



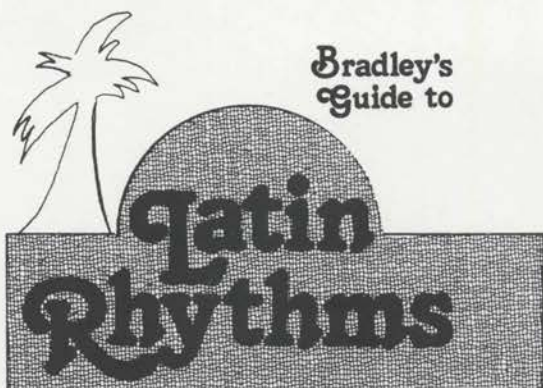
THEATRE ORGAN

May/June 1983

ISSN 0040-5531

Journal of the American Theatre Organ Society

Bradley's Guide To Latin Rhythms



Bradley's
Guide to

Latin
Rhythms

Text and Arrangements by
Richard Bradley

Spiral bound, 31 all time favorite Latin Songs with examples of Latin or Spanish rhythms and their variations carefully explained by the author, Richard Bradley. All of the arrangements are playable with "Automatic Rhythm". However, once you have mastered the original rhythm, you will be able to play at your own tempo without using the automatic rhythm.

Includes: **Argentine Tango:** *La Cumparsita / Perhaps, Perhaps, Perhaps/* **Ballad (Bolero):** *Feelings / Beguine: Always In My Heart / Besame Mucho / Come Closer To Me / More / Perfidia / Yellow Days /* **(Classical) Bolero:** *Baia / The Breeze And I /* **Bossa Nova:** *Desafinado / Wave / Cha-Cha: Frenesi / Patricia / Sway / Sweet And Gentle / Paso-Doble: Granada / Malaguena / Rumba: I Go To Rio / Magic Is The Moonlight / Samba: Brazil / El Bimbo / Tico Tico / Spanish Tango: Green Eyes / Habanera / Spanish Eyes / Waltz: Maria Elena / Combined Rhythms: Guantanamo / La Banda / Love Me With All Your Heart (Cuando Calienta El Sol).*

Available for the **FIRST TIME!**

Theatre Organ Greats

Now...Hear all the arrangements
performed by the Masters of the
Theatre Organ!

Don Baker
Limehouse Blues

Ray Bohr
As Time Goes By

Gaylord Carter
The Perfect Song

Del Castillo
Peanut Vendor

Doreen Chadwick
Musetta's Waltz

Jesse Crawford †
Smile

Eddie Dunstedter ††
Open Your Eyes

Lee Erwin
Sherlock Junior

Reginald Foort *
Blue Tango

Rex Koury
Here's That Rainy Day

Ann Leaf
Inspiration

Richard Leibert **
Come Dance With Me

Lance Luce
Summertime

Ashley Miller
The Song Is You

Rosa Rio
Forgotten Melody

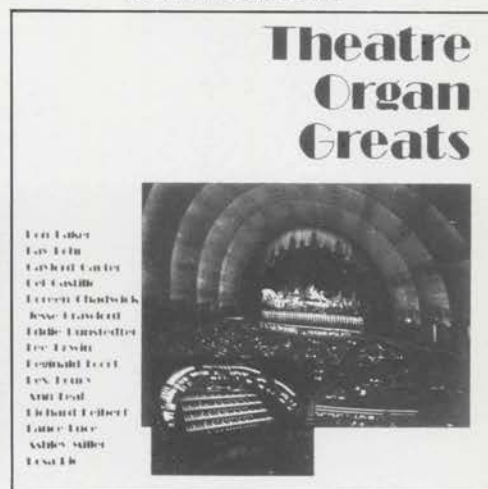
* Reginald Foort's arrangement
Recorded by Lee Erwin
** Richard Leibert's arrangement
Recorded by Ann Leaf
† Jesse Crawford courtesy
of MCA Records, Inc.
†† Eddie Dunstedter courtesy
of Capitol Records, Inc.

The Book



The Record

Not available in stores



Send for our free Music book and Stationery catalog:
The Music Market, 12th floor, 43 West 61 Street, New York, N.Y. 10023

Send me — **Bradley's Guide To Latin Rhythms** @ \$19.95 each.

Send me — **Theatre Organ Greats - The Record** @ \$14.95 each.

Send me — **Theatre Organ Greats - The Book** @ \$9.95 each.

Or, take advantage of this limited offer! **Save over \$4.00!**

Get one each of **Theatre Organ Greats - The Record** and **Theatre Organ Greats - The Book** for only **\$19.95**.

Send me — **Theatre Organ Greats - Special Package Offer (The Record and The Book)** @ \$19.95 each.

Name: _____

Address: _____

City: _____

State, Zip: _____

Make Check or Money Order payable to:
The Music Market, Dept. SMO-1, 12th floor,
43 West 61 Street, New York, N.Y. 10023
Include \$1.50 per order for postage and handling.
New York residents add applicable sales tax.
Allow 4 to 6 weeks delivery.

THEATRE ORGAN

(ISSN 0040-5531)

JOURNAL OF THE
AMERICAN
THEATRE ORGAN
SOCIETY

Library of Congress
Catalog Number — ML1 T 334

VOLUME 25, NUMBER 3
MAY/JUNE 1983

ATOS National Membership is \$20.00 per calendar year, which includes a subscription to THEATRE ORGAN, the official publication of the American Theatre Organ Society. Single copies \$2.50. Make check or money order payable to ATOS, and mail to P.O. Box 3487, Irving, Texas 75061.

Editorial Address

THEATRE ORGAN
3448 Cowper Court
Palo Alto, California 94306
Phone: (415) 494-1870

Advertising Address

ATOS Advertising
1839 Weeg Way
Park Ridge, Illinois 60068
Phone: (312) 692-9399

Membership Office

ATOS Membership
P.O. Box 3487
Irving, Texas 75061
Phone: (214) 256-2619

Back Issues and Binders

Vernon P. Bickel
1393 Don Carlos Court
Chula Vista, California 92010
Phone: (619) 421-9629

ATOS Corporate Office

ATOS
1393 Don Carlos Court
Chula Vista, California 92010

Office of the President

Lois F. Segur
1930-301 Encinitas Road
San Marcos, California 92069
Phone: (619) 727-6534

National Headquarters

ATOS
P.O. Box 43
Olivenhain, California 92024
Phone: (619) 727-6534

National Officers

Lois F. Segur, President
Warren D. Mendenhall, Vice President
Timothy S. Needler, Secretary
Robert E. McGillivray,
Membership/Treasurer

National Board of Directors

Lowell C. Ayars
Preston M. (Sandy) Fleet
Rex Koury
John Ledwon
Allen R. Miller
Ashley Miller
Timothy S. Needler
Richard J. Sklenar

Curator

Paul Abernethy
P.O. Box 2480, Burlington, NC 27215

EDITORIAL STAFF

Editor — Robert M. Gilbert
Editor-Emeritus — W. "Stu" Green
Associate Editors — Lloyd E. Klos,
Grace E. McGinnis, Peg Nielsen,
Geoffrey Paterson
Photographer — Claude V. Neuffer
Art Director — Floyd Mumm
Editorial Assistant — Don Lockwood
Advertising Manager — Len Clarke
Circulation Manager —
Robert E. McGillivray

THEATRE ORGAN (title registered U.S. Patent Office) is published bimonthly by the American Theatre Organ Society, Inc., a nonprofit organization. Lois F. Segur, President. All rights reserved. Entire contents copyrighted, American Theatre Organ Society, Inc., 1983. Office of publication is P.O. Box 3487, Irving, Texas 75061.

POSTMASTER: Second Class postage paid at Livonia, Michigan. IF UNDELIVERABLE, send form 3579 to ATOS Membership Office, P.O. Box 3487, Irving, Texas 75061.

features . . .

- 5 John Ledwon's Wurlitzer Rebuilt
- 10 The Hanging Tuba Caper Fred Clapp and David Schutt
- 14 A Look at the Empress
- 16 La Chelle at the Console Doris Taylor
- 18 Reflections ATOS '82 Harold Bellamy
- 21 The Avenue Theatre Dr. Edward J. Mullins
- 24 California College Offers Course on Theatre Organ Pete Sweeney
- 25 Teaching Theatre/Classical/Liturgical Organ in a Community College Chaumonde Porterfield
- 26 State of the Art in "Pipeless" Organs Ron Musselman
- 29 A Musical Explanation of the Allen Digital Computer Organ Allen Organ Company
- 33 28th Annual Convention

technical . . .

- 12 From the Workbench Allen Miller
- 42 Questions and Answers Lance Johnson

departments . . .

- 4 President's Message
- 32 Nuggets from the Golden Years
- 39 Konsole Kapers
- 40 For the Records
- 43 Pipes and Personalities
- 44 Book Review
- 45 Unaffiliated Groups
- 46 Dinny's Colyum
- 47 Letters to the Editors
- 48 Closing Chord
- 48 Chapter Notes
- 67 Classified Ads

Cover Photo

Console of John Ledwon's 3/29 Wurlitzer.
See story starting on page five.

American Theatre Organ Society



In the May/June 1975 issue of *THEATRE ORGAN* there was an interesting article concerning our Archives/Library. Doc Abernethy, then president of ATOS, had collated material previously collected and negotiated with Elon College in North Carolina to house the collection. For many reasons, mainly financial, this arrangement never really got off the ground. The college needed the space, we had no money for a librarian or archivist, so down through the years our historical memorabilia has been packed in boxes and stored in a basement room. Naturally, many members were perturbed. Your present board has been trying for the past two years to solve the problem.

I am pleased to announce that we have decided on a temporary home for our collection. It is being moved to our corporate headquarters in Chula Vista, California, where it will be placed in fireproof storage and be catalogued under the direction of Vern Bickel, who so ably handles our Back Issues. As soon as this can be accomplished, the material will be available for use by our members. At present, we have no idea what the collection contains.

Of course, this is only a temporary arrangement, but it is a step forward, and we will continue to search for a permanent home. Many of you have a wealth of material related to theatre organs which should be in our library for the use of future generations, and we hope you will begin again to endow ATOS with these precious possessions. I assure you they will be gratefully received and lovingly cared for.

Our appreciation goes to Eugene Davis, a past chairman of LATOS, who recently gave to the library copies of original blueprints of Robert-Morton organs.

Besides trying to get ATOS running in a more professional manner, the Archives/Library has been one of my main concerns during my term as your president. Small gifts have been made toward achieving this goal, but we will need much more before we can fulfill your wishes. The ideal situation would be a permanent location that could house not only our collection, but also serve as our National Headquarters. Of course, I can dream further and hope that an executive director could be appointed to coordinate and guide the work of all the willing volunteers who are so necessary to the operation of our Society. We've managed to keep theatre organ alive and safe through the years and now — have you noticed how many theatres are being refurbished? The pendulum is swinging back, so let's be ready for it.

I am well aware that this kind of a goal takes much financial backing and proper planning, but if we move slowly and steadily, we can do it. I somehow have a feeling my dream is shared by many of you. If so, please let me hear from you.

See you in San Francisco.

Lois F. Segur, President



John Ledwon's Wurlitzer Rebuilt

This story begins many years ago when John was a lad of fifteen. His parents bought him the 3/11 Wurlitzer formerly installed in the Duluth Lyceum Theatre. This instrument, which was frequently heard by John's mother when she was a girl, was duly installed by Buster Rossiter in the

John Ledwon working on chest pneumatics.

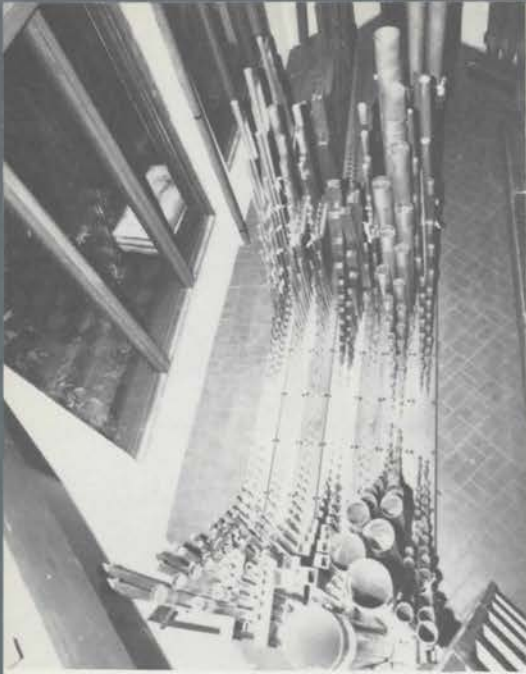


Ledwon home at the west end of the San Fernando Valley.

When John was in his early twenties he decided it was time to expand the instrument and relocate it in an acoustical environment which would enhance the tonal qualities of the organ and not disturb the neighbors. John, then a student at UCLA, took classes in acoustics at the university to further his knowledge of this rather inexact science. The knowledge gained from this experience plus extensive analysis of many residence theatre organs resulted in a design for the Agoura residence which departed from traditional organ installation techniques in many ways, the most obvious being the double-floor chamber where the manual chests and off-note chests are either installed in the floor or on the floor with all winding, regulators and tremolos installed below, thereby acoustically isolating these noise-producing devices from the music-producing portion of the organ. While discussing acoustical isolation, it should be noted that the organ chambers were installed in the center of the residence to isolate the organ from the outside. This cocoon-

type construction, coupled with the fact that the site chosen to build upon was quite rural with a 60-foot drop-off on the western side of the property, produced an installation that could not be heard distinctly outside no matter how loudly the organ was played.

Unfortunately the site, which isolated the sound of the organ so effectively, was directly in the path of the Agoura/Malibu Fire of 1978 which raced through the area on October 23. The rural area chaparral and cliff caused a fire storm which literally blew out 90 feet of 1/4" plate glass windows, thereby letting the fire into the house. The fireproof roof collapsed when the roof beams and supports gave way, causing the rear portion of the house to fall into the lower level game room. The organ was spared total destruction by a combination fire wall/acoustical isolation wall which contained the fire long enough for firefighters to beat down the flames . . . but not before the organ had suffered tremendous heat, water and fire damage. Generally, any pipe over four feet in length was damaged beyond repair. It should be



Main chamber.



Main chamber



Main chamber.



Main chamber. Metal pipes are rare 16' Wurlitzer Diaphone (on 15" wind); wood pipes are Morton 16' Tuba.



Solo chamber.

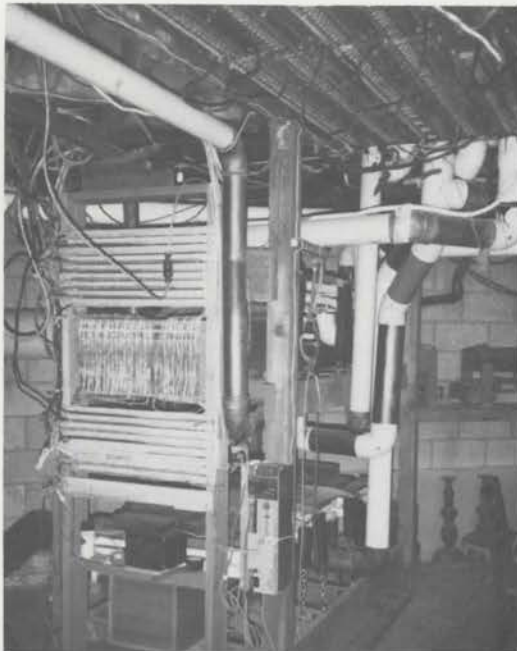
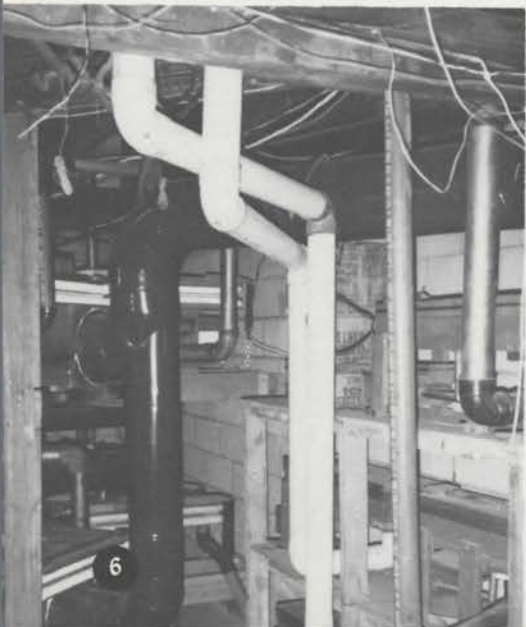


Solo chamber.

Lower level, Main chamber.

Lower level, Solo chamber.

Solo chamber and percussions. Note Kinura and Vox Humana located high up in chamber in front of 16' String.



noted that the organ manual chests were installed in the chamber floor so the pipe toes were at floor level. When the rubble had cooled sufficiently to permit entering the organ chambers the solo chamber was found to be intact, with no apparent damage. Unfortunately, about ten hours after the original fire raced through the house the still-smoldering debris ate through the fire wall and ignited the 16' Tibia Clausa pipes and chest. This second fire all but wiped out the solo chamber, even though John and a friend, Mike Ohman, were guarding the burned-out residence throughout the night. The next day an incredibly large salvage crew showed up to help salvage the remains of house and organ (see Oct./Nov. 1978 issue of THEATRE ORGAN).

Thus begins the story of the rebuilding of the Ledwon Wurlitzer. Two weeks after the fire the water-soaked manual chests were opened and all pallet valves removed. The toe boards were then blown out with compressed air. Inspection at the time showed one warped toe board and three with lamination separations, all easily solved by weighting the warped board and glue sizing the lamination separation. Shortly after the chest inspection the console was torn down. While the console did not suffer any direct flame it was heavily damaged by smoke, heat and water. It was discovered at this time that all the silver key contacts had warped in the intense heat, rendering them useless. All exposed combination action pneumatics were brittle and in most cases stuck together. Stop keys were melted, shrunk and distorted to the point of being grotesque. The ivory manual keys were turned a golden brown which would sand white again, the only problem being hairline cracks which would not whiten. The console woodwork was miraculously undamaged except for blistering of the finish; all ornamentation was intact and solidly glued to the case.

At this point a decision had to be made whether to reinstall the instrument or not. It was decided to rebuild what was salvageable and replace that which was destroyed or badly damaged. An inventory at the time showed the following: all 26 ranks of manual chests rebuildable; most offnote chests rebuildable (16' and 8' Tibia Clausa chests destroyed); 12 ranks of pipes usable (some 80 pipes had to be

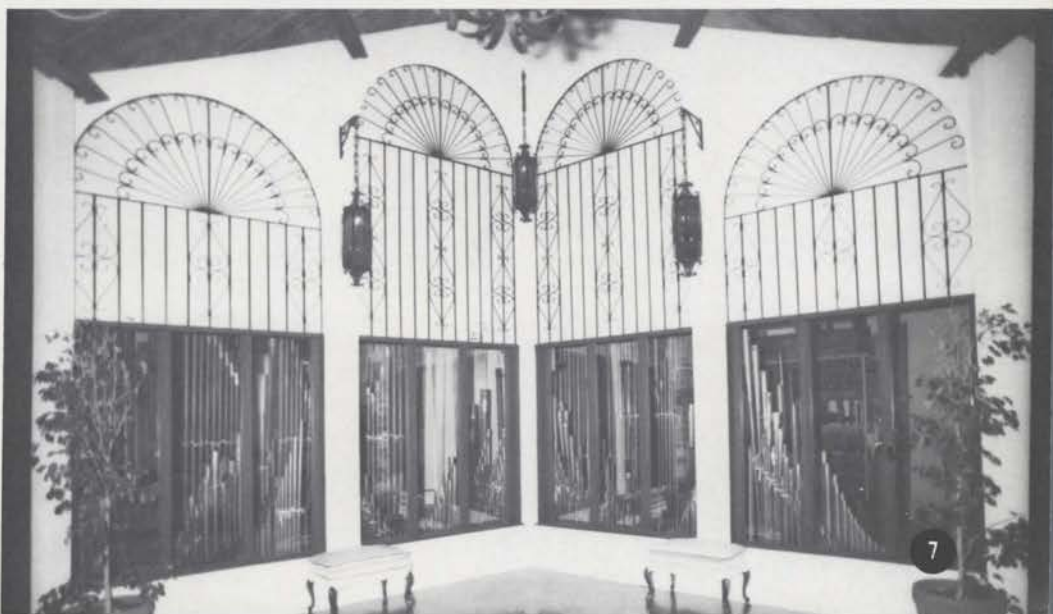


Console end of Ledwon living room.



Living room during early stages of rebuilding.

Chambers at opposite end of Ledwon living room from console.





Console being delivered, before gold leaf was applied.

reconstructed — from entire pipes to just soldering seams); nine tremors and regulators were rebuildable and the 15-hp blower was usable. The sleigh bells, chimes and toy counter were rebuildable, even though badly heat and smoke damaged. The two three-manual relays, which were located under the living room, were undamaged and eventually sold. As the console was mechanically a total loss, it was decided to go with a solid-state relay/combo action system. After some research, the multiplex system designed and built by Robert Trousdale was selected. His system incorporates such features as: a cassette tape programming system for the combi-

Todd Collins polishing violin pipes.



nation action, which allows the entire combination action memory to be changed in about 15 seconds, thereby allowing two or more artists virtually instant access to their own combinations; an excellently designed multiplexing system; superior workmanship; an interface to the Marantz Superscope Pianocorder System; and a host of "goodies" from a digital player to a unique third- or fourth-touch system. Bob also bent over backward to customize the system to John's personal needs, even making changes hours before the opening party.

