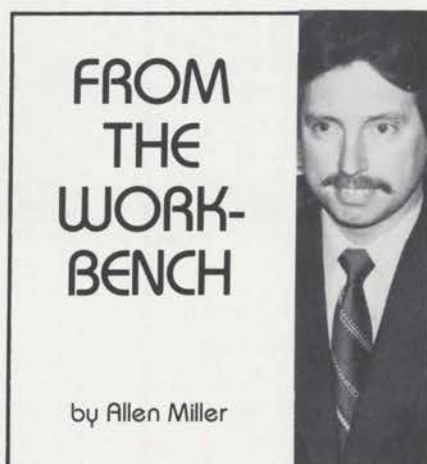
(ESTMIM) — Syracuse, New York
315/492-0465

Our own Craig Stevens returned from Toronto to play the November concert. Once on our organ crew, he became a member of the organ staff of Toronto's "Organ Grinder" in January 1980. We had a full house, the first in some time. Craig played a very fine program, including some novelty numbers with puppet Kermit the Frog singing from Craig's shoulder, "Sugar Blues" arranged for kazoo and pipe organ, "Cocktails for Two" with the assistance of a young man from the audience, and dancer Tammy Trach in "All That Jazz" as Craig played and sang. It was a very entertaining program and enjoyed by everyone.

Frank Olsen from Canada and Scotland was at our console for the December program. A great musician, he has appeared here four times. In addition to a Christmas sing-along, he played some numbers which had never been aired here, and some which hadn't been heard in some time. He always gives a great performance, and he received a standing ovation.

Charlie Schubert has been back with the Wednesday Night Gang during the past year, working on the museum's player piano and nickelodeon. Charlie was in charge of the moving, rebuilding and installation when our Wurlitzer was moved from RKO Keith's to the Fairgrounds in 1967. Bruce Carter has been printing a little sheet called the "Olio" which is passed out at each program. In it he introduces an active member and his functions in the club, tells about the artist, reveals coming events, and gives memberships a plug. Bruce deserves credit for giving us something new and different.

CHARLIE RICH □



Technical Tips

This is the first in a series of short technical columns in which I hope to address common technical problems, giving commonly accepted solutions. Some subjects may seem to be very simple, while others will be quite involved. The author welcomes comments and alternate solutions from other technicians.

Tremulant Rebuilding

The one piece of apparatus in a theatre organ which can quickly make or break the entire sound of the organ is also, perhaps, the least understood. The tremulant has taken on a certain mystique, only because so many factors affect its operation. Often when a tremulant fails to function properly, or won't accept adjustment, the blame is placed on something else in the system. In some cases, this is justified, but very often, the tremulant itself can be the culprit.

I can almost guarantee that a

50-year-old tremulant won't work right, and will be improved by being properly rebuilt. Two maladies seem to be common today. First of all, the original rubber cloth has become hard, or even brittle, sometimes even leaking at the folds. Just stop and think about how many times that pneumatic and pallet valve have worked over the years. One manifestation of stiff rubber cloth is that the trem speed will change greatly with changes in temperature. (Some change is normal because the density of the air in the system affects the tremulant tuning.) A stiff tremulant also requires more pressure to work reliably.

Another problem common to original-condition tremulants is that the leather on the pallet valve facing has usually come unglued from the felt backing. This is caused primarily by the fact that hot glue gets brittle with age, and all that beating doesn't help matters. When gluing felt and leather together, you try to use glue thicker than normal, and to spread it thinly so that it doesn't soak into the felt and become hard. This, of course, compounds the problem.

Loose leather on the pallet causes some weird problems which tend to act like windline length disorders. Usually, the trem will either run at only one speed, or may decide to run either very slowly or at double speed, jumping from one to the other as you try to adjust it.

You can detect stiff rubber cloth usually by sticking your fingers down the inside of the muffler (if there is one) and feeling it. Sometimes you can even hear the rubber crackle inside the cloth as you bend it. Loose pallet leather can be seen, as it blows up, trying to keep the pallet hole sealed as the pallet drops. During operation, the leather blows up like a balloon and flops up and down in the valve hole.

Allen Miller, formerly Assistant Vice President of Austin Organs, Inc., now owns his own business installing theatre pipe organs, building replica pipework, doing tonal finishing and consulting, and designing and producing related electronic organ systems.

It is easy to get the impression that the pallet valve was designed this way to give a gradual opening to the valve, but this is not the case. The leather was originally glued down. Some builders even fasten a thin wood plate slightly smaller than the valve hole to the top of the pallet leather to hold it together, and this is one way to quickly remedy the problem. However, such a "fix" is not complete because the leather still will not be glued at the edges where it seats.

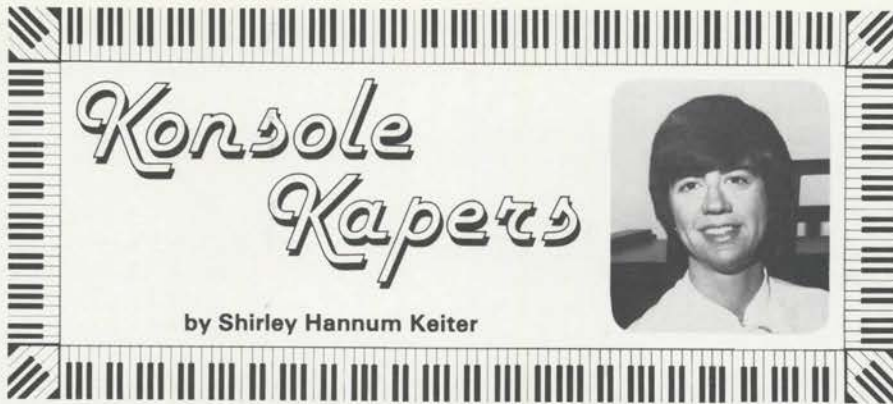
The pallet is easy to fix. The correct "fix" is to replace both the felt and leather with identical material. This is usually a soft red felt 3/16" to 1/4" thick, with white alum-tanned gusset or valve leather glued smooth side up. Often, the leather is glued down the sides and partially under the pallet valve and tacked at the corners. If the original valve surface was not done this way, this is one area where deviation from the original method is usually recommended. I recommend using thick plastic-type glue, such as PVC-E or air-thickened Elmer's Glue-All.

While I normally recommend duplicating original materials, I have found that a lighter weight cloth on the tremulant bellows gives better results and less tendency for the speed to change with temperature changes. I highly recommend WINE MOTOR CLOTH, currently called No. 1052 AEOLIUS MOTOR CLOTH, .0125" thick, available from Player Piano Co., Inc., 704 East Douglas, Wichita, Kansas 67202. This rubber cloth is also excellent for covering outside blow pneumatics, such as those found on percussions and traps.

Be careful to exactly duplicate the original bellows opening height when recovering it.

When rebuilding a tremulant, don't overlook the primary box and stop pneumatic, and give the inside of the tremulant a good cleaning. Inspect the gasket leather. If there is evidence of leaking (black soot streaks) or if the leather is powdery, replace it with soft gasket leather (packing leather). Organ Supply Industries carries an excellent double-buffed packing leather.

While rebuilding a tremulant may not solve all of your tremulant problems, it is the obvious place to start if it has never been done, or if inspection indicates it is time to do it over. □



*The Gb cadence can be transposed to: F# B F# C#7 F#

Using the cadences as listed above, you now have all the major and dominant seventh chords at your fingertips. Now try the whole thing with every chord minor. Have fun finding those lost chords.

If any reader has an idea for subject matter for this column, please write to "Konsole Kapets," c/o THEATRE ORGAN, 3448 Cowper Court, Palo Alto, California 94306. We'd love to hear from you! □

THE LOST CHORD

In the July/August issue we dealt with finding new chords. Sometimes the problem of quick recall arises — you located the chord and inverted it into playing position (within the two F's around middle C); you start to play from the beginning of the song, and when you reach the place of the new chord, you draw a blank. The lost chord?

There are a couple of ways around this. First of all, when you practice and come upon any difficult passage, work only on that for a while. Then add one or two measures before and after the difficulty. This way you'll be able to come into and out of the passage without problems and the difficulty won't become isolated. Keep adding a line at a time, until you've mastered the whole page. Then add a page before and after. *Then* — and only then — start from the beginning.

Another method of incorporating unfamiliar chords into your musical vocabulary is by working with various cadences with left hand and pedals.

Chords fall into four categories based on their formation on the keyboard. If you recall, a major chord is four half steps, then three half steps (1 + 4 + 3). The three keys used will fall into one of these groups:

into one of these groups:

Group I white white white
(C, G, and F)

Group II white black white
(D, A, and E)

Group III black white black
(Db, Ab, and Eb)

Group IV unusual chords
(Bb, Gb[F#], and B)

Within every song you'll find that there are generally three chords used more than any others. There are called primary chords and are built on the

first, fourth and fifth tones of the scale. These cadences are built on those three chords. The formula for each is I IV I V7 I.

Instructions for working on these are as follows:

1. Use left hand and pedal, and play all chords between the two F's surrounding middle C.

2. Work on each group separately.

3. Do the major chords and pedals first; then minor. You might also want to use a major seventh or ninth in place of the dominant seventh. Or use all augmented, diminished, ninth or major ninth chords for extra drill.

4. DO NOT look at your hands once you've located all chords for that group. You don't watch your hands while reading music, and are probably concentrating on other things if the music is memorized. So don't watch when you're in the learning process either; it'll throw you off later.

The cadences are as follows:

Group I

C	F	C	G7	C
G	Cb	G	D7	G
F	Bb	F	C7	F

Group II

D	G	D	A7	D
A	D*	A	E7	A
E	A	E	B7	E

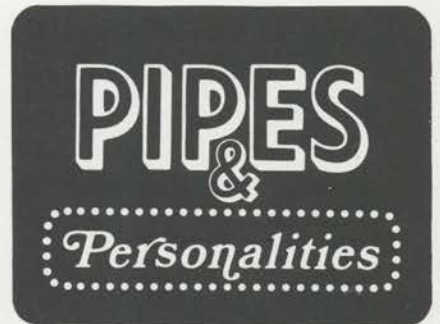
*Use A-D-F# here, but use F#-A-D in the other cadences.

Group III

Db	Gb	Db	Ab7	Db
Ab	Db	Ab	Eb7	Ab
Eb	Ab	Eb	Bb7	Eb

Group IV

Bb	Eb	Bb	F7	Bb
Gb	Cb	Gb	Db7	Gb*
B	E	B	F#7	B



Carter Recuperating After Heart Surgery

In mid-January Gaylord Carter underwent open-heart surgery to have a defective valve replaced. Following the surgery and a brief stay in the hospital he spent some time recuperating at home.

Carter planned to be back at his usual routine in March, for the start of a tour playing ten concerts in three weeks, including a Los Angeles film showing and a film festival in April at the University of Wisconsin in Madison.

The problem which led to the surgery was discovered during a physical examination Carter underwent in September.

Before-and-After Vacation Tours Available for Convention '83 Visitors

By planning ahead, convention-goers can include a six-day Hawaiian vacation before Convention '83 opens in San Francisco on July 1, or an Alaska tour, which includes a cruise south from Anchorage to Vancouver through the Inside Passage, following the Convention.

Another post-Convention option is a daylight trip down the California coast by Amtrak to Los Angeles,

where the group will stay in the Park Plaza Hotel, a noted Art Deco landmark housing a four-manual Robert-Morton. An escorted organ crawl to home installations and the 5/223 Skinner/Ruffatti in Crystal Cathedral, and a visit to Disneyland to view evening fireworks, are to be a part of the Los Angeles tour.

The Hawaii tour will include a meeting with Aloha Chapter and, possibly, visits to the theatre organs in Honolulu.

Full details on these tours are available from Tom Norman at 213/697-1701.

Amanda Blickenstaff and Dennis James Head Central Ohio 1983 Easter Seal Campaign

Dennis James, resident organist at the Ohio Theatre in Columbus, Ohio, is shown with three-year-old Amanda Blickenstaff, the 1983 Easter Seal Child, at the Morton. Dennis is the

honorary chairman for the 1983 Easter Seal Campaign for Central Ohio. Both Amanda and Dennis were featured on the Easter Seal letter mailed to 70,000 Central Ohio homes in March, and the Easter Seal telethon on March 26 and 27 (on local segments for Central Ohio). Amanda has spina bifida and attends the Easter Seal Rehabilitation Center in Columbus, Ohio, for therapy and preschool education. During a recent visit to the Ohio Theatre, Amanda did a "duet" with Dennis playing "The Easter Seal Song" written by Marvin Hamlisch (she pushed the special effect buttons).

* * *

Mr. and Mrs. Stanley Warzala, ATOS members from Wayne, New Jersey, again spent their accustomed vacation in Maine. Besides availing himself of the opportunity to get caught up on back issues of THE-ATRE ORGAN, Stanley and his wife

Amanda Blickenstaff and Dennis James.



visited the Old Orchard Beach High School in Saco, Maine. "Its 3/13 Wurlitzer is located in two chambers, one on either side of the stage of the combination basketball court and auditorium (shades of Long Island University, née Brooklyn Paramount). I have tried for years to see and play it, but succeeded only this year in making contact. Bob Johnson, Pine Tree ATOS Chapter president, proved a very generous host. After the session, we put the console away, literally and actually. It is housed in a small shed built into the right rear of the stage, the door being bolted and locked shut. In order to use the console it is rolled out to center stage. It is an interesting instrument and plays well. In the five-hour discussion afterward, Bob told me of uncooperative officials who are extremely protective of the organ. The organ group has to struggle to accomplish what they want to do because of this attitude."

* * *

When the 2738-seat Proctor's Theatre in Schenectady, New York, opened in 1926 its \$50,000 Wurlitzer 3/13 had some last-minute problems and could not be played as part of the dedication program. In February 1927 some additions were made on it, and the husband-wife team of Elsie A. and William A. Mably were featured in organ novelties. Carl Landau and his orchestra were in the pit. After years of success, followed by doldrums, the Arts Council and Theatre of Schenectady turned the place into a glimmering performing arts center, now operating on a \$2 million yearly budget. Among their aims is to install an organ to replace the original. If anyone can help, get in touch with the organization. It would benefit a fine group and the giver would derive a nice tax write-off.

* * *

A number of theatre organ groups have been having rough sledding because of the economy, lower attendance and membership, reduced funding and other factors. Consider the plight of the enthusiasts in Elmira, New York. The Clemens Center for the Performing Arts has a 4/22 Marr & Colton. Some months back, a clogged drain was the cause of the flooding of the main chamber. This forced the cancellation of an organ



At the door to greet the guests were Alice and Bob Power.



Here's retired theatre organist Milton Charles, who was praised by George Wright during George's stint at the console (he arrived too late for a photo; no more film).

Here's Doris Hendricksen whose home is graced by nine ranks of pure Wurlitzer. With her is Mike Ohman whose pizzery boasts a 3/17 and holding.



concert series. A scheduled player refused to play an electronic organ, and his agent has pressed for payment of his fee.

The Bob Power Organ Party in Pictures

Bob and Alice Power of Camarillo, California, have earned the title as the most gracious hosts in the southern California organ hobby. Every now and then they throw a party at their terraced home located on a gentle slope near Camarillo. The Power home is best known as the residence of the most pipe-like electronic theatre organ yet fabricated. Originally built by the Rodgers Organ Company, it has been updated frequently by both Rodgers engineers and Lee Sundstrom, who has some special abilities along electronic tonal lines.

Perhaps the most interesting thing about a "Power party" is the fascinating guest list. The many notables from the organ world congregate in a concentration of talent for a liquid chicken dinner with a choice of liquid refreshments. Many of them are also amateur photographers. These photos have been gathered from those who shot them as an illustration of an engaging afternoon under the late August California sun or inside listening to a million dollars worth of talent playing the Power "Style 260 Special." Unfortunately, film ran out before all the guests arrived, so we have no photos of organ owners Sam Dickerson, Harvey Heck or Jack Shemick, all of whom have served as officers of the Los Angeles Chapter of ATOS. And we didn't get a shot of George Wright, who arrived looking very much like a mid-West farmer with a broadbrimmed Panama-style hat, a checkered red and white shirt and colorful suspenders.

San Diego's Scrooge Gets Wurlitzerized

"Perhaps the biggest advantage of the California Theatre is the presence of its serious Wurlitzer theatre pipe organ," said *San Diego Union* Entertainment Editor Welton Jones. Such words are indeed music to a theatre organ lover's ears. San Diegans were treated to 15 performances of the traditional Charles Dickens classic "A Christmas Carol," as staged by the San Diego Repertory Theatre.

"Lavish, extravagant, a grand spectacle," said the news media. "A



On the terrace with Del Castillo and friend. Del always seeks out the pretty girls.



Likewise Sandy Fleet.

Speaking of pretty girls, here's ATOS Prexy Lois Segur among the potted palms.





Organist Bill Million confers with Bill Thomson while way in the background Del Castillo cajoles yet another lovely female.



"The Vanooch!" Larry Vannucci entertained with some pleasant tunes and blasts on his ever-present stogie. (The photo made at the party was so fuzzy that we substituted this earlier shot.)

Out in the patio, NBC recording engineer Russ Butler and his wife, Ann Leaf (center) listen to a story by Mrs. Harvey Heck.



virtual unknown steals the show. The 60-year-old Wurlitzer theatre pipe organ, with bold-minded and nimble-fingered Chris Gorsuch at the keyboards, reveals a surprising range of power and finesse. At times the building seems to shake from the instrument. Gorsuch provides delicate tracery for vocal accompaniment and terrible thundering sounds at the approach of the ghostly characters," said Hilliard Harper of *Downtown* and *The Los Angeles Times*.

The San Diego Chapter of ATOS is now basking in the success of its Wurlitzer in the California Theatre, with much praise going to Chris Gorsuch for his superlative accompaniment to numerous dance and singing numbers.

It all started when Sam Woodhouse, artistic director for San Diego Repertory Theatre, went looking for a larger home to stage his seventh annual production of "Christmas Carol," somewhat of a San Diego tradition now, and always sold out in years past. Sam was interested in the large California Theatre, and was treated to the sound of the Wurlitzer one evening with Chris at the controls. Say no more. The wheels were turning in Sam's head, and he could readily see the advantages of the Wurlitzer. Arrangements were made for S.D. Rep's use of the organ and Chris Gorsuch was unanimously elected organist. In return, ATOS received considerable publicity on the Wurlitzer installation, as well as access to S.D. Rep's mailing list. According to S.D. Rep, approximately 23,000 people heard the Wurlitzer during the 12-day run.

No expense was spared in this production. A large extravagant set was built on stage, lavish lighting effects were used, and 20 of San Diego's finest actors were dressed in resplendent costumes. As there was much change of clothing between certain scenes, the actors would work up a great deal of perspiration in this energetic production, and they soon discovered that the blower room in the basement under the stage made a dandy drying room for damp clothes.

Aside from the spectacular singing and dancing, the scene where the Ghost of Christmas Future (a 12' high silent specter, dressed in black robe and hood) terrified both the audience and Scrooge. Scrooge was beckoned into the graveyard, and Chris played

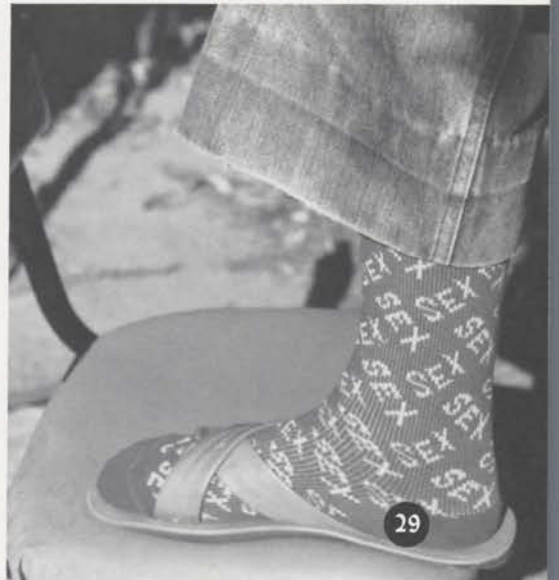


Here's John Ledwon who has rebuilt his fire-ravaged home and organ in Agoura, California (4/28 last we heard). John is with Marian Cook who makes a hobby of owning and donating theatre organs (she had three in storage at one time).



Organ teachers Gordon Kibbee and Bill Thomson were among the notables present. Both played a few tunes for the other guests.

Former TO Magazine editor/author Stu Green was there, wearing his famous "sex socks," a gift from one of his admirers. He has worn them to all organ events attended for the past ten years.



the first few bars of "The 94th Psalm" (Julius Reubke), building it to a crescendo as Scrooge was pushed into the grave screaming for mercy. A hole had been cut in the stage floor with a hinged gravestone (a fabulous bit of theatrical ingenuity), and with the eerie lighting effects and the organ building to a full crescendo, the audience was galvanized in their seats!

Addition to "Breaking and Entering?"

(THEATRE ORGAN,
Nov./Dec. '82, page 35)

Bill Floyd has asked that the following additional material be published: "Earlier that year, we had worked hard and long to resurrect the 1924 Hope-Jones Wurlitzer at the Patterson (New Jersey) Fabian, and I arranged an ATOE meeting which was quite a success.

"That following winter I arranged a bash which I could not possibly attend since, as organist of a large church in Newark, I presided at the organ for a string of Sunday services from 8 a.m. to 1 p.m. I did arrange with the management of the Jersey City Stanley for a meeting for the local ATOE and had been assured the group would be admitted. However, the ATOE knew full well that I would not be able to attend. That is why I was not 'available.'

"That same day, I believe it was, I arranged for them to move from the Stanley to the Cathedral for a bash at the 168-rank Schantz. That bash came off OK."

* * *

Ex-New York Paramount organist Jack Skelly says that a recent Nuggets column carried a familiar name, Egon Dougherty. "I met him often at Harry Blair's. He was a Loew's organist, and I was with RKO."

Speaking of Blair, Jack remembers that "in 1948 a Hammond was placed in the ice rink at the old Madison Square Garden at 50th Street and 8th Avenue. The rink (Iceland) was on the fourth floor of the building and was a block long. The assistant manager of the rink asked Harry Blair to recommend someone, and Harry mentioned me because I had played at Playland. So it began, and ended 20 years later when the new Garden opened with no public ice-skating rink. How could I ever forget Harry! Those 20 years sur-

pass my 18 so far at Playland. Marriott Corp. is winding up its operation of Playland after a two-year lease. It will revert to Westchester County."

* * *

The death of Larry Bray has not stifled the use of the 5/34 Wurlitzer in Salt Lake City's Organ Loft, and "Larry would have wanted it that way," according to Charles M. Fletcher of Logan, Utah, who reports that the Saturday night parties are continuing. "On October 23 a group of us from our local organ club went to the Loft for the customary Saturday night buffet and dancing. Young Larry (a nephew) has changed some things for the better. The dance music was played by a young fellow who was excellent, but unfortunately, I didn't get his name. As it is now operated, it is a fun place and a great spot for dances. I do wish, however, that the establishment were patronized more than it is."

* * *

Tremulant Recordings, a relatively new firm in the UK, announces a recording (cassette only) called "Lush Romantic Knights," featuring Don Knights on the four-manual Compton at Abingdon. It is available by air at £ 6.00 postpaid from 'J' Enterprises, "Millaway," Reading Road, Woodcote, Nr Reading, Berks RG8 0GY, England. The firm also imports records from the U.S. and Canada and is interested in representing anyone who wants distribution in the UK.

* * *

Allen Miller spent a week in late February fine-tuning the Oakland Paramount Wurlitzer, in preparation for John Seng's concert on March 5. Seng is the second artist in the 1982-83 Paramount Organ Pops Series, which will close on May 8 with Bob Ralston.

* * *

George and Joanne Gawenda (CA-TOE) visited the Aloha Chapter at their meeting room in the Hawaiian Theater in Honolulu during a vacation in January. They were given a tour of the chambers housing the 4/16 Robert-Morton, and a turn at the console before show time. Later, an enjoyable evening was spent at the



Del Castillo finally managed to tear himself away from the gals long enough to make some music magic.



And so did Bill Million. If the console resembles a Wurlitzer Style 260, it's intentional. Originally built as an electronic equivalent to a Style 260 (3/14), it has been reworked and enlarged in recent years by electronics genius Lee Sundstrom for an even more convincing theatrical pipe sound. It is now a 3/17 equivalent.

It wasn't long before Del Castillo was again pursuing two of his life-long hobbies (both shown here). The lovely is Mrs. Mike Ohman.



Pearl City Tavern, where Betty De-Rosa entertains on a Hammond X-66. At the Waikiki Theater III, Bob Alder plays the 4/16 Morton between movies on Fridays and Saturdays.

The Gawendas found theatre organ alive and well amongst the palm trees and trade winds. Mohalo!

Erwin, Larsen, Nalle at 1983 Wurlitzer Pops XI/Wichita

Lee Erwin will open the 1983 season at the Century II Exhibition Hall with a Silent Movie Night on March 26. The Lyn Larsen Concert follows on April 30, and the Billy Nalle Surprise will close the season on May 21. All concerts begin at 8:00 p.m.

Tickets are \$6.50 each for the Erwin and Larsen programs, and \$7.50 each for the Nalle program. They may be ordered from Wurlitzer Pops XI, Central Ticket Agency, Century II, 225 West Douglas, Wichita, Kansas 67202.

1983 Marks 25th Anniversary for Rodgers

For organists and buffs — both theatre and classical — the name "Rodgers" stands out among electronic organs. Rodgers Organ Company was incorporated in 1958 with a determination to build electronic organs capable of producing authentic pipe-like tone. Its founders were research engineers from Tektronix, Inc., of Beaverton, Oregon, who convinced the founder of that firm to provide initial financing to begin Rodgers Organ Company.

The product of the Oregon-bred organ builder was publicly launched when Oregon's Senator Mark O. Hatfield, then governor of the state, requested a Rodgers organ for his inauguration in 1959. Later, in 1966, the State of Oregon purchased a Rodgers 32-B for installation in the House chambers. Portland organist Jonas Nordwall played the dedication concert. Nordwall became one of Rodgers' chief product consultants, being involved in the development of the Trio, the Olympic and the Century 340, as well as of the company's classical instruments.

The first touring organ artist for Rodgers was Don Baker, who toured the U.S. playing an impressive two-manual theatre organ using multiple sets of tone generators, which was the

world's first all-transistor organ, including amplifier. Baker cut a record called "The Sound of 94 Speakers" for Capitol Records on the Rodgers Opus XXXI in the Portland, Oregon, Memorial Coliseum in the early 1960s.

Rodgers' classical face was prominent, too, as Virgil Fox and Canada's Frederick Geoghegan toured and recorded on "Black Beauty," a grand lady in the Rodgers family of instruments. The famous three-manual ebony organ toured from 1966 to 1982, traveling over two million miles, played by other world famous organists, too, including: Joyce Jones; Pierre Cochereau of Notre Dame de Paris; C. Alexander Pelouquin; Thomas Richner of the First Church of Christ Scientist, Boston; Alexander Schreiner, Mormon Tabernacle, Salt Lake City; Ted Alan Worth and Richard Morris, both Community Concert artists. The black workhorse concert organ was named "Black Beauty" by artists because of her uncanny performance ability, including being rolled on her side on a New York State Freeway,

then simply being plugged in and tuned for a tightly-scheduled concert appearance shortly following the mishap.

Rodgers has grown from a modest operation in Beaverton, Oregon, to its present 67,000-square-foot plant in Hillsboro, about 20 miles west of Portland. Jim Walls, Director of Marketing, who first joined Rodgers in 1967, attributes the success of Rodgers to "... knowing who we are and who we aren't. If someone wants a gadget that does everything except sound like an organ, or one that plays by itself, Rodgers isn't the instrument!"

Walls, who was interviewed on BBC London by Robin Richmond during the popular show, "The Organist Entertains," understands both theatre and classical idioms, being an accomplished organist himself. Host Richmond, one of England's most popular organists, aired "One Big Beautiful Sound," recorded by Jim Walls on the largest Rodgers custom theatre organ ever built. After hearing the convincing pipe-like sound, Richmond said. "There's only one

The Rodgers Century 340 is the top-of-the-line theatre model. This instrument features second touch.





The five-manual organ custom-built by Rodgers for Carnegie Hall, New York.

electronic organ that comes that close to pipes, and that's Rodgers." When asked how Rodgers does it, Walls commented, "We are the best because we listen to the best *pipe* organs and the best organists. We don't worship ourselves and our opinions, and we don't consider technology and 'end,' but rather the means."

Rodgers has not asked endorsement from artists, but it is proud when organists like Don Baker, Andy Crow, Bill Irwin, Maria Kumagai, Lyn Larsen, Jonas Nordwall, Robin Richmond, Bill Thomson and George Wright have selected Rodgers theatre-style instruments for recordings.

To the musical public, Rodgers is probably best known for its installation of the five-manual Carnegie Hall organ, New York, listed in the *Gui-*

ness Book of World Records as the world's largest electronic organ. Even to those who have found "all electronic organs" distasteful Rodgers has an established reputation as being set apart from the rest. The most severe critics of electronic organs, such as famous classical recording artist Anthony Newman, have made statements like ". . . I generally have not liked the electronic instruments I have played. The Carnegie Rodgers is an exception. I find it the best concert instrument in the city [New York] . . ." (Quotation from *Music Journal*, November 1976.)

More down-to-earth than the Carnegie Hall level are comments from another proud Rodgers owner, Daniel B. Lovett of Danville, California. Lovett is chairman of the 1983 ATOS National Convention to be held July 1-6 at San Francisco's Sheraton-Palace. He is past chapter chairman of Nor-Cal ATOS, and makes no bones about his enthusiasm for his "baby."

Lovett's baby is a three-manual Rodgers Trio he purchased in 1970. After he had it five years, he had a "birthday party for baby's new teeth." (Translation: A party to show off some new stops he added to his Trio.)

"We had concerts in our home with artists like Richard Purvis, Helen Dell, Bill Thomson, William Stone and Julie Scott. Once we moved the organ outside and Bill Thomson gave

a 'moonlight concert.' Just as Bill played the 'Moonlight Sonata,' the moon came up over Mt. Diablo."

"My Rodgers Trio was one of the first to have a Post Horn," says Lovett, realizing that the Post Horn is now standard on the Trio stoplist. "I'm an electronics buff, and I couldn't improve on Rodgers' way of doing things. If I were going to build an organ, I'd build it like Rodgers does. In 13 years, I've had practically no service problems on my Trio, except for one transistor."

The goodwill Rodgers has built since 1958 is as good as the instruments bearing its name. Since 1966, when yearly sales topped \$1 million, and quickly passed \$2 million a year later, Rodgers grew in the next four years past the \$3 million mark. Then sales really took off, tripling over the next ten-year period. Current company projections are for continued rapid growth, particularly in sales of the innovative pipe/electronic combination instruments.

Rodgers successful combination of electronics and wind-blown pipes into one instrument caused a major reaction both from Rodgers dealers and competitors back in the '70s. "Rodgers is admitting pipes are best," cried some. "Pipes are the state-of-the-art!" was the response from Ken List, Tonal Director for Rodgers.

After 25 years of quality organ building, Rodgers' future seems assured. □



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AN EXCITING NEW STEREO THEATRE ORGAN
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ATOS

**28th Annual Convention
in the
San Francisco Bay Area**

*The Golden Gateway to the Sights
and Sounds of Convention '83*

Hosted by the
NOR-CAL Chapter
ATOS

July 1-5, 1983

River City Encore

July 6, 1983

Hosted by the Sierra Chapter



— Oakland —
4/27 Wurlitzer



— San Francisco —
2/6 Robert-Morton



— Vallejo —
Style "D"
Wurlitzer
(augmented)



Artists, installations and itinerary subject to change without notice.

The Golden Gateway to Convention '83

Convention '83 will begin at 9:00 a.m. on Friday, July 1st in the ATOS registration area at the Sheraton-Palace Hotel. The record store will be open at this time so you will not miss those unique albums and items available only for this convention.

Friday, July 1

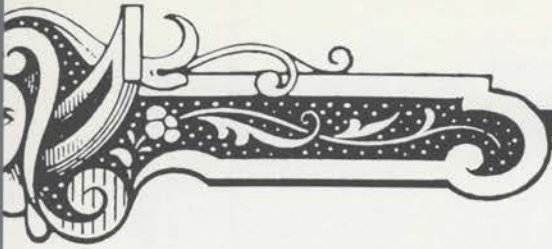
Friday evening's opener will be at the Oakland Paramount Theatre. There will be no host cocktails from 7:30 to 8:15 p.m. and the concert will begin at 8:30 p.m. with Lyn Larsen at the console of the 4/27 Wurlitzer.

Saturday & Sunday July 2 & 3

On Saturday & Sunday registration will continue. Conventioneers will board air-conditioned buses in four groups for the day to attend concerts at the Cinema 21 (Marina) with Larry Vannucci at the console of the original 2/6 Robert-Morton, Redwood City Pizza & Pipes 4/23 Wurlitzer with Jonas Nordwall, the Empress Theatre in Vallejo with Dave Quinlan at the console of the augmented Style "D" Wurlitzer, Serramonte Pizza & Pipes in Daly City for a concert with Dave Reese at the console of the 3/15 Wurlitzer. The evening concert for Saturday will be Walt Strony at the console of the Castro Theatre's 4/26 Wurlitzer. Sunday evening's concert will bring us to the Paramount with Bill Thomson.

Monday, July 4

On the Nation's Birthday we begin with a concert at the Grand Lake Theatre's



3/15 Wurlitzer with David Kelsey. The next stop will be the Avenue Theatre's 3/15 Wurlitzer with Donna Parker. Returning Monday evening for the trio of Warren Lubich, Jim Riggs and Bob Vaughn presenting a program in the style of the regular Friday evening at the Avenue public presentations including a silent movie.

— Tuesday, July 5 —

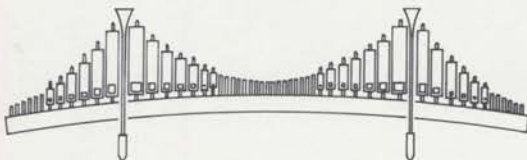
Tuesday morning brings us to the Paramount for a concert by Jim Roseveare. Returning to the Palace Hotel, the afternoon will be free for shoppers and sightseers as well as the Technical Organ Seminars and showrooms in the hotel. Closing the evening will be the National Banquet and Final Concert at the Castro Theatre with Tom Hazleton.

— Wednesday, July 6 —

Wednesday will be the Sacramento "River City Encore" hosted by the Sierra Chapter. The first concert in the Sacramento area will be at the Arden Pizza & Pipes with Emil Martin at the 4/20 Wurlitzer. Then to "Old Sacramento" and the California State Railroad Museum. Next, enjoy Rex Koury at the Fair Oaks Clubhouse on the Sierra Chapter Style "D" Wurlitzer, augmented to 2/11. The day will be topped with a barbecue.



With six in-theatre installations and the wide spectrum of artists, this year's convention will be the one to attend in the West's most exciting city - San Francisco. The Golden Gateway to the Sights and Sounds of Convention '83. *Be there!*



— San Francisco —
4/26 Wurlitzer



— Oakland —
3/15 Wurlitzer



— San Francisco —
3/15 Wurlitzer



— Daly City —
Serramonte Pizza & Pipes
3/15 Wurlitzer



— Redwood City —
Redwood City Pizza & Pipes
4/23 Wurlitzer





Featured Artists



Tom Hazleton



David Kelsey



Lyn Larsen



Warren Lubich



Jonas Nordwall



Donna Parker



Dave Quinlan



Dave Reese



Jim Riggs



Jim Roseveare



Walt Strony



Bill Thomson



Larry Vannucci



Bob Vaughn

Artists, installations and itinerary subject to change without notice.

Reservation Information

28th ANNUAL ATOS CONVENTION

July 1 through 5, 1983

RIVER CITY ENCORE July 6

CONVENTION REGISTRATION may be accomplished by completing the form printed on the inside of the wrapper of this issue of THEATRE ORGAN. Please fill out the form *completely* and *legibly*; it will be used to prepare your own personalized Convention Packet and your Name Badges. Convention registration is limited to current members of ATOS and therefore we need your full name as it appears on the National rolls so we may verify your status. We have provided a place for your "called" or "nickname" as you wish it to appear on your name badge. Non-ATOS-members who wish to attend the Convention will be offered the opportunity to purchase an introductory, one-time-only half-year membership in ATOS at a pro-rated cost.

The Convention registration includes admission to all shows, concerts, workshops, all transportation to and from regularly scheduled events, box lunches, pizza parlor snacks, Convention materials, and so forth. Beer, wine, etc., when available, will be on a no-host basis at your own expense.

If any member of your "registration group" has a handicap that will require special attention in buses, theatres, subways, etc., please mark the box labeled "Handicapped" so we may make adequate plans to accommodate you. A short note included with the registration form outlining the special facilities required would certainly be welcome.

We plan on using the Bay Area Rapid Transit system to get to three of our programs, and tickets for these runs will be included in your Registration Packet. The BART system provides discounted tickets for Senior Citizens. If you are 65 or older and wish to obtain one of these Senior Citizen BART tickets instead of the regular BART/ATOS Special Convention ticket, please indicate the number required in the box labeled "Senior Citizen" on the registration form. This ticket, because of its discounted price, will give you an extra \$4.80 worth of rides on BART at any time you wish. Unused portions of this ticket are NOT refundable.

Our Convention Banquet and Reception will be held Tuesday, July 5, in the beautiful Garden Court area of the Sheraton-Palace. The Banquet Ticket does not include drinks, but we will be selling "drink tickets" at the reception and earlier in our Record Shop.

The RIVER CITY ENCORE will be hosted by Sierra Chapter in Sacramento on Wednesday, July 6. The ENCORE price includes bus transportation to and from Sacramento, admission to the programs, admission to the California State Railroad Museum, and a great barbecue meal. There is a limit of 276 for the ENCORE and tickets will be allocated in the order of Registration receipt.

The Registration Fees are listed below and on the Registration form. Note that to encourage EARLY REGISTRA-

TION we have offered a \$10.00 discount on all registrations received by June 1, 1983. Register early and "save-a-saw-buck."

CONVENTION REGISTRATION FEES

Regular Registration	\$135.00
Early Registration DISCOUNT (before June 1)	less (\$10.00)
Convention Banquet	\$25.00
RIVER CITY ENCORE	\$35.00

Make checks payable to: ATOS CONVENTION '83. If using VISA or MasterCard, be sure to show which, include your account number, expiration date and your signature. Mail to: Mrs. Isaleen Nadalet, ATOS '83, 3360 Georgetown Place, Santa Clara, California 95051.

Any questions you have may be directed to our Registrar, Isaleen, or by calling her at 408/248-4153.

HOTEL RESERVATIONS must be made *separately* by using the HOTEL RESERVATION FORM also printed on the wrapper of this issue. Taking care of ONE does NOT take care of the OTHER.

SPECIAL ATOS CONVENTION '83 ROOM RATES

Single, \$55.00 per day	Double, \$65.00 per day
Suite, \$165.00 per day and up	
SHERATON-PALACE HOTEL	
639 Market Street, San Francisco, California 94105	
Telephone: 415/392-8600	

This lovely hotel is a landmark of San Francisco, located on the corner of Market and New Montgomery Streets. It is within easy walking distance of downtown San Francisco shops. We highly recommend that you join in the fun, camaraderie and socializing that will result from staying at the same location as your friends in the Palace. The special convention room rates will be honored two days before and after the convention for those who may wish to explore the Bay Area on their own. We have scheduled a pretty full program and have not left a lot of free time, so consider spending some extra time in San Francisco.

Your RESERVATION REQUEST must be received by the HOTEL by June 1, 1983, in order to qualify for our special ATOS Convention '83 rates. Reservation requests received after June 1 will be taken on a space-available basis only, and the special rates are NOT guaranteed. Every effort will be made, however, to supply the accommodations you request. If you anticipate arrival after 6:00 p.m. prior arrangements are required to guarantee a reservation.

Hotel check-in time is 2:30 p.m. and we will be leaving at 6:30 p.m. for the Opening Concert on Friday, July 1. So allow yourself enough time to check in, pick up your Regis-

tration Packet, visit the Record Shop and the Demo Rooms, maybe stroll around downtown San Francisco and have an early supper. The Registration Booth for the convention will be open at mid-morning on Friday.