Special thanks are due Gene Davis and Bob Smith who, using virtually every possible tool from toothbrushes to knives, cleaned and sanded smooth the console woodwork and ornamentation. Following this task the console and Steinway Grand (which was rebuildable, including a completely new action) were sent to Orange County for refinishing. The console remained there for Bob Trousdale's multiplex/digital player installation, while the piano came north to Chatsworth for Jack Thomas to install the Pianocorder System, which uses a cassette tape instead of paper rolls to activate the piano reproducing system; again all solid state and multiplexed. When adapted to a pipe organ, this system makes an absolutely fantastic, fully expressive organ piano while not giving up any of the tape playing features of the Pianocorder. And it only requires eight wires from the organ to the piano! Cost, probably far less than buying and rebuilding an upright

player piano (of course, you must have a piano in which to install the Pianocorder).

In the summer of 1980 John and friend Todd Collins totally rebuilt 29 ranks of manual chests. There were chest parts (approximately 4000 primary valves, 2000 pallet valves, 4000 primary and secondary pneumatics, 58 bottom boards and other miscellaneous chest parts) scattered all over

STOP LIST

MAIN CHAMBER

Tuba Horn	16-4
Open Diapason	16-4
Concert Flute	16-2
Flute Celeste	8-4
Tibia Clausa	8-2
Violin	8-2
Violin Celeste	8-4
Gamba	8-4
Gamba Celeste	8-4
Dulciana	8-4
Dulciana Celeste	8-4
Clarinet	8
Orchestral Oboe	8
Vox Humana	8
Chrysoglott	
Chimes	

SOLO CHAMBER

English Post Horn	16-8
Brass Trumpet	8
Horn Diapason	8-4
Tibia Clausa	16-2
Solo String	8-4
Solo String Celeste	4
Viol d'Orchestra	16-2
Viol Celeste	8-4
Quintadena	8
Brass Saxophone	8
Oboe Horn	16-8
Kinura	8
Harmonic Flute	4-2
Vox Humana	8
Krumet	8
Harp	
Glockenspiel	
Xylophone	
Sleigh Bells	
Toy Counter	

Steinway Grand Piano with Pianocorder

the 7000-square foot house. By the end of September of 1980 all manual chests were reassembled and placed in their respective floor mountings. Work progressed at a snail's pace through the winter and spring, because of John's professional commitments. In the summer of 1981 Todd and John once again went to work on the offnote chests and percussions. This work proceeded very slowly because of the heavy smoke and heat damage to the salvageable percussions. Consequently, John hired

another friend, Marty Blair, to help restore the percussions. As it was almost impossible to find replacements for the damaged percussions, Todd and Marty totally restored the Wood-bar Harp bars and resonators and the Glockenspiel bars and resonators. These two percussions took days and days to restore. John was able to locate and purchase a unique Wurlitzer Wood-bar Harp action, one with outside pneumatics. This very old original Wurlitzer action has a primary/secondary pneumatic system followed by the power pneumatic, located outside the wind chest, thereby eliminating the push rods and all the extraneous noise these actions produced. The older system is obviously superior to the later-style Harp actions; one wonders why Wurlitzer changed systems — cost probably — the older is far more complex (but extremely fast). By the end of summer '81 the organ was basically rebuilt and installed, but not winded or wired. Work again slowed considerably during the fall and winter months. But by spring 1982 the piano was delivered with the Pianocorder installed, the console and chamber demultiplexers were in place and winding and wiring began in earnest. The winding (all done in PVC plastic) was completed by July and the wiring was more or less completed in mid-August. Going on concurrently with winding and wiring was pipe refinishing and cleaning, which took John, Todd and Marty the better part of six weeks to complete. All wooden pipes were stripped and refinished with either Olympic #700 stain or orange shellac, followed by a finish coat of satin urethane. Metal pipes were cleaned in an acid bath, rubbed with soap-filled scouring pads, then polished with 4/0 steel wool. This process cleans tin, Hoyt metal and zinc pipes beautifully (watch the zinc as the acid will eat the pipe if one is not extremely fast and careful).

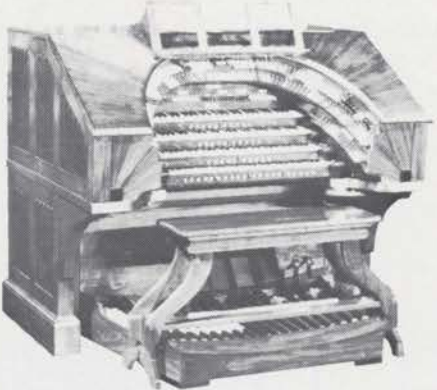
By mid-September the organ was virtually complete. The only problem was it wouldn't play worth sour apples. As in any total rebuilding, more little problems surfaced than can be enumerated. There were some "quality control" problems in rebuilding — in one chest several pallet valves were left out, in another the primary pneumatic board was installed with the screws only finger tight, causing half a rank to be completely dead with air

pouring out of energized magnets. Ciphers, though, are the main nemeses still causing problems at the time of this writing. A great deal of this probably stems from the fact that the old static wind lines feeding the original installation were reused. These wind lines were cleaned as well as possible (obviously not well enough, as some portions were inaccessible) but sand, ash and general rubble keep appearing with disgusting regularity on valve seats and magnets.

During the mad dash to the finish

line there come to mind the names of several friends who went beyond the call of duty to help get the organ ready. Mike Ohman, Gene Davis, Bob Smith, Marty Blair, Todd Collins and Bob Trousdale all deserve accolades for forcing a very recalcitrant beast to behave in a civilized fashion. It is interesting to note that the organ became playable about 4:30 p.m. on October 23. Dinner was to be served at 6:00 p.m. to all those who gave of their time and energy in the salvaging and rebuilding of the organ. □

PARAMOUNT ORGAN POPS SERIES
1983-84 SEASON



GEORGE WRIGHT
SATURDAY, NOVEMBER 19, 1983 AT 8:30 PM
"hurry, concerts sell-out fast!"

GAYLORD CARTER
SATURDAY, MARCH 24, 1984 AT 8:30 PM
"an utter delight, hilarious"

LYN LARSEN
SUNDAY, MAY 13, 1984 AT 2:00 PM
"stunning musicality, brilliant"

3 of the nation's finest theatre organists play the Paramount, Oakland's plush, art deco landmark theatre. Discover the fun and enjoyment of the spectacular Wurlitzer. Subscribe now and get three concerts for the price of two!!

SERIES PRICES: Orchestra \$21; Orch. Terrace \$21; Orch. Ter. Rear \$15; Grand Tier \$30; Dress Circle \$21; Balcony \$15; Balcony Rear \$11.

Name _____
Address _____
City _____ State _____ Zip _____
Day Phone _____

Please send me _____ series tickets in _____
QUANTITY SECTION
at \$ _____ Total Amount \$ _____
PRICE EACH

Check enclosed payable to Paramount Theatre
 Visa MasterCard
Card # _____ Exp. _____

Please enclose a self-addressed, stamped envelope and mail to:
Paramount Theatre, 2025 Broadway, Oakland, CA 94612
For further information, charge-by-phone, and group sales:
call Paramount Box Office (415) 465-6400

The Hanging Tuba Caper

by Fred Clapp and David Schutt

It was a cold and rainy morning. The feeble beam of a flashlight swept around the dusty room, picking out here a pile of long-forgotten rubbish, there a bulky form which metamorphosed into an organ blower, finally a vertical iron ladder disappearing into the murky blackness above. The two men converged on the ladder, climbing rung by rung through a trapdoor into the total darkness of the Solo chamber.

After some minutes of fumbling, the burned-out work light bulb was located and replaced. Blinking in the

sudden light the two blanched at the scene which greeted them. The solo chest was shadowed by a 16' Tuba off-chest tilted at 45 degrees from the concrete wall where anchor bolts had let go at one end — a veritable "Sword of Damocles" ready to crash down at the slightest vibration, destroying the very heart of every pipe rank in the Solo chamber.

So began rehabilitation of the Grand Lake Theatre Wurlitzer in Oakland, California, in late 1954. This Style 235 3/11 Unit Orchestra was installed in 1925 and was exten-

sively used during the silent picture era. It spoke into a large house (2175 seats) with excellent acoustics through large unobstructed openings. It had a truly majestic and melodious sound for an instrument of this size.

Attempts to start the blower revealed that the power line from the main power panel on the opposite side of the theatre was shorted. Heroic attempts to pull the wires from the conduit were unsuccessful, leading to the conclusion that the conduit was crushed by settling of the theatre where it ran underneath.

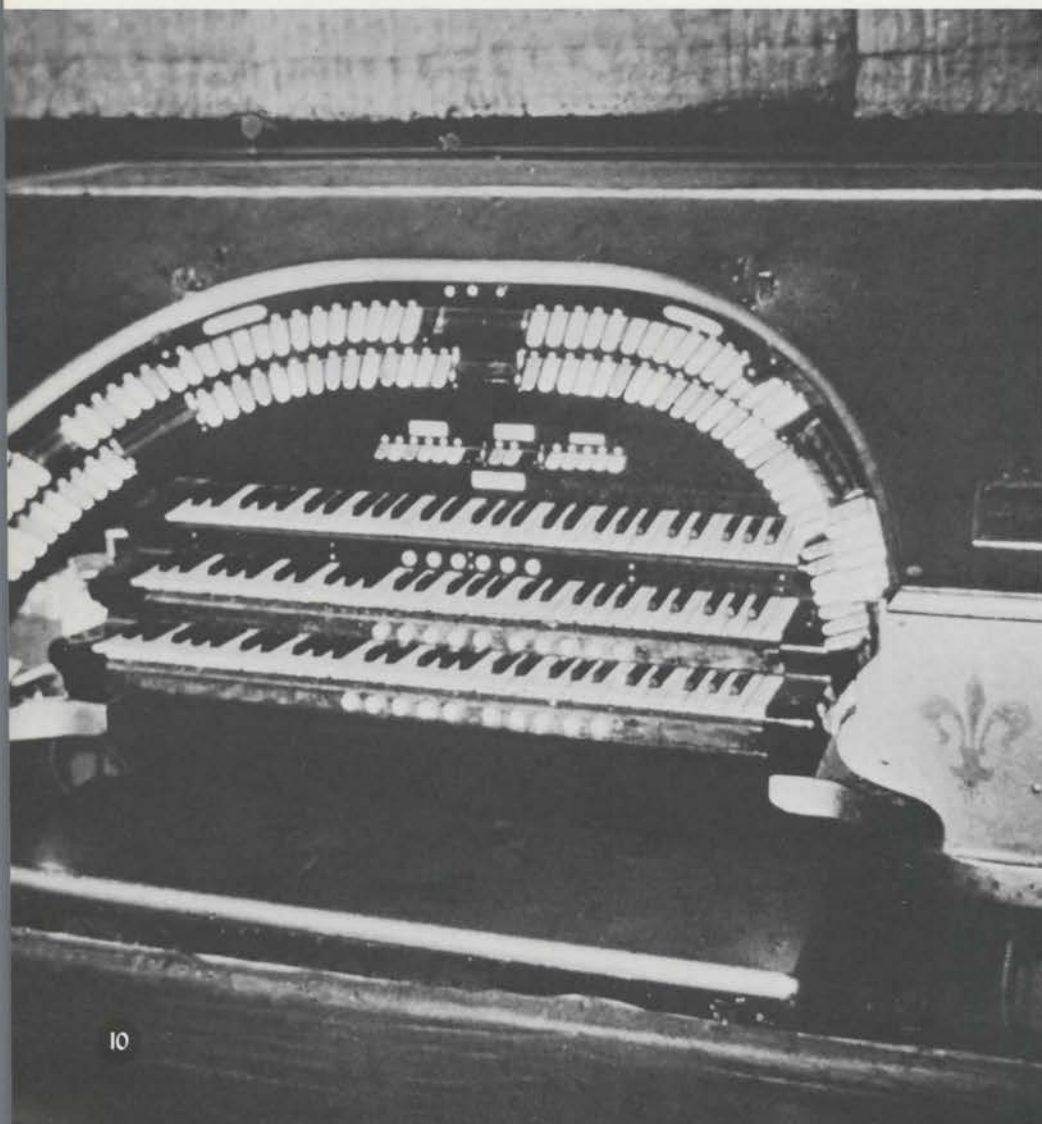
What to do? Pent-up curiosity and eagerness to hear the pipes speak again would not allow us to wait months or years to restore the power line, so the next-best solution was resorted to — you guessed it — an extension cord.

Three-phase extension cords with sufficient capacity for a 7½ hp blower are not available at your neighborhood variety store, so one was made up from a bundle of old radar cables purchased in surplus stores. All 125 feet of it had to be rolled up out of the way when not in use, to avoid lawsuits from persons tripping over it while crossing the stage in the dark. One advantage of this arrangement though — no need to worry about unauthorized use of the organ!

After clearing old rags and newspapers from the blower intake and making sure the shaft was free to turn, the switch was closed. With the voltage drop in the makeshift cable, it took about a half minute for the motor to get up to speed, which it finally did with a melange of air leaks and ciphering pipes only a true organ enthusiast could love. The main windline had a huge leak in the Solo chamber which proved very difficult to close and the solo chest leaked like a colander from every joint. While the Solo chamber had not been flooded,

Console of the Grand Lake Wurlitzer, taken in January 1958.

(Clapp photo)



enough water had come through cracks in the concrete outside wall to keep the humidity very high, swelling the wood. Most of the leather was in very bad shape and had to be replaced.

The Main chamber was a different story. Against an inner wall, this was well preserved and worked with only minor problems. Fortunately the relay and switches were all on this side, and were in pretty good shape although quite worn from heavy use through the years.

Quieting a few airleaks and doing a bit of quick tuning allowed us to sample the tonal delicacies of the seven ranks on this side. And that Diaphone! Its clean foundation was omnipresent from the restrooms to the popcorn stand. No one in the building had to guess if the organ was playing.

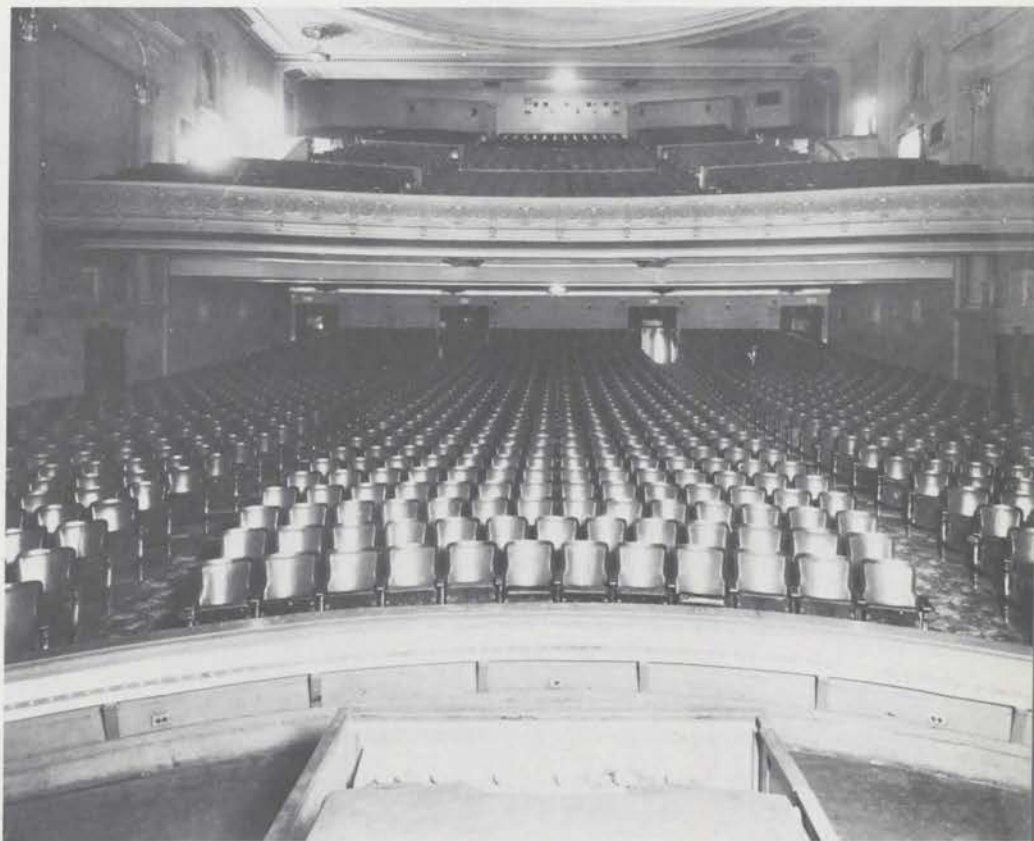
The console was on a lift at center stage and had been sitting at the bottom of the pit covered by a long-forgotten piece of stage curtain for many years. The urchins in the front row had amused themselves through uncounted matinees tossing popsicle sticks, chewing gum and candy wrappers into the console pit before show time. Cleaning out several feet of this — uh — material was probably the most unpleasant task in the entire operation. Freeing pedals and cleaning contacts of this unsavory mess were tasks we would as soon not repeat.

The console lift motor which powered a hydraulic (water) system was found to be operable but the console could not be raised. After one extended period of experimentation water from the lift reservoir could be heard gurgling in the nether regions beneath the theatre and it was decided to make do with the console in the down position. An unexpected bonus resulted from this decision, however. The power line to the lift motor was large enough to carry the main blower and was already installed half-way across the theatre. If it was beyond our resources to restore the lift mechanism, we could at least extend its power line to the blower room and finally do away with our "extension cord" and the 20 minutes or so required to take it in and out each time the organ was played. The theatre manager was sympathetic and responded by hiring an extra "door-man" for a few weeks until the out-of-pocket cost of a professional installation was returned.

Many months of Saturday and Sunday mornings lay ahead. The Solo chamber was a constant nuisance, because of chest leaks which not only were noisy but interfered with proper operation of the tremulants. These were finally patched up by putting in extra screws where needed. The outside wall was caulked from the outside by the not-recommended method of standing on top of a 16-foot step ladder from which the cracks could just be reached with a caulking gun. Fortunately, no disasters occurred and the final glorious sound was worth all the work.

The Grand Lake opened on March 6, 1926. The initial organist was Irma Falvey, a well-known Bay Area organist of the day. Other popular organists played there during its heyday, including Floyd Wright and Iris Vining.

The theatre was designed by the Reid Brothers who designed a great many theatres in the area, especially the smaller, neighborhood houses. With very complete stage facilities the Fanchon & Marco stage shows were popular, and at one time the pit orchestra was conducted by Horace Heidt.



Interior of the Grand Lake Theatre, taken in 1945. Note the covered console in the foreground of the picture above.
(Photo courtesy of Allen Michaan)





Floyd Wright at the Grand Lake console, circa 1930.

(Photo courtesy of Allen Michaan)

As the latest house in Oakland, the theatre enjoyed great popularity for several years until the new downtown Fox Oakland Theatre opened, followed later by the Oakland Paramount.

The standard Style 235 had the following ranks available:

MAIN (left)
 Viol d'Orchestra
 Viol Celeste
 Salicional
 Flute - extends to 16' Bourdon
 Diapason - extends to 16' Diaphone
 Clarinet
 Vox Humana
 SOLO (right)
 Tuba - extends to 16' Ophecleide
 Tibia
 Orchestral Oboe
 Kinura

A piano was located in the orchestra pit near the console. It was arranged to play louder on second touch, giving something of the dynamic "feel" of a real piano. A full complement of traps and toy counter, Harp, Xylophone, Sleigh Bells, Glockenspiel and Chrysoglott com-

pleted the roster. A number of changes had been made in the console wiring over the years, providing a 16' coupler on the Great manual, a 2' and 2½' pitch on the Tibia, along with several intermanual couplers.

The organ was removed from the theatre about 1959 by Dr. Ralph Bell of ATOS, and has recently been installed in the Band Organ Restaurant in Mishawaka, Indiana, not far from South Bend.

Of course a number of other persons besides the authors were involved in the rehabilitation work. In particular, Gordon Walker spent many weekend mornings helping with the relay and other electrical repair work. Famed Bay Area organist Larry Vannucci spent many hours playing beautiful music, making us aware that the efforts we put forth were worth it all. Others too numerous to mention helped in various ways in bringing this beautiful instrument back to life. We thank you all.

Now a new organ is being installed which will fill the auditorium with our favorite music by Convention Time, 1983. □

FROM THE WORK- BENCH

by Allen Miller



The Problem of Stripped Screws

One very common problem encountered in all makes of pipe organs is the stripped, or overturned, screw. It is indeed a sinking feeling one gets when a bung, cover, or bottom board is leaking and you attempt to tighten the screws and find that one or more turn freely and never tighten. There are a number of quick, temporary "fixes," but here I will cover the most acceptable, permanent repairs.

The usual temporary repairs consist of either stuffing foreign material into the screw hole, with or without glue, to give the screw something to grip, or resorting to longer or larger screws. The best hole stuffing method is probably to fill the screw hole with wooden toothpicks dipped in glue. Unfortunately, the amount of wood-to-wood contact between the toothpicks and the torn threaded area of the hole results in a poor bond, and the toothpicks eventually work loose. Totally unacceptable materials to fill the hole include bits of paper, plastic, or pieces of wire. Usually these objects fall out the first time the screw is removed, if, in fact, they ever hold at all.

Replacing the original screws with longer or larger screws usually works to some extent, depending upon how badly damaged the wood threads are. Unfortunately, it is easy to mix up screws when you later remove a cover, and you find yourself in trouble all over again.

The Proper Fix

The best repair is to replace the damaged wood, retaining the original screw. There are three methods of do-

ing this, none of which are difficult, and in some cases, the repaired screw hole will be stronger than the original. All three methods involve boring the hole large enough so that a piece of dowel can be glued in to replace the original wood. The pilot hole for the screw is then re-bored, and you start off with a "better-than-ever" screw hole.

The most common method is to use a piece of hardwood dowel. The diameter should be at least three times the required hole size. 3/8" dowel is a good size for most situations where #8 to #10 screws are involved, and 1/2" is appropriate for #12 or larger screws. For best results, the dowel should not be larger than half the thickness of the wood being repaired. The length should be at least 1/2" longer than the screw being used.

Carefully bore out the bad screw hole to a size to fit the dowel. The fit must allow space for glue, but not be too sloppy. The outside of the dowel can be roughed up with a file to give a better grip for the glue. Bore out the hole deep enough to get to the bottom of the original screw hole, and allow a slightly longer length for the dowel so that it will protrude from the hole when inserted all the way.

For boring out the hole, I find the flat blade Speedbits made by Irwin or Stanley work best. Do not use the cheap foreign copies. The tapered point will center the hole perfectly, and this type of bit will enlarge a hole to perfect size without chattering or digging up the grain of the wood.

When you glue the dowel in place use a yellow carpenter's or wood glue such as Franklin Titebond or Elmer's Carpenter's Glue, and be prepared to have to tap the dowel into the hole with a small hammer until it bottoms. After the glue is dry, saw or file off the protruding end of the dowel, then sand flush carefully to keep from damaging the flat surface.

You will have to establish a new center for the screw. One method is to replace the cover, put the screw in the hole and turn it counter-clockwise while tapping it lightly with a small hammer. A center punch will work well if properly used. Bore a proper size hole for the screw (pilot hole), bearing in mind that you are now putting the screw into hardwood end-grain.

The second method is basically the same except that you make or obtain

plugs cut cross-grain from the same type of wood as that you are repairing. Special plug boring or plug cutting bits are made for this. If the plug is inserted with the grain going the same way as the original wood, it is possible to make an almost invisible repair which will have nearly identical holding properties to that of the original wood. Of the two methods, the hardwood dowel probably gives slightly greater holding power.

The third method is somewhat different. It is sometimes used in new construction in softwood where maximum holding power is required. It involves inserting a hardwood dowel CROSSWISE through the wood so that the screw goes through the side of the dowel and thus into edge grain. Bear in mind that the end of the dowel will show in the side of the wood you are repairing. In some cases, the extra holding strength may justify the slight blemish, but purists will want to use this method as a last resort. Placement of the dowel is important. Maximum holding power will be at the point where roughly 1/4" of the screw point protrudes through the dowel. Care must also be taken to mark the center for boring the dowel so that it lines up with the center of the original screw hole.

Screw Size	Drill For Shank	Drill For Thread	
		Hardwood	Softwood
6	#28	#42	#44
8	#17	#35	#40
10	#9	#28	#32
12	#1	#20	#25

A related, and also common, problem concerns repair of metal machine screw inserts of the type often used in bottom boards (Wurlitzer chests, for example). These are best repaired by applying epoxy to the exterior threads of the insert. To keep the epoxy from filling the machine screw threads, lightly oil the machine screw threads and thread the screw through the metal insert before applying the epoxy. The screw becomes a convenient handle and simplifies the whole operation. If you are in a hurry, five-minute epoxy works fine, but if you have many to do, slow setting epoxy will give you more time to work, and ultimately holds better.

If the original insert has become lost, avoid using replacement inserts

Get A Move On . . .

It may not be too late to register for our great convention in San Francisco! See back page of mailing cover.

which have coarser inside threads than the originals, as introducing a screw with a different thread in the middle of a bottom board spells trouble. Instead, consider "stealing" inserts from both ends of the bottom board and replacing them with "tee nuts," which will work on the ends of a Wurlitzer chest bottom board where there is access to the backside of the hole. It is a bit easier to keep track of special screws if they are at the center end of a bottom board, for example. It would be a good idea to paint the head of the different screw and dab a dot of matching color next to the hole.

While the repairs described will take a bit longer than the usual quick, emergency repairs usually used on stripped screws, these methods will reward you in time and aggravation saved later on.

Other solutions and reader comments are welcome. □

Oakland Paramount Schedules Wright, Carter, Larsen for 1983-84 Organ Series

George Wright will return to the Paramount Wurlitzer for his third visit on Saturday, November 19, to open the Pops Series.

On March 24 Gaylord Carter will appear on the series for the first time, accompanying Harold Lloyd silent films.

Continuing the Mother's Day matinee tradition at the Paramount, Lyn Larsen will be at the Wurlitzer on Sunday, May 13. As an added feature of the program, he will be joined by Jack Bethards and the Paramount Orchestra in musical arrangements from the '20s, '30s and '40s, including a re-creation of an organ/orchestra recording made by Jesse Crawford.

Season subscriptions to the Paramount Organ Pops Series are available now from \$11.00 to \$30.00. For further information, call the Paramount Box Office at 415/465-6400. □

A LOOK AT THE EMPRESS

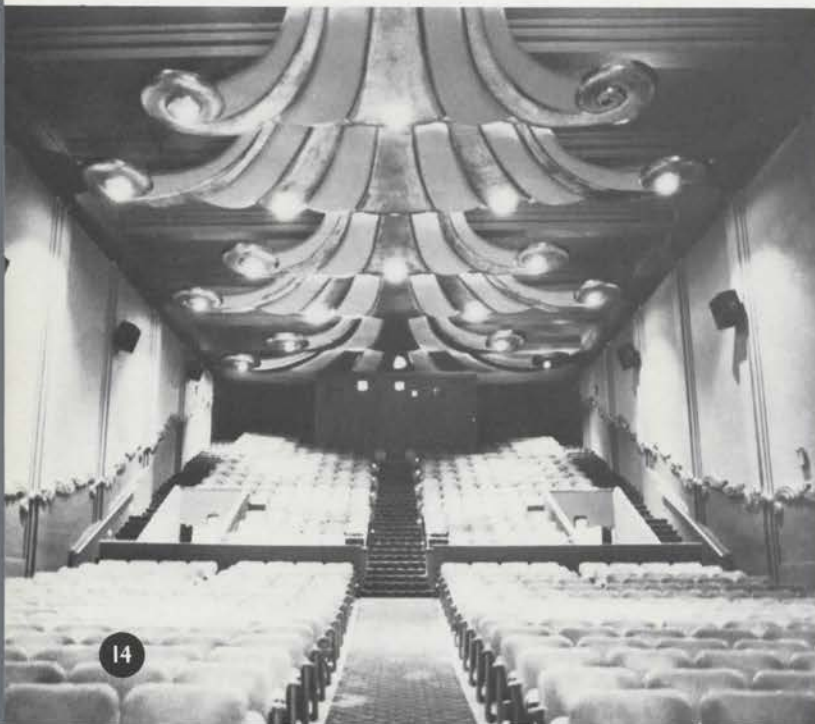
One of the theatres to be visited during our ATOS Convention '83 is the Empress, in Vallejo, California. The theatre originally opened as a vaudeville house in 1911, using an or-

chestra for the vaudeville acts and a piano for silent films. In the 1940's it was redecorated in the "Fox West Coast" style, with gold leaf swirls around the proscenium and on the ceiling, accented with indirect lighting. Closed from 1965 to 1980, the house fell into extreme disrepair. The seats were removed and serious leaks developed in the roof.

William G. Elliott, NorCal ATOS member, theatre enthusiast and lifetime resident of Vallejo, purchased the theatre in 1980. He restored it inside and out at great cost, including

the installation of all new seats (about 400), and, for the first time in its history, a pipe organ!

The organ is a Wurlitzer Style D (Opus 952) to which a Marimba Harp has been added. It was originally installed in 1924 in the Gaiety Theatre in Santa Maria, California, but was in a home in Los Altos, California, when Bill Elliott purchased it. As there were no chambers in the Empress, they were constructed on the stage. Renovation and installation of the organ was done by Al and Gloria Comtois. □



Some Traditions Last a Lifetime.



It doesn't have to be Christmas to reflect on traditions that last.

We've been building our TRIO model since 1963. And we've made only minor changes since.

We added a real struck-bar Glockenspiel on the Solo Manual (it's Santa's favorite), plus exciting Post Horns, RHYTHMAKER automatic rhythms, Computer Memory Combination Action, plus other goodies.

But the best part of a RODGERS TRIO is that it sounds like a real organ. No gimmicks. Just enough honest-to-goodness fun to last a lifetime.

RODGERS
ORGAN COMPANY

Dear Rodgers:

I'd like to find out more about the TRIO. Please send me a free brochure.

P.S. If you see you know who again in your factory, tell him I've been good so far this year.

Name _____

Address _____

City _____ State _____ Zip _____

Phone () _____

Please clip, place in stamped envelope, and mail to:
RODGERS ORGAN COMPANY, Marketing Services,
1300 N.E. 25th Avenue, Hillsboro, Oregon 97123

La Chelle at the Console

by Doris Taylor

On a Sunday afternoon we visited Elbert La Chelle (pronounced La Shell) at his home in San Francisco. The living room had a Baldwin with a synthesizer, a large Conn, and a Steinway Grand — a fine setting for a great theatre organist.

When we asked Elbert about his ca-

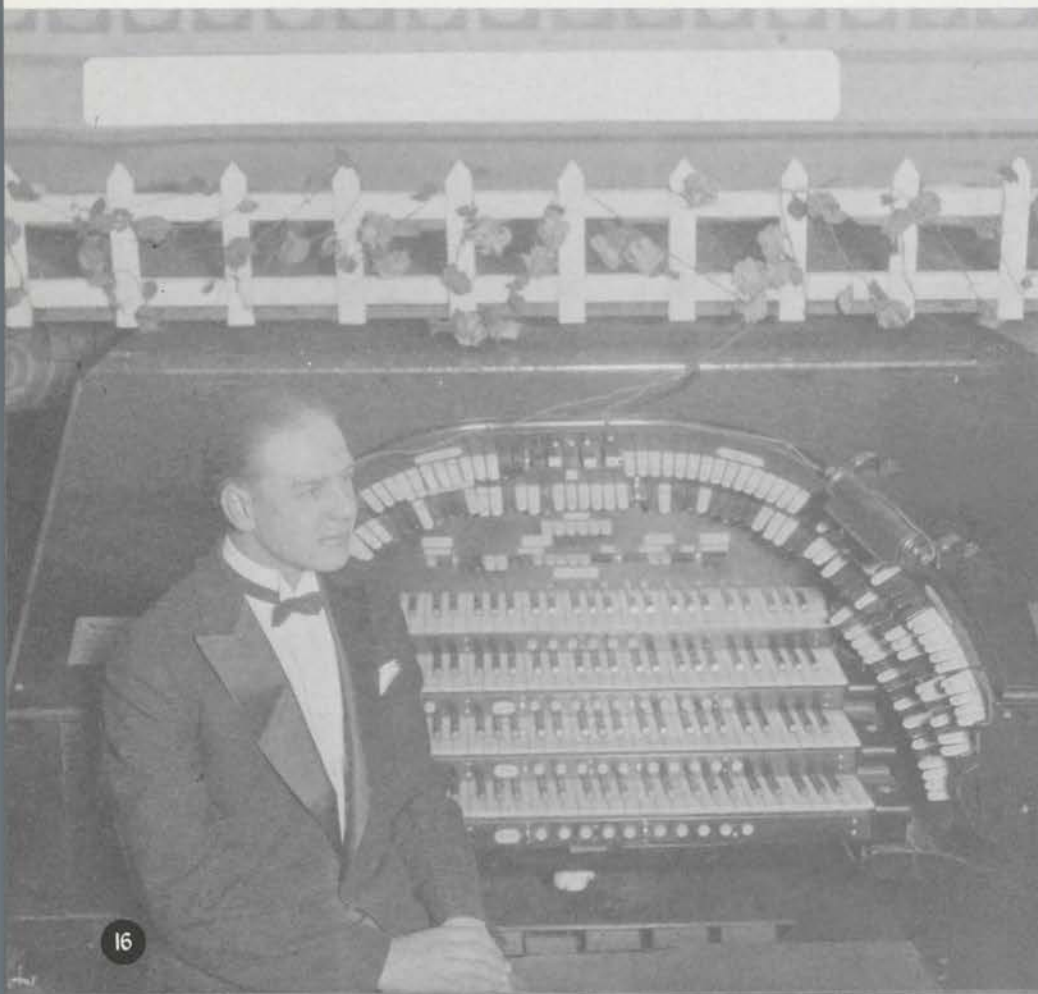
reer as a theatre organist he said, "I was born at the right time to have many opportunities as an organist. In those days one could get employment if he could play Chopsticks." He indeed was born at the right time, as he had opportunities to see and hear theatre organs in their natural habitat.

His training started with piano lessons at the age of five as a student of Mrs. Walter Denton. He also studied pipe organ with Cecil Teague, an English organ teacher in Portland, Oregon, in the twenties. He was ready for the opportunities that arose.

As Elbert was born in Salem, Oregon, it was natural that his first job was playing the three-rank Hope-Jones at the Liberty Theatre in Salem. He knew very early in life that he wanted to make playing theatre pipe organs his career, so he convinced his mother to let him quit high school in the second year. His first full-time job was at the Oregon Theatre in Salem. He left Salem in 1922 at the age of 17 to become head organist at the Heilig Theatre in Eugene, Oregon, where he played the 2/4 Robert-Morton for two years.

Elbert then came to the San Francisco Bay Area where the theatres were larger and the audiences more demanding. His first job was at the Stanford Theatre in Palo Alto, playing the 3/10 Smith. In Burlingame, he played the 2/8 Smith at the Garden Theatre where he was billed as "the famous singing organist." "Combined with La Chelle's extraordinary instrumental talents is his vocal training. Possessed of a rich, resonant voice, he augments his daily program with new and old song hits." Also quoting from an October 12, 1926 Burlingame paper, "E. La Chelle was a successor to Elmer Vincent at the Garden Theatre. La Chelle is Eddie

Elbert La Chelle at the San Francisco Paramount Wurlitzer.



House the second. His touch is like velvet and no sweeter tones can be drawn from an organ than those which filled the Garden Theatre." (Elmer Vincent and Eddie House were San Francisco Peninsula favorites during the twenties, and House later became nationally known through his appearances in the Midwest.) Elbert opened the Peninsula Theatre, down the street from the Garden on Burlingame Avenue, in 1926. The 1800-seat Peninsula was the largest theatre between San Francisco and San Jose, and boasted a 3/13 Robert-Morton with piano. Elbert also played at other Bay Area theatres, including the Warfield, New Mission and New Fillmore in San Francisco, and the Strand in Alameda.

His big break came when San Francisco radio station KFRC announced auditions for an organist and he was chosen from the many applicants. The organ was a three-manual hybrid of about 18 ranks which was assembled locally for KFRC in the early thirties. For ten years Elbert worked as staff organist for the entire Don Lee network, which was the West Coast headquarters for the Columbia Broadcasting System at that time. Later, KFRC/Don Lee affiliated with the Mutual Broadcasting System. During the many years at KFRC La Chelle worked with people whose names are still familiar to TV and radio audiences. Merv Griffin started at KFRC as a vocalist; Harold Peary, "The Great Gildersleeve," also worked at the 1000 Van Ness Avenue studios. Elbert was also the organist for *Hawaii Calls*, which used short wave radio to transmit the program to the mainland. When the signal was too weak to hear, Elbert played organ interludes to fill the time on the air. Another program was the *Hartz Mountain Master Canary Chorus*, which was broadcast early on Sunday mornings. The canaries sometimes refused to sing early in the morning so they had to be recorded at other times. La Chelle's "Organ Melodies" on KFRC was very well received and will long be remembered.

The young George Wright also played at KFRC during the forties. At the dedication of the Oakland Paramount Wurlitzer in 1981, George recognized Elbert as one of the prominent radio organists during the "golden age" of radio in San Francisco and played a portion of La Chelle's radio theme.



On Navy duty at the Hammond & Solovox.

World War II interrupted Elbert's music at KFRC. He was in the Navy and was assigned to the USS Henderson, an old Navy transport on a regular run between San Francisco and Honolulu. After the Henderson was decommissioned, La Chelle was

transferred to the submarine base at New London, Connecticut. There he joined the base band. However, the band already had a piano player, so Elbert had to learn another instrument. The band needed a bass player so Elbert mastered the bass viol.

La Chelle at the 3/18 (?) hybrid organ in the KFRC studios.





Elbert La Chelle at the "new" Wurlitzer console at the Castro Theatre, where he is now playing regularly.

After the war and his discharge, he returned to his old job at KFRC. About the same time he went to work for John Rickey, owner of some of San Francisco's better restaurants. He played an electronic organ at the Town House and at the Red Chimney. A few years later KFRC discontinued the use of the organ and sold it to a church. Elbert then played the organ in a dance band at Sweet's Ballroom in Oakland for a while before he went into semi-retirement. He played electronic organs on passenger liners such as the SS Santa Mercedes and Santa Magdalena. He lived in Hawaii part of the time each year and maintained an apartment there. In Honolulu, where he has many friends, he was a member of the Honolulu Organ Club and has given concerts there.

In 1976 Elbert became a staff organist at the Castro Theatre in San Francisco, playing a three-manual Conn nightly for intermissions between the regular features. In 1982 he began playing the four-manual Wurlitzer pipe organ which replaced the Conn at the Castro and his career had thus come full circle. A plaque in the lobby of the Castro says: "The Castro Theatre presents Elbert La Chelle. A movie palace organist extraordinaire, Elbert La Chelle is nationally celebrated for his virtuoso technique and extensive repertoire including original compositions. A veteran of fabled theatre palaces as well as his own coast to coast radio program, La Chelle recreates nightly the excitement of the golden age of movie going." □

Reflections

ATOS '82

by Harold Bellamy

The 1982 ATOS annual convention is now history and after a respite of only a few days, we went back to our normal busy mode.

We have, however, reflected on our performance and believe that, overall, we put on a successful convention. This consensus is substantiated by the many favorable comments, verbal and written, which have been made by the attending delegates. Several quarters of the theatre organ world have suggested that we recount our convention experience, both for our mutual interest and to perhaps benefit future conventions. The following, therefore, is a description of how we organized and planned, along with some observations relating to our performance.

Achieving the prime goal for the convention — that of getting together as ATOS members to enjoy theatre organ music — was extremely satisfying. The fine performances of the many artists, a great brunch/annual meeting, the conviviality at the banquet-dinner dance, and the moonlight river cruise all spoke to this achievement.

We are also very aware of the fact that mistakes were made. Although hopeful to the contrary, we were certain that Murphy's Law would prevail sooner or later. We intend to convey to San Francisco our advice for minimizing mishaps, but we do so with the knowledge that Murphy's Law does not confine itself to Michigan. Generally, we believe that our planning was successful. Similarly, we believe that we also were well organized.

The planning process was lengthy, starting over two years prior to the convention when we attempted to obtain a confirmation of our designation as the official host of the ATOS '82 Convention from the national office. Of concern was the fact that our

chairpersons, Marge Muethel and Jim Boutell, were faced with the necessity of tying down a hotel and convention dates. Unfortunately, the national office in 1980 was undergoing a measure of disorder, a situation which did not enhance prompt communications. There were also references to convention guidelines which never did materialize.

Unable to wait, the Motor City board instructed Marge and Jim to proceed without official sanction. After securing hotel and convention dates, they entered into the negotiations phase for room rates, facilities, food and the establishment of ground rules for both the hotel and Motor City. This task became complicated with several changes in hotel management and the hard realities of rising costs. Next they moved on to the organizational structure and program format. For structure they decided on eight working committees: registration, hospitality, transportation, food, publicity, security, concert artist hosting and convention store. The program format would be developed by a series of convention committee work sessions. Although somewhat apparent, the following is a brief description of these committees, assignments and some observations regarding their intrinsic qualities.

Registration: The assignment — check in the delegates and give them their convention information and schedule packets. Sounds simple enough, doesn't it? Not so. The committee had to set up a check-in system, work with the Tourist Bureau, tabulate reservations, collate delegate activity choices and coordinate incoming revenues and registration lists with our treasurer. As a result, this function ran so smoothly it did appear to many as a simple task.

Hospitality: This committee's job

was to welcome the delegates and to look after their needs. This fun group also became noted for their serious moments. For example, one evening they were observed cutting out paper dolls and busses. Shortly thereafter, they were seen positioning the cut-outs to illustrate and plot out their hosting strategies. Many ATOS members expressed their appreciation for the warmth extended by this well-organized group.

Transportation: As we are aware, the key element of any ATOS convention is that of hearing a lot of theatre organ. In order to achieve that objective, the chore was to see to it that everyone would be transported from one concert location to another. No small task! A color dot system affixed to the convention badge was devised to sort people destined for separate locations, a necessity because of limited capacities of homes and pizza parlors. Despite some minor mishaps, we moved 685 people the entire week without losing anyone in the process. However, there were several instances where busses were ready to leave only to find it necessary to retrieve lingering delegates from the far recesses of organ chambers.

Food: This assignment was straightforward. See to it that all the food portions included in the convention registration fees were arranged for and delivered. The occasions came in the form of a brunch and a dinner banquet at the Westin Hotel, a box lunch picnic at Belle Isle Park, a dinner at the Meadowbrook Hall afterglow and a lunch at the Calvary Baptist Church. The group's experiences can be well anticipated and realized — bouts with chefs, cost negotiations, selection differences and, finally, the likes and dislikes of the consumer. The aim? Satisfy the majority and at least you're on the winning side!

Publicity: The job here is to get the word and graphics out to you in advance. This committee's work is perhaps what urged you to make up your mind to come to ATOS '82. In addition, they had to publicize shows that were open to the public. Their most visible product was the convention program, and we believe it was well designed and tastefully presented.

Security: Sounds ominous and foreboding, doesn't it? Have no worry, this committee's concern was that of seeing to it that only registered conventioners boarded busses and

attended concerts. They did their job so inconspicuously that I'm sure no one was aware of the activity.