AIRLINE RATES presently show a wide variation, depending on the particular routes and times, promotional offers and so forth, with no real certainty as to what the situation will be in July. One thing for sure though, is that if you have made, confirmed and purchased your ticket ahead then you're sure of those details. If the prices go up, you're in clover. If the prices go down, you can always cancel, get a refund, and make other arrangements. Your Convention Committee realizes the importance of economical transportation and has worked out an arrangement with UNITED AIRLINES that should provide you savings.

UNITED AIRLINES, as designated Official Convention '83 Carrier, has guaranteed to offer to ATOS members a 30% discount off full coach fares round trip to San Francisco. If a lower promotional fare on UNITED exists at the time of your reservation on a routing that suits you, United will make every effort to secure that reservation for you. Keep in mind that many promotional rates have travel restrictions and limited seating. To obtain these special fares and services you **MUST** make your reservation through UNITED's TOLL FREE convention reservation number and identify yourself by the ATOS ACCOUNT NUMBER 5314.

**The TOLL FREE NUMBER is 800-521-0810
(in Michigan 800-482-0243)**

Updated convention air travel information will be available through UNITED's convention specialists at this number. You will receive professional help in securing the airline arrangements and fares that best suit your needs through this service of UNITED AIRLINES. If you use your own travel agent, be sure they make the reservations through the UNITED 800 number with the 5314 code so ATOS gets the credit.

PHOTOGRAPHY and TAPE RECORDING at the concerts always present a dilemma because of the possibility that one person's delight and enthusiasm in making tapes or photos can substantially interfere with another person's delight in enjoying the music and sights without being disturbed.

We request that convention attendees exhibit the courtesy of being considerate of others in the audience and refrain from activities that produce visual and audible interferences with the program. Therefore, please

DO NOT use flash, strobes, or auxiliary lighting for photography,

DO NOT obstruct the view with microphone stands, tripods, booms, wires, etc., and

DO NOT operate equipment that grinds, whirs, buzzes, howls, squeaks, clicks, snaps, crackles or pops.

DO REFRAIN from talking and visiting during the performances. Our artists will be available for photos after the concerts and you can flash to your heart's content — but don't miss your bus, because we have a tight schedule to maintain.

"River City Encore"

(Limited to the first 276 to sign up.)

**REGISTER EARLY for ATOS CONVENTION '83
Sierra Chapter, hosts for the "River City Encore"
Sacramento, California — July 6, 1983**

7:30 - 8:00 a.m.

Buses load. Last bus leaves at 8:00 a.m. from Sheraton-Palace Hotel.

10:00 a.m.

Brunch at Arden Pizza & Pipes. Scrambled eggs, ham, hot roll and fruit cup, coffee and orange juice, also pizza if you're still hungry. Concert on the 4/20 Wurlitzer by Emil Martin. Mr. Martin was one of the highlights of the Sacramento Day for the 1975 National Convention in San Francisco.

12:00 - 3:00 p.m.

Visit the State Railroad Museum in Old Sacramento. This is the newest and largest of its kind in the country. When you finish the museum tour, you can spend the remainder of the time browsing through the shops and restaurants in Old Sacramento.

4:00 p.m.

A visit to the Fair Oaks Community Clubhouse where Sierra Chapter's 2/11 Wurlitzer is installed. You will be the first to hear the organ played with the new Lucas Combination Action. The console and chambers will be open for inspection before and after the concert. Rex Koury, ATOS Organist of the Year, will be featured on the 2/11 Wurlitzer. Rex always presents a great show and is a favorite of all convention goers.

5:00 p.m.

A fine barbecue at Fair Oaks Park which will include barbecued beef, western beans, coleslaw, rolls, cake with coffee and cold drinks including wine.

9:30 p.m.

Buses arrive back at the hotel.

Where else can you get two meals, two organ concerts, and a museum visit all in one day? This event will bring the 1983 National Convention to a great conclusion. We hope it will live in your memories for a long time.



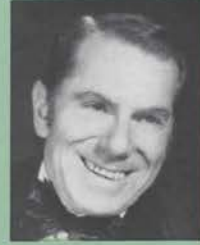
"River City Encore"

in the Capitol City of Sacramento
Wednesday, July 6, 1983



Arden Pizza & Pipes
Brunch & Concert
with
Emil Martin
at the
4/20 Wurlitzer

Rex Koury
in Concert at
Sierra Chapter's
2/11 Wurlitzer
Fair Oaks
Community Clubhouse



Tour Sacramento's "Old Town" and the California State Railroad Museum.



Last Stop: The Big Barbecue Cook-out!
at Fair Oaks Park

The River City Encore is limited to 276 persons.
Cost: \$35.00 per person

ALABAMA

BIRMINGHAM
Alabama Theatre, Third Avenue
4/20 Wurlitzer. Often.
South Side Baptist Church Rec. Hall
3/9 Kimball. Periodically.

ALASKA

FAIRBANKS
Steak & Pipes Restaurant, 124 N. Turner
3/9 Robert-Morton. Nightly.

JUNEAU
State Office Building
2/8 Kimball. Friday noons.

ARIZONA

MESA
Organ Stop Pizza #2,
2250 W. Southern Avenue
3/25 Wurlitzer. Nightly.

PHOENIX
1st Christ. Church Fellowship Hall,
6750 7th Avenue
2/12 Wurlitzer. Often.
Organ Stop Pizza #1, 5330 N. Seventh
4/29 Wurlitzer. Nightly.
Phoenix College Auditorium,
1202 W. Thomas Road
2/10 Wurlitzer. Wednesdays.

TUCSON
Organ Stop Pizza #3,
6350 E. Tanque Verde Road
4/23 Wurlitzer. Nightly.

ARKANSAS

University Media Center of Arkansas
2/8 hybrid. Periodically.

CALIFORNIA (North)

CAMPBELL
Capn's Galley #3, 1690 S. Bascom
3/26 Wurlitzer-Morton.
Nightly except Monday.

CARMICHAEL
Big Top Pizza, 5800 Winding Way
3/18 Wurlitzer. Nightly.

DALY CITY
Capn's Galley #4,
146 Serramonte Center
3/15 Wurlitzer. Nightly.

FAIR OAKS
Community Clubhouse
2/11 Wurlitzer. Periodically.

HEALDSBURG
Johnson's Winery,
8329 State Highway 128
2/7 Marr & Colton. Often.

MODESTO
Pizza Machine #2,
1221 E. Orangeburg Avenue
2/9 Wurlitzer. Daily.


OAKLAND
Paramount Theatre, 2025 Broadway
4/27 Wurlitzer. Periodically.

REDWOOD CITY
Capn's Galley #2, 821 Winslow
4/23 Wurlitzer.
Nightly except Monday.

SACRAMENTO
Arden Pizza & Pipes, 2911 Arden Way
4/20 Wurlitzer. Nightly.
Grant Union High School,
1500 Grand Avenue
4/22 Wurlitzer. Periodically.
Municipal Auditorium
4/46 Estey. Periodically.

SALINAS
First Baptist Church
3/20 hybrid w/traps. Often.

SAN FRANCISCO
Avenue Theatre,
2650 San Bruno Avenue
3/15 Wurlitzer. Friday evenings.



THE pipe piper

This is a reasonably up-to-date listing and schedule of use of theatre pipe organs in public locations in the United States and Canada. Additions, corrections or deletions should be promptly reported to Lloyd E. Klos, 104 Long Acre Road, Rochester, New York 14621.

DEADLINE IS DECEMBER 1.

Remember: This list is for your convenience and we cannot keep it updated if material is not sent to the above address.

Editor's Advice: Status and use of each installation are subject to change. Inquiry is recommended before visiting.

Castro Theatre
4/13 Wurlitzer. Nightly.
Cinema 21, 2141 Chestnut
2/6 Robert-Morton. Occasionally.

SAN JOSE
The Thunder Mug, 3132 Williams Road
3/13 Wurlitzer. Nightly.

SAN LORENZO
Ye Olde Pizza Joynt,
19510 Hesperian Boulevard
3/13 Wurlitzer.
Wednesday through Sunday.

SAN RAFAEL
Marin Pizza Pub, 526 Third
3/13 Robert-Morton.

SANTA CLARA
Capn's Galley #1, 3851 Homestead Road
3/12 Wurlitzer.
Nightly except Monday.

SANTA ROSA
Pizza Piper, 2310 Mendocino Avenue
2/6 Wurlitzer-Artisan. Saturday night.

STOCKTON
Masonic Temple
2/11 Robert-Morton. Often.

CALIFORNIA (South)

ANAHEIM
Anahelm High School
3/10 Robert-Morton. Periodically.

ARCADIA
Arcadia High School
2/8 Wurlitzer. Rarely.

CATALINA ISLAND
Avalon Casino Theatre
4/15 Page. Regularly.

DEATH VALLEY
Scotty's Castle
3/15 Welte. Daily.

EL SEGUNDO
Old Town Music Hall, 146 Richmond
4/24 Wurlitzer. Regularly.

FRESNO
Pizza & Pipes, 3233 N. First
3/22 Wurlitzer. Nightly.
Warnor Theatre, 1402 Fulton
4/14 Robert-Morton. Periodically.

FULLERTON
Fullerton High School
4/22 Wurlitzer. Rarely.

GARDENA
Roosevelt Memorial Park,
18255 S. Vermont
4/17 Wurlitzer. Sundays.

GLENDALE
MCA-Whitney Recording Studio,
1516 Glenoaks
4/34 Wurlitzer. Nightly.

LEMON GROVE
Organ Power Pizza,
3459 Imperial Avenue
4/33 Wurlitzer. Daily.

LONG BEACH
Koons' Motorcycle Shop,
1350 E. Anahelm
3/34 hybrid. Saturday evenings.

LOS ANGELES
Elks Lodge, 607 S. Parkview Avenue
4/61 Robert-Morton. Often.
Haven of Rest Studio, 2400 Hyperion
3/13 Wurlitzer-Kimball. Daily.

Loyola Marymount University
2/10 Wurlitzer. Periodically.

Orpheum Theatre, 842 S. Broadway
3/13 Wurlitzer. Rarely.
Philharmonic Auditorium
4/80 Austin. Often.

Pilgrimage Theatre,
2580 Cahuenga Boulevard
2/4 Robert-Morton. Occasionally.

Shrine Auditorium,
649 W. Jefferson Boulevard
4/73 Moller. Occasionally.

Universal Studios,
100 Universal City Plaza
3/12 Robert-Morton. Occasionally.

MONROVIA
Monrovia High School
2/10 Wurlitzer. Periodically.

PARAMOUNT
Iceland Amphitheatre, 8041 Jackson
3/19 Wurlitzer. Regularly.

PASADENA
Civic Auditorium
5/28 Moller. Occasionally.
Palace Theatre,
129 N. Raymond Avenue
3/11 Wurlitzer. Occasionally.

RESEDA
Great American Wind Machine,
7500 Reseda Boulevard
3/17 Wurlitzer. Nightly.

SAN BERNARDINO
California Theatre, 562 W. Fourth
2/10 Wurlitzer. Periodically.

SAN DIEGO
California Theatre, 4th & C Streets
3/14 Wurlitzer. Weekly.
Spreckles Organ Pavilion, Balboa Park
4/53 Austin. Sundays.

SAN GABRIEL
Civic Auditorium, 320 S. Mission Drive
3/16 Wurlitzer. Often.

SAN SYLMAR
San Sylmar Museum, 15180 Bledsoe
4/35 Wurlitzer. By Appointment.

SANTA ANA
Santa Ana High School, 520 W. Walnut
2/10 Robert-Morton. Being restored.

SEAL BEACH
Bay Theatre
4/42 Wurlitzer. Rarely.

WESTCHESTER
Fox Studios
3/14 Wurlitzer. Occasionally.
St. Roberts Hall, Loyola College
2/10 Wurlitzer. Occasionally.

COLORADO

COLORADO SPRINGS
City Auditorium, Klowa & Weber
3/8 Wurlitzer. Often.

Marjorie Reed Auditorium,
Cascade & Jackson
3/9 Wurlitzer. Monthly.

Mt. St. Francis Auditorium,
W. Woodman Valley Road
2/8 Wurlitzer. Occasionally.

DENVER
Aladdin Theatre, 2010 E. Colfax Avenue
3/13 Wicks. Often.

Organ Grinder Pizza,
2370 W. Alameda Avenue
3/39 Wurlitzer. Daily.

Paramount Theatre, 16th Street
4/20 Wurlitzer. Often.

PUEBLO
Memorial Hall, Elizabeth & Union
4/65 Austin w/traps & percussion.
Rarely.

CONNECTICUT

THOMASTON
Thomaston Opera House, 158 Main
3/15 Marr & Colton. Often.

WILLIMANTIC
Windham Tech. School,
Summit Street Ext.
3/15 Wurlitzer. Periodically.

DELAWARE

WILMINGTON
Dickinson High School,
1801 Milltown Road
3/28 Kimball. Often.

FLORIDA

DUNEDIN
Kirk of Dunedin, 2686 U.S. Alt. 19
4/30 Wurlitzer. Monthly.

MIAMI
Andre Hall, 4150 SW 74th Avenue
3/15 Wurlitzer. Often.
Gusman Cultural Center, 174 E. Flagler
3/15 Wurlitzer. Periodically.

TAMPA
J. Burns Pizza & Pipes,
103 E. Fowler Avenue
3/20 hybrid. Nightly.

GEORGIA

ATLANTA
Fox Theatre, 660 Peachtree Street NE
4/42 Moller. Periodically.
Showboat Pizza
3/19 Wurlitzer. Daily.
Walt Wynn's Warehouse
4/17 Page. Often.

HAWAII

HONOLULU
Hawaii Theatre, 1130 Bethel
4/16 Robert-Morton. Daily.
Waikiki Theatre, 2284 Kalakua Avenue
4/16 Robert-Morton.
Friday & Saturday.

IDAHO

BOISE
Egyptian Theatre, 700 Main
2/8 Robert-Morton. Occasionally.

MOSCOW
University of Idaho
2/6 Robert-Morton. Occasionally.

ILLINOIS

CHICAGO
Aragon Ballroom, 1106 W. Lawrence
3/10 Wurlitzer. Occasionally.

Chicago Stadium, 1800 W. Madison
6/62 Barton. Often.

Chicago Theatre, 175 N. State
4/29 Wurlitzer. Often.

Civic Opera House, 20 N. Wacker
3/50 Skinner. Often.

Moody Bible Institute, 820 LaSalle
3/14 Kimball. Regularly.

Patio Theatre, 6008 W. Irving Park
3/17 Barton. Occasionally.

Pipe Organ Pizza, 3110 W. Peterson
? Daily.

Sally's Stage #1, 6335 N. Western
3/11 Barton. Nightly.

WGN Studios, 2501 Bradley Place
3/11 Wurlitzer-Kimball. Periodically.

DEKALB
Wurlitzer Auditorium
5/65 Wurlitzer. Periodically.

DES PLAINES
Main North High School, 9511 Harrison
3/10 Wurlitzer. Often.

DOWNER'S GROVE
Community High School,
N. Grant & Main
3/10 Wurlitzer. Periodically.

ELMHURST
Elm Rink, Roosevelt Road & Route 83
4/24 hybrid. Daily.

HINSDALE
Hinsdale Theatre, 20 E. First
3/21 hybrid. Periodically.

JOLIET
Rialto Square Theatre, 102 N. Chicago
4/21 Barton. Saturday evenings.

LAKE FOREST
Deerpath Theatre,
272 E. Deerpath Avenue
3/10 Geneva. Periodically.

LISLE
Illinois Benedictine College
2/6 Wurlitzer. Periodically.

LOMBARD
Sally's Stage #2, 800 E. Roosevelt
3/10 Barton. Nightly.

MUNDELEIN
St. Mary of the Lake Seminary
4/24 Wurlitzer-Gottfried. Occasionally.

PARK RIDGE
Pickwick Theatre, 5 S. Prospect
3/11 Wurlitzer. Periodically.

ROCKFORD
Coronado Theatre, 312 N. Main
4/17 Barton. Often.

SPRINGFIELD
Springfield High School, 101 S. Lewis
3/11 Barton. Often.

ST. CHARLES
Arcadia Theatre, 105 Main E.
3/16 Geneva. Often.
Baker Hotel, 100 Main W.
3/10 Geneva. Periodically.

WAUKEGAN
Genesee Theatre, 203 N. Genesee
3/10 Barton. Occasionally.

INDIANA

ANDERSON
Anderson Music Center
2/6 Wurlitzer. Periodically.
Paramount Theatre, 1124 Meridian.
3/7 Page. Saturday nights.

CARMEL
Pasquale's Pipe Organ Pizza,
2284 E. 116th
2/8 hybrid. Nightly.

ELKHART
Elco Theatre, 410 S. Main
2/11 Kimball. Occasionally.
Pipe Organ Palace, 30107 U.S. 33 W.
3/12 Barton. Nightly.

FORT WAYNE
Calvary Temple, 2901 N. Clinton
2/7 Marr & Colton. Regularly.
Embassy Theatre, 121 W. Jefferson
4/15 Page. Occasionally.
Village Inn Pizza, 4224 Coldwater Road
3/12 Barton. Nightly.

INDIANAPOLIS
Hedback Community Theatre,
1847 N. Alabama
2/10 Page. Often.

Manual High School,
2405 Madison Avenue
3/16 Louisville-Uniphone. Often.

Paramount Music Palace,
7560 Old Trails Road
4/42 Wurlitzer. Daily except Monday.

MISHAWAKA
Band Organ Restaurant,
211 E. Day Road
3/25 Wurlitzer.
Nightly except Monday.

VINCENNES
Vincennes University Auditorium
3/12 Wurlitzer. Often.

IOWA

CEDAR RAPIDS
Garden Theatre
2/10 Kilgen. Periodically.
Iowa Theatre
3/14 Barton. Periodically.

Iowa Hall, Kirkwood College
2/7 Wurlitzer. Periodically.
Paramount Theatre
3/11 Wurlitzer. Periodically.

DAVENPORT
Capitol Theatre, 330 W. Third
3/10 Moller-Wicks. Periodically.

SIOUX CITY
Municipal Auditorium, Gordon Drive
3/12 Wurlitzer. Occasionally.

KANSAS

WICHITA
Exhibition Hall, Century II Center
4/38 Wurlitzer. Often.

LOUISIANA

NEW ORLEANS
Saenger Performing Arts Center,
1111 Canal
4/26 Robert-Morton. Weekly.

MAINE

PORTLAND
State Theatre, 609 Congress
2/7 Wurlitzer. Occasionally.

SACO
Old Orchard Beach High School
3/13 Wurlitzer. Periodically.

MARYLAND

BETHESDA
KB Bethesda Theatre, 7719 Wisconsin
2/10 Wurlitzer. Often.

FREDERICK
Weinberg Center for the Arts
2/8 Wurlitzer. Periodically.

ROCKVILLE
Balley Studio, 140 Congressional Lane
2/11 Moller. Often.

MASSACHUSETTS

CANTON
Oriental Cinema, Washington Street
2/8 Wurlitzer w/player. Weekends.

GREENFIELD
Garden Theatre
3/9 Marr & Colton. Occasionally.

SPRINGFIELD
Paramount-Sanderson Theatre,
1700 Main
3/11 Wurlitzer. Periodically.

STONEHAM
Stoneham Town Hall
2/14 Wurlitzer. Occasionally.

WELLESLEY HILLS
Knight Auditorium, Babson College
3/13 Wurlitzer. Often.

MICHIGAN

ANN ARBOR
Michigan Community Theatre,
603 E. Liberty
3/13 Barton. Often.

BAY CITY
Scottish Rite Temple,
2655 N. Center Road
3/28 Moller w/toy counter. Often.

DETROIT
Fox Theatre, 2211 Woodward Avenue
4/36 Wurlitzer. Periodically.
3/12 Moller. Rarely.

Redford Theatre, 17360 Lahser Road
3/10 Barton. Often.

Senate Theatre (DTCO),
6424 Michigan
4/34 Wurlitzer. Monthly.

FLINT
Recital Hall, Flint Institute of Music
3/11 Barton. Often.

GRAND RAPIDS
Roaring Twenties Pizza,
4515 28th Street SE
3/33 Wurlitzer. Nightly.