Concert Artist Hosting: This committee is one which had a constant identity problem. The task was to see to it that concert artists were transported to the organ for practice and/or concert. Are these people classified as hosts, sitters, attendants, serfs or squires? Whatever, it was an enjoyable and necessary task.

Convention Store: We didn't want you to go home without some remembrance of ATOS '82! This committee set up what some called the "company store" stocked with theatre organ-related items, e.g., jewelry, badges, belt buckles, music, books and, of course, records. The biggest surprise to this committee was the unexpected high volume of sales activity, especially in records and convention tapes. Actually, the tape sales extended throughout the summer and are just now simmering down.


These then were the primary functional committees that had to be coordinated. However, there were several other work assignments which were not formally organized as convention committees, but nonetheless constituted an additional manpower demand. The big Fox show for example, a major event presenting for the first time a rare silent film *Robin Hood*, also had to be organized. A small band of ATOS members wearing

their Downtown Theatre Enthusiasts (DTE) hats saw to it that the huge Wurlitzer and staging facilities were in working order, in addition to the many other tasks required for such a show. The needs of the organ and the 36-piece orchestra were formidable. It was necessary that they operate as DTE members because the nature and scale of the show dictated that it be a "piggy-backed" event — not officially sponsored by ATOS. Motor City and DTE did, however, share in the cost of making the presentation. It was a large undertaking, the cost of which exceeded \$20,000. We are happy to report that we missed breaking even by only \$1,500, despite our publicity effort and the help of local radio and TV people who tried to promote the Fox effort. We would not recommend a similar venture without a great deal of forethought. What is involved could very well be the subject of another article. I am sure Greg Bellamy would be very happy to counsel anyone who is interested in such an endeavor.

The Bob-Lo moonlight cruise also required a lot of preparation. Although we as a chapter do the trip annually, the cost of the boat's operation has been such that arrangements are becoming increasingly difficult to negotiate. Since it was thoroughly enjoyed during the 1974 ATOS convention, we decided to include it again despite the problems involved.



**HOTEL
AND
CONVENTION CENTER
Albuquerque, New Mexico**



**HOME OF THE FORMER NEW YORK ROXY
KIMBALL ORGAN CONSOLE**
Organ restoration by Hockmuth-Stankey Organs, Inc., New Lenox, Illinois

**THE CLASSIC
6815 Menaul NE
Albuquerque, New Mexico 87110**

(505) 881-0000 **Reservations: 1-800-528-1234**

Five Manual Kimball Roxy Theatre Console with 28 ranks now owned by Phil Maloof.

Another work effort that must be acknowledged is that of the Redford Theatre's restoration. Because it is our home, several members were determined to accelerate the pace of work in order to better show the character of the restoration effort, with more than a hint of its original state, particularly in the inner lobby area. The restoration is under the direction of Donnie Martin. His parents, Enid and Marty, were also eager to accomplish this objective and worked with several other members at this increased day/night pace for six weeks prior to the convention. Enid, by the way, is also our treasurer and she managed to keep up her accounting tasks as well. If you met that charming gal at the convention, I doubt that you could imagine her climbing up and around the high scaffolding to reach the high walls in order to apply the multi-blended applications of paint required to achieve the original effect.

Another manpower event — the green vest brigade! Those attending the convention will recall that we decided to identify the convention workers (all of whom were also fully-paid registrants) by having them wear green vests. We had over 100 active workers of the type which required that they be identified (bus captains, hosts, store workers, etc.). Bolts of green material were purchased and the outer lobby of the Redford Theatre was outfitted with sewing machines. Passing neighborhood pedestrians are used to seeing the outer lobby filled at night when we have our mailing parties, but they took double-takes at the sight of what appeared to be a sewing sweat shop.

At this juncture, a point must be made. Although volunteer worker assignments have been described here, the attitude of the committee was one of fun rather than of work. We were so eager to have a good Detroit party that we planned a somewhat long convention. Many admitted that while it was lengthy, they were enjoying it despite the onset of fatigue.

In a more serious vane, we would be derelict if we did not advise you of some of the issues which surfaced during our post-convention critique session. Marge Muethel chaired the meeting which, in effect, could more accurately be termed as "Monday morning quarterback session."

After acknowledging all of the outside praise we had received, Marge requested that we sift through the convention activities to identify problem areas and suggest solutions or changes in procedures. The purpose of this review was to provide ourselves and any other chapters information that would maximize convention success. Much to our pleasure, the review, despite the candid attitude of the group, revealed only a few problem areas.

It was noted that we did have instances wherein our transportation did not meet our proposed schedules. It was determined that these problems could be resolved by establishing a communication link between the transportation chairman and a designated person at each concert location.

It was also noted that where food was to be served long lines developed as the busses unloaded, requiring equally long waits. It was concluded that this situation could be improved in two ways: First, by selling or distributing tickets on the bus enroute rather than at the dining establishment and, second, it was recommended that the management of food establishments be encouraged to place as much of the food as possible on the tables in advance of arrival rather than utilizing a serving line.

Also on the topic of busses, there were mixed opinions regarding the effects of not having air-conditioned busses on all trips. In our contracts, we did not mandate air-conditioned busses because of the much higher cost involved. Our transportation costs exceeded \$30,000 and amounted to about one-half of the registration. By taking the busses on an availability basis, there was a considerable saving and we tried very hard to keep the cost down. If the bus requirement was of modest size (four to eight busses), requiring air conditioning would have been more viable. However, with a requirement of up to 14 busses at one time, we were caught in a cost and availability bind. Availability became a problem because the public systems would not guarantee busses during hours when scheduled service runs were required.

The review also included an analysis of the effect of registration required of all volunteer workers. The nature of many assignments precluded the full participation of many workers. How to define and/or dif-

ferentiate the degree or level of participation in setting their registration costs is indeed a vexing problem. The review session, however, disclosed that several worker-members, both registered and not registered, were not equitably treated. It was concluded that while solutions do not appear readily discernable, much more thought and attention should be given to this problem whenever another convention is undertaken.

Generally cooperating with our convention was the weather. Although somewhat warm and humid at times, the sun shown brightly and it was indeed a weather winner until the very last day at the "Afterglow" when the rains came. The Afterglow trip was to Meadowbrook Hall, a very elegant, beautiful mansion in suburban Detroit. Actually, to say "when the rains came" is somewhat inaccurate. In Michigan (even in July) when that cool Canadian air collides with the hotter air moving up from the south, the results may be spectacular. Since the weather was so favorable, it was decided that the dinner would be served on the terrace under a large canopy. Fortunately, the main courses were completed before a torrential wind and rain storm struck, forcing some to forget their desserts and run for shelter. Others stayed to help hold down the canopy. However, like the few other brief encounters of the wrong kind, everyone took it in good stride.

The banquet and brunch sessions were both well received and enjoyed as a relaxing respite to the high level of activity programmed. Most conceded, however, that the brunch/annual meeting event was the real winner! The rapport between the national board and the membership was and will be hard to match. It was obvious that President Lois Segur and her board achieved a very harmonious bond with the membership. This we did not plan — it simply happened!

We sincerely hope this description of how we organized, planned and carried out ATOS '82 is of interest to those who attended, as well as to those who didn't. Despite some of the shortfalls which occurred, some sentiments to repeat are already surfacing. Most of us, however, are content to wait a little longer, preferring to give a more immediate priority to looking forward to the next adventure in San Francisco. See you there, y'hear! □

THE AVENUE THEATRE

by Dr. Edward J. Mullins

A high point of the 1975 ATOS Convention was the program at the Avenue Theatre in San Francisco. It will also be a venue during the 1983 conclave.

The Avenue was built in 1927 as a typical 1000-seat neighborhood theatre of the era. It was designed by Reid Brothers, the same architectural firm that designed San Francisco's Fairmont Hotel and Oakland's Grand Lake Theatre. San Francisco theatre pioneer Ben Levin has owned the house since 1930.

Originally, a Style D 2/6 Wurlitzer, Opus 1626, was installed in a small chamber to the right of the proscenium. The Avenue's full stage was used for vaudeville. The organ was later removed. In its halcyon days the best of Hollywood was screened for up to 5000 movie-goers per week.

The Avenue has been the home of many "firsts." It was first to revive vintage silent films in a 1927 theatre on a regular basis, of which more later. Most importantly, it was the first theatre to put a pipe organ back in, at a time when they were all coming out.

The organ installed in 1966 was the Style 240 Wurlitzer, Opus 1773, removed from Chicago's State-Lake Theatre in 1962. Originally a 3/13 installed in two chambers, it has been fully restored and modified. It now sports 15 ranks and is installed behind the screen. Main and Solo chambers are at stage level, with relays and switches in the basement. The percussion chamber is high above, just behind the proscenium crest.

The organ has been expanded to include a Wurlitzer English Post Horn on 15 inches of wind pressure, and a large-scale set of Wood Diaphones playing on 25 inches of wind pressure, originally installed in San Francisco's California Theatre. While almost completely rebuilt following its purchase in Chicago, the organ has recently been undergoing major re-leathering and expansion.

The chamber analysis is as follows.

Main chamber: Celeste, Clarinet, Diaphonic Diapason, Flute, Horn Diapason, Salicional, Viol d'Orchestre, Vox Humana. The Wood Diaphones are exposed over the Main chamber. Solo chamber: Brass Trumpet, Kinura, Orchestral Oboe, Post Horn, Tibia, Tuba. Percussion chamber: Chimes, Chrysoglott, Marimba Harp, Tuned Sleigh Bells, Xylophone. There is an upright piano in the pit. Toy counter: Bass Drum, Bird

1927 — workmen apply finishing touches to San Francisco's Avenue Theatre. Poster at lower left reads "Opens July 20."



Call, Castanets, Crash Cymbal, Door Bell, Fire Gong, Horses Hooves, Jazz Whistle, Ooga Horn, Siren, Snare Drum, Steamboat Whistle, Surf, Tambourine, Wood Block.

In its 16 years of exhibiting silent films the Avenue has operated with volunteer help, including organists, projectionists and house staff, for its Friday evening classic film shows. Many Avenue staffers, while enthusiastic about the organ, also share a deep interest in film.

A Barton four-poster lift, originally installed in the National Theatre in Milwaukee, has recently been added. Organists playing in the elevated position are now able to hear the organ much better. Current Avenue organists include Miss Jo Hughes, Kevin King, Warren Lubich, Lewis J. (Joe) Smith and Robert Vaughn.

Bob Vaughn began accompanying pictures in 1926 playing Saturday matinees at the Brayton Theatre in Long Beach, California. "Talkies" and church organ work interrupted his film cueing. He resumed his career as a movie organist in 1968.

In 1973 Vaughn was the first theatre organist to accompany on a theatre pipe organ the complete version of Abel Gance's 1927 film masterpiece *Napoleon*, using Kevin Brownlow's five-hour work print.

It was at the Avenue in 1973 where Francis Ford Coppola first saw *Napoleon* and developed the idea of presenting it with a full symphonic score. The film was exhibited twice with score compiled by Vaughn and four original three-screen tryptychs. In 1975 *Napoleon* was screened three times at the Avenue with Bob providing musical background at the Wurlitzer.



A stern Napoleon Bonaparte gazes down at organist Bob Vaughn during the 1975 presentation of the complete 1927 film epic *Napoleon* at the Avenue Theatre. (Joe Smith photo)

The five-hour version took the London Film Festival by storm in 1980, where it was accompanied by a 45-piece symphony orchestra with a score written by Carl Davis. The American version has a score composed and conducted by Carmine Coppola, Francis' father. The present edition runs four hours and uses only one tryptych for the finale.

The Avenue has been in the vanguard of silent film revivals, and is one of the few film houses to continue weekly silent film presentations using a Wurlitzer organ. It recently unreeled the original silent version of *Show Boat*, produced by Universal in 1929, which was its first showing in the Bay Area in fifty years. The film was believed lost, but was found in a film library in Russia. It had been taken from East Germany by the Soviets at the end of World War II. Metro-Goldwyn-Mayer permitted the

Avenue to screen the 35mm restored print. Screen rights were acquired by M-G-M in the 1930's.

The Avenue also had the first major revival of dual projector 3-D films from the fifties. Studio prints of *It Came from Outer Space* and *Creature from the Black Lagoon* were re-premiered to large audiences.

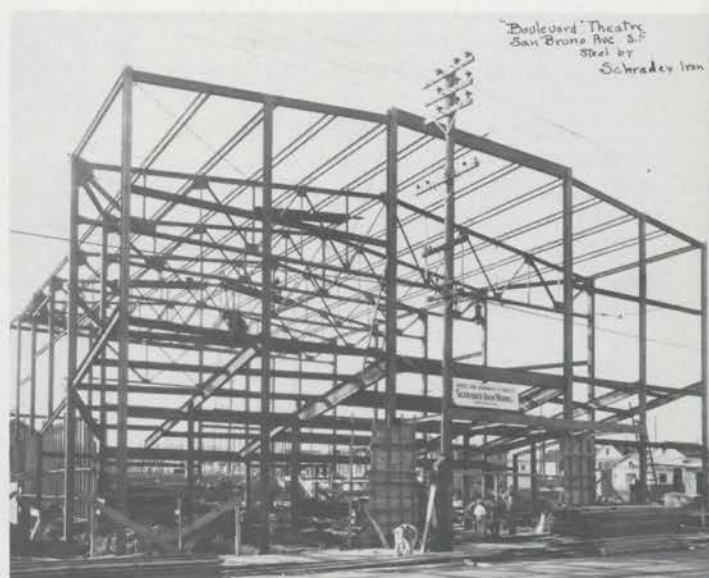
The Avenue has had several major organ concerts with Gaylord Carter, Ann Leaf, George Wright and the fondly remembered Eddie Dunstetter. The organ has been recorded several times on L-P albums with Lyn Larsen, Tom Hazleton and Warren Lubich. Both Larsen and Hazleton performed weekly during the late sixties, doing solos as well as picture cueing. The organ was the instrument heard in the background of "The New York Experience" with quadraphonic recording. □

Avenue Theatre's lighted dome and stage. Four-poster lift in concert position.

(Rudy Frey photo)



Avenue Theatre under construction, circa 1927. Note legend "Boulevard" theatre before name change.



1200 Of The Greatest Songs Ever Written...All In One Book!



- ★ Complete Words, Melodies, Chords!
- ★ Beautifully Spiral-Bound!
- ★ 688 Pages of Hits!



Here is the book all the professionals are using...and so should you. Packed with all the wonderful melodies, chords and lyrics of more than 1200 fantastic hit songs, this book will thrill and delight all who own it. Every song is presented in lead sheet style in its entirety. We call it **The Ultimate** simply because it is the largest music book ever. (Musicians call these books 'fake books' because they have so many songs to satisfy any request, it's almost as if you've memorized every one of them!)

All the songs are categorized for quick and ready access. For example, all 48 Christmas songs are listed separately, as well as Show Tunes, Ballads and Standards, Waltzes, Jazz, Country Hits, plus Latin rhythm songs, Hawaiian, Irish, Italian, and so much, much more. All arrangements include guitar chord frames, and all songs are in their original key.

And that's not all! The book is plastic-spiral bound so it lies absolutely flat on your music stand with a good sturdy cover designed to take a lot of use. Plus...all arrangements include fingering diagrams for guitar. Next time you have a party, just break out **THE ULTIMATE** and nobody will want to leave. It's the life of the party!

Here's Just Some Of What You Get...

You Needed Me • Edelweiss • Anniversary Song • Alley Cat • Among My Souvenirs • Paper Roses • I Left My Heart in San Francisco • Picnic • Young And Foolish • Where Or When • Sound Of Music • If • Any Time • Don't Cry Out Loud • Ain't Misbehavin' • Just In Time • Unforgettable • Yesterday When I Was Young • This Is All I Ask • These Foolish Things • Until It's Time For You To Go • Younger Than Springtime • You Don't Know Me • Those Were The Days • Hurt So Bad • Woman In Love • Willow Weep For Me • Honeysuckle Rose • I Believe • How Deep Is Your Love • I Can't Get Started • Harbor Lights • More Than You Know • I Almost Lost My Mind • Oklahoma • Imagination • On A Clear Day • In The Mood • Memories Of You • Ol' Man River • Early Autumn • Canadian Sunset • Don't Cry Out Loud • Darn That Dream • Feelings • Glow Worm • Flat Foot Floogie • For All We Know • Here's That Rainy Day • What Kind Of Fool Am I • Till

MONEY BACK GUARANTEE

Take a full 30 days with this book because it will take you at least that long to get through it. If you are not completely delighted, simply return it to us for a complete refund. No questions asked!

SONGBOOKS UNLIMITED, Dept. UB-02-63

352 Evelyn St., Paramus, NJ 07652

Please rush me **THE ULTIMATE FAKE BOOK** with your unconditional 30 day guarantee.

Check (✓) one below:

Send C edition for piano and all C instruments. \$29.95 plus \$2.50 postage & handling

Send B \flat edition for trumpet, clarinet, tenor sax. \$29.95 plus \$2.50 postage & handling

SAVE \$5.90! Send both editions for \$59.00 postpaid. Make check payable to Songbooks Unlimited.

Charge my credit card: MasterCard VISA

Acct. # _____ Exp. date _____

Name _____

Address _____

City _____

State _____ Zip _____

FREE! Mystery Gift

if you order within 30 days



Chaumonde Porterfield and Pete Sweeney at the console of the College of the Sequoias organ.



CALIFORNIA COLLEGE OFFERS COURSE ON THEATRE ORGAN

by Pete Sweeney
Director of Organ Studies
College of the Sequoias

When President Crookshanks of the College of the Sequoias called me to his office at the beginning of the Spring 1981 semester, it was not without some trepidation that I went. No problem, I soon found out. He wanted me to investigate the offer of a large hybrid theatre pipe organ for our new theatre.

Was I hearing right? For more than my 28 years as an English teacher, I have been bending ears and pulling lapels in an effort to communicate the unique role that the theatre organist has played in the history of American music. And now someone was responding. Could this be the sign I had been waiting for to organize a course featuring the theatre organ? It was. And this is the story.

Over the years Marguerite Moore

of Porterville (see THEATRE ORGAN, March/April 1982) had put together in her home a large instrument, but because of failing health decided to donate it to an appropriate institution. College of the Sequoias could not fulfill her wishes for its installation. Consequently, with the organ seed planted, Dr. Crookshanks asked me to look into the possibility of the school purchasing an electronic instrument that might serve the same purposes as the pipe organ: to entertain the community with top-flight artists and to teach interested persons in the school district the technique and literature of the theatre organ.

I wasted no time getting bids, and by December 1981 we dedicated our new instrument, a three-manual Allen Theatre Organ, model 965, with 14

100-watt amplifiers and 28 large speaker cabinets weighing over a ton! What a powerhouse! (And what a price tag, too — over \$50,000 invested to date.) Dwight Beacham played the dedication concert. The audience response was so great that we asked Tom Hazleton to play in February. Once again, a wonderful, exciting reaction. Next, for variety we called on Gaylord Carter, who did his famous Flicker Fingers Show for us in May. Another exuberant reception.

With such community support of the organ, I proposed to the curriculum committee the new music course. The proposal was accepted, and Chaumonde Porterfield, an effervescent organist and music teacher with all the necessary academic credentials, was hired. I was relieved of some

of my English teaching duties to supervise the program and help with individual instruction when needed.

Although somewhat unwieldy, the organ is completely portable. For concerts, over 2000 pounds of speakers are rolled out along with the console, all of which is kept in the basement for teaching purposes. To raise the organ, there is a large stage elevator which we also use for the opening and closing numbers of most artists. A choir shell is used to properly direct the sound from the speakers.

We are now into the last part of the Fall semester and all members of the new organ class have indicated that they will sign up for the Spring session. Of course, we have to play it by ear (so to speak) in planning ahead because there is no precedent for this kind of class. And lest the hours of lonely practice tend to dampen the student's enthusiasm, guest organists — pop and classical — are invited to play from time to time, offering stimulation and motivation.

Personally, I'm in seventh heaven. This instrument is at my disposal most weekends and many evenings. In fact, I played a public sing-along and accompanied two silent movies in September. I may not be Gaylord Carter, but we all had a good time, nevertheless.

One final point. I'm interested in knowing how many other colleges offer an accredited music course taught on a theatre organ. Are we unique? □

TEACHING THEATRE/CLASSICAL/LITURGICAL ORGAN IN A COMMUNITY COLLEGE

by Chaumonde Porterfield

While seated one day at the organ trying to find the famous "Lost Chord" which always seems to escape to some unforeseen position of finger disarray, the telephone rang. It was a call that was going to change my life, as well as present a challenge and inspiration.

A very excited voice asked me to join the faculty at our community College of the Sequoias in Visalia, California. I could not believe my ears, for this was my alma mater calling me to come and join the staff. I had read in our local paper that the college had recently purchased a three-manual Allen Model 965 Digital Computer Organ for the newly-constructed theatre on the campus. I was quite impressed that a rural, agricultural town of 47,000 would consider such a thing. Having been born in Visalia, I was under the impression as a child that in order to have access to

the latest invention, one would have to go to the larger cities of San Francisco or Los Angeles.

After graduation from COS I majored in music at San Francisco State University, studying piano and voice. There I was exposed to bigger and better organs. I had been playing as a church organist since the age of ten. My spare time in San Francisco was largely spent traveling from one organ concert to another. Although my study in music was considered serious, and I was known as a "purist" student, I didn't mind crossing over the bridge, so to speak, to hear the mighty theatre organs. I thought it strange that so many people were either classical supporters of the arts or labeled popular fans, never to pursue both at the same time.