GROSSE POINTE FARMS
Punch & Judy Theatre,
21 Kercheval Avenue
2/6 Wurlitzer. Periodically.

LANSING
Michigan Theatre, 215 S. Washington
3/12 Barton. Sunday evenings.

Roaring Twenties
3/25 Wurlitzer. Nightly.

MT. CLEMENS
Macomb Theatre
3/9 Kilgen. Occasionally.

MUSKEGON
Michigan Theatre
3/8 Barton. Often.

OKEMOS
Roaring Twenties Restaurant,
1850 Newman Road
3/26 Wurlitzer. Daily.

PONTIAC
Theatre Organ Pizza & Pipes,
4507 S. Boulevard
3/21 hybrid. Nightly.

ROYAL OAK
Royal Oak Theatre, 318 W. Fourth
3/16 Barton. Often.

SAGINAW
Temple Theatre, 203 W. Washington
3/11 Barton. Often.

WARREN
Pled Piper Pizza Peddler,
28400 Dequindre Road
3/22 Wurlitzer. Nightly.

MINNESOTA

EDINA
Cicero's Pizza #2, 7101 France Avenue S.
3/15 Barton. Nightly.

MINNEAPOLIS
Civic Auditorium, 1403 Stevens Avenue
4/21 Kimball (theatre console). Rarely.
5/24 Kimball (classic console). Rarely.

Powder Horn Baptist Church
3/13 Robert-Morton w/percussion.
Often.

MOOREHEAD
Weid Hall, Moorehead State University
2/6 hybrid. Periodically.

RED WING
Sheldon Auditorium
2/8 Kilgen. Periodically.

ROSEVILLE
Har Mar Ballroom
Wurlitzer. Occasionally.

ST. PAUL
Cicero's #1, 2100 N. Snelling Avenue
3/12 hybrid. Daily.

Diamond Jim's,
801 Sibley Memorial Parkway
2/7 Wurlitzer. Nightly.

KSTP Studios, 3415 University Avenue
3/15 Wurlitzer. Occasionally.

MISSISSIPPI

HATTIESBURG
Saenger Center
3/8 Robert-Morton. Often.

MERIDIAN
Temple Theatre
3/8 Robert-Morton. Occasionally.

MISSOURI

POINT LOOKOUT
Jones Auditorium, School of the
Ozarks, Highway 65
3/15 Wurlitzer. Often.

MONTANA

BOZEMAN
Ellen Theatre
2/7 Wurlitzer. Often.

MISSOULA
Wilma Theatre
3/10 Robert-Morton. Occasionally.

NEBRASKA

OMAHA
Orpheum Theatre, 409 S. 16th
3/13 Wurlitzer. Periodically.

NEW JERSEY

ASBURY PARK
Convention Hall
3/7 Kilgen. Occasionally.

ATLANTIC CITY
Convention Hall, S. Mississippi & Pacific
7/45 Midmer-Losh. Rarely.
4/42 Kimball. Rarely.

BOUND BROOK
Brook Theatre, Hamilton Street
2/4 Wurlitzer. Saturday evenings.

CINNAMINSON
Cinnaminson High School
3/17 Wurlitzer. Periodically.

EATONTOWN
Mahns Brothers Bicycle Shop
2/9 Robert-Morton. Occasionally.

GLOUCESTER CITY
King Theatre
2/7 Wurlitzer. Rarely.

MONTVALE
Montvale Roller Rink,
Chestnut Ridge Road
2/8 Robert-Morton.
Daily except Monday & Wednesday.

NEWARK
Casa Italiana, 985 S. Orange Avenue
3/11 Wurlitzer.
Sundays, September through May.

OCEAN GROVE
Ocean Grove Auditorium
4/71 Hope-Jones. Periodically.

PAGODA
Queen Ann Theatre
3/7 Marr & Colton. Periodically.

PITMAN
Broadway Theatre
3/8 Kimball. Daily except Monday.

SUMMIT
New Hampshire House Restaurant
2/4 Kimball. Often.

TRENTON
War Memorial Auditorium,
W. Lafayette & Wilson.
3/16 Moller. Periodically.

WESTWOOD
Pascack Theatre
2/8 Wurlitzer. Periodically.

NEW MEXICO

ALBUQUERQUE
Regency Ballroom, Classic Hotel
5/27 hybrid. Often.

ROSWELL
Pearson Auditorium,
New Mexico Military Institute
3/14 Hilgreen-Lane. Periodically.

NEW YORK

ALBANY
Market Street Music Hall,
625 Watervliet-Shaker Road
3/25 Wurlitzer. Daily.

BINGHAMTON
Broome Center for Performing Arts
4/24 Robert-Morton. Occasionally.
Roberson Center for Fine Arts, 30 Front
3/17 Link. Monthly.

BROOKLYN
Long Island University,
385 Flatbush Avenue Ext.
4/26 Wurlitzer. Occasionally.
Walker Theatre
2/10 Wurlitzer. Occasionally.

CORNWALL-ON-HUDSON
New York Military Academy
4/30 Moller. Periodically.

ELMIRA
Clemens Center for Performing Arts,
State & Gray
4/22 Marr & Colton. Periodically.

LAKE PLACID
Palace Theatre
3/8 Robert-Morton. Rarely.

LOCKPORT
Bette Dale Building,
Senior Citizens Center
2/6 Wurlitzer. Periodically.

MINEOLA
Chaminade High School
3/11 Austin. Periodically.

NEW YORK CITY
Beacon Theatre, Broadway & 74th
4/19 Wurlitzer. Rarely.
Carnegie Hall Cinema, 883 7th Avenue
2/12 hybrid. Weekly.
Radio City Studio, Rockefeller Center
3/14 Wurlitzer. Rarely.
Radio City Music Hall,
Rockefeller Center
4/58 Wurlitzer. Daily except Thursday.
United Palace, 175th Street
4/23 Robert-Morton. Sundays.

NORTH TONAWANDA
Riviera Theatre, 67 Webster
3/19 Wurlitzer. Weekly.

ROCHESTER
Auditorium Theatre, 875 Main E.
4/22 Wurlitzer.
Monthly, September through May.
Eisenhart Auditorium, 657 East Avenue
3/8 Wurlitzer. Periodically.

SYRACUSE
Mills Building, State Fairgrounds
3/11 Wurlitzer.
Monthly, except January and July.

UTICA
Proctor High School, Hilton Avenue
3/13 Wurlitzer. Occasionally.

WESTBURY
Westbury Theatre, Post Avenue
2/6 Midmer-Losh. Often.

NORTH CAROLINA

ELON COLLEGE
War Memorial Gymnasium
3/12 Wurlitzer. Often.

GREENSBORO
Carolina Theatre, 310 S. Greene
2/6 Robert-Morton. Periodically.
Masonic Temple
2/7 Wurlitzer. Often.

NORTH DAKOTA

FARGO
Fargo Theatre
3/9 Wurlitzer. Weekends.

OHIO

AKRON
Akron Civic Theatre, 182 S. Main
3/13 Wurlitzer. Periodically.

CANTON
Palace Theatre
3/7 Kilgen. Often.

CINCINNATI
Emery Theatre, 1112 Walnut
3/26 Wurlitzer w/piano. Weekends.

CLEVELAND
Grays' Armory, 1234 Bollvar Road
3/13 Wurlitzer. Periodically.

COLUMBUS
Ohio Theatre, 39 E. State
4/20 Robert-Morton. Often.
St. Joseph Girls Academy, 331 E. Rich
2/7 Robert-Morton. Periodically.

HAMILTON
Shady Nook Theatre-Restaurant,
879 Millville-Oxford Road
4/32 Wurlitzer.
Nightly except Monday.

LORAIN
Palace Theatre
3/11 Wurlitzer. Occasionally.

MARION
Palace Theatre
3/10 Wurlitzer. Often.

MEDINA
County Administration Building
3/6 Austin. Occasionally.

OLMSTEAD FALLS
Lampighter Inn, 7068 Columbia Road
3/11 Kimball. Nightly except Monday.

SPRINGFIELD
State Theatre, 17 S. Fountain
3/7 Wurlitzer. Weekends.

WILMINGTON
Wilmington College
2/7 Wicks. Rarely.

WORTHINGTON
Worthington High School,
300 W. Granville
3/17 Wurlitzer. Periodically.

OKLAHOMA

MUSKOGEE
Muskogee Civic Center
3/7 Robert-Morton. Often.

OKLAHOMA CITY
Civic Center Music Hall
4/15 Kilgen. Often.

TULSA
Central High School
4/46 Kilgen. Periodically.
Christ's Chapel, Oral Roberts University
4/21 Wurlitzer. Often.

OREGON

COOS BAY
Egyptian Theatre
4/18 Wurlitzer. Saturday evenings.

CORVALLIS
Gill Coliseum, Oregon State University
2/8 Wurlitzer. Often.

PORTLAND
Alpenrose Dairy Park,
6149 SW Shattuck Road
2/5 Kimball. Occasionally.
Benson High School, 546 NE Twelfth
3/24 Kimball. Periodically.
Imperial Skating Rink, Union & Madison
4/18 Wurlitzer. Daily except Monday.

Oaks Park Roller Rink, SE Spokane
4/40 Wurlitzer. Daily.

Organ Grinder Pizza, 5015 SE 82nd
4/44 Wurlitzer. Nightly.
Roseway Theatre, 72nd & Sandy
3/8 Robert-Morton. Often.

Scottish Rite Temple, 709 SW 15th
3/13 Wurlitzer. Often.

PENNSYLVANIA

ALLENTOWN
19th Street Theatre
3/7 Moller. Often.

CHAMBERSBURG
Capitol Theatre, 163 S. Main
3/15 Moller. Often.

DORMONT
South Hills Theatre, 3075 W. Liberty
2/6 Wurlitzer. Often.

ERIE
Gannon College, 109 W. 64th
2/10 Tellers. Periodically.

HERSHEY
Hershey Community Theatre
4/45 Aeolian-Skinner. Periodically.

INDIANA
Manos Theatre
3/8 Robert-Morton. Often.

KENNETT SQUARE
Longwood Gardens
4/169 Aeolian w/traps. Periodically.

MARIETTA
Marietta Theatre, 130 W. Market
3/37 Wurlitzer-Page. Often.

PHILADELPHIA
Wanamaker's Store, 13th & Market
6/469 hybrid. Daily.

PHOENIXVILLE
Colonial Theatre
3/24 Kimball. Weekends.

PITTSBURGH
Keystone Oaks High School,
1000 McNealy Road
2/10 Wurlitzer. Often.

POTTSTOWN
Sunnybrook Ballroom
3/11 United States. Often.

RHODE ISLAND

NEWPORT
Jane Pickens Theatre
2/8 Marr & Colton. Often.

PROVIDENCE
Columbus Theatre, 270 Broadway
2/6 Wurlitzer. Occasionally.
Ocean State Performing Arts Center,
220 Weybosset
5/21 Wurlitzer. Often.

WOONSOCKET
Stadium Theatre
2/8 Wurlitzer. Occasionally.

SOUTH DAKOTA

LEAD
Homestake Opera House
2/5 Wurlitzer. Occasionally.

TENNESSEE

CHATTANOOGA
Tivoli Theatre, 709 Broad
3/14 Wurlitzer. Occasionally.

KNOXVILLE
Tennessee Theatre, 604 S. Gay
3/14 Wurlitzer. Twice monthly.

MEMPHIS
Orpheum Theatre, 197 S. Main
3/13 Wurlitzer. Sundays.

TEXAS

AUSTIN
Scamp's Organ Palace,
5555 N. Lamar Boulevard
3/11 Robert-Morton. Daily.

BEAUMONT
Jefferson Theatre, 345 Fannin
3/8 Robert-Morton. Often.

DALLAS
John Beck Hall
3/15 Wurlitzer. Often.
Landmark Pipes & Pizza,
6522 E. NW Highway
3/11 Barton. Nightly.
Scottish Rite Temple
2/15 Wicks. Periodically.

FORT WORTH
Casa Manana Theatre,
3101 W. Lancaster
3/11 Wurlitzer. Often.

GARLAND
Organ World Studio,
2535 S. Garland Avenue
4/7 hybrid. Often.

HOUSTON
Pipe Organ Pizza,
245 Memorial City Shopping Center
3/30 Wurlitzer. Daily.
Pipe Organ Pizza, 8539 Gulf Freeway
3/19 Wurlitzer. Daily.
Scooby's Fun Factory, 141 Greens Road
3/21 Wurlitzer. Daily.

RICHARDSON
Pipe Organ Pizza,
362 Promenade Center
3/21 Wurlitzer. Daily.

UTAH

SALT LAKE CITY
The Organ Loft, 3331 Edison
5/34 Wurlitzer. Saturday evenings.

VIRGINIA

RICHMOND
Byrd Theatre, 2908 W. Carey
4/17 Wurlitzer. Often.
Mosque Auditorium, 6 N. Laurel
3/17 Wurlitzer. Rarely.

WASHINGTON

BELLEVUE
Pizza & Pipes #3, 550 112th NE
3/17 Wurlitzer. Nightly.

BELLINGHAM
Mt. Baker Theatre, Commercial Street
2/10 Wurlitzer. Nightly.

BREMERTON
Community Theatre
2/11 hybrid. Often.
Masonic Temple
2/8 Wurlitzer. Occasionally.

unique concert at oral roberts university

- CARNATION**
Gollath's Pit Tavern
3/7 Wurlitzer. Daily.
- MT. VERNON**
Lincoln Theatre
2/7 Wurlitzer. Occasionally.
- OLYMPIA**
Olympic Theatre, 506 S. Washington
2/9 Wurlitzer. Occasionally.
- PULLMAN**
Physical Sciences Building,
Washington State University
2/7 Robert-Morton. Periodically.
- SEATTLE**
Haller Lake Improvement Club,
12579 Densmore
3/8 Wurlitzer-Marr & Colton. Often.
Paramount Theatre, Ninth & Pine
4/20 Wurlitzer. Occasionally.
Pizza & Pipes #1, 100 N. 85th
3/17 Wurlitzer. Nightly.
Queen Anne High School, 215 Gaier
3/10 Kimball. Rarely.
- TACOMA**
Pizza & Pipes #2, 19th & Mildred W.
3/17 Wurlitzer. Nightly.
Temple Theatre, 49th St. Helens
2/9 Kimball. Occasionally.
- VANCOUVER**
Uncle Milt's Pizza Company,
2410 Grand Boulevard
3/18 Wurlitzer. Nightly.

WISCONSIN

- BARABOO**
Al Ringling Theatre
3/9 Barton. Occasionally.
- GREEN BAY**
Pied Piper Pizza Parlor
3/21 Moller. Daily.
- MADISON**
Madison Civic Center
3/14 Barton. Periodically.
- MILWAUKEE**
Avalon Theatre, 2473 S. Kinnic Avenue
3/8 Wurlitzer. Occasionally.
Organ Grinder, 4353 S. 108th
3/28 Moller. Nightly except Monday.
Pabst Theatre, 144 E. Wells
4/20 Moller. Often.
Riverside Theatre,
116 W. Wisconsin Avenue
3/13 Wurlitzer. Occasionally.
- RACINE**
Theatre Guild Playhouse
2/7 Wurlitzer. Often.
- WAUSAU**
Grand Theatre, 4th & Washington
3/6 Kilgen. Occasionally.

CANADA

BRITISH COLUMBIA

- VANCOUVER**
Orpheum Theatre, 884 Granville
3/13 Wurlitzer. Rarely.

ONTARIO

- KINGSTON**
Church of the Redeemer,
Kirkpatrick Street
3/21 Kimball. Periodically.
- TORONTO**
Casa Loma, 1 Austin Terrace
4/18 Wurlitzer.
Monthly, September through May.
Organ Grinder Restaurant #1,
58 The Esplanade
3/13 hybrid. Nightly. □

Members of Sooner State Chapter, led by Chairman Lee Smith, had a dream of producing a concert which would attract a much larger audience than just members of the chapter. And they wanted to demonstrate to the uninitiated that the organ is a versatile instrument not limited to churches and funeral parlors.

For the site of this concert they chose Christ Chapel at Oral Roberts University in Tulsa, which contains a 4/21 Wurlitzer and a 107-rank classical organ. The Wurlitzer organ came from the Palms Theatre in Detroit, but the console is new, specially built to include all the stops for the classical organ as well as the original Wurlitzer stops and controls. Each organ can be played from its own console, or both

can be played together from the Wurlitzer console.

For the artist the chapter chose Rob Calcaterra. Rob is quite well known in theatre organ circles, but he has also built a reputation as a teacher, arranger and conductor of both classical and popular music.

Because charging for admission to Christ Chapel was not permitted, Sooner State Chapter members gave their personal pledges to cover the artist's fee and expenses. Many members also gave much time and effort to all the details of producing such a concert — arrangements with the university, scheduling, publicity, printed programs, transportation, etc.

The concert on October 23 stirred public interest and brought several

Platform area of Christ Chapel, Oral Roberts University, showing classical organ and Wurlitzer organ console.
(Photo courtesy Pryor [Oklahoma] Jeffersonian)



new members to the chapter. Sooner State Chapter plans to build on its success, and is looking ahead to a concert series this year.

Following is a lay person's impression, written and contributed to THEATRE ORGAN by **Pat Morgan**, staff writer for the *Pryor (Oklahoma) Jeffersonian*.

"You're going to a WHAT?" my husband asked when I told him about the concert in Tulsa.

"A pipe-organ concert," I repeated. "It's at ORU on an antique pipe organ. You know, the kind they used to have in old theatres."

"Well, thanks anyway, but I think I'll stay home if you don't mind."

"Okay," I answered. "But you don't know what you're missing."

I must admit I wasn't all that sure about this concert at Oral Roberts University. I was going more out of curiosity than anything else.

I had been in Christ Chapel a few weeks before to take photos of the organ. Hervey Barbour, a friend who is a theatre organ enthusiast, had asked me to do a story about the concert for our local paper.

I'd met Hervey last year when I'd done a story about the Kimball theatre pipe organ he has installed in his garage. That story was an education for me. Before interviewing Hervey I thought the only place you saw pipe organs was in giant cathedrals.

And seeing the ORU 21-rank Wurlitzer had been a special treat. The organ, originally built for the Palms Theatre in Detroit, was rescued from storage and installed in Christ Chapel seven years ago.

The installation also includes a 107-rank classical tracker organ with its own console, playable from the Wurlitzer console. During the photo session, which was just after a chapel service, ORU staff organist Wally Brown had played a couple of hymns lingering worshippers requested. The hymns were breathtaking and I wondered if other types of music would sound as magnificent.

I had written the story, trying to help Hervey stir local interest in theatre organs and in the concert.

And there was interest indeed. The organist at our church took a van load of people to the concert, including the head of the music department at Rogers State College. I rode along with them determined to keep my

mouth shut during the 45-minute drive, lest I reveal my musical ignorance.

When we entered the huge auditorium the massive organ installation was just as impressive as I'd remembered. I was surprised at the large number of people already in the audience.

We found seats and waited for the guest organist, Rob Calcaterra. He was introduced by a member of the host group, Sooner State Chapter of the American Theatre Organ Society.

Calcaterra, a New Yorker and organist for Radio City Music Hall, charmed the audience with his patter as much as with his talent at the keyboards of the ORU organ.

Between numbers, which ranged from pop to classic, the organist

shared information about himself and gave brief tidbits about the history of pipe organs. I found both absorbing and the two-hour concert was over far too quickly.

"Well, how was it?" my husband asked when I returned. "I hope it was good; you missed a Charleton Heston movie!"

I didn't even have to think twice. "Oh, it was definitely worth missing Charleton Heston for!" I assured him.

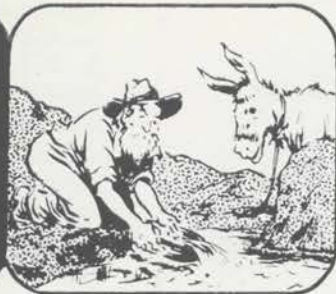
"By the way, did you know some theatre organs have 'crockery smash' attachments? And you know what? There's this fabulous Wurlitzer pipe organ in Wichita. I want to try to see it the next time we go to Grandma's. And listen to this . . ."