After living in several locales I moved back to Visalia to become a private music teacher in organ, piano and voice. I also taught music in the elementary schools for a while, and returned to church music work as an organist and choir director. It was with this background that I accepted the post at the college.

I don't believe a course just like this has been taught before. It is titled "A Study of Organ Technique and Repertoire." True, there are many courses under the same heading, but not handling liturgical music (for church organists), classical (music majors transferring to four-year colleges) and theatre music (for home/career enthusiasts), all being taught at the same time.

The class is limited to 12 people in a session so that I can monitor the progress of each student, as each has an individual repertoire to suit his needs and level of achievement. The class meets as a whole on Monday and Friday of each week, and on the middle days of the week splits into groups of

Individual instruction on the Allen organ at the College of the Sequoias, with console at audience level and screen lowered. Speaker units on casters are seen on either side of the screen.



four, allowing individual tutoring on repertoire, manual and foot exercises, finger substitution, chordal structures and inversions. Worksheets, vocabulary puzzles, quizzes and visits to other consoles in the town are included. Several guest organists have been invited to visit the class, with a question and answer period after each appearance.

All that is required for enrollment is a minimum of one year of keyboard training, whether it be organ, piano or accordion. There are music teachers, housewives, nurses, dentists and a mortician in the class, as well as a man and wife team whose goal is to play organ and piano duets in their retirement. What a thrill to be able to teach and inspire all these different levels of talent and ability. They are of different ages and at different stages of achievement — all motivated to improve and learn. They proved that when the entire first class signed up for the second semester. A 100% follow-through is pretty hard to beat!

It is a joy to see the smiling faces every day. Wait till they find out we will be learning the 11th and 13th chords! The second semester will include more basics, as well as an introduction to "Chicago Style," open harmony, glissandos, transposition and modulation, and improvisation.

Those who have a flair for theatre organ music and wish to have concert experience before an audience are given an opportunity to play a three-manual custom Allen organ for a half hour before the Adult Education Travel Forum lecture and film series.

When the first year is completed, it will be time to compile the textbook for the class. At the moment it is all in my head. □

The College of the Sequoias Theatre.

STATE OF THE ART IN "PIPELESS" ORGANS: AN IMPRESSIVE INSTALLATION IN VISALIA, CALIFORNIA

by Ron Musselman

Ever since the introduction of the Hammond organ in the 1930's, organ enthusiasts have tended to use the pipe organ as a yardstick in judging the merits of electronic organs. While absolutely realistic pipe sound has not been achieved to this day, some instruments, the original Hammond included, were never really intended to go head-to-head with the pipe organ in a battle for tonal equality.

Of course many makers of electronic organs have tried over the years to duplicate the sound of pipes, with varying degrees of success. The vast majority of instruments designed for home use have been built down to a price to place them within the reach of almost anyone. An organ in this classification is usually a loose approximation of a theatre organ. As an impressionistic attempt to simulate the sound of a pipe organ, they satisfy the needs of thousands of amateur organists without entailing an impossible expense. It is this affordability, along with modest space requirements and minimal maintenance that make the electronic organ such an attractive proposition for home use as well as for some public installations. These instruments normally generate a

handful of voices from a single set of oscillators, the various voices being produced by modifier circuitry. A typical organ of this type often supplies a good flute and Tibia sound, a decent string and Diapason, with the other voices, particularly the more pungent reeds, sounding noticeably synthetic to even the most casual listener. And the ensemble sound is not what would be expected when the voices are combined. But this is not to criticize the average electronic. All of these perceived shortcomings are simply a function of price. And when one considers all that goes into the making of an organ selling for four or five thousand dollars, it is clear that the best instruments in this price range are ingenious and effective pieces of engineering.

While most electronic organs are built on the basis of compromise with the general consumer market in mind, a few firms have turned out organs designed to be a challenge to the real thing. Naturally, an electronic instrument *that* ambitious is going to be more complex, with requirements such as a set of oscillators for each individual voice for improved accuracy of each rank by itself, as well as a convincing ensemble sound that retains the integrity of each pipe, rather than dissolving into homogenized sonic mush. And each oscillator of the Posthorn, for example, is going to be comprised of more components in order to provide more of the harmonics and partials that are present in an actual Posthorn. A no-holds-barred electronic that strives for as much realism as possible is not inexpensive to build: The pursuit of perfection has never been cheap. But there have been enough customers in the market for premium electronics to make their manufacture feasible. In the case of the church, many congregations with



a considerable amount of money to spend on a new organ found that for a given price, a greater number of voices were obtainable from a top electronic than a pipe organ. Other considerations echo those of individual purchasers; the mitigation of space requirements and most maintenance.

One of the leaders in the field of high-tech "pipeless" organs is the Allen Organ Company, which gained attention 44 years ago with the introduction of the first organ utilizing all-electronic oscillators. The Allen organs I've heard the past few years, live and recorded, have sounded basically very good, with some stops and certain combinations sounding, as one individual put it, "like a recording of a pipe organ." One of their latest major installations (representing an investment of over \$50,000) is in the College of the Sequoias Theatre in Visalia, California. Located in the San Joaquin Valley between San Francisco and Los Angeles, this community has more than one other sizeable electronic installation, but the new COS organ is in a league by itself. Gaylord Carter and Tom Hazleton have each played it for college events and both were pleased with its sound.

My first look at this instrument was arranged by calling the college's Director of Organ Studies, Pete Sweeney, who is very enthusiastic about the organ. I had planned a trip that would take me through Visalia, so I set up a meeting with him to have a look at it on my way through. After being asked to look around and select what he felt was the best sounding electronic on the market for the college's new theatre, Sweeney chose the three-manual Allen 965. The former owner of a middle-sized Robert-Morton (whose chambers were sacrificed to bedrooms to accommodate a growing family), he turned to electronics as a substitute. He is the first to admit that although electronic organs are now very accurate in imitating the sound of pipes, the Morton (and any theatre pipe organ he might have installed in the house) cannot be completely duplicated electronically with absolute accuracy. "However," he says, "aside from needing to free up space, I found myself spending a lot of time tuning, patching, regulating and fixing occasional ciphers. When you come home after work and find a new problem, it's easy to say, 'Oh

well, I'll fix it tomorrow.' Now all I have to do when I want to practice in the evening is hit the switch, set up registration and start playing. It's very close to the sound I had with pipes. Not an exact replacement, but a very good substitute."

The price of an instrument like the 965 at the college was a little out of reach, so he settled for a scaled-down two-manual version for his home studio. On my way down, Pete had me swing by his house first before we went over to the campus. After a get-acquainted chat, he showed me his studio, a room measuring about 15' x 22'. In the middle of one wall was the two-manual horseshoe console. As he slipped onto the bench and began playing, one thing that impressed me was the effect produced by the four separate speaker systems placed in each corner and enhanced by a factory-built digital delay system. Without the delay, the voicing of the organ sounded good, but as you would expect, the room was dead. Switched in, the walls almost seemed to drop away and the illusion of being in a much larger room did a lot to make the sound of the organ much more effective. I was pleasantly surprised to hear a very good Tibia Clausa, clearly-etched strings that were most realistic, and the best imitation of a Posthorn I've heard yet. Although I was interested mainly in the quality of the pipe voices, I was intrigued with and amused by the synthesized Chryso-glott that featured detailed action noise! While it was not a 100% faithful simulation of pipe organ sound, it's definitely good enough that a person can stop picking out differences and enjoy what it does. After this short sample, I could understand how this dyed-in-the-wool pipe organ man could find happiness with an imitation.

We drove to the Visalia college campus and pulled into the parking lot of the theatre, a crisply-attractive modern round-shaped building, vaguely reminiscent of Hollywood's Carthay Circle Theatre minus the tower, with a massive stage house. The entrance corridors were simply-appointed, but richly-colored surfaces lent an air of understated luxury. We entered the auditorium just above stage level and there she was on the center of the stage elevator; a three-manual, double rail, wood finish, scroll console that at first glance



The Allen 965 at the College of the Sequoias.

looked like a Wurlitzer 260. Stretching upward at a steep angle from this imposing sight on the stage was an auditorium of about 400 comfortable theatre seats arranged in curving rows. With the steeply inclined floor, one got the feeling of being seated in a movie house balcony. The audience had a nice overview of the stage, yet the loftiness was not excessive. And while the house had an air of snug intimacy about it, the steep rows gave a certain sense of bigness to the space. It was one of the few modern auditoriums I have really enjoyed being in, and it complemented the console well.

Pete's studio organ had proved to be a flexible instrument, so I was anxious to hear what this big brother to it would do. If it sounded anything like its console looked, it was bound to be a winner. A quick look around the stop rails while Pete and his assistant were getting everything hooked up revealed a number of familiar names: Posthorn, Kinura, Krumet, Vox Humana, Viol d'Orchestre, Solo String, Saxophone, and so on. I took a seat in the auditorium as Pete walked back out on stage and took his place at the console. As he launched into "Lover" and used several combinations in rapid succession, it was apparent just how far electronics had come in the last decade. A medley of old standards followed and I heard many sounds in the next 20 minutes that were very much like those of a typical 15-rank theatre organ. Pete remarked later that the synthesized "space" of this installation could have been a little more pronounced, and would have been, had they anticipated the relative

deadness of the room. But I found the ambience of this large room added a fair amount of augmentation even without help. The various combinations meshed well, yet the properties of individual ranks were intact. The Posthorn has been the downfall of almost all electronics which have attempted that voice, but the best of more than one variant on this instrument had a nice authoritative "bark" when chorded as an accent, but had a way of almost disappearing in full ensemble. In addition to a large room, the COS organ benefits from a beefy amplification system totaling 1400 watts and feeding 28 separate loud-speaker enclosures. I would bet this organ would sound good with just one hefty amplifier and sizeable high quality speaker system, but the 28 units go a long way in dispersing the sounds and keeping intermodulation distortion down by limiting the number of simultaneous notes issued by any one driver.

After hearing how the organ sounded using combinations in normal playing, I was curious to hear how the individual voices would sound by themselves. So we listened to several "ranks," one note at a time and in chords. First was the largest scale Tibia, which sounded somewhat like a Wurlitzer specimen and even had a hint of breathiness to it. Up at the top where real Tibias break into metal pipes, the Allen Tibia even duplicated the brightness of that octave; a small thing that would not be

noticed by some, but it's an item typical of the attention to detail found throughout this organ. Oddly enough, the only place a Tuba appears on this organ is in the Pedal. This 32-note stop, starting at 16', is a very good imitation, with just the right amount of smooth "throb" in the bottom octave and an upper-end sound with a strong resemblance to the brassy Morton Tubas. There was a curious harmonic on this stop that stood apart from the fundamental and other tonal makeup in the lower half of its compass. Giving that portion a slightly artificial quality, the sound was one of very few "seams" showing anywhere. In the top half, this extra "bite" sounded just like the singing buzziness heard in some real Tuba pipes needing a little attention, and in that sense, the sound was extra realism. Perhaps Allen deliberately added it for that reason. Whatever the case, it's the best electronic Tuba I've heard. As to its absence from the manuals, this could probably be remedied by the extensive list of extra stops available with the stop cards that add stops playable through special tabs. The Krumet was true to the name on the stop tab, but there was a strong fundamental that almost sounded like another stop playing in unison. The only out and out electronic-sounding stop was something on the Great simply tagged "Horn." I'm not sure why this color was included (or what it is supposed to sound like, if anything), but parts of it combine the qualities of Diapa-

son, horn and string to produce a timbre I recall hearing on some of the better sounding electronics a few years back. Sounded pleasant without tremors.

Two different Oboes, both good, were heard from the Great and Solo manuals (incidentally, the different pitches on each manual are independent of each other, and each manual is independent, giving this model the equivalent of 66 ranks). The Oboe drawn on the Great had an Oboe Horn quality to it, and was a broader sound than that on the Solo, which is a close approximation of an orchestral Oboe. The English Horn (not a Posthorn) gave out a pretty sound that would be right at home as a solo stop on a church organ. The Saxophone is another effort that hits the mark, sounding like a cross between a Kimball Sax and the Brass Sax of a Wurlitzer. The Vd'O, while sounding stringy in its upper register, wasn't what you would expect to hear. But the cards provided a string and Celeste similar to a Violin and Celeste (keen) that proved to be both strikingly beautiful and credible. One of the best sounds on the instrument.

The Accompaniment's Diapason is quite useful, being between the dull Phonon Diapason and the brighter variety found on some theatre organs. A Diapason chorus from the stop cards exhibited one of the straight organ qualities available from the 965. An amazingly real Trumpet was also demonstrated. Not a Style D or Brass

STOP LIST

PEDAL

Diaphone	32
Bourdon	32
Tuba	16
Diaphone	16
Tibia Clausa	16
Violone	16
Bourdon	16
Tuba Horn	8
Open Diapason	8
Tibia Clausa	8
Tibia	8
Clarinet	8
String	8
Flute	8
Octave	4
Alterable 1	
Alterable 2	
Accomp. to Pedal	
Great to Pedal	
Solo to Pedal	
Percussion	8
Sustain	
Bass Drum	
Cymbal	

ACCOMPANIMENT

English Post Horn	8
Trumpet	8
Open Diapason	8
Tibia	8
Clarinet	8
Oboe	8
Viole d'Orch.	8
Viole Celeste	8
Oboe Horn	8
Cello	8
Vox Humana	8
Piccolo	4
Viole d'Orch.	4
Viole Celeste	4
Flute	4
Piccolo	2
Chrysoglott	
Alterable 3	
Alterable 4	
Alterable 5	
Alterable 6	
Solo to Accomp.	8
Percussion A	
Percussion B	
Delay Off	

SNARE DRUM

Snare Drum Roll
Tom Tom
Wood Block
Sand Block
Claves
Castanets

GREAT

English Post Horn	16
Trumpet	16
Tibia Clausa	16
Oboe	16
Violone	16
Krumet	16
Vox Humana	16
Horn	8
Open Diapason	8
Tibia Clausa	8
Clarinet	8
Viole d'Orch.	8
Viole Celeste	8
Concert Flute	8
Cello	8
Tibia Quint.	5-1/3
Tibia Clausa	4
Viole	4

Flute	4
Twelfth	2-2/3
Piccolo A	2
Piccolo B	2
Alterable 7	
Alterable 8	
Alterable 9	
Alterable 10	
Percussion A	
Percussion B	
Chiff	
Delay Off	
Solo to Great	8
Solo to Great	4

SOLO

Trumpet	8
Tibia Clausa	8
Oboe	8
Kinura	8
English Horn	8
Saxophone	8
Solo String	8
Clarion	4
Piccolo	4
Solo String	4
Twelfth	2-2/3

Piccolo	2
Larigot	1-1/3
Fife	1
Chiff	
Delay Off	
Alterable 11	
Alterable 12	
Sub Octaver	
Sustain	
Piano Mode	
Solo Vibrato	
Delay Vibrato	

GENERALS

Chiff Gt/Acc A
Chiff Gt/Acc B
Chiff Solo
Chorus
Reverb
Memory B

TREMULANTS

Solo Tibia/Sax
Gt/Acc Tibia/Vox
Solo Main
Gt/Acc Main 1
Gt/Acc Main 2
Brass

Trumpet, but the skinny (and to some, rather anemic) sound of a church organ trumpet. It's beside the point to argue what one likes or dislikes about this type of voicing: The point is, the re-creation was excellent, sounding just like that particular small-scale reed. Some interesting sounds are possible just by using the chiff on some theatre organ voices and leaving the tremos off. Doing this with one of the Tibias yielded a perfectly good Gedeckt. E. Power Biggs would have loved it.

I left the campus that day with a great deal of respect for this newest generation of electronic organs. Both instruments I heard were, overall, quite good at imitating the essence of both theatre and straight organ sound. On a scale of 10, they averaged a solid 8 or 9. In a few instances, the realism was almost startling. Electronics are not in a position to replace pipes, as the illusion still falters in places, but if the weak areas are avoided and the strongest utilized to their fullest, one can experience the sensation of a more than listenable middle-sized theatre organ. As we rolled out of the Visalia city limits and hit the open road, I started daydreaming about the possibilities of a true money-is-no-object electronic auditorium installation using the technology to which I had just been exposed. I imagined an auditorium of at least 3000 seats with a high ceiling, widely separated chambers and live acoustics; a large four-manual console with a stop complement something like, say, a Wurlitzer Fox Special. Into the chambers, carefully placed, go the most accurate loudspeakers available, at least one per rank, driven by amplifiers with enormous power reserves. The voicing on the instrument has been gone over rank-by-rank, note-by-note, with a fine-toothed comb by several respected "ears." And of course, when the premiere concert is played, the ornate French-style console (an integral part of the illusion) is spotlit as it rises from the pit on a lift. With the right person at the console, such an instrument could make for an exciting experience. But even the stock models being turned out now, as I can attest, are very capable music makers. The best efforts of electronic organ makers of the 1930's and '40s tonally resemble the current state of the art about as much as a tricycle resembles a Rolls Royce. □

MUSICAL EXPLANATION OF THE ALLEN DIGITAL COMPUTER ORGAN

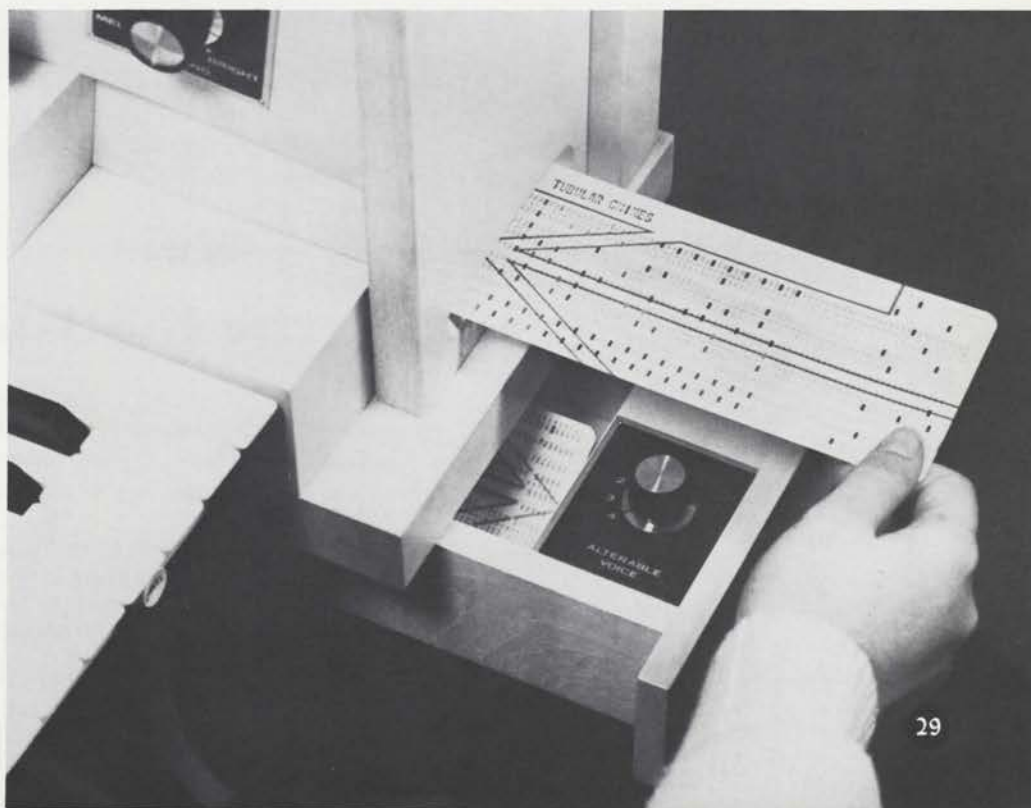
furnished by the
Allen Organ Company

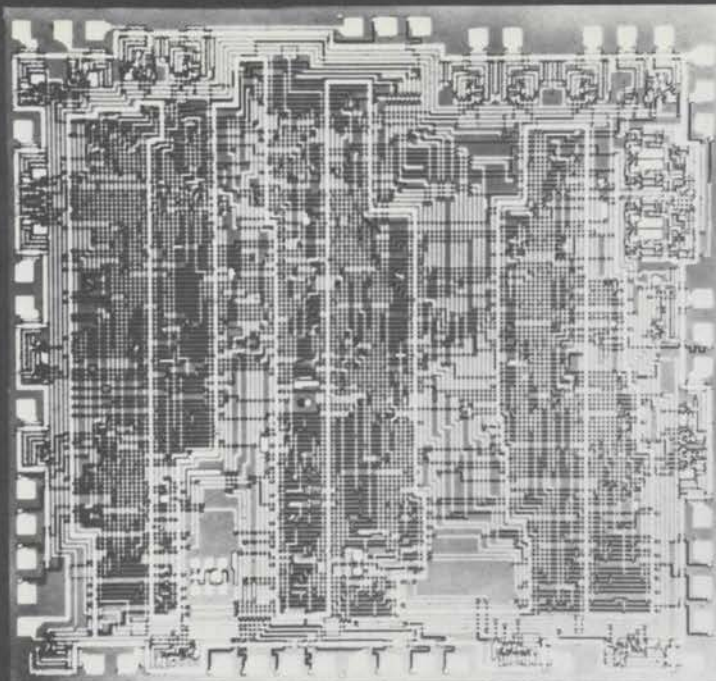
Those already familiar with general organ technology will need to shift gears when probing the workings of the Digital Computer Organ, as built by the Allen Organ Company. The best mental approach to this instrument to avoid the confusion is that of thinking of the Allen as a "third kind of organ."

The first step of explanation should be that of "why the computer organ?" The answer is very direct — sound. Nothing else, short of pipes, can create authentic pipe sound. Let's examine what it is that we are hearing when we listen to an organ. In a pipe organ, we are hearing the sound waves created by organ pipes. In an electronic organ, we are hearing the sound waves created by electronic cir-

cuits — the character of the sound is inherent in the circuit. In the Allen Digital Computer Organ, we also hear the sound wave of pipes, but without the pipes having to be present. The "pipes" are stored at the Allen Organ factory, not in the individual organs. Sound interesting? Here's how we do it.