Sooner State Chapter member Hervey Barbour (left) talks with ORU staff organist Wally Brown in planning October 23 concert. (Photo courtesy Pryor [Oklahoma] Jeffersonian)



NUGGETS from the GOLDEN DAYS

Prospected
by Lloyd E. Klos



Here's another "pot luck" collection of nuggets from all over the lode. References were *American Organist (AO)*, *Local Press (LP)*, *Around the Town (ATT)*, *Orchestra World (OW)*, *Metronome (Met.)* and *Roxy News*.

July 1923 (AO) EARL BLADES is playing at Chicago's Gumbiner De Luxe Theatre where he has been for the past four years. A native of Benton, Wisconsin, and a pupil of Frank Van Dusen, he is an experienced church and theatre organist, having played Chicago churches four years and theatres here eight years.

November 4, 1923 (LP) When Indianapolis' Ohio Theatre opened today, LESTER HUFF played the three-manual Marr & Colton. The house seats 1190. (Ruth Noller later played here.)

February 22, 1927 (LP) The 1068-seat Ritz Theatre in Indianapolis opened today with ELLIS BUTLER at the 2/7 Geneva organ.

January 1928 (LP) ADOLPH GOEBEL, known as one of the best concert organists in the country, has returned to the east where he is now featured at Loew's Yonkers Theatre. Goebel hails from Milwaukee where he had been featured in picture houses and also conducted a school for organists where he taught the art and technique of synchronizing motion picture music.

April 1928 (LP) Baltimore theatres have a variety of pipe organs. Those having Wurlitzers are the Cluster, Embassy, Parkway, Century, Palace, Valencia and State. The Stanton and Belnord have Kimballs. The Forest and McHenry have Mollers.

December 1928 (ATT) MANUEL DE HAAN, the youngest organist in Boston, has shown that he merits high as a feature organist at Keith's Bijou Theatre, is also featured at the Statler Hotel, and on broadcasts over WBZ. This is his first year at the Bijou, having been there six months. Formerly, he was at the Keith-Albee Boston Theatre. He has a brilliant personality, and is assured of a successful career.

December 1928 (ATT) Another personality plus song, is found in one of the youngest organists in New England, at the Plymouth Theatre in Worcester, Massachusetts. Previously, BUDDY WEBBER played at the Fenway in Boston.

Lloyd Klos, a free-lance writer, has been a member of ATOS since 1959 and of the Rochester TOS since 1969. He has contributed his "Nuggets . . ." column for 16 years, plus nearly a hundred other pieces since 1960. In addition to writing for THEATRE ORGAN, Lloyd takes a very active part in the operation of the RTOS. □



He is unusually clever in featuring his many novelties and is a very pleasing personality.

December 1928 (ATT) GEORGE WALD, formerly at the Avon Theatre in Utica, New York, over which he presided for 12 years, is now established at the Stanley Theatre there. He broadcasts over WIBX and is a favorite of all his patrons. Carl Merz, formerly at the Avon 11 years, directs the orchestra.

December 1928 (ATT) With much personality and a great following, CHESTER A. DANA is being featured at the Mark Ritz Theatre in Albany, New York. Previous to this engagement, "Chet" was a big hit at the Orpheum in Yonkers, and the Dawes Theatre in Bridgeport, Connecticut. He features slides, novelties and solos.

December 1928 (ATT) JAMES F. GILLMORE in his third year as solo organist at Proctors 4th Street Theatre in Troy, New York, is popular with the patrons of the theatre. Previously, he was musical director for Proctor's on the Keith circuit. He also filled successful engagements at the Avon Theatre in Utica, New York, and was organist at St. Patrick's Church in Troy.

December 1928 (ATT) For two years, RICHARD TWEEDY has been solo organist at the Troy (New York) Theatre. He features classical and novelty numbers, and his popular ballads are a big hit. He formerly played at Crandall's Strand Theatre in Cumberland, Maryland.

December 1928 (ATT) There is a lure at the Stanton Theatre in Philadelphia in the garb of HARRY A. CRISP, who is recognized as one of the finest organists in the country. He teaches, and many of the organists playing at houses in Philadelphia are his pupils. He was formerly at the Victory Theatre.

December 1928 (ATT) In his second year at Rochester's Piccadilly Theatre with several compositions and musical reviews to his credit, HUGH J. DODGE is an organist of sterling quality. His associate, J. GORDON BALDWIN, is a great help in featuring his solos, and between the two, they have created a large following, using the theatre's twin-console 3/13 Wurlitzer.

December 1928 (ATT) WALTER M. ROGERS, featured organist at the Mark Strand Theatre in Worcester, Massachusetts, has been there three years.

January 1929 (OW) In his organ recitals at the Brooklyn Paramount, HENRY B. MURTAGH has thrown all traditions to the four winds and cast the hard-and-fast conventions upon the scrap heap, having achieved a four-dimensional program. He shows the mechanism of the human soul under a microscope of musical power and beauty. There never was an organist precisely like this one; never a concert so devastating to the emotions nor one so filled to overflowing with such forthright integrity of thoughts and honesty of action. Mr. Murtagh's playing is a magnificent adventure, a musical structure which skyscrapes life with its towering reality.

He has devoted 14 years of his life to theatrical organ playing in Seattle, Denver, Portland, Los Angeles, Buffalo, Chicago and New York. At the Brooklyn Paramount, he features original novelties and community singing. He spends two hours each day on the subway between Brooklyn and his home in Flushing, where his real job awaits him. Namely, his family, to which he is greatly devoted.

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?

Send them direct to:

QUIZMASTER
and Organbuilder

LANCE JOHNSON
Box 1228

Fargo, North Dakota 58102

Q. We have a 3/8 Robert-Morton with a small toy counter in our local theatre, which our ATOS chapter maintains. Some of our reeds look like someone worked on them with a pipe wrench. Is it possible to recurve the reeds with a reed curving tool and a burnishing iron? Also, is there available a schematic diagram of the circuit for this organ?

A. You had best leave any reed voicing to a professional. Contact organ builders in your own area for help. If an amateur from your group were to tackle this type of work, the reeds would probably come out looking like a pipe wrench were used again. I know of no schematic diagrams for the Robert-Morton organ. If you can relate a specific problem, I will try to help you solve it.

Q. I am installing a Wurlitzer theatre organ in a residence where I would like to locate all the regulators, except those for the bass, roughly 25 to 30 feet from the chests. I would like to install the tremulants near the chests in the chamber. Is this possible and have you ever heard of this being done? Won't this reduce noise and vibration throughout the house?

A. Your regulators will not function properly if placed over four feet from the chests. The additional friction in the wind trunk resulting from the longer distance between chest and regulator will slow down the response of the wind surge needed when the organ is played. Even worse, you will encounter great turbulence in the trunk with trem turned off.

Why do you want to place your trem in the chamber when you have already decided that the noise would be reduced by having the regulators away from the chambers? Certainly your greatest source of noise will be the trem. Why not move them away from the chambers? Remember if you do, you cannot install them with the original 2½" diameter conductor, but must increase it to 3" because of the increase in trem conductor length. If you have a height problem, you can mount your regulators to one side of the chests so that the chests can be placed as close as 18" to the floor.

Q. I maintain the Hinners organ in our church, and I have a problem that is getting worse. With regard to the four-rank ventil chest, when the Oboe stop is off, air leaks out through the ventil action and causes some Oboe pipes to play while the organist is playing other ranks. If I open the ventil more, more air leaks out but the Oboe then quits playing. Any advice will be appreciated.

A. High pressure air is leaking across the stop channels, most likely because of bad gaskets. This would be especially true if the Hinners gasket material is cork or blotting paper. These gaskets are known for a short life, because they cannot take up the slack with seasonal expansion and

contraction of the chest members. If it is possible, you had better remove all the pipes, disconnect the wind and cables, and turn the chest over to replace gaskets. I would suggest using horsehide packing leather for best results. You will need some arch punches to make new holes for exhaust channels, which should be done before gluing the new gaskets to the chest. Watch for stripped screws as you disassemble.

Q. We have a tremulant problem with our Wurlitzer. The large regulator (34" x 36") simply will not tremulant like the others, as it has a very shallow beat. It is wound with 15 feet of 2½" conductor and the regulator is not weighted. I have not added any weight to the regulator because I heard you say that weights are not correct for obtaining good heavy tremulants.

A. If you are referring to my Detroit seminar on tremulants, I believe you may have misunderstood. Any regulator larger than 20" x 30" will need some weight to get it to bounce in resonance. I would suggest starting with 20 pounds and trying it. If this doesn't give you enough beat, then you should increase the diameter of your trem conductor. Adding more weight will take your regulator out of tune and decrease its ability to regulate quickly. I have been able to get 20" x 30" regulators to beat to the point where the action almost stops and all by not using weights. Then, when the trem is off the regulator can do its job and maintain an even and responsive regulation. □

Closing Chord

Lenore Feibel, widow of Fred Feibel, New York Paramount and radio organist, died on December 4.

When the Feibels moved to Vero Beach, Florida, in the early sixties Fred continued as a church organist and choir director. Lenore helped found the local chapter of the American Association of University Women, and served as its president for a period. One of the couple's projects was the raising of thousands of dollars for a nearby college. Fred performed a yearly concert and Lenore

handled tickets.

Mrs. Feibel is survived by a daughter, Janet, and grandchildren.

* * *

South Florida Chapter member **Ralph A. Anderson, Jr.**, passed away on December 11, 1982. An architect and a fine organist, Anderson, 59, served as program chairman of South Florida Chapter, routinely hosted the board meetings at his home and could be counted on to tune various organs in the area before concerts. He also served as correspondent to THE-ATRE ORGAN.

Born in Austin, Minnesota, he was reared in Lyle and studied architectural engineering at the University of Minnesota. He moved to the Miami area shortly after World War II and worked as an architect for various firms.

Anderson lived and worked in a commercial building in Coral Gables so he wouldn't disturb neighbors with his organ practicing on evenings and weekends. Though he said, "I'm an architect, not a musician," he played exceptionally well and was in demand as an entertainer at parties.

In addition to his three-manual Rodgers which sported a knotty pine console, Anderson owned a Steinway grand piano signed by Paderewski. When the piano was refinished some years ago, the spot with the signature was left untouched.

Besides doing organ installations for Rodgers, Anderson designed classical installations of pipes for various churches in the Miami area.

* * *

Irma Glen first came to the nationwide attention of radio listeners through her network solo broadcasts and background music originating from WENR, the NBC Chicago studios, in the mid-'30s where she was a staffer with 23 shows a week, including some in which she had dramatic parts. Her nighttime half-hour "Lovable Music" radiocast series was unique in that the sponsor, instead of being a soap or breakfast food maker, was an individual. The announcer said the organ music was "brought to you by an unnamed sponsor." Many years later she revealed that the sponsor was a wealthy woman who simply believed that Irma's music deserved nationwide exposure. Irma was with NBC Chicago for 12 years, from 1934

to 1946. At age 17 she had her own orchestra which played engagements in Buenos Aires and Europe. Upon return to the U.S. she played the Orpheum and Pantages circuits. She was playing and scoring films in Chicago theatres when WENR "discovered" her.

Irma Glen was well-schooled in music but she had always nurtured strong religious beliefs. Early in her career she decided to pursue religious studies and use her musical ability to support her religious feelings. Back to school. She became a minister entitled to put "Doctor" before her name. In the Silver Anniversary Class of the Institute of Religious Science she met a man who shared her enthusiasm for the ministry. She married Charles R. Sloan and together they preached in behalf of the Church of Religious Science. It was a lasting love. They found great satisfaction in appearing together at religious events. Charles, although not an ordained minister, often preached the sermon while Irma provided music at the keyboards and usually added a few inspirational words. Irma made a few recordings in that vein. Her only tape of purely "pops" was made during the '60s on Dick Simonton's 4/36 Wurlitzer. She planned to release it as a record but it was never done, although all who heard the tape encouraged her. The playing was solid theatre organ with



Irma Glen.



Irma at the WENR Wurlitzer.



Irma Glen and Everett Mitchell on the "Air Junior" program, WENR Chicago.

imaginative arrangements and colorful registration.

She is described on one of her record jackets as an "organist-composer, author, lecturer, TV personality and nature lover." She went all-out for the ecology efforts which started late in the '60s. She released a recording with her originals played on an Allen plus her own voiced pleas: "Now is the time for all good men to come to the aid of their planet." Tunes included such titles as "Every Day is Earth Day," "Ecology's Song" and "Soul-Soaring." Yet she was never pushy in promoting her beliefs. She used her sometimes bubbly, always positive personality to do the convincing. She had no bad words for anyone. She did very little concert work outside of her church connections, but always liked to give home installations a workout.

She was in her mid-'70s when cancer struck. There were several operations and then she suffered a stroke. She died on December 15 last at the Sloan residence in San Marcos, California. A memorial service in the Los Angeles area was planned for early 1983.

* * *

It is with the deepest regret that we have to report the passing of our most distinguished member, **George Harrison**, just at the turn of the year, after a long and bravely endured illness at the age of 77.

Well known in theatre organ circles on both sides of the Atlantic for many years, and especially active in his home area in Southeast Essex, George was founding chairman of the London and South of England Chapter through its formative three years, also operating as treasurer at the same time. This arduous and much-valued contribution to building the success of our chapter included the organization of the outstanding 25th Silver Anniversary Convention in the UK in 1980.

George's exceptionally wide personal contributions ranged from the installation and support of two Compton theatre organs in Roman Catholic churches in conjunction with the incumbency of good friend Father Gerard Kerr, through their frequent visits to the USA to participate in successive conventions, to his marvelous cooking of delicious



George Harrison.

mange gateaux for chapter meetings and club nights.

But for all of this, perhaps George's most endearing characteristic was his disarming but resolute personality.

All-in-all therefore, it was a privilege to know George and to share his devout love of the theatre organ.

NORMAN BARFIELD

* * *

Carleton James, who with Paul H. Forster, were the two leading lights of the great theatre organ era in Syracuse, New York, died in January. He was 83.

His first theatre job was at the age of 14, when he played piano in a Schenectady, New York, theatre. Next came jobs in Oneida, Brooklyn, and again in Schenectady, before settling down in Syracuse. An earthquake occurred during his stint at the Strand. In 1925 he went into Keith's Theatre, where his long engagement was



Carleton James at the organ he loved most; B. F. Keith's 3/11 Wurlitzer in Syracuse.

(Tom Anderson photo)

marked by a noontime robbery. He also performed on radio, being featured on WFBL, Syracuse.

James rubbed shoulders with many notables of entertainment: Jimmy Van Heusen, Victor Herbert, Sonja Henie, Freeman Gosden and Charles Correll, Irene Rich and Gordon MacRae, among others. Holding numerous positions as a church organist in Syracuse, he was also a factor in saving the Keith's Theatre Wurlitzer, doing several programs before and after its relocation on the State Fairgrounds. One of the last programs he performed was for the Rochester Theatre Organ Society in November 1974 when the club observed its tenth anniversary. His biography appeared in the December 1972 THEATRE ORGAN.

LLOYD E. KLOS

* * *

Long-time organ buff **Bill Oberg** died at his home in West Memphis, Arkansas, at the age of 35. He will be greatly missed by all who knew him. (THEATRE ORGAN, Aug./Sept. '80, page 64.) Bill was a mathematics teacher in several of the junior high schools of Tennessee and lastly in West Memphis, Arkansas. He was a great inspiration to all his students. Bill's great love was refurbishing pipe organs. He was the official service man for several of the organs in Memphis. Nearly every weekend he was working on a church organ within a fifty-mile radius, or had a crew down at the Orpheum Theatre in Memphis, or over at Ellis Auditorium restoring the classical 5/115 Kimball. Bill was a theatre pipe organ buff who realized a dream, his own organ. He collected pipes and all the necessary parts to make a 3/12 Wurlitzer organ for his home. He converted his two-car garage into chambers, which sounded into the living room, a resounding tribute to Bill's inspiration — and perspiration.

He was an active member of the Memphis Chapter of the AGO, and invited the members to his home annually to have at least one meeting of theatre pipe organ. Everyone who has heard his organ says that it is one of the best home installations they have seen, and the voicing is superb.

Bill Oberg was a quiet man, a true gentleman, with a positive outlook on everything about him. He encouraged everyone and always saw the bright

side. We all liked him for his friendly manner and cheerfulness. Memorials may be sent to the Memphis Chapter of the American Guild of Organists.

ROGER P. ELSER, *Secretary*
Fayette County Home Organist Club

* * *



Eddie May.

Edward C. May, "Mr. Music of Miami Beach," and once a leading theatre organist, died in Miami on January 18. He was 82.

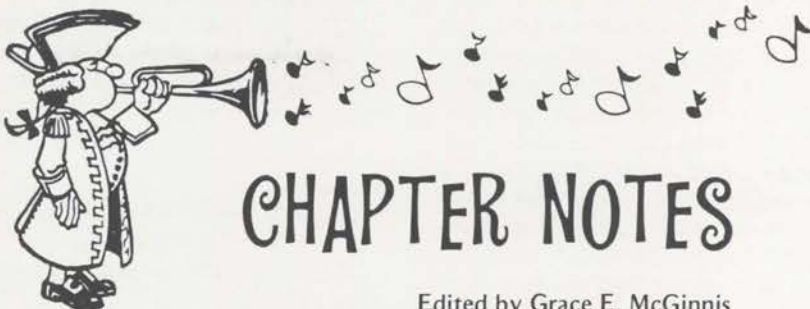
Born in Rochester, New York, he toured with a sawdust show as a tap dancer while in high school. He studied at the Eastman School of Music under Harold Gleason, and then opened area pipe organs for Wurlitzer. Study in New York was followed by a stint as consultant for the Kohl Organ Co., opening instruments in churches and theatres. He toured the eastern states in 1921, and in 1924 joined Schine Theatres, performing throughout the state.

This led him to residency in Rochester, where he played several Schine houses, eventually managing the Riviera while serving as organist. In 1936 he helped organize the Rochester Community Choir, which grew to 1500 members before he left for Maysville, Kentucky, in 1938, and a succession of playing and managing assignments in theatres in Ohio, Virginia, Pennsylvania and California.

In 1944, he went into the Roney Plaza Hotel in Miami Beach and stayed in Miami for the remainder of his career, teaching, playing, recording, and initiating a two-organ act with daughter Carol which played the posh hotels and clubs.

Besides his daughter, Mr. May is survived by several grandchildren. His biography appeared in the Summer 1966 issue of THEATRE ORGAN.

LLOYD E. KLOS □



CHAPTER NOTES

Edited by Grace E. McGinnis

ALABAMA Birmingham

205/979-8132 or 205/785-4864

What an exciting year Alabama Chapter has had with "Big Bertha," the Wurlitzer at the Alabama Theatre. The old cliché, "something for everyone," had real meaning in Birmingham, from a highly successful and entertaining concert by Walt Strony (who really let his hair down while accompanying an old Rudolph Valentino silent film, *The Eagle*) to the pleasant experiences of those who like to work on the organ itself. Our programs were many and varied, and all of them pleasurable. Cyndi Landers, Dewey Barker, Jay Mitchell, Barry Norris, Bob Reid, Rick McGee, Walt Winn and Mark Landers provided a super team of artists who love the theatre organ and truly show it when they touch the keyboards and pedals. There are also the members who offer their favorite selections during open console and who make you realize how much talent we have right here at home. It is a pleasure to sit back in the comfortable theatre seats and listen to members Sam Troutman, Bea Fee, Gary Jones, Bob Rabun, Larry McCormick, Miller Peterson and Cecil Whitmire and to share their enjoyment as they play.

At our December meeting we held the election of our 1983 officers, and we are looking forward to an enjoyable and successful future which will come through planning and cooperation. The plan is to mix the old with the new, redefining and recreating the old into something new, yet not losing the essence of its heritage.

The Alabama Theatre will be a part of a \$125 million project, a plan to link Loveman's Department Store with three other historic buildings, the Alabama Theatre, J.J. Newberry Company and the Burger Phillips

building, with three new high-rises. The theatre will remain much as it is, but the sound and lighting systems will be improved to service live productions. During a Christmas parade in downtown Birmingham, theatre organ music played by Cecil Whitmire was piped through loudspeakers from Third Avenue to Nineteenth and Twentieth Streets making a first for Christmas music from the Alabama Theatre.