Around 1970 at the beginning of the Computer Organ program, Allen began collecting fine organ pipes for the purpose of sampling. The sampling process involves picking up the sound of the pipe with a fine and accurate microphone, then sending the resulting signal to a laboratory device called a Spectrum Analyzer. The analyzer breaks the pipe sound down into its harmonic components, giving





specific values to each harmonic. Now, this analysis process is nothing particularly new. Other organ companies have done it years ago. The real departure occurs when one attempts to duplicate the sound charted by the Spectrum Analyzer. Up to the point where the figures come out of the analyzer, all is scientifically accurate. When one attempts to build an electronic organ, then, electronic circuits must be designed to imitate those figures. There is no direct connection between the analyzer figures and the electronic circuits designed to imitate them. It is all guesswork. Allen did most of the pioneering in guesswork from 1939 up to the late '60s. In fact, the reputation of the company, you might say, was built on this superior guesswork until 1971 with the advent of the Computer Organ.

So, what did the computer do for the sound? How did it make a direct connection between the results obtained from the analyzer and that which we hear in the Computer Organ? Simple. It eliminates the guesswork. The figures from the Spectrum Analyzer are fed directly into a formula which generates a second set of figures. It is this second set of figures which is fed directly into the Computer Organ to recreate the original sound. The Computer Organ can be accurately considered to be a direct descendant of organ pipes. The key to the difference between electronic organs and computer organs is that the electronic guesses at an imitation, while the computer duplicates.

Information describing fine Diapasons and Principals has been compiled at the Allen factory, and many of these sounds are available in differ-

ent models of organs. These sounds have become the foundation or building blocks of the Allen Organ. As these sounds are stored in the computer as merely numbers, great flexibility is afforded in the building of custom organs. It's a matter of changing the numbers — computer software. In fact, one of the more innovative features of the Computer Organ is the ability to add to the organ at will and at minimum cost. Each instrument has a minimum of four blank stops which can be added by the organist. Allen maintains a library of sounds in the form of tone cards (a hole-punched card similar to an IBM card) that has grown and evolved into a refined collection of about 300 offerings. Over 100 of them are reeds alone. The tone cards are currently \$2.50 each.

Other by-products inherent in the computer system include an exceptionally clear and articulate overall sound, the scaling of speech time (attack/release characteristics), and special transient effects such as chiff and the "bark" in the attack of a reed. Most notable of features is that the intensity and tone color of adjacent notes is always maintained evenly, and the system never requires tuning. Individual note regulation to obtain a smooth scale is eliminated, because the scale is always smooth inherently. Yet, the system can be scaled smoothly to complement any acoustic environment. Audio controls are used to accomplish scaling along with some changes in the computer software over certain ranges of the scale. Once the organ has been installed and adjusted to the building acoustics, no further periodic adjustments are required to maintain that original sound. □



—Keep in Touch— with the British Organ Scene!

Subscribe to "The Journal of the Cinema Organ Society," a quarterly publication featuring photos, history, stoplists, biographies and technical articles . . . Plus monthly newsletters of the latest theatre organ news, events, and record reviews.

Send \$15.00 (U.S.) or \$18.00 (Canadian) for membership in "The Cinema Organ Society." Includes a subscription to the Journal and 12 monthly newsletters.

Hon. Treasurer:
Mr. A. Hingley
376 Wake Green Road
Moseley,
Birmingham B13, OBL, England



REAL!

Real Sound, as only the Digital Computer System can generate. Real Capture Action; stops move up & down exactly like a pipe organ, plus Double Memory! Real Value; you get all this in a range of 2 & 3-manual models — competitively priced!

Allen organs

...for sound reasons

Macungie, Pennsylvania 18062

(215) 966-2202

COPYRIGHT © 1983

- Send free literature
- THEATRE DEMO Record (Enclose \$4.00 Check or Money Order)

Name _____

Address _____

City _____ State _____ Zip _____

Allen Organ Company, Dept. TO 583 Macungie, PA 18062

NUGGETS
from the
GOLDEN DAYS

Prospected
by Lloyd E. Klos



Awhile back, we came upon this interesting and amusing review in the *Musical and Theatre News* of March 16, 1930. Several famous organists took part in the program.

On March 10, the San Francisco Theatre Organists Club of Local 6 gave a midnight show at the RKO Orpheum to a record attendance of members, friends, press and others.

Without doubt, the most effective number was BUSS McCLELLAND's two-console novelty which opened in the darkened house with the big Morton console twisting up into view. A deep magenta spot disclosed no one playing, but plenty of organ heard.

After several 11th chords and changes, plus Tibia rolls, a white spot flashed on Buss at a miniature white console in a side niche. This set-up included two manuals, six pistons, an octave of pedals, and shade levers. The whole effect was good for a laugh from the invited highbrows. Bussy announced the builder of this midget: JOHN McCARTNEY (MACK), who sat down at his thousand-dollar toy and played a solo. Next, Buss played "Humoresque" on the big organ while Johnny played "My Old Kentucky Home" on the small one. The stunt landed deserved applause on the pair.

Buss next told the gang they would demonstrate the power of the organ with a rendition of "The Anvil Chorus." McCartney opened the finale, McClelland joining later in a rousing climax, even employing an electrical hammer in the pit to simulate the anvil.

Bussy's other number was to the reviewer, hardly what one might call second best. It was too much on a par with the console duet. It included "Evening Star" and "Pilgrims' Chorus" from *Tannhauser*, played as a duet on the big console with CHARLEY RUNYON. Charley is the pianist in Tommy Boyd's RKO Orchestra, and a perfect son-of-a-gun at technique. For this number, Buss had a specially-built organ bench with one end slightly higher than the other.

Johnny McCartney, by the way, is an inhabitant of Seattle where he has been connected with theatre organs for some time. His midget console is the first ever constructed. They have become popular in Seattle, and he hopes to create a demand for them here.

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. □



C. SHARPE MINOR was inveighed into giving a sample of the showmanship with which he has been winning audiences for the past 15 years, and the invitees took heartily to his number, "The Organ," and to another of community warbling. He was entirely surprised upon manipulating the console elevator controls, he dropped out of sight in the pit!

Next, a trio of organ, harp and violin, playing "Andante Cantabile." GERTRUDE LYNE led at the console, and surprised with her obligatos of harmony, and looked ravishing in a flame-colored creation of something or other.

(There were other numbers by various musicians and singers before the organ was again featured in the program.)

Master of Ceremonies for the evening was our friend, DON GEORGE, who recently left the organ bench to wield the baton at the Granada. He introduced his worthy successor at the Granada's console, HAROLD RAMSAY. Harold's appearance pleased the gathering, and they responded heavily.

Much credit must be given here to those who made the evening a success: Frances Huntly, Mathilde Keller and Doc Wilson. A lot of praise goes to Claude Wagner, the Orpheum's electrician and stage hand who helped iron out the wrinkles in the program. Appreciation, too, to the house for the floor service; to Mr. Aldrich, the operator, who stayed to run slides and spots, and most of all to Buss for putting on the whole thing!

(It must have been a great group, this San Francisco club. Following are a few items from the same issue of MTN.)

LOUIS FLINT, who is at the California Theatre, has just earned a Bachelor of Music degree at the College of the Pacific.

M. E. FALLON, a new member of ours, and formerly of Los Angeles, has decided to settle in this part of the state. He has bought an apartment house in Oakland, and believes he'll get more out of that than playing in theatres. The funny part of it is, he undoubtedly will.

A brand new member hails from Chicago, Mrs. CLARA HOFFMEYER. We want her to feel right at home, come to meetings, and be as active as she can be in the club.

Remember WINIFRED "DULCIE" DECKER? Knew what she was doing, didn't she? Went to business school while she was still swelling the Met mouse-trap and is now about ready to take a nice place in the world where the paycheck is regular, if not exceptionally heavy. We will see her in church.

STEW FARMER promised to have a house-warming soon after he moved into that crow's nest on Russian Hill, but never had his party. So, the membership is determined to rush him and this is the fairest warning he could expect.

And can you beat it? Here comes the scandal: FELIX GREGORIE, having just returned from Australia, has been besieged by the menfolk of the club to know how he regained his health so astonishingly. At first, the Briton waved it all aside with something about the sea air, but finally it got out. There were some exceedingly attractive sights in Samoa and Fiji, and whatever they were, it is generally believed to be the cause of Felix's new lease on life. Went on another vessel, and it piled up on the rocks. We therefore, advise shipwrecks for the tired and run-down feeling.

(Just as the organ clubs and ATOS chapters furnish fun and entertainment today, the theatre organ clubs of the great era had a similar function.)

Until next time, so long, sourdoughs!

Jason & The Old Prospector □



ATOS



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

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

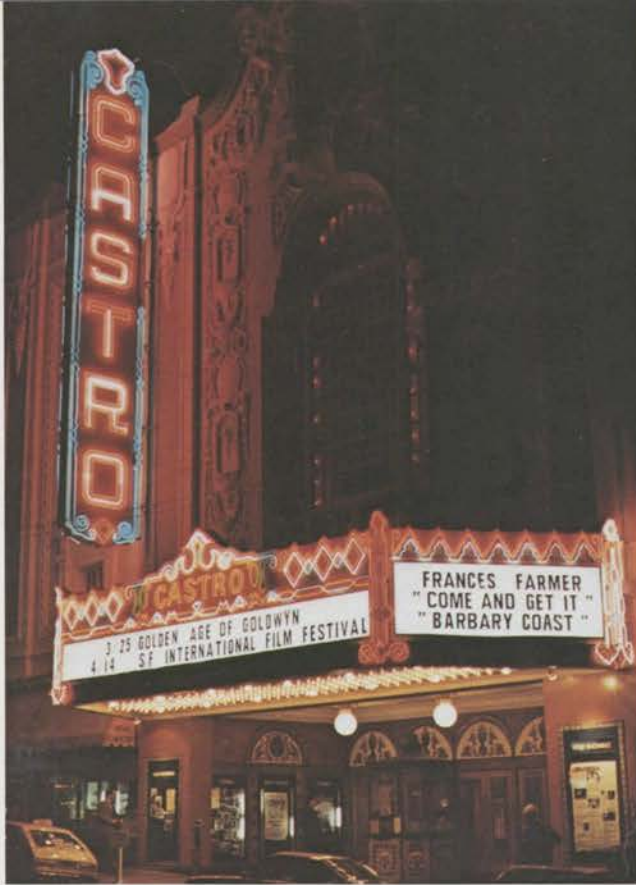
Hosted by the
NOR-CAL Chapter
ATOS

July 1-5, 1983

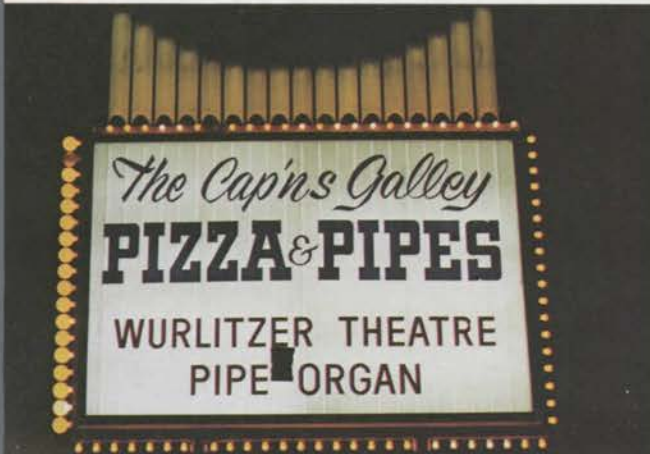
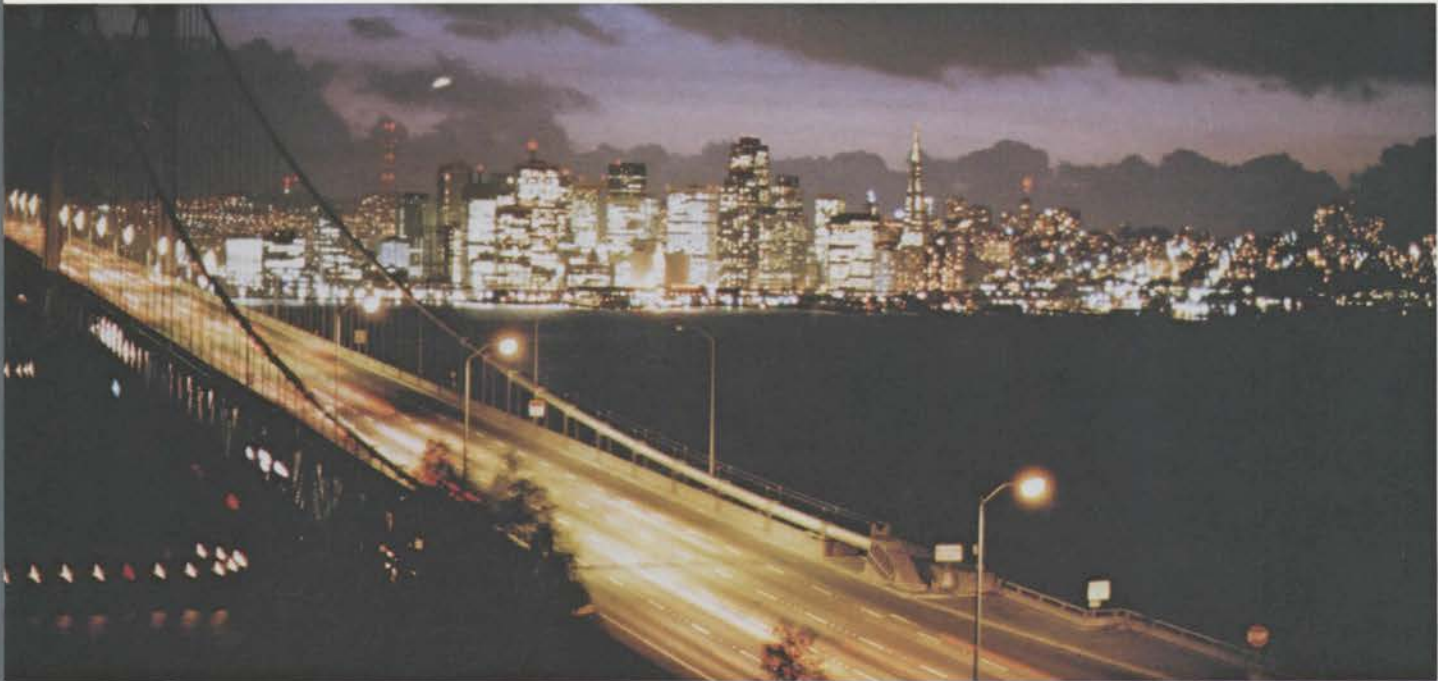
River City Encore

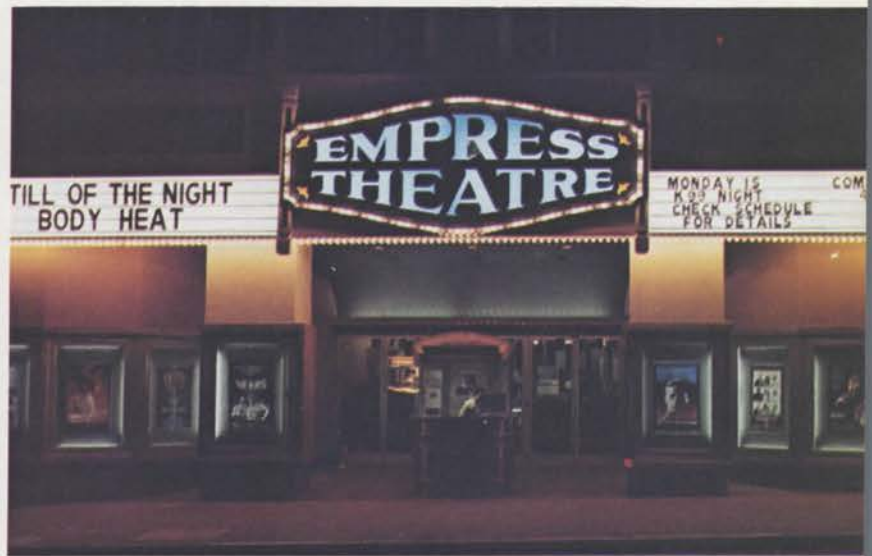
July 6, 1983

Hosted by the Sierra Chapter



Convention '83
SAN FRANCISCO





CONVENTION PROGRAM SCHEDULE

FRIDAY, JULY 1

9:00 a.m. -6:30 p.m. Registration in the lobby of the Sheraton-Palace. (Registration will continue through July 3.)

8:30 - 10:30 p.m. Opening concert at the **Paramount** with
LYN LARSEN

SATURDAY, JULY 2

There will be four groups: A, B, C, D, which will alternate on the Saturday and Sunday daytime performance schedules.

9:30 - 10:30 a.m. A & B **Cinema 21** LARRY VANNUCCI
C **Redwood City Pizza & Pipes**
JONAS NORDWALL
D **Serramonte Pizza & Pipes** DAVE REESE

12:00 - 1:00 p.m. A & B **Empress** DAVE QUINLAN
C **Serramonte Pizza & Pipes** DAVE REESE
D **Redwood City Pizza & Pipes**
JONAS NORDWALL

1:00 - 2:30 p.m. C & D Lunch

3:15 - 5:15 p.m. **Sheraton-Palace** Chapter Representatives Meeting
(Saturday only)

8:30 - 11:00 p.m. **Castro** WALT STRONG

SUNDAY, JULY 3

9:30 - 10:30 a.m. C & D **Cinema 21** LARRY VANNUCCI
A **Redwood City Pizza & Pipes**
JONAS NORDWALL
B **Serramonte Pizza & Pipes** DAVE REESE

12:00 - 1:00 p.m. C & D **Empress** DAVE QUINLAN
A **Serramonte Pizza & Pipes** DAVE REESE
B **Redwood City Pizza & Pipes**
JONAS NORDWALL

1:00 - 2:30 p.m. A & B Lunch

8:30 - 11:00 p.m. **Paramount** BILL THOMSON

MONDAY, JULY 4

9:00 - 10:30 a.m. **Grand Lake** DAVID KELSEY

11:00 a.m. -4:00 p.m. **Avenue** Membership Meeting, Lunch,
DONNA PARKER

8:30 - 11:30 p.m. **Avenue** WARREN LUBICH, JIM RIGGS,
ROBERT VAUGHN

TUESDAY, JULY 5

9:30 - 11:00 a.m. **Paramount** JAMES ROSEVEARE

1:30 - 3:30 p.m. **Palace Hotel** Seminars and Showrooms

5:30 - 7:30 p.m. **BANQUET**

8:30 - 10:30 p.m. **Castro** TOM HAZLETON

WEDNESDAY, JULY 6 **The Sacramento River City Encore**

Seminars and Workshops

Several Seminars and Workshops, as listed below, are planned for Convention '83. Details will be in the Pocket Program and will be posted at the Hotel.

**Chamber Layout
Seminar**
Lance Johnson

"Ask the Experts"
Organ maintenance questions & answers
Allen Miller and Panel

**The Organist's Adversary:
Rhythm**
Jonas Nordwall

Skill Potpourri
Chaumonde Porterfield

**Writing For
THEATRE ORGAN**
Bob Gilbert and Grace McGinnis

ATOS 1983
San Francisco
National Convention

**RECORD
&
BOOK
SHOP**

*Are you interested in
having your records or
other items sold for you
by ATOS at the
1983 convention?*

For further information,
write to:
Bill Reed, Manager
ATOS RECORD & BOOK SHOP
2833 Enea Way
Antioch, California 94509
415/757-7981

Convention Information

Even now as you read this convention update, the instruments are being brought into concert readiness and the various committees are striving to meet their deadlines to make this one of *the* most memorable conventions in ATOS history.

For those of you who desire more information about transportation to and from the airport and general details about the area, the following information is provided to help you plan your travel, convention attire and possibly accompanying vacation plans for your stay in the San Francisco Bay Area during Convention '83.

Convention Hotel

The Sheraton-Palace is a classic hotel in the grand tradition of the world's great hotels. Located at Market and New Montgomery Streets, the Sheraton-Palace is convenient to the downtown area's most stylish and finest shops and restaurants. With 600 tastefully decorated rooms, the Sheraton-Palace has elegantly expressed the beauty and individuality of an age that would be impossible to duplicate today. If you have not mailed in your hotel registration form, do so as soon as possible to ensure convention accommodations and rates. If last minute details are holding you back, try the toll-free number, 800-325-3535.

Ground Transportation

The hotel is served by three major transportation systems — Bus, Electric Trolley and the Bay Area Rapid Transit System (BART). And, of course, there are taxis to whisk you to all of the off-route destinations. Transportation to and from the hotel and the San Francisco Airport is available from the following sources: Taxi, at an approximate cost of \$20, plus gratuity; Airporter Bus, with scheduled departures posted within the major airlines baggage claim areas and the use of the White Courtesy Telephones — approximate cost \$5; Lorrie's Travel and Tour provides van service on a regularly-scheduled 20-minute departure direct to the hotel at a cost of \$6.50, less a discount of \$1.00 if you send for a coupon (see below).

For those of you driving to the convention, parking availability is limited and the cost is relatively high. Within the hotel area of three city blocks,

parking rates range from \$8.50 to \$12.00 per day.

For more detailed information on transportation, parking, RV accommodations, discount coupons, etc., please drop a note with your request to Isaleen Nadalet, 3360 Georgetown Place, Santa Clara, California 95051. *Please include a stamped self-addressed envelope* for the return of your material.