From the members who keep the organ in its best condition comes a happy report that five of the thirteen regulators involved in the organ have been re-leathered. This speaks well of the original leather, as the organ was first put into service in December of 1927. Through the efforts of Larry Donaldson, Ola Fee, Bob Rabun, Freeman Andress, Gary Jones, Sam Troutman and John Hiam, the last three of the five that were re-covered were done in time for our annual meeting in December.

We meet the second Sunday of the month at 2 p.m. Y'all come!

RAY KENERDINE

CENTRAL FLORIDA
THEATRE
ORGAN
SOCIETY



Tampa

813/685-8707 or 813/863-2264

Our Christmas party and meeting was held at the residence of John and Flo Hobbs. After the meeting we were entertained by Everett Bassett, who played a nice selection of standards as well as some fine Christmas music. Open console on the Hobbs'

Gulbransen was also enjoyed by everyone.

Our January meeting was held once again at Central Music. The work on the organ installation at the Tampa Theatre is progressing nicely. The solid-state relay is now in, and all that remains is the main cable, the stop tabs and wiring on the pedals. Also, the contacts need work and the tremolos need to be connected. After the main cable is installed, the wind lines will go in. Hopefully, with a few more sessions installation will be complete. We are looking forward to tuning the instrument and, of course, to our first concert.

After the business meeting the program was turned over to organist-teacher Al Hermanns who gave a fine presentation on substitute chords. In "Sweet Lorraine," chromatic thirds and sixths were well demonstrated; also, good examples of chromatic progressions of ninths were played. Our thanks to Al Hermanns for an entertaining and informative program.

SANDRA SHOOK



CENTRAL INDIANA CHAPTER

Indianapolis

317/283-3410 or 317/786-2160

The December meeting was held in the newly renovated Hedback Theatre through the courtesy of Phillip and Betty Hedback. The 2/11 Page organ is at long last in working order and nearly complete. The featured artist for the afternoon was Dyne Pffefferberger, who demonstrated very nicely the newly acquired Wurlitzer-like voicing of the organ. Also, he and Tim Needler wound up the session with an organ-piano duet of some three or four goodies. Dyne is an accountant in Fort Wayne, Indiana, and piano and organ are his avocation when he is not figuring.

Sam Eberwine was the featured organist for the January meeting. He demonstrated the versatility of two top models of the Baldwin organ at the Norgate Plaza store. During the business meeting, considerable discussion was held as to where to go on the next bus trip. Tentatively, the club

is attempting to put together a trip to the Dayton-Cincinnati areas.

The club was saddened to learn of the passing of David Ashby, a local organist well-known throughout the Midwest.

WAYNE R. PIPHER

CENTRAL OHIO

Columbus

513/652-1775 or 614/882-4085

A pair of forgetful reporters missing deadlines have delayed the COTOS reports. We had no meeting in July so members could attend the ATOS convention in Detroit. Those who did brought back reports making the rest of us wish we had been there.

Last summer turned to beautiful fall as once again COTOS visited the home and organs of Ralph and Leona Charles in Somerset, Ohio. These folks have a Morton theatre organ in their home and a Ralph Charles Special in the barn. Ralph builds much of the organs he assembles in the barn, and this is the second one that these reporters know about. A fine potluck dinner and a great day were had by all.

On that same day, CICTOS members were being hosted by several COTOS members for a tour of organs, concerts and theatres in the central Ohio area. Some of the people from our group doing the work for these guests were David Love, Harry Connett and Dennis James.

In October we visited Lee and Nor-



Dr. Willard Fine at console of Dublin Community Church's 2/5 Page theatre organ. (Bob Clark photo)

man Smith, where local performer and Hammond expert Bob Tyo was our guest artist. He had hooked up a tape delay system which made his two hands and the Hammond Concorde sound like a group.

A new organ was our treat in November. COTOS had the opportunity to use the Dublin, Ohio, Community Church's 2/5 Page organ for our meeting. This mellow-sounding instrument, which was for sale, was thoroughly inspected and played by the membership, and there were rumors that prospective buyers were in the group. Several church members attended our meeting and commented that they rarely heard in church the kind of music we played!

Dale Durthaler and family of Dur-

CHAPTER CORRESPONDENTS PLEASE NOTE

To help ease the burden on the editorial staff of THEATRE ORGAN, please observe the following:

Type all copy, double-spaced, on letter-size (8½" x 11") white paper, leaving 1½" margins on top, bottom and both sides. Do not use erasable paper. Please include your name, address and telephone number.

Type photo captions on Scotch (3M) Post-it Note sheets (#654 - 3" x 3" or #655 - 3" x 5") and attach to **back** of photo. DO NOT use any kind of tape or rubber cement to attach captions to photos, and DO NOT attach photos to sheets of paper.

Send Chapter Notes and photos to:

Grace E. McGinnis, Associate Editor
4633 SE Brookside Drive, #58
Milwaukie, Oregon 97222

DEADLINES

December 1 for January/February
February 1 for March/April
April 1 for May/June

June 1 for July/August
August 1 for September/October
October 1 for November/December

thaler Piano and Organ provided the meeting place and instruments for our December meeting. Greg Durthaler showed off the newest of the Lowrey organs. New to the Durthaler showroom since our last meeting there are the Rodgers organs, and we had the fun of sampling the hybrid pipe and electronic models. Dale also has stashed in the back room a Wurlitzer — a real two-manual theatre organ — but it was in quite a number of pieces!

The Ohio Theatre in Columbus was the start of our new year of activities. The theatre's owners are very generous to COTOS in allowing us to use the theatre and the 4/20 Robert-Morton theatre organ. We had a good turnout with guests from a New York chapter and Garden State Chapter. COTOS members take pride in showing guests "our" theatre, and invite all to visit the Ohio Theatre.

We were fortunate to have as our guest artist Janet Linker of the Capitol University music faculty. Mrs. Linker has substituted for resident organist Dennis James during the summer movie series. She and her husband joined in the festivities of the day and we hope they will join us. Cameras, tape recorders and video recorders abounded as this was one time when there were no restrictions on recording, and photos at the Robert-Morton console are prized for years to come.

The chapter extends its sympathy to the family of member Norman Smith who passed away January 27 following a brief illness.

BOB AND PATTI CLARK



**CONNECTICUT VALLEY
THEATRE ORGAN SOCIETY, INC.**



Thomaston

203/378-9192 or 203/583-8334

For our November meeting the delightful Twomey residence in Manchester was the place, complete with great-sounding 2/7 Wurlitzer, reproducing pianos, music boxes, etc. After the business session the console was open for the rest of the afternoon and was vacant only seconds at a time. Our artist for the evening was Brian Colton, son of members Al and Claire Colton. Brian played a nicely

varied program, all well done, indeed, and obviously enjoyed by all present. We must have Brian play for us again. And once again, our sincere thanks to Irv and Anita Twomey for so graciously hosting our meeting.

Our last concert in '82 was surely one of the best of the year. Rosa Rio and Ted Malone, delightful personalities of console and stage, held forth at Thomaston Opera House on December 4 and 5. When Rosa and Ted get together, there is entertainment for the young, the old, the gentle, the mean and everyone in between. It is difficult, indeed, to recall an artist who comes up with a program as well conceived and put into sequence as does Rosa. She obviously has an extensive library of music from which she prepares her own delightful arrangements. Following intermission, Rosa and Ted entertained us with music, poetry, nostalgia and humor. The perspective and wit of Ted Malone can be fully appreciated in live presentation only. He made some poetry come alive for us, told us stories of pathos and humor, and treated us to his rendition of "Why The Chimes Rang," which he had recorded years ago with Richard Liebert of Radio City Music Hall. Adding a modern twist, he repeated the ending as it might sound with E.T. as the principal character — very effective! Rosa then continued with some Christmas music, a sing-along and a Merry Christmas wish on the pipes. A memorable evening was thoroughly enjoyed by all.

January 29 and 30 were the occasions of Bob Ralston's return to the Thomaston Opera House. The man is a complete entertainer, an excellent musician who can dance if he so chooses and who talks engagingly. The result is an evening that seems to fly by. The Marr & Colton had some fine music coaxed out of it at the hands and feet of this artist. The program included music appropriate to the season, dance music, songs from the '30s, and '40s and some Strauss waltzes. Following intermission, an uninterrupted playing of 20 requests previously taken from the audience revealed a real talent for arranging "on the go," because it all sounded great. The audience demanded more, and Bob obliged with several encores. A lively concert was enjoyed by all and we look forward to Bob Ralston's next appearance.

On May 14 and 15 James Rose-

veare will be at the Thomaston Opera House. For tickets and information contact Concert Tickets, P.O. Box 426, Seymour, Connecticut 06483. Telephone 203/888-9696.

W. F. POWERS

DAIRYLAND Milwaukee

414/463-2365 or 414/771-8522

Our annual meeting was held in December at St. Paul's Episcopal Church. The current officers were unanimously reelected, and Gary McWithey gave a beautiful program of seasonal music on the 5/89 organ.

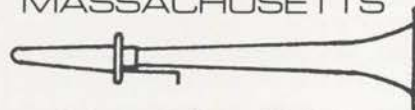
In keeping with the spirit of the holiday season, DTOS, in cooperation with Towne Realty, gave two lunchtime concerts at the Riverside Theatre. Each program featured two local organists; on December 20 it was Gary McWithey and Clark Wilson at the 3/13 Wurlitzer, and on December 21 John Weissrock played classical numbers while Gary Hanson featured theatrical stylings. Admission to the programs was either a cash or food donation to the Milwaukee Hunger Task Force. Over \$300 dollars and several barrels of food were collected to help the needy. DTOS would especially like to thank the four organists and the members for donating their time in this busy season.

In January we were the guests of JATOE at their open house at the Rialto Theatre. Those who made the trip enjoyed the beautiful theatre and organ very much. Thanks, JATOE!

Our next concert will be April 24 at the Racine Theatre Guild.

CARRIE NELSON

EASTERN MASSACHUSETTS



**Babson College, Wellesley
617/244-4136 or 617/754-1508**

Eastern Massachusetts Chapter scheduled a rare Sunday afternoon gathering November 28 at our Babson "home." After President Bill Carpenter exhorted the membership to "go forth and multiply," in accord with the national policy, Program Chairman Tim Bjareby introduced our non-organist guest, Reverend

Willis Miller. What bag of tricks did Tim arrange for us with this minister of a Salem Methodist church? With vaudeville acts, including magic, on the same bill as the organ in those Golden Days, why not this minister/magician? As Tim provided background organ music on our Wurlitzer, Rev. Miller performed many clever acts of deception supplemented with jokes and a glib line of patter. Body and soul were then cared for with good food and music during open console.

A wonderful Christmas present to the club was the kind invitation of Marvin and Zelda Horovitz to their spacious, organ-equipped Winchester home on December 26. President Bill Carpenter kept business to a minimum for his last meeting, thanking our hosts then calling forward his successor to accept the badge of office, a 16' Tibia stopper. Marvin then gave some brief comments on their home, a beautifully converted carriage house of the Pond family (Ivers & Pond Pianos), and on the organ, a 2/5 Marr & Colton originally from the Thompson Square Theatre in Charlestown, Massachusetts. An Aeolian-Skinner Diapason and an Estey Clarinet have been added to make this a 2/7. It is difficult to believe that this former hay loft is now an organ loft with its Chinese red and gold trim console.

Member Bob K. Legon introduced Bob K. Love as guest artist. Mr. Love is organist at Legon's church, but admits to enjoying theatre organ. He presented an enjoyable concert, from his lively opener, Sousa's "King Cotton," to his potpourri of songs of Uncle Sam. He wanted us to hear the fine Chickering baby grand piano, so momentarily left the organ to play a spirited "Malagueña" which drew enthusiastic applause. To demonstrate the roll-player mechanism on both organ and piano, Marvin engaged a roll of *Annie* selections, and his ten-year-old daughter, Tracy, performed and sang in costume, including long gloves and red wig. Then came some rolls played on a nicely restored Style 146 Wurlitzer band organ. A nickelodeon also graces this unique household, and another band organ is in the process of being rebuilt. Our grateful thanks to the Horovitz family for a truly wonderful day!

EMCATOS presented its second

winter concert at Babson on January 8 with Tom Gnaster as organist. Tom opened with a bright and lively "Cheek to Cheek" and included some very listenable selections such as "Chong, He Comes from Hong Kong" and "On the S.S. Bernard Cohen." He also accompanied a short Vitagram silent, *The Saw Mill*, with Larry Semon, which was "frantic, slapstick and mayhem," to quote Tom. Long applause brought his return to the console for a fine encore, "The Gypsy Song" from *Carmen*.

New President Nick Lupo opened the January 22 meeting by calling a surprised Bill Carpenter forward and handing him a beautiful plaque with appropriate engraving and etching of our 235 Wurlitzer console, in appreciation of his exceptional leadership during 1981-82. Bill thanked the club for the opportunity to serve and promised continued help.

Outgoing program chairman Tim Bjareby presented Arthur Garlick, Jr., as organist of the evening. Tim said that Arthur plays in skating rinks and churches and has had training with the late well-known Doris Tirrell. Mr. Garlick was generous with his music, presenting an enjoyable group of songs. He received a good hand, both before and after his encore, with popular open console following.

EMCATOS looks forward to again sponsoring popular Eddie Weaver for two concerts on May 7 and 8.

STANLEY C. GARNISS



GARDEN STATE
THEATRE
ORGAN
SOCIETY, INC.

New Jersey

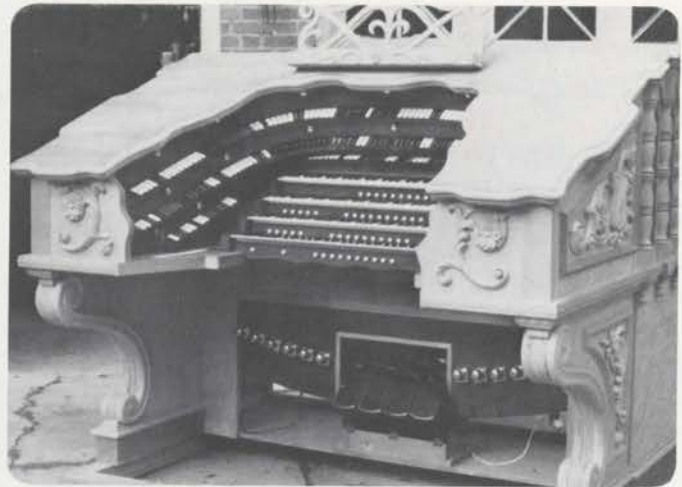
609/888-0909 or 201/891-1588

On December 5 GTOSers celebrated the beginning of the Christmas season with a concert at the Trenton War Memorial featuring Leroy Lewis at the 3/16 Moller. Mr. Lewis, who has had engagements at the El Panama Hilton and the Surf City Hotel, delighted his audience with orchestral stylings. Best known locally for his nightly musical extravaganzas at the Barnegat Lighthouse Inn, Leroy has just completed a successful engagement at Resorts International in Atlantic City. The Mercer County Chorale performed under the direction of Howard Crossland with Mr. Lewis at the organ. A Christmas sing-along ended the concert, after which tables were set up for the stage picnic, and members participated in open console and the fun of socializing.

On December 18 a Christmas party and business meeting was held at Jack Moelmann's "Wonder House." Open console enjoyed his half air/half electronic organ. The business meeting was followed by a concert by Ed Baykowski. The highlight of the day was when Pete Polito got his cue



The Asbury Park Convention Hall organ crew. Standing, L to R: Stan Sawyer, Frank McCraigh, Pete Polito, Ethel Plenkers (honorary coffee and cake hostess), Don Plenkers (crew chief). Kneeling, L to R: Joe Visinho and Al DeVivo. Missing are Larry Grove, Bruce Conway and Bob Reilly.
(Plenkers photo)



4/21 Robert-Morton console reproduction being built for Gulf Coast Chapter by B. D. Rhea, M.D.

mixed up, donned his Santa suit and came "Ho - Ho - Ho" into the business meeting. Too early, Pete! Later, he again donned the suite and passed out grab-bag presents to all the members. Next, Chairman Jack Moelmann demonstrated his mechanical toys and accompanied the silent movie, *Slapstick*. Open console continued and the last of the members reluctantly left at 1:00 a.m. Wow! A ten-hour party!

January 15 the Asbury Park Convention Hall and its 3/7 Kilgen hosted GSTOSers for six hours of open console. Video and audio recording were encouraged. However, six inches of snow prevented many of our members from attending. This project is a relatively new one for GSTOS. Since 1981, a great deal of work has been accomplished in cleaning, repairing and tuning. Lauds to Don Plenkers and his work crew. This writer has never heard the instrument sound better. Jack Moelmann, Greg Owen, Gary Phillips, Don Plenkers, Bob Reilly and Marty Spitalnick participated in the open console session. An interesting feature of this installation is that the chambers speak out onto the stage area as well as into the auditorium.

Across the boardwalk, many members toured the Paramount Theatre which has a most unusual balcony — no theatre seats — just about 100 loveseat sofas. Unbelievable!

ED BAYKOWSKI

GULF COAST
Pensacola
904/433-4683

Our small group continues to carry on! Now that our Chairman/Con-

certmaster Tom Helms is back with us after his education sabbatical, we are going full steam ahead on our wonderful Robert-Morton reproduction.

Before work really began, Tom took time to play the *Phantom of the Opera* at the restored Tennessee in Knoxville. Knoxville TOS knows how to stage a show with the organ in perfect condition, weather good, staging creepy with black-clad pall bearers, fresh dead flowers on the coffin, bells tolling the midnight watch and the coffin slowly coming down the center aisle.

We always welcome visitors to our chapter, and we were glad to have Larry Donaldson from Birmingham/Chattanooga/Knoxville as our guest. We plan to invite the whole country when our organ plays again. Who knows, we might even have a convention here! Dream on.

Dr. Rhea, our physician/console-builder, is doing the most beautiful and exacting work on the carving for the console. The carvings were molded from the original and he has cast these into permanent material which he is affixing to the console. Truly a work of art. We are still looking forward to the day when we hear it play.

We'll keep you posted.

DOROTHY STANDLEY



Land O' Lakes Chapter
AMERICAN THEATRE
ORGAN SOCIETY

St. Paul
715/262-5086 or 612/771-1771

Following our concert on November 26 at the World Theatre, Bobby

Schmidt's Rodgers organ was transported to a lofty spot in the top Garden Level of Town Square Park in downtown St. Paul where, among the live green trees, flowering plants and waterfalls, William Eden played daily for the shoppers during the holiday season. On December 17 in the same location, Mike Erie, Tom Needle and Paul-Wesley Bowen, all members of our chapter, appeared in a joint concert and put us in the mood for all the traditional festivities of Christmas.

On December 19 our beloved Ramona (Gerhard) Sutton came from California once again to play for the chapter and guests at Cedarhurst in Cottage Grove. Ramona played to a packed house and the enthusiastic audience seemed to inspire her great performance. This was the last time that "Goldie," the Mighty Wurlitzer, will be heard at Christmas as its owner, Claude Newman, has sold this magnificent organ to the Proctor Theatre in Schenectady, New York, and it will be shipped out in the spring. We are all saddened to see another pipe organ leave our area.

The Organaires, about twelve of us and our spouses, have been meeting in our respective homes each month and taking turns at a varied assortment of organs, inspiring us to practice at home on our own and gain courage by playing for a friendly audience. Just the fun of getting together and sharing dessert and coffee is something we look forward to every month. Three of the members, Larry Koch, Bob Duwe and Bill Lundquist, are working on their own pipe organ installations and hope to complete them soon.

VERNA MAE WILSON

**LONDON & SOUTH
OF ENGLAND**
8956-32369 or 1-788-8791

Despite the loss of the Granada Kingston Wurlitzer last year, and the sad passing of former chapter chairman and treasurer George Harrison at the turn of the year, an exciting program for 1983 began in fine style at the end of January with the first Chapter Club Night at Wurlitzer Lodge, Northolt, featuring ever-popular George Blackmore playing Edith and Les Rawle's versatile 3/19 Wurlitzer to a full house as usual. In his characteristically varied and entertaining program, George recreated his "ATOS Convention March" which he composed for the opening concert of the ATOS 25th Silver Anniversary Convention held in London in 1980. He then announced that, having been published in the well-known *Home Organist* at the time, this stirring original composition had now been chosen by the Southern Music Training Centre (Principal: member John Norris who attended last year's Convention) as a test piece for their Diploma examination — to the great delight of all present.