Weather

The San Francisco Bay Area and the Sacramento Valley weather patterns and temperature ranges are quite different. So, those of you planning your wardrobe for the Convention and the Encore will find yourselves in a quandary of "how many and what type of clothing should I bring?" We hope these few words will help you in the selection of the necessary attire for your stay.

San Francisco has a marine climate; generally low humidity, temp-

eratures ranging from 50°F to 80°F, with some occasional fog in the early evening through morning. So, sweaters or light jackets which can be easily carried throughout the day are in order. You may want something a bit more substantial in the evening to insulate you from the night air and light fog.

The Sacramento River City Encore will present, to those lucky enough to be among the first 276 registrants, a totally different environment. During July *warm* evenings prevail, with daytime temperatures reaching near 100°F.

Again, if you have not mailed your convention registration forms, which are a part of the mailing cover of this issue of THEATRE ORGAN, please do so immediately, as you surely won't want to miss this wonder-filled blend of nationally-known and local artists in six in-theatre concerts and prominent eating establishment installations. SEE YOU THERE!

River City Encore

(Limited to the first 276 to sign up.)

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

Konsole Kapets

by Shirley Hannum Keiter



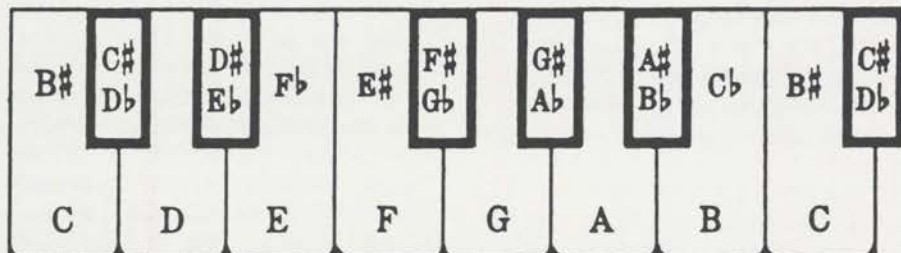
IS IT WRITTEN IN MY KEY?

How many times have you looked at a sheet of music and noted how many sharps or flats were involved in the key signature? But can you tell in an instant what key the piece is in?

The key, or general tonality, is based on the scale in which the song is written. For example, if there are no sharps or flats between the clefs and the time signature, the song is based on the C scale, which has no sharps or flats. Therefore, the piece is in the key of C. A key signature can have as

E, A and D, in that order. The next to last is Ab. Therefore, the song is in the key of Ab. All flat keys are followed by "b" (Bb, Eb, Ab, Db, etc.) with two exceptions — the key of C, discussed above, and the key of F.

Sharp keys are another story. A sharp in the key signature indicates that all notes by that name are to be played a half-step higher, unless preceded by a ♮. Sharps, too, are always written in the same order — F, C, G, D, A, E, B. (Note that they are in re-



many as seven sharps or flats. Let's deal with the flats first.

A flat in the key signature indicates that all notes by that name are to be played a half-step lower. For example, a flat on the third line of the treble staff indicates that all B's are to be played flat. The only exception is if a natural sign (♮) precedes the note. Flats are always written in the same order — B, E, A, D, G, C, F. In order to determine the name of a key with flats, look at the *next to last* flat in the key signature. This is the name of the key. For example, if a piece has four flats in the key signature, they are B,

verse order of the flats.) To determine the name of a sharp key, take the *last* sharp and raise it a half-step. For example, if a key signature has four sharps, they are, in order, F, C, G and D. The last sharp is D. Therefore, by raising the D# by a half-step we find the key is E. The only exception is, again, the key of C.

A more difficult example might be found in a key signature of six sharps — F, C, G, D, A and E. What is an E#? Remember that the definition of a sharp is to raise the note a half-step. This does not necessarily indicate a black key. Therefore, E# = F, and

when raising E# by a half-step we find the key with six sharps is F#. Likewise, B# = C, and in dealing with flats Fb = E and Cb = B.

Many people who play a musical instrument find that playing in flats is easier than playing in sharps. Why? Could it be because flats *look* easier and more orderly? Is it because the human ear naturally tends to favor flats over naturals? Several isolated experiments with several choral groups indicated that, if the group sang without accompaniment, it would settle in a key comfortable to the ear, always flat. Yet if the same piece was sung starting on the lower pitch, the group held its pitch throughout. Trained singers and choirs accustomed to singing without accompaniment, of course, do not have this problem. However, many of you "by ear" players play on all black keys instead of in the key of C. So, the unanswered question remains, why do musicians prefer flats?

But now you can find the key of any piece, and be able to play in any key without being intimidated by all those sharps or flats! □

NO ROOM FOR PIPES?
BUILD A DEVTRONIX
FOR THAT PIPE ORGAN SOUND



5 Models To Choose From
(3 & 4 manual consoles)

Brochure \$2.00 Product Catalog \$2.00

Demo Cassette \$4.95, played by
EVERETT NOURSE

NOTICE

ATOS members are cordially invited to visit our facilities during the '83 Convention in San Francisco.



6101 WAREHOUSE WAY, DEPT. 30
SACRAMENTO, CALIF. 95826
(916) 381-6203



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.

LUSH ROMANTIC KNIGHTS. Don Knights playing the 4-manual Compton theatre organ in Abbey Hall, Abington, England. Released as a cassette only by Tremulant Recordings. Available by International Money Order for six British Pounds from 'J' Enterprises, Millaway, Reading Road, Woodcote, Nr. Reading, Berks RG8 0QY, England. (Note: at this writing a British Pound equalled \$1.45, which adds up to \$8.70 plus the cost of an International Money Order.)

This cassette heralds the emergence of a brand new organ music releaser — Tremulant Recordings, the brainchild of Roger and Jean Maytum whose enthusiasm is to be admired and nurtured in view of the closing down of small record companies in the USA. This is their first release and is presented in cassette form only. The organist selected by the Maytums to "preem" their new company was veteran theatre organist Don Knights, who is no stranger to the instrument; he recorded a well-played program of Austrian favorites for the Concert

label on it a few years ago entitled *Viennese Knights*. It illustrated the same determination to avoid the overdone and obvious as his *Holidays and Knights* recorded on a Wurlitzer for the Carwell label. So far as we know, these gems are no longer available, but the same striving for an interesting tunelist is evident in *Lush Romantic Knights*.

Admittedly aimed toward U.S. listeners (Don has strong family ties with the USA), the titles, with a few exceptions, are selections by American tunesmiths. And the list is generous:

Side 1: Medley — "Manhattan Serenade" (excerpts), "Manhattan" (Rodgers), "Rose of Washington Square," "Penthouse Serenade;" "Savoy Tango Medley" — four tangos (titles not listed but we recognized "Goodnight Vienna"); Medley — "I'm a One-Man Girl," "Song of the Trees," "In Cherry Blossom Lane," "Can't We Talk it Over?," "Love Letters in the Sand;" "Mountain Greenery" (Rodgers).

Side 2: "Her Name is Mary" (by Harold Ramsey, a colleague); "Vienna Bon-Bons" (Strauss); Intermission Medley — "Tell Me Little Gypsy" (Berlin), "Moonglow," "Melody of Love," "You'll Never Know," "Lazy River," "Dolores," "Strange Music," "One Dozen Roses," "My Ideal," "Everything's Been Done Before," "I'll Get By," "Auf Wiedersehen;" "The Song That I Sing;" "We'll Meet Again." Thirty titles, and not one "quickstep" among them.

The organ is a 3/9 Compton plus a three-octave Fanfare Trumpet which Don solos occasionally. The installation in Abington's Abbey Hall (1966) is still another story of the determination of a small group of enthusiasts (the Abington chapter of the Theatre Organ Preservation Society) to rescue an instrument, in this case the 1931 Compton installation in the Birmingham Gaumont Cinema. The Abbey Hall acoustic environment is very favorable. The Fanfare Trumpet sounds like it is coming from the far end of the auditorium, truly an echo rank. Apparently the console has been rebuilt or replaced; it now boasts four manuals. We mention these points because there is precious little information contained in the cassette mailer; no room.

Don Knights has been playing in

theatres ever since he quit his church job as a teenager. Over the years he has played for such British theatre chains as Granada, ABC and Odeon. His style is smooth and ingratiating, with no musical cul-de-sacs to make us wonder how he will resolve them. His harmony is mostly conventional with an occasional off-beat progression thrown in to keep listeners on their toes. If there is an adverse criticism it may be overuse of the slur; Don likes to slur up to a new phrase, a tendency not apparent in his previous recordings. Perhaps he sees the musical slur as an adjunct to the USA characteristics of the tunes recorded here. Certainly there are precedents; the big radio orchestras such as those of Kostelanetz and David Rose often used the device.

Recording is good, with a minimum of distortion. As mentioned previously, there isn't room for much information on the folded card which serves also as a label. This cassette points toward an encouraging future for the new record label.

AN EVENING WITH GARELD. Gareld Payne playing a 2/8 Robert-Morton home installation. No. AAS-1423-LP (stereo). \$8.50 postpaid from Gareld Payne, 1306 West First Street, Coffeyville, Kansas 67337. Check or money order okay.

Chances are the name "Jerry Payne" will be unfamiliar. But if you have frequented restaurants, pizzerias and lounges in midwest and southwest towns and cities, including Vegas, it is likely that you have heard him; over the past 25 years he has played in more than 50 such locations. On electronic organs, of course. But all this time Gareld Payne was in love with the pipe organ. So when the opportunity came to record, he selected a home installation, an eight-rank Morton organ. In fact, it's

TAPE RECORDING WORKSHOP

A discussion workshop on tape recording will be held during the '83 Convention in San Francisco. Location, day and time will be announced and posted at the Registration Desk. The workshop will be open to anyone interested. □



Gareld Payne.

a mystery organ; the owner consented to the recording session only with the provision that his name and the location of the instrument be not revealed. So the only clues we can offer are that the Morton was originally shipped to the Empress Theatre (later the New American Theatre) in Fort Collins, Colorado. It's now installed in a Springfield, Missouri, home. Of course, there aren't too many eight-rank theatre pipe organs in that neck of the woods. So, interested organ detectives can take it from there.

Gareld prefers to play on full combinations but occasionally solos a wonderfully mellow Trombone in the baritone register (listed as Trumpet on the stoplist printed on the jacket). And he shuns percussions although the stoplist claims Chimes, Glockenspiel, Chrysoglott, even a snare drum. Here he leans toward rhythm-ballads, but there are a couple of tunes played in jazz style.

He opens with a lilting "Carolina in the Morning," then it's a slow-fox, "Here's That Rainy Day." Nice Tibia ending. He goes country for "Your Cheatin' Heart" sans "gitters," then to his own jazz styling of a southern folk tune, with touches of blues, "Li'l Liza Jane." "Send in the Clowns" is pleasingly dominated by the baritone register of the Trumpet plus some excursions from the written melody. "Have I Told You Lately That I Love You?" opens Side 2 as a rhythm-ballad. "Since I Fell For You" is slow and languorous, but the beat is there. So is the solo Trumpet. "Five Foot Two" is provided the expected jazz treatment and the Morton comes through.

Jobim tunes seem always to make attractive organ fare. Gareld has se-

lected "Meditation." In his hands it gets a TLC treatment with lush registration. The last item is an original by the organist, one with a puzzling title — "Two Pennies on a Candle." It's a rhythm-ballad with much appeal as registered on the well-integrated ranks of the Morton.

The quality of performance is generally high, although there are a few flubs to be heard. It's pleasing playing rather than great playing. It has the close-up "studio" sound with just a touch of reverb added to avoid "deadness." The review pressing was smooth and free of "pops" and other surface noises.

It's a pleasant first recording by an organist with much to offer, but who could use more time profitably getting the feel of his instrument.

The jacket lists the selections, the stoplist and some bio of Gareld Payne.

ORGAN MAGIC. Six record set of electronic organ music played by seven popular organists plus the recreated Three Suns trio. Set No. 207. Available from Reader's Digest, Pleasantville, N.Y. 10570. Price: \$29.97 postpaid. Available also on 8-track tapes and cassettes.

A few issues back we gave good marks to the Digest's *The Mighty Pipe Organ Plays Golden Favorites* set with its galaxy of star organists and fine recording organs (it's still available). Just as much care and effort has gone into the preparation of *Organ Magic*. The pressings are RCA Dynagroove, smooth and fault-free. Extensive jacket notes provide much information about artists and music. And the price of about \$5.00 a record is very attractive. Recording is very good, even when some cuts appear to gild the lily. More about that later.

There are too many selections to list here; we counted seventy-three on the six sides (tunelist available from the Digest). Showtunes, nostalgia and film hits dominate. And there are whole sides of swingband recreations and syncopated classics, also tunes long associated with the individual organists.

The artists and instruments represent a cross section of the electronic organ field of recent years, although economic conditions have wrought changes since the recordings were made; some organists have switched allegiance and are no longer plugging

the brands they championed in the past. At least one builder has gone out of business and another has been completely reorganized. The players and instruments heard here are: Jane Jarvis (Thomas Celebrity model 871), Eddie Layton (Hammond Concord model 2300), Glenn Derringer (Wurlitzer model 625 T), Don Baker (Conn model 651), Bill Thomson (Yamaha E-70), Frank Renaut (Lowrey Symphonic), Dick Hyman (Baldwin Studio 2). The Three Suns use the Hammond 2300.

Buyers of electronic organ records are aware of the "demo" records, many recorded by the same artists, available at lower prices from manufacturers and dealers. Then why buy the Digest set? One good reason is that all of the music has been newly recorded, and none dubbed from existing demo records. An even better reason is that the organists are free of the obligation of demonstrating their employers' sales pitch gadgetry (e.g., automatics, arpeggiators, transposers, etc). It's interesting to note how the organists respond to this freedom; some simply soar while others seem conditioned to the demo routine. We are happy to report that there are a minimum of overcooked musical clichés in these grooves, but there are a few slip-ups by those who should know better.

Among the artists there are some crossovers, that is, organists who are also well-known on pipes. Those who play theatrically are Don Baker, Bill Thomson and, on some numbers, Frank Renaut. The others play in the entertainment styles which earned them their reputations.

There is one intriguing mystery and that's in the recording technique department; what magic was used to make the recordings of the Yamaha E-70, which makes no pretense of being a theatre instrument, sound more theatrical than the Conn 651, which is purely theatrical in concept and tonality?

Organists Jarvis, Derringer, Thomson, Renaut, Baker and Hyman each fill a record side, while Layton shares a side with the reconstructed Three Suns, a popular cocktail trio of the '50s. The remaining sides include tunes by more than one of the organists, each with their contrasting styles. It's a variety mix of electronic organs and playing modes, and the price is right. □

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. Recently, our club had to dismantle our Spencer blower in order to have new bearings installed at a motor shop. It turned out to be extremely difficult and time-consuming to remove the dividers and fans. Can you offer some help, in case someone else is about to embark on this rather "fun" project?

A. To begin with, your fan dividers are pressed in at the factory and contain a felt bushing for "easy" removal. The top of each divider should contain a pull ring. Attach a piece of 3/16" chain to the ring and wrap it around a tire iron or something similar to use as a pry. By resting the bar against the top of the case, pull outward to break the seal. Once the divider begins to move, you should be able to pull it out by tipping it at a steep angle outward from the top as you draw it out. If you lose some felt in the process, just glue it back with contact cement, which will not be affected by grease which may have soaked the felt gasket.

As for the fans, if after loosening the hub, the fan will not swing loose, use a propane torch to heat the hub, but be careful to keep the heat away from the shaft. You may also use some penetrating oil and the heat will help it penetrate even faster. If the fan

cannot be rotated with a quick thrust without the shaft turning with it, grip the shaft with "vise-grip" pliers with a rag inside the jaws so as to not scratch the shaft. Another thing to do would be to get a large punch and try to drive the hub back toward the motor just until the seal is broken. When you get ready to replace the fans, make sure there are no scratches on the shaft to catch the hub again. Some fans will have a scratch line on the shaft and an arrow on the hub which are to coincide upon assembly. When you move the motor, do not lift it by the shaft unless your hand is right up against the motor frame, in order to prevent the shaft from getting bent. If the armature is rewound, it must be re-balanced before placing it back into the frame. If this is not done, the motor could vibrate, causing the bearings to pound out in a short time. Have your motor shop check for a leaking oil reservoir after testing is completed. As you fasten the motor to the mounting, replace all shimming washers exactly as they were. Check to see that the shaft is dead on center with the blower casing before tightening bolts. If you start the blower to test it, be sure the discharge is covered so the motor can be run at full speed.

Q. After having stored my Style E 2/7 Wurlitzer for a number of years, I am finally ready to build chambers. I plan to add a room on the back of the house which will extend the length of the house plus the garage for a total of 65 feet. I can make the chambers below grade level so that the height is anywhere from 12 to 16 feet. What would be your recommendation for room sizes, taking into consideration that the relay and switch stack along with the tremis would be in a different

room? I would want everything easily accessible for servicing.

A. First of all, I do not recommend placing your relay unit in a separate room in this case. If you do this, you will always have a difficult time trouble shooting unless you can hear everything play from the relay location. As for the tremis, it is all right to locate them in another room but, again, they will always be hard to set unless you can hear the organ clearly. Rather, I would place your tremis in soundproof boxes within the chamber. The ceiling height can be 12 feet, and this would accommodate your 16' extensions easily. Your swell shade frames could start at listening room floor level, and make them the full size of the wall if you can. The Main chamber will have to be the largest, as it contains the two 16' ranks. I would build a room in the Solo chamber for the blower and rectifier (or generator). The blower room must be at least 3'-9" x 4'-6" inside, and the wall with the access door should be removable for getting the blower and/or motor out for servicing. The relay and switch can stand toward the rear of the Solo chamber. By placing your traps assembly and relay on casters, you can swing them out from one end for service. These units then would have flexible conductors. The Main chamber then would be 10'-8" wide by 10'-9" deep and the Solo would be 10'-10" wide by 10'-9" deep, including the blower room in the rear corner. Of course, if you can add a few feet either way, you will have an even more serviceable instrument. There should also be room for one to walk clear through the organ chamber without crawling under or around components when you show off the organ to your friends. The plan will allow for two more ranks per chamber, but with your present console stop arrangement two more ranks are all it will accommodate. □

THEATRE ORGAN
CLASSIFIED ADS
GET RESULTS!
TRY ONE

PIPES &

Personalities

“Wind Machine” Gone

“The Great American Wind Machine,” that last Los Angeles bastion of pizza and pipes, is no more. Owner Mike Ohman lost his lease. Opened in the late '60s with a 2/10 Wurlitzer from a Beverly Hills theatre, the place came to life when Ohman purchased the business and re-installed the organ, had a three-manual console built for it and expanded it to become a 3/17. The place on Reseda Boulevard was the scene of many open concerts, organ club meetings and ATOS convention concerts. Many prominent organists presented concerts there, among them George Wright. The final public concert was played by Dan Bellomy a few weeks before closing. The spot was also a showcase for such talented players as Candi Carley, Tony Wilson, Dan Bellomy and even bossman Ohman. They built reputations while entertaining diners.

Mike and Sherri Ohman hosted a small party for friends on Sunday evening, April 3, during which those who had long admired the finely-honed organ were encouraged to try their luck at the console. Some did. A few were quite good. Others were — well — adequate.

At 9:00 the next morning a crew of carefully selected volunteers started removal procedures. Next day there was enough ready to start trucking the parts to storage. Ohman has not yet located another building suitable for an organ-equipped pizzeria. Meanwhile, “Windy,” as he calls the instrument, will be expanded. Next time it sounds forth, it will sport 24 ranks of pipes.

New Theatre Organ Situation In Kansas City

A major new theatre organ situation is being planned for the former Loew's Midland Theatre in Kansas City, Missouri, now known officially under new management as The Mid-

land Center for the Performing Arts. This theatre was a landmark development in the career of theatre architect Thomas Lamb. In the same architectural style Lamb not long afterward was to design in more elaborate terms the San Francisco Fox Theatre.

The Midland Center now seats 2800. When completed in 1927 it accommodated 3700. Larger seats with greater seat spacing account for the difference. The decor of the house is virtually unimpaired and the needed refurbishment is well advanced.

Various major presentations, local and national, now are “on the boards” on a regular basis, and once a theatre pipe organ is installed the Center will be able to offer even more variety in its musical productions. There will be future news about the organ and its installation. (The original organ was a Morton of four manuals and twenty ranks, a twin to that presently in the Ohio Theatre, Columbus, Ohio.)

The group organized as Kansas City Theatre Pipe Organ, Inc., has been formed to locate, install and maintain the coming instrument in the Midland Center. This group will own the organ and control its usage. The corporation members are Robert Maes, Marvin Faulwell and David Weaver. The organ installation will be part of the total project of the highly successful Theatre League of Kansas City to bring the entire building back to its original beauty.

Waikiki Theatre No. 3 Saved; To Lose Fish Pond!

Frank Loney, who replaced the late John DeMello at the console of the 4/16 Robert-Morton at the Waikiki Theatre No. 3 in Honolulu, Hawaii, gave up the position in 1982. Robert Alder now plays Friday and Saturday nights before the feature and during intermission. The house was scheduled for demolition, but has been saved from the wrecker's ball. Loney reported that the theatre will undergo extensive refurbishing. The front doors will be moved back to the top of the stairs, enlarging the lobby to twice its present size. The candy counter will be relocated to the side. The forecourt will be roofed over and the fish pond removed. The interior will be recarpeted. This house is the flagship of the Consolidated Theatres chain in Hawaii. The future of the organ is uncertain.