After our Chapter AGM at the end of February, March looks like a busy and enjoyable month with no less than four chapter-sponsored events in prospect and another in affiliation. One of these will be the first of a new monthly series of special "master class" evenings at Wurlitzer Lodge for playing members with member Ron Rogers, a highly accomplished veteran from the halcyon years of the cinema organ, notably at the Capitol Wembley, giving guidance on technique and registration.

In addition, numerous members are planning to participate in the "Epoch '83" weekend being presented in late April at Gunton Hall Holiday and Country Club near Lowestoft in Norfolk on the East coast of England, which houses the superbly restored Compton theatre organ formerly installed in the State/Granada Cinema, Dartford in Kent. Around 70 members and friends of the Nederlands Orgel Federatie (NOF) are also planning to take part in this imaginative event.

This will be followed by a welcome return visit to the UK by Ashley Miller, who will this time be featured at the 4/16 "Torch" Christie at the



Crystal Cathedral, Garden Grove, California. Cathedral organist Richard Unfried standing 15' in front of the massive console. The "X" pattern of the building's skeleton is ever-present when the sun shines. (Zimphoto)

Regal Edmonton in North London on Sunday, May 15.

All of these events in the first half of the year are expected to be complemented by increasing activity on an important new restoration project just coming over the horizon at the time of this writing.

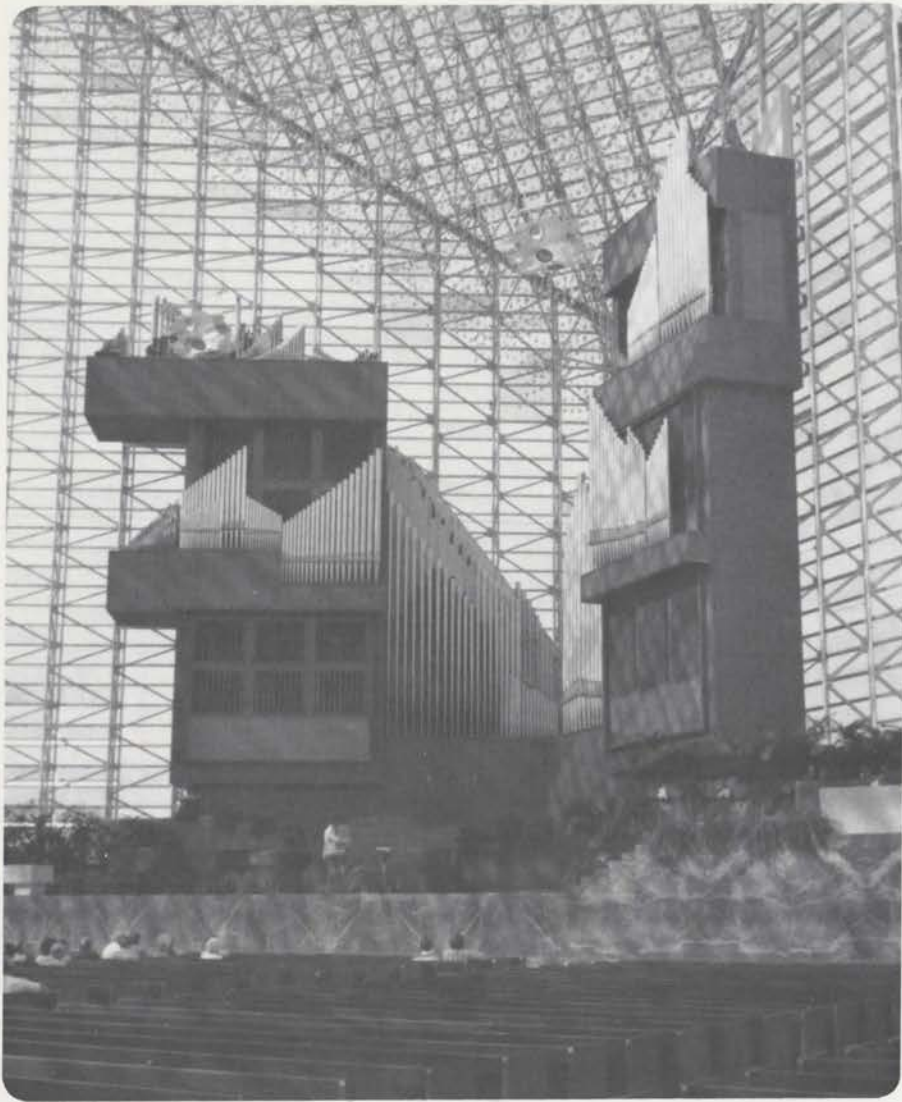
NORMAN BARFIELD

LOS ANGELES
California
213/449-9696

Gaylord Carter, celebrating "60 Years of Chasing," played his anniversary concert for LATOS on the five-manual Moller theatre organ in Pasadena Civic Auditorium on September 25 before a very appreciative audience. Genial Gaylord appeared after intermission in his familiar Aloha shirt and accompanied another

Harold Lloyd classic silent film, *For Heaven's Sake*. The extensive String Celeste division of this former Reggie Foort/BBC touring organ afforded the artist ample support in the sensitive boy-gets-girl scenes climaxed with a thrilling chase through crowded streets to get to the church on time.

Sunday, October 17, about 250 LATOS members engaged in a thrilling afternoon of organ. One group met at the Hollywood Bowl and left early, via chartered bus, for a visit to the residence/studio of Bob Trousdale in Santa Ana where they enjoyed an explanation of the Trousdale Multiplex system, a trip through his chambers, and a varied-style mini-concert by young Chris Elliott. They then went to the Garden Grove Crystal Cathedral, well-known through its nationwide "Tower of Power" TV broadcasts with Dr. Rob-



Crystal Cathedral, Garden Grove, California. Two towers housing about 50% of the pipes and chambers of the 5/223 Sinner/Ruffatti organ. Note size of organist. (Zimphoto)

ert Schuller. Meanwhile, about 200 other enthusiasts had driven to the cathedral and were awaiting the start of the program. Cathedral organist Richard Unfried was introduced by Chapter Chairman Tom Norman and gave us almost two hours of demonstration, explanation and virtuoso playing of the mammoth organ which dominates the church interior.

The organ is a melding of two magnificent instruments, a huge Skinner and a larger custom Ruffatti. The total of 13,000 pipes, speaking as 223 ranks, is located in two mighty towers at the front of the immense cross-shaped auditorium with additional masses of pipes at the far reaches of the rear balcony and the two triangular side balconies. This formidable array dwarfs the gigantic five-manual console which presents 366 stop drawknobs to the artist. In this case, Dr. Unfried showed his mastery of the

monster's many voices with his fascinating descriptions of the many families of sound possible. Among his many solos, he included Handel's "Largo" and the fiery "Tocatta & Fugue in D Minor," both building to unbelievable full-organ climaxes that defy description in words. A memorable afternoon even though it was a far cry from the world of theatre organ!

In December, the chapter met at Bell Friends Church to hear Clive Morehead at the two-manual Wurlitzer following a Christmas buffet served to approximately 250 members.

Television's popular organist, Bob Ralston, presented his new show on the 5/28 Moller theatre organ in Pasadena Civic Auditorium to an appreciative LATOS audience on January 23.

TOM NORMAN
C. C. ZIMMERMAN

Motor City Theatre Organ Society, Inc.



Detroit
313/537-1133

George Wright appeared in concert at the Redford Theatre on November 7 before a most enthusiastic audience. His choice of stops produced a beautifully soft and mellow sound that many weren't aware the 3/10 Barton possessed. A standing ovation was rewarded by several encores.

A member-participation show was the highlight of our chapter Christmas party held at the Redford Theatre on December 5. With Don Lockwood as Master of Ceremonies, the festivities began with a hillbilly routine featuring Greg Bellamy, Jennifer Candea, Bob Mills, Virginia Duerr, Allen FitzGerald and Helen Vogel. Bob Zilke then showed his expertise at the grand piano followed by the harmonica-piano duo of Chuck and Evelyn Markey. With appropriate underscoring by Lou Behm at the organ, Don Lockwood narrated *The Little Girl in the Yellow Dress*, a story about Santa Claus written by the late Detroit newspaper columnist H.C.L. Jackson and first published in 1937. A favorite of generations of Detroiters as a symbol of a less harsh world, the story brought back memories to many in the audience. A musical trio, Dolores Malhoit at the organ, Lucille Morton at the piano and vocalist Mary Ann Robinson, concluded the program, but not before Fred Page, as Santa Claus, made his appearance to lead the Christmas sing-along.

Willard Crissman provided pre-show music at the Barton organ. Lou Behm was organist-accompanist during the program, and Wilma Steslick played the organ for dancing on stage. Penny Francis was chairman for the event; Audrey Candea planned the refreshments, and the entertainment was coordinated by Bob Mills.

Our annual Christmas show at the Redford Theatre on December 11 featured Ron Rhode at the console of the Barton organ along with the Ford Chorus. Made up of Ford Motor



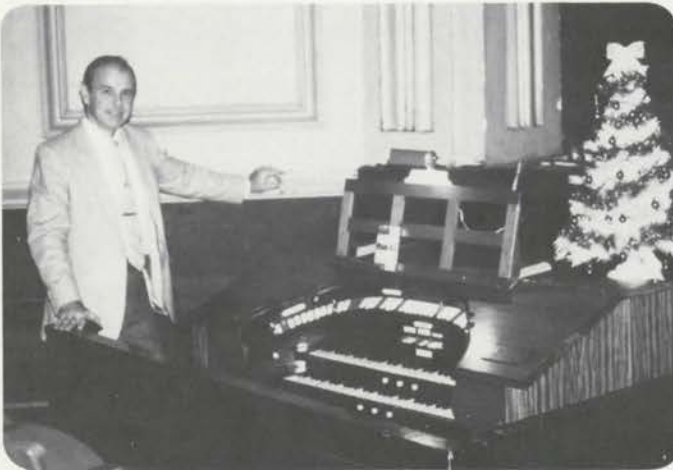
Tom Wibbels played the 3/13 Barton in the Michigan Theatre, Ann Arbor, in November.
(Bo Hanley photo)



M.C. Don Lockwood welcomes Santa Claus (Fred Page) to Motor City's Christmas party at the Redford Theatre.
(Bill Vogel photo)



George Wright at the console of the Redford Theatre's Barton organ.
(Bill Vogel photo)



Herb Head and the newly-refinished console of the Punch and Judy Theatre's 2/6 Wurlitzer.
(Marjorie Allen photo)



Ron Morocco, Herb Head and Melissa Ambrose performed at the Royal Oak Theatre's 3/13 Barton when icy November roads prevented the scheduled artist from appearing.
(Fred Page photo)

Company employees and their families, the Ford Chorus has been entertaining Detroit audiences for nearly forty years. The audience was so enthralled with Ron's playing that his new Christmas album was sold out by the end of the evening.

John Lauter was the artist for our First Sunday program at the Punch and Judy Theatre in November. In December, Herb Head was featured at the Punch and Judy's 2/6 Wurlitzer for our monthly concert there.

Tom Wibbels, music director for

the Pipe Organ Place in Elkhart, played at the Michigan Theatre in Ann Arbor for our Second Sunday concert. The annual Home-for-the-Holidays program at the Michigan featured Henry Aldridge, Newton Bates, Norm Keating and Fred Vipond at the 3/13 Barton.

Icy roads kept scheduled Fourth Sunday artist Lionel LaMay from playing at the Royal Oak Theatre in November. Members Melissa Ambrose, Herb Head and Ron Morocco graciously stepped in at the last

minute and performed a variety of music at the 3/16 Barton.

Upcoming events include Eddie Weaver accompanying Harold Lloyd's *Haunted Spooks* at the Royal Oak Theatre on April 9, and Lee Erwin accompanying *The Thief of Bagdad* at the Redford Theatre on May 20 and 21. For more information, write the Motor City Theatre Organ Society, 17360 Lahser Road, Detroit, Michigan 48219, or phone (313) 537-1133.

DON LOCKWOOD

ashley miller
a.a.g.o.

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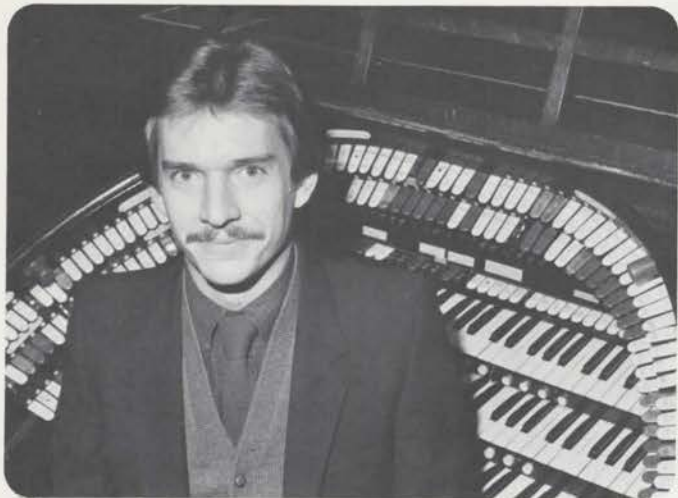


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Kevin King at Redwood City Pizza & Pipes.



Jim Roseveare at the Oakland Paramount Wurlitzer.

(Bob Tennant photo)



*Nor-Cal
Theatre
Organ
Society*

San Francisco Bay Area
415/589-6683 or 415/524-7452

Chapter members, guests and friends gathered at the Redwood City Pizza & Pipes on Sunday, December 12, to hear a program on the 4/23 Wurlitzer and for our election meeting. Kevin King, who virtually grew up as a member of Nor-Cal Chapter, was the featured artist in his first concert for our membership. Although he has been a "regular" at past meetings, and occasionally played a selection or two at open console sessions, many people were pleasantly surprised at the depth of the talent and ability of this softspoken young musician.

Instead of the usual up-tempo blood-and-thunder opener, Kevin selected a soft melodic version of "White Christmas" in honor of the season, and then progressed into a varied program of ballads, blues,

semi-classics, show tunes, and a few lively 1920's standards. Nicely woven into this musical mixture were several additional Christmas songs. His registrations were colorful, and he received approving nods from his current instructor, David Reese, who was in the audience. Particularly outstanding was his playing of the haunting ballad "Ruby," and his choice of the original radio theme song of "Little Orphan Annie," instead of the overworked themes from the current musical. The concert was most enjoyable. It proved to be well planned, rehearsed and executed. Our thanks, Kevin! We certainly hope to hear a return engagement.

Despite the early Saturday morning start on January 15, a sizable number of Nor-Cal members arrived at the Oakland Paramount Theatre on time at 8:30 a.m. The scheduling of our first organ concert of the year was a little tight because of the Saturday matinee performance of the Oakland Symphony. However, Peter Botto, manager of the Paramount, had graciously arranged for our group to attend in the morning to hear a concert by the theatre's resident organist, Jim

Roseveare.

The efforts of all those who brought about the concert are appreciated, as we were amply rewarded with a delightful experience that day. Our artist opened his program with an obscure, but very catchy march from the early movie *King Kong* and followed with a series of tunes beautifully registered and played. Jim featured in particular the lush strings and Harp of the Paramount organ. Among the selections in his program were "Journey Into Melody" by Robert Farnum and several Jesse Crawford arrangements, which he enjoys doing, and does so well.

Following the program, those who wanted to take a tour of the completely restored Art Deco theatre were able to do so. The rest of us were able to hear open console cameos by a few professional organists who were in attendance. Among the lucky ones who were fortunate to get to the console were John Ledwon, Jerry Nagano, Gary Konas, Kevin King and Bill Taylor, though there were many more who hoped for a chance.

BRUCE GRULKE

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OHIO
VALLEY
CHAPTER

ATOS
EMERY THEATRE

Cincinnati

513/221-3387 or 513/471-2965

Ohio Valley is in its fifth year of presenting classic films with the Emery Theatre's 3/26 Wurlitzer playing before, between and after the double-feature movies. We occasionally have silent movies, but most are good films of the Golden Era of the movies. We operate on Friday through Sunday evenings. Sometimes we are pre-empted if the Emery Theatre, owned by the University of Cincinnati, is rented for another event.

Running the movies, maintaining the organ in tip-top shape and adding to the instrument keep our chapter busy. We work two days a week on our organ. Saturday mornings our major crew turns out, and on Thursdays we have a smaller crew of retirees come in. Some, like our crew leader "Tote" Pratt, show up both days. This past year we've added two more ranks and have reactivated the Pizzicato unit on the organ. The Orchestral Flute, just added, was a gift from members Joan and Jack Strader. Crew leader and technical advisor Pratt determined we needed this stop to fill out the Flute section. A.R. Schopps, who built our Post Horn and Musette ranks, was commissioned to build this set of pipes which are actually Chimney Flutes with the chimneys inverted. These pipes sound with a very slight chiff, are lighter than a Tibia and sound similar to a metal Tibia widely used in Europe. The re-activation of the Pizzicato unit re-

quired another regulator for five inches of wind, some delicate adjustments of contacts and of air escapement at the magnet caps. This feature also adds more versatility to our Wurlitzer.

We are indebted to Joe Nagel of Cleveland for the gift of a set of Dulciana pipes from an E.M. Skinner organ originally installed at Lake Erie College in Painsville, Ohio. Joe re-voiced our instrument after we rebuilt it at Emery. Herb Merritt, of our chapter, donated a String chest and a regulator. This rank is the softest one in our organ, but it holds its own and is useful as a rank to accompany our lighter solo stops.

Late in December we had our annual Christmas potluck dinner on the stage at Emery. "Tote" Pratt played the accompaniment to the silent version of Laurel & Hardy's *Music Box*. He was able to get some realistic piano tumbles by effectively using the Piano which plays from the console.

If you are in Cincinnati other than a weekend, you can hear theatre organ at the newly opened Springdale

Music Palace on S.R.4 just north of I-275. Karl Cole played there for its opening weeks. You can also enjoy that perennial favorite, Shady Nook, on U.S. 27 just north of Venice near Hamilton. Fellow OVC member Dennis Werkmeister is a partner in this restaurant at which Carl Creagar is the featured organist. Both of these restaurants have four-manual Wurlitzers.

There's always something doing in Cincinnati, the "Blue Chip City," and if you are in the Midwest, call (513) 721-2741 and the answering phone at the Emery will tell you what's doing at the theatre. We're proud of our instrument and like to show it. If you want to tour or play our Wurlitzer, call Bill Ahlert at (513) 231-6984.

BILL AHLERT

OREGON Portland

503/244-2141 or 503/253-6874

Our 1982 Christmas party was held December 12 at the Sheraton Inn-



John Olsen at the Kawai organ.

(Joe Gray photo)

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KARL COLE

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Portland Airport. We were provided with a large private room in which to leisurely visit with friends and partake of holiday cheer. We then adjourned to the banquet room where we first held a business meeting and election of officers for 1983. Dennis Hedberg gave a report regarding a proposed theatre organ for the Portland Performing Arts Center. During dinner we were entertained by John Olsen and Don Ledford at the Kawai organ. After the banquet we were treated to a musical skit by Bob Rickett with clever sound effects for "Goldilocks and the Three Bears."

This annual event brings out members not always seen at regular meetings, making it a most enjoyable gathering. Our thanks to Paul Quarino and Marie Briody for coordinating this event and to Day Music Company for providing the Kawai organ. Our chapter appreciates, too, the time and effort put in by our board members during 1982.

BUD ABEL



PINE TREE

Old Orchard Beach
207/967-2452 or 207/846-5756

Hello, fellow ATOSers! We're still active here in Down East Maine, and some fine activities have happened and are in store for us this year. Ayeup!



Holiday revelers at the Oregon Chapter banquet.

(Joe Gray photo)

Chairman Bob Johnson played a program on December 17 of three 45-minute concerts for over 900 school children at Loranger Auditorium in Old Orchard Beach High School, Old Orchard Beach, Maine. The organ is a 1927 3/13 Wurlitzer from the RKO Proctor Theatre in New York City, acquired through the RKO sale several years ago. After several years of uncertainty about the use of the hall because of floor problems, a new spirit of cooperation has arisen between Pine Tree Chapter and the town of Old Orchard and things are looking uphill.

Our January 8 meeting was a delayed Christmas/New Years party where Bob Legon was engaged to play, along with noted New England theatre organist Clif Lind. Lind has played at the Crescent Gardens Theatre, Revere Beach, Massachusetts, and other theatres in northern New England. Dr. Dwight Leighton assisted in several last-minute repairs on the Wurlitzer, and all had a wonderful time.

1983 is Old Orchard Beach's Centennial year and several parties and celebrations are planned with the

3/13 Wurlitzer involved in most of them. Plans are also in the works for a summertime series. Old Orchard's population swells by several thousand people because of the popular amusement area and ocean pier, so this will be a natural, and if you ATOSers are looking for activities here in the Northeast, get in touch with the chairman listed in the logo.

In Portland, the city fathers are getting impatient with the present operators of the State Theatre, so keep your fingers crossed. Its 2/8 Special Wurlitzer is fully intact and playable. So much for now, and back to EMC-ATOS for me.

BOB LEGON

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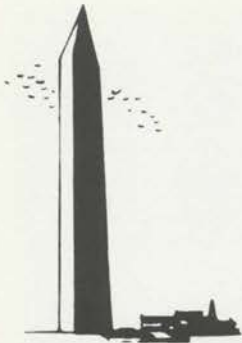
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POTOMAC VALLEY
Washington, D.C.

On November 21 about 60 chapter members enjoyed an afternoon of musical entertainment at the beautiful home of Mr. and Mrs. Benjamin Dyke, located on Burley Creek tributary of Chesapeake Bay. It was a foggy day with misty rain outside, but inside their home was warm and congenial as their Conn 652, which is connected to a total of eight speakers, and their ebony Howard Grand Piano were put through their paces. Both instruments served well giving out a musical high that should last for some time. Chapter member Charles Kokoski was the artist for the program and played selections which pleased everyone; one number was a tone poem, "Father of Waters," based on an Indian theme with still water, little rivulets, rapids, and waterfalls — all very interesting — just to let your mind follow the course. During the first open console, duets were played by Ardis Sneddon on the organ and Lee Prater on the piano. Others who played were Lesa Allen (about ten years old), Doris Nagle, Margaret Martin and our hostess, Delores Dyke. Other open console duets were played by Floyd Werle on the organ with Charles Kokoski on the piano and Lee Prater on the organ with Floyd on the piano.



Puget Sound Chapter installation.

(Christine Pride photo)

Truly, it was an enjoyable afternoon for all who attended. Thank you, Ben and Delores, for having the chapter in your home.

GEORGE JOHNSON

PUGET SOUND
Seattle

206/852-2011 or 206/631-1669

On December 5 our annual Christmas party was held at the Haller Lake Improvement Club in Seattle, where we are fortunate to have our own pipe organ. After a potluck dinner we were entertained by Dick Schrum on the pipes, together with Todd Carlson on the drums and Pete Carrabba on trumpet and sax. They played great dance music, and many enjoyed dancing as well as listening.

At intermission Thelma Barclay installed the new officers for 1983. It was noted that our membership drive has not been as successful as we would have liked, and we were all requested to strive harder. We must have made it because our January newsletter announced that 11 new members have

joined our chapter. Our newsletter also included a questionnaire in order to upgrade and better serve the membership. The "sky's the limit" for Puget Sound members.

In December about 500 Northwest folks attended a concert at the Lincoln Theatre in Mt. Vernon, Washington, where Jeff Fox, Bill Hale and



Dick Schrum at the Puget Sound Chapter organ.

(Christine Pride photo)



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Doris Miller delighted the many families in attendance.

We are looking forward to the '83 Convention in San Francisco!

CHRISTINE PRIDE

ROCKY MOUNTAIN

Denver

303/343-3930 or 303/233-4716

Okay — listen up, you Pipe Organ Concert Buffs! Rocky Mountain Chapter has a real “goody” coming up in April! Some of you will be on vacation or just taking a trip to the great exciting West, so we invite you to stop and attend the Denver Paramount Theatre on April 16 where we will be featuring Hector Olivera at the Giant Wurlitzer Twin Console in a concert never to be forgotten.

Our researcher, Guy Powell, says that Olivera is one of the world's most exciting organists. A native of Argentina and a child prodigy, Olivera concertized the Latin American countries while still in his early teens. After graduating from Juilliard School of Music, he “found” the theatre organ and was fascinated by its brilliance and tonal flexibility. Mr. Olivera is one of the most sought-after organists in America. His music is exciting and unforgettable. Tickets at the box office are \$5.50 for adults and \$3.00 for students. Mail order tickets are \$5.00 for adults and \$2.50 for students. To order my mail please send check payable to RMCATOS and a self-addressed stamped envelope to RMCATOS, 7432 Dale Court, Westminster, Colorado 80030. For more information call Guy Powell at (303) 343-3930.

Our Christmas party at Dr. Bruce Belshaw's home was a big success. The doctor, in gray formal attire, seated at the console of his 3/22 Wurlitzer, rose up on the lift to floor level while opening with “Opus One” which sent shivers up and down the



Hector Olivera to appear at the Denver Paramount on April 16.

old spine. During the course of the evening many ballads, waltzes and dance tunes filled the room, taking us all back to the days of the great theatres in our home towns. The doctor is a real theatre organist and a grand host along with Mrs. Belshaw. The joint venture with our chapter and Pikes Peak Chapter was “swell.” Hope we can do it again!

The Aladdin Theatre Wicks' cable-chopping repair is moving slowly. The crew is working on the eight-inch cement floor under the wood stage floor to enlarge the hole so the cables can be moved around back of the two windlines from the blowers to the chamber, so all can be boxed in and protected from further accidents. The concrete is so well-made (1926) and cured that it is like steel to drill and chisel and chip away. We figure a couple more weekends will have that part out of the way and then ringing-out wires can begin. Hoo Boy!

Don't forget to try to get out our way on Saturday, April 16, for Hector Olivera's concert at 8 p.m.

FRANK R. GANDY

ST. LOUIS

Missouri

314/863-2318 or 314/742-2385

The past year has been one of mixed blessings for the St. Louis chapter. In the middle of the summer we had to remove our organ from the Kingsland Theatre before a possible foreclosure on the building. It went back into storage. Regular activities proceeded with our monthly meetings. We gained a few members. The year ended with our usual Christmas party at Paul and Billie Coates' house, but only after postponement for a week because the weather forecast was for a snowstorm which didn't happen.

Our January meeting was at the home of Mrs. Celeste Mader with 29 people, including six guests, attending. Soloist was Mr. Henry Engelhardt, who presented a program of classical music. Mr. Engelhardt, organist at Bethel Lutheran Church, is also a former teacher and choirmaster at Lutheran High School South. His program included several Bach pieces and two “Improvisations” by Paul Manz. He adapted the music quite well to the Baldwin Model 5 organ and to the confines of the room. It is good to hear an accomplished performer play this type of music. It helps us keep a perspective of organ music.

Bern Nordmann presented the first of a series of technical programs with a view of the theatre organ's historical development from the classical instrument through the innovations of Hope-Jones and the organ builders of the 1920's. He also presented some excerpts from John Muri's article, “The American Theatre Organ as a Part of American Culture,” which appeared in the October 1969 THEATRE ORGAN/BOMBARDE. To be covered in the future are the electrical control system, harmonics, pipe

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design and recording pipe organs. We are open to suggestions for other topics.

On January 30 St. Louis Theatre Organ Society signed a contract with Fox Associates for the installation of our eight-rank Wurlitzer in the lobby of the Fox Theatre. It is to be housed in the chambers of the Moller organ that has been gone from the theatre for nearly 40 years. The organ will be used by both the Fox Theatre and SL-TOS for public performances and for chapter meetings.

The Fox Theatre opened in early September after being completely refurbished as a legitimate theatre. It was purchased by Leon Strauss' Pantheon Corporation, and his wife, Mary, was the director of the project to restore the theatre to its original grandeur. This was accomplished along with some necessary modernization to accommodate modern presentations. The 4/36 Wurlitzer was rebuilt by Marlin Mackley. We are very happy to have a home for our little Wurlitzer which was originally in the Majestic Theatre in East St. Louis. We are looking forward to a long and mutually beneficial association with the Fox Theatre and Fox Associates.

DON ULLRICH

SAN DIEGO California

714/489-5539 or 714/692-9194

1983 National President Lois Segur honored the San Diego Chapter by presenting the "Pipes of Installation" to the newly elected chapter officers at the membership meeting held at the home of Mr. and Mrs. E.W. Coulter Cunningham. Following the "pipe blowing" ceremony, everyone enjoyed a potluck and open console on the Rodgers hybrid organ.

The newly elected board is busy assuming the task of raising funds nec-

essary to begin work on the addition of six ranks to the chapter's 14-rank Wurlitzer. The crew is faced with the overwhelming task of rearranging the entire main chamber as the chambers were originally designed for a 2/10 instrument.

San Diego Chapter is basking in the success of our Wurlitzer blending with the prestigious San Diego Repertory Theatre in their grand spectacle of Charles Dickens' *A Christmas Carol*. "A 60-year-old theatre pipe organ, a virtual unknown, steals the show!" voiced critics. Played by Chris Gorsuch, the Wurlitzer revealed a surprising range of power and finesse, as well as delicate tracery for both vocal and dance arrangements and thundering sounds at the approach of ghostly characters. Actors, stagehands, and organ technicians alike experienced a most enjoyable 15 performances. The tentative organ crew perched on the pipe chamber ledges considered this the most spectacular seat in the house. So successful was this drama with theatre pipe organ, it is scheduled for a repeat next year.

In an endeavor to present outstanding programs, San Diego has formed a stagecraft crew who dress the stage and provide the spectacular as well as the novel to each of our performances, such as the entrance most recently used in the Tommy Stark program. Tommy Stark opened his show by descending from the fly loft on a silver-studded swing. His music was mostly right out of the Big Band era with a touch of jazz improvisations, adding up to an evening of toe-tapping favorites.

San Diego's present plans call for the possible installations of two more theatre organs in our area. One will be placed in a San Diego historical music hall site, and, with much anticipation, the second will be in a local school in-

cluding Grades K through 8. We hope to get the youth to participate and to further the understanding of the theatre pipe organ.

CONNIE REARDON

SIERRA Sacramento

916/726-5132 or 916/332-2837

December 19 at the Fair Oaks Community Clubhouse, Sierra held their annual Christmas party in the new home of the club-owned Wurlitzer. Upon entering the small, rustic auditorium one's gaze was immediately drawn to the stage where the gleaming, spotlight white console was surrounded by large gift-wrapped boxes and, off to one side, a decorated tree. Dave Moreno and Betty Wil-munder and their crew did a great job — the place was positively festive. Open console at the 2/11 Wurlitzer provided the appropriate sounds. Rudy Frey, Chairman of Nor-Cal Chapter, was on hand with his slide show previewing the 1983 National Convention. Judging from the slides and the tidbits that Rudy volunteered, this will be an outstanding convention as to artists as well as instruments and theatres.

January 9 the clubhouse was packed with over 400 enthusiastic lovers of big band and jazz on pipes as Larry Vannucci played what many said was one of his best concerts ever. One of the real standard bearers of the organ scene in the Bay Area, with over 20 years playing at San Rafael Joe's Restaurant, Larry has a legion of loyal fans, many of whom were on hand to hear his first concert on the chapter Wurlitzer. One of Larry's students, Dave Moreno, is Sierra's head organ technician. Dave worked until 2 a.m. the night before tweaking the sounds of the Wurlitzer. Dave's and Larry's efforts paid off as the organ sounded better than ever.



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Sierra member and National Vice President Dale Mendenhall has assembled a crew to put together the one-day extravaganza that will be an adjunct to the convention. The feeling among Dale's people was that "Afterglow" was not appropriate, so it will be the "River City Encore." Dale handled the Sacramento day for Nor-Cal's 1975 Convention, so we know it will be a smoothly run, enjoyable and fully-packed day.

Progress continues slowly but steadily on Sierra's project to install a second chapter organ, this one in the 700-seat Roseville Theatre. The house opened in 1926 with a 2/7 Geneva, which was removed years ago and is now in a church in Lodi. The chapter has the console and relay from a Style B Wurlitzer originally in the Varsity Theatre in Berkeley. Ranks and chests are being gathered purposely *pot-pourri*. Through the efforts of the enterprising theatre manager, Dean Moore, the organ grilles have been moved and installed in a facade that had been put up in front of the chambers during a 1940's remodeling. This allows larger chambers, which have now been floored and have received some of the pipes that will start us out with a six- or seven-rank instrument.

RANDY WARWICK

SOONER STATE

Tulsa

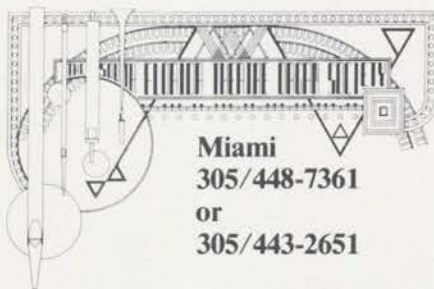
918/742-8693 or 918/437-2146

Christmas parties for Sooner State Chapter are always a glorious beginning for the holiday season, and this year was no exception. Martha and Bruce Wilson hosted our annual pot-luck supper and get-together in their rural home north of Claremore. Festivities centered around their 4/14 Kimball pipe organ. Many of our new members were there, and we enjoyed

music from several of them as well as from our older members. The tour of the organ chambers was impressive. We're still amazed at the jigsaw-puzzle/can-of-sardines arrangement that Bruce has managed in order to fit *all* those pipes in the loft of his garage! And from the sound of the organ, we knew he'd spent a lot of time getting it ready for us. We enjoyed delicious food, delightful conversation and some beautiful music, especially from prospective member Bob Van Dera. A wonderful way to begin Christmas!

Our January meeting was held in the home of Jack and Lu Beindorf. This was to have been our annual business meeting and election of officers; unfortunately, Tulsans were presented with a three-inch snowfall that day, and only ten hardy souls (including our hosts!) made it to the meeting. This was not a quorum, so the election was postponed. We spent a delightful evening "reminiscing," however, and enjoyed music on Jack's three-manual Thomas organ. A special treat was having Larry Jones play for us. He's back in Tulsa to stay, we hope.

DOROTHY SMITH



Miami
305/448-7361
or
305/443-2651

Lyn Larsen gave chapter members the Christmas spirit during his December 1 concert at the home of Millie and Calvin Jureit. The Jureits have a three-manual 1926 Kimball organ which rests on a revolving carpeted platform. National Director Allen

Miller of Glastonbury, Connecticut, also attended the Christmas concert. He spent the day installing a reverberation unit in the Jureit living room which measures 40 by 32 feet with a 14-foot ceiling. The room boasts a ten-foot-wide "loft" which houses the 18 ranks of pipes plus five electronic ranks.

December 5 was the date of a musical extravaganza, "A Night in the Tropics," sponsored by South Florida Chapter and featuring Hector Olivera and the Pro Musica Orchestra conducted by Barry Diamond. Though the concert celebrated a "Night," it was held at 2 p.m. that Sunday in the Gusman Cultural Center, formerly the Olympia Theatre, in downtown Miami. Many concert and theatre goers still fear going downtown after dark, though lighting and parking are ample. Gusman Cultural Center has a wonderful attraction, an original 3/15 Wurlitzer with a 32' Diaphone. The organ was installed in 1925, and many old-time Miamians recall what fun it was to go to the movies and listen to the beautiful Wurlitzer.

California organist Ty Woodward took members of South Florida Chapter on a musical trip from Broadway to the South Pacific to Leipzig, Germany, during a January 11 concert at Andre Hall which has an exciting 4/15 Wurlitzer. Organist at St. Mary of the Angels Church in Hollywood, Woodward played a program which included something for every musical taste. And, to prove that anything can happen at a Mighty Wurlitzer, he took his audience on a Leroy Anderson "Sleigh Ride" though the Miami night was a balmy 75 degrees.

Members were saddened by the recent passing of member Ralph A. Anderson, Jr. (see Closing Chord).

JO WERNE

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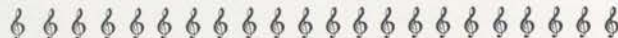
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A happy foursome at the Christmas concert in the Jureit home in Miami are, L to R: Michael Kinerk, Millie Jureit, Lyn Larsen and Calvin Jureit.

**WESTERN RESERVE
Cleveland
216/933-2272**

Western Reserve Chapter held its November meeting at the Cleveland Grays' Armory. The soloist was member Larry Walcheck who shared his memory of the past by playing "Under the Double Eagle," the first song he played at the Rollercade many years ago.

We held our annual Christmas party on December 11. Preparations included decorating the Armory with two 18-foot Christmas trees. Following a superb catered meal, entertain-

ment was provided by the choir of St. John Bosco Church, directed by Jim Timko from the console of the 3/15 Wurlitzer. After some serious Christmas music, the group performed pieces on the lighter side. Then, chapter member Bill Taber led the partygoers in a Christmas sing-along before he accompanied the Laurel & Hardy film *Big Business*.

Several evenings in January, before the feature movie, *Orchestra Wives*, Bill Taber accompanied a Charlie Chaplin short, *The Vagabond*, on the Akron Civic Theatre Wurlitzer. This is the organ on which he recorded his album, "The Civic Sound." Bill re-

cently recorded an album on the Grays' Armory Wurlitzer which will be released some time this year. His records can be purchased by contacting Western Reserve Theatre Organ Society, 1234 Bolivar Road, Cleveland, Ohio 44115.

Our first meeting of the new year was held at the Lyndhurst Lucas Music Store where the Rodgers 205 classical organ was in the limelight. The artist was Jim Hecht, organist from St. Francis De Sales Catholic Church. We enjoyed several classical selections ranging from as early as 1380 to the twentieth century. Jim chose selections to demonstrate the adaptability of all the organ stops. After the concert, Bill Taber explained the various features of this beautiful instrument. Open console followed with many members willing to try their abilities on this unique instrument.

JIM SHEPHERD



WOLVERINE CHAPTER

of the American Theatre Organ Society

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Our annual "Wolverine Family Reunion" Christmas dinner party, held at the Detroit home of David Voydanoff and Glenn Rank, was

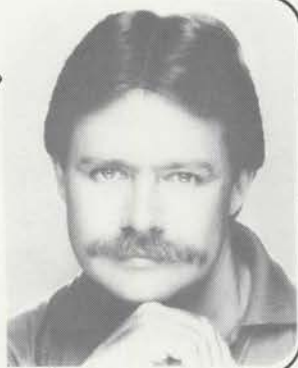
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Lou Behm entertained at the Redford Theatre's 3/10 Barton. (Max Brown photo)



David Voydanoff and Glenn Rank at the console of their 3/6 Wurlitzer. (Ed Corey photo)

once again a tremendous success! Everyone enjoys the festivities at "Wurlitzer House" so much that this has become the most popular tradition of the year, drawing over a hundred members. This was the twelfth year that David and Glenn have so graciously hosted this event which provides a perfect opportunity for sharing friendship, a bountiful and festive meal, and, of course, the love of theatre pipe organ music. David and Glenn's 3/6 Wurlitzer and their grand piano were played almost continuously by various members. What fun! We are grateful to Betty Heffer and Glenn Rank for planning the fab-

ulous feast, to their kitchen helpers, and to David Voydanoff and Glenn Rank for their kindness in sharing their home with us.

On January 16 we were hosted by Motor City Chapter at their Redford Theatre. Our artist for the day was Wolverine member Lou Behm. Lou treated us to a very pleasant program on the Redford's Golden-Voiced Barton. We were serenaded in Lou's pleasing style with a variety of tunes ranging from popular standards to light classics and gospel. He also played three numbers for us on the fine grand piano that resides on the Redford's stage. ATOS, Wolverine

Chapter and Motor City Chapter are fortunate to have Lou as a member, for he is an avid supporter and proponent of theatre organ.

In addition to Lou's fine program, we were given a theatre tour by Motor City member Marty Martin. Motor City's Don Martin told us about the continuing restoration of the Redford by members of MCTOS. Following an irresistible spread of refreshments, there was open console where guests could try their hands at the Barton. Wolverine Chapter thanks our sister chapter, Motor City, for making our January program a memorable one.

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