Robert Alder at the 4/16 Robert-Morton, Waikiki Theatre No. 3, Honolulu. (Ed Mullins photo)

In the meantime, Bob Alder is doing his best to keep the instrument in playable condition. He is service representative for the Allen Organ Company in Hawaii, and is also Entertainment Officer for the Naura Pacific Line on cruises to Micronesia, Australia, the Central Pacific and the Western Pacific. When he is at sea, Loney fills in for him. Bob has also been accompanying silent film classics on his Allen organ at the Academy Theatre of the Honolulu Academy of Arts. He sends a friendly “Aloha” to our readers and invites them to attend his concerts on Fridays or Saturdays if they are in Hawaii.

ED MULLINS

Fire Destroys Compton In Scotland

James Donald of Garden State Chapter reports the death by arson of the 3/8 Compton in the Powis Academy, Aberdeen, Scotland, this past December.

The organ was originally installed in 1934 in Aberdeen's Astoria Theatre. Billed as the “Compton Illuminated Organ — the first of its kind in Britain,” it was played regularly by such well-known organists as George Blackmore through the late 1950's.

The theatre was demolished in 1967, but the organ was saved by organist/carillonneur Bob Leys. Leys, who was Music Master of Powis

Academy at the time, was at first only interested in salvaging the vibraphone. After seeing the organ, though, he decided that it belonged in his school's auditorium. The organ was stored at the school until the school district allocated funds to buy the instrument.

Thanks to much volunteer work by Academy students and staff, installation was complete in nine months, over a year ahead of schedule. George Blackmore played the re-dedication concert on March 7, 1969, and he pronounced the organ in better shape than when he played it in its original home. More recently, Bob Leys played the Compton for his own radio program. He also recorded it for BBC Glasgow.

In early December, 1982, youths broke into the Auditorium and set fire to it. The entire structure, including the organ, burned down. Leys regrets the loss, not only of the Compton, but of a board that the 200 student volunteers had signed at the time of installation. □



BOOK REVIEW

THE OAKLAND PARAMOUNT — text by Susannah Harris Stone, photographs by Roger Minick. Hardbound, 96 pages, 72 color plates, 12 B&W, 8" x 8½", \$12.95 postpaid. Lancaster-Miller Publishers, P.O. Box 3056, Berkeley, California 94703.

In his preface to *The Oakland Paramount*, Peter Botto says, "You have to see the Paramount in person to fully appreciate it. But if a visit is out of the question, we hope this book will convey the Paramount's magic to you." This book does exactly that. It is a personal odyssey through fifty years of the fortunes and misfortunes of one of America's great movie palaces, complete with a Cinderella finale.

The history of architect Timothy

Pflueger's Oakland Paramount parallels, in a way, the history of our time. From its optimistically grandiose opening in December 1931, to its equally spectacular reopening in September 1973, the story of this theatre mirrors America's social and economic past. The first phase of the Paramount's life only lasted six months, and then it was closed for nearly a year before reopening with no stage show or orchestra, just movies. During the war years it served an additional role as a resting place for servicemen who were unable to find hotel rooms. In 1953, the Paramount introduced Cinema-Scope to Oakland and, during the remainder of its life as a movie house, the management responded to the challenge created by television with talent shows, prize nights, and cooperative advertising campaigns. However, the theatre lost, and on September 15, 1970, the last paid-attendance movie was shown, the title an appropriate *Let It Be*. The theatre was purchased by the Oakland Symphony in 1972, and here its Cinderella story begins.

Jack Bethards and Peter Botto took charge of the seemingly impossible task of restoring the theatre to its original condition, and Susannah Stone's account of this alone has all the elements of a fairy tale. First, the building had to be stripped down and cleaned by blowing out the accumulated dirt from the top down. Then it had to be scrubbed from the bottom up. The Art Deco carpeting was recreated by the original weaver; the seats were made slightly larger and more comfortable but were covered with a high-pile mohair that matched the original. The main stage curtain and valance were duplicated by a San Francisco couple who appliquéd the original patterns of silver and gold lamé onto nearly a mile of velour. Every surface in the building was either painted, papered, refinished or recovered.

The new function of the Paramount necessitated some minor changes in its design, notably the addition of a box office on the 21st Street side of the theatre, two bars in the general lounges and the shifting of the two intermediate aisles in the auditorium to accommodate the wider seats. The backstage changes, the added electrical service and the replacement of the marquee letters in the style of the originals were finally completed and on

September 22, 1973, the Paramount held its second grand opening.

Of interest to theatre organ lovers is a section about the Mighty Wurlitzer which made its debut in November of 1981. The major part of this organ (Opus 1123) came from the Capitol Theatre in Detroit and was donated by J. B. Nethercutt. This was augmented by another substantial donation of Wurlitzer parts by Preston M. (Sandy) Fleet. To bring this organ up to date a new digital solid-state relay and switch system was installed. The photographs which accompany this section include views of the grillwork, the console, the percussions and the Solo chamber.

The final chapter of the book, "Keep It Glowing," is a fascinating narrative of the day-to-day operation of the Oakland Paramount. It is probably fair to say that only a few of those who attend an event in this theatre are aware of the extensive maintenance and preparation involved in each production. Ms. Stone describes a ballet rehearsal and the detailed preparation for a traveling Broadway show by taking the reader through the step-by-step procedures leading up to the lowering of the house lights and the raising of the curtain — an exciting experience.

The most outstanding feature of this book, however, is its excellent selection of photographs. Black and white pictures show the reader how it was, and vividly accurate color reproductions reveal how it is now. For those of us who have attended this theatre in person, this is a book we must have. And for those who have not been there, this is a book *they* must own. Susannah Harris Stone and Roger Minick are to be commended for creating, between the covers of such a small volume, the image of such vastness and opulence that is the Oakland Paramount. If you like happy endings, this is a Cinderella story to be cherished.

PAUL J. QUARINO □

THEATRE ORGAN

Want Ads

Get

Results!

News from the
Unaffiliated
Groups
Lloyd E. Klos



Toronto
Theatre Organ
Society

(TTOC) — Toronto, Ontario
 416/221-0256

Our last three concerts in 1982 were sell-outs. On October 18 we presented our second classical concert series on the Casa Loma's 4/19 Wurlitzer. Although officials of other clubs told us we'd probably be sorry for going classical, this was our way of trying something different. Both concerts went over Big! Frank Iacino, local organist, made the Wurlitzer sound like a classical instrument. The AGO-type concert may not go over for other theatre organ clubs, but it can be done

successfully in our area for sure.

We couldn't get a later date than November 29 at Casa Loma for our Christmas concert. This year it was entitled "In Memory of Kathleen Stokes at Christmas." A Hall of Famer, Kay, "The Grand Lady of Canadian Theatre Organ," passed away in December 1979. The artist for this concert was her star pupil, John Hart, of Barrie, Ontario. Never having played pipes before an audience, he practiced for several months, and performed what everyone said was a spectacular concert. He presented Kay's favorite selections during the first half, and Christmas music in the second.

JAMES W. LAHAY

RTOS



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

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

On January 14 the club sponsored the third appearance of Tom Hazleton at the Auditorium Theatre's Wur-

litzer. It was obvious that the organist enjoyed playing the instrument — he labeled it the finest on the circuit, and the 1337 attendees were rewarded by a somewhat longer program than is customary. Tom's program might be justly labeled "a salad," as he had something for everyone. There was considerable classic intonation, as well as tunes from the past 50 years. High point was his rendition of a six-tune medley of pieces written in 1929. The program was decidedly on the relaxed side, in welcome contrast to a couple earlier in the season.

A night later, 21-year-old British organist Bob Wolfe provided dance music in the bouncy Reginald Dixon style for a crowd of 325 at the Eisenhower Auditorium. The occasion was the club's second annual wine-cheese-dance event, the one attraction there which seems to bring out a goodly number. The 3/8 Wurlitzer, dedicated a little over four years ago, seemed to have two strikes against it because of the members' overwhelming preference for the 4/22 Wurlitzer in the Auditorium Theatre. So enthused was everyone for Britisher Wolfe and his sprightly music that efforts are being directed toward a return engagement of the artist for the Auditorium concert series next season.

On February 18 Barbara Sellers, Chicago-area restaurant organist, recently indoctrinated on pipes, entertained 1124 at the Auditorium. Accompanied to Kodakville by her Hall of Fame mother, Edna, Barbara presented a program of mostly ballad-type music. Best rendition was her lilt-ing-interpretation of Lehár's "Merry Widow Waltz." A medley of spirited World War I tunes and "God Bless America" wound up the program as a sing-along.

A novel five-week educational series for its members was instituted by RTOS on February 21 at the Eisenhower Auditorium. Its purpose was to inform the participants about the workings of the pipe organ and to provide basic instruction for those who may want to assist with organ maintenance. Subjects covered included the organ, pipes, wiring, wind and troubleshooting. Douglas Crocker was in charge of the program, assisted by several maintenance staffers.

On March 5, 14 RTOS members gained valuable media exposure for the club when they manned phones for WXXI in its annual membership



Doug Crocker explains a point for the participants in the second seminar at Eisenhower Auditorium. Frederick Parker is at the right. (RTOS photo)

campaign. The group, led by Tom Lockwood, gave varying lengths of time during the five-hour session over the air. As a spur to increasing WXXI's membership, RTOS matched to one-third the funds received for a stated period in exchange for considerable publicity. It is hoped that a few memberships will also accrue to RTOS as a result.

LLOYD E. KLOS

Empire State

theatre and musical instrument museum

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

Our January 16 concert was played by Robert Wolfe, 21-year-old British organist. He had the place bouncing with over two hours of almost steady playing. It was a wonderful program. Mr. Wolfe had played in Rochester the night before, and RTOS volunteer Ken Veneron drove him to Syracuse.

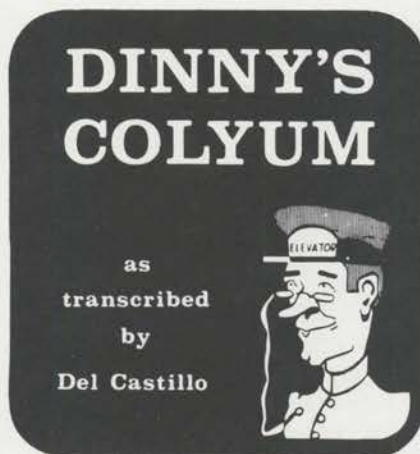
Tim Schramm played another fine concert on February 20, his second for ESTMIM. In addition to his numbers, he played for a sing-along, something our audience always enjoys, and accompanied a very funny Buster Keaton silent movie. Included on the program was a talk by Charlie Schubert, our former Director of Restoration, illustrated by slides taken by him and Tom Anderson. Very informative, the theme centered on Charlie's introduction to our theatre organ, its removal from RKO Keith's Theatre and its rebuilding and re-installing in the Fairgrounds' Art & Home Center in 1967. This program marked our 15th full concert season. Later on, we hope to make this story available for running in THEATRE ORGAN.

A few facts about our organization and its facilities may be of interest. Our 3/11 Wurlitzer is Opus 1143, shipped from the Wurlitzer factory on August 27, 1925. An upright piano, played from the console, was added in 1975. The console is on stage right, the piano on stage left. The Art & Home Center auditorium, named the Empire Theatre, is acoustically ideal for the organ, which is installed in two chambers at the rear of the stage, with blower, relays, etc., in a backstage room. The walls of the chambers are brick, reflecting the sound directly into the theatre, only a few feet above the audience.

Our stage equipment includes a

screen, two curtains and two annunciators. The projection booth has two 15mm arc projectors, a follow spotlight and slide equipment. All lighting, curtains, etc., are controlled from the booth. The organ and allied equipment are owned by our organization. The auditorium could accommodate about 500 with extra chairs, but it is usually set up for 430. We have a small museum on the second floor of the Center, containing automatic musical instruments, old 35mm theatre projectors, player pianos, etc. The Empire State Theatre & Musical Instrument Museum is chartered by the NYS Board of Regents.

CHARLIE RICH



I got to lookin at my old copies of when I first took to ritin for Mr. Jacobs musick magazines in Boston, and it come as a shock when I see that was sixty year back. Things was pretty different then. A feller could go out for a walk at nite and never have to worry about gettin mugged. And as for a nooclear war, we just finished the World War that was over in 1918 and Prs. Wilson he got the Leeg of Nashuns goin with a promise that they wouldnt be no more wars because they killed too many peepul. That gives you a good idea of how dum we was in those days. If a airplane could get five miles up that was as far as anybody thought you could go. And they wasnt no sound pictures so all the theayters they had organ players playin music to go with the pictures and they had them Wurlitzers that would go up and down on elyvaters for the organ player to play for song slides in the spotlight. And I was just a kid in my twenties runnin a elyvater like them organ players and spendin fifty cents to go to the movies

and lissen to them big organs.

Another way I got a shock was when I begun to read them old colyums of mine which Mr. Jacobs called The Elyvater Shaft. I been ritin those colyums off and on ever since, especially when Mr. Lloyd Klos he discovered them ten or fifteen years ago and got me to ritin them for the ATOE magazine. The shock is that I dont spel as good now as I did in 1924. The first sentence I ever rote was Dinny Timmins says I wish somebody'd tell me where in Tunket this here pampering of the movies is going to stop. Now that is pretty fancy english even for Boston. For one thing I dont know where Tunket is, sounds like some littel town on Cape Cod. And then that word Pampering, whered I get that from. I had to look it up in the Dicshunery which says it means Glut. So then I had to look up Glut which the Dicshunery says mean to gulp down. So it turns out that what I said was that when you are in Tunket you gulp down the movies. So rite there I give up. I should of went to Harvard when I had the chancet.

I get kinda sad when I get to thinkin of the good old days. They was them big Movie Palaces like they say which really was palaces with ushers who was dressed like the Palace Gard as you might say and big simpany orkestras of sixty seventy eighty men who come up on elyvaters oh them was grate days for elyvaters I tell you and they would play big overtures and sometimes the organ would join in with them and it jest about made the chills run up and down your back. And then they had the big stage shows with all them girls lookin alike and all kickin together in a strait line called the Rockettes. Even way back then I guess I was what you mite call a Organ Buff. Players like Mr. Jesse Crawford who played duets with his Mrs. who was on a second organ at the other end of the pit, and Mr. Lew White and Mr. Henry Murtagh who made up cute littel jingles that he put on slides and Mr. Parmentier who liked the classicks and so did Mr. Firmin Swinnin and then out here they was Oliver Wallace and Eddie Dunstedter. And now they is all gone and we got the sound pictures with everybody screamin at each other and usin langwidge you wouldnt want your sister to hear except that she uses the same langwidge too. Yep, times has certainly changed. □



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

Dear Sir:

As Mr. Charles Harrison has elected in the March/April issue to debunk suggestions on the record/don't record issue at concerts, I should like to reply, since I made those suggestions.

1. Permission or refusal on recording can be easily obtained beforehand. In Rochester, our program chairman sends an information packet with a questionnaire to each artist, which includes the question of allowing taping. It's that simple!

2. A remote facility can easily be set up, no kidding! RTOS sought permission of the theatre owners, and it was readily given, to install the master outlet. It was that simple, and not "obviously foolish."

3. I invite Mr. Harrison to attend an RTOS concert as it would be a revelation to him. No recording noises to bother the listeners, no flash pictures to bother audience or artist. Our audiences come to listen, and that they do!

Merely saying "it can't be done" because it is "foolish" or "impossible" will never get the job done. A little ingenuity, tact with the owners of the facility housing the organ, and initiative, will assure success.

Yours truly,
Lloyd E. Klos
Rochester, New York

Dear Sir:

As President of the Ballarat Theatre Organ Society I must congratulate Geoffrey Paterson on his article in the Nov./Dec. issue under the title of "Ballarat's Compton." In this part of Australia at least, we are delighted that your magazine became so interested in our new theatre organ at Ballarat. The only part of the article I would like to correct is the fact that

we had a crowd of 700 people at our opening concert on the Saturday night and 750 on the Sunday afternoon. In your article, your figure was 250 — quite a difference.

I'm quite sure that your readers will be interested to know a little about Mr. Titley, our member who completed the restoration and re-decorating of the console. Although it is eight years after his retirement, he spends many hours creating individual and unique pieces of furniture. He started work in 1924 with a violin maker and repairer, and in recent years there are magnificent examples of his craftsmanship on display in

many parts of the globe. No less than eight record cabinets, all unique and original, have been used by the Australian Government as presentations to various dignitaries visiting this country.

Presentations were made to the Queen on her first visit to Australia in 1954, the British and Russian Olympic teams, and the Chinese trade delegation. One of Ed's greatest thrills in his career was when he was asked to preserve the Magna Carta which sits at Queen's Hall in Canberra. The cabinet made by Ed, which holds this valuable and historic document, lies protected in an armour-plate capsule, enclosed in an English oak frame. The cabinet had specific requirements to ensure that the Magna Carta would be preserved for 1000 years.

In addition to the Ballarat Compton, he has also worked on other T.O.S.A. organs in Melbourne and is very well-known for his magnificent craftsmanship.

I would also like to acknowledge the work carried out by Mr. Ted Lloyd of Adelaide, South Australia, in collecting and forwarding the various material and photographs relating to this excellent article.

Yours faithfully,
Warwick F. Kittson
Victoria, South Australia □

BITS, BYTES & PIPES

A Super Digital Recording by

JONAS NORDWALL

*Featuring the 4-4 Wurlitzer in the
ORGAN GRINDER, PORTLAND, OREGON*

Selections include: Jealousy, Bailey Gatzert March, Pomp & Circumstance #4, Eye Of The Tiger, Indian Love Call, New York, New York, Memory, Dance Of The Comedians, Elite Syncopations, In The Still Of The Night.

Order from: **Dennis Hedberg**
1303 S.W. 18th Ave.
Portland, Oregon 97201

\$12.00 post paid U.S.A.
\$17.50 post paid U.K.

Also available: **HO HO HO A Christmas album**
\$8.95 post paid U.S.A.
\$13.50 post paid U.K.

Closing Chord

Maurice C. Adamson of Sheridan, Oregon, passed away on April 9. A native Oregonian, Maurice owned and operated the Adamson's Sheridan Funeral Home. Although he never learned to play, Maurice was a lifelong supporter of the theatre organ and belonged to both Oregon and London Chapters of ATOS.

Maurice and his wife, Nina, traveled to England several times to participate in theatre organ activities, and they attended the 1980 National Convention there. They were also part of the group that traveled to Australia and New Zealand in 1981 to see and hear the organs in that part of the world.



Maurice C. Adamson.

In the summer of 1981, Maurice and Nina entertained a group of ATOS members from England who were here for the 1981 Convention in Seattle (see THEATRE ORGAN, March/April 1982). They also hosted Oregon Chapter's picnic that year and Maurice baked a marble cake for the group which was no less than spectacular.

Maurice's most recent project has been the preservation of the 2/8 Wurlitzer in Gill Coliseum on the campus of Oregon State University in Corvallis. Both Nina and Maurice are alumni of OSU, and Nina, herself an organist and teacher, intends to continue this project.

Maurice is survived by his wife, a daughter, Diane Bigby, a son, Val, and four grandchildren. His good nature and warm personality will be missed by his friends on both continents.

GRACE E. MCGINNIS

Elizabeth Hill Palmer of Fairport, New York, died on February 18 at the age of 88.

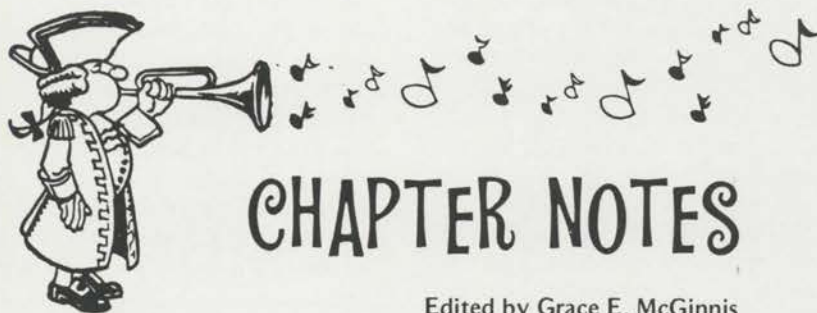
She learned to play the organ and piano at an early age. In order to earn money for her college education, she played background music for silent movies in a Fairport theatre. Majoring in music at Syracuse University, she completed the four-year course in three years.

Though trained as a theatre organist, marriage and social views stopped her from pursuing a career in this field. However, she played the organ

for the Masonic Temple, and served as president of the Hammond Organ Society of Rochester. She taught business subjects in Rochester's Franklin High School for 25 years.

She is survived by two sons and two grandchildren.

Arthur Hinett, prominent theatre organist in the '20s and '30s, died February 14 at the age of 76 after a period of ill health. He was organist at the Lansdowne Theatre from 1927 to 1930. During the '30s he was music director at station KYW in Philadelphia, where he used a Hammond organ and a string ensemble for a very popular program. Hinett was the first organist for TV commercials in the area. At various times he was organist at several large central city theatres in Philadelphia. □



Edited by Grace E. McGinnis

ALABAMA Birmingham 205/979-8132 or 205/785-4864

The change in appearance of the city of Birmingham is an uplifting experience as we, in this decade, can watch the metamorphosis from the old to the new, from the development of vision and foresight to the actual being. The beginning of Birmingham Green on Twentieth Street is spreading through Nineteenth and Eighteenth Streets, and from First Avenue through Fourth Avenue. The old concept of concrete and steel is being replaced by flowers and plants, and where trolley cars used to travel there will be soil and trees. The harshness of strict business in the atmosphere can be replaced by a more relaxed and growing feeling, but there are some things that we need to keep, such as the memories of the pleasant things in life that we have experienced. The

Alabama Theatre, which is on the National Register, is one of these things. Many memories were born in this old building in the past, and will be in the future. With people who are interested in theatres and theatre organs, such as the Alabama Chapter of the ATOS, these things will continue. Electric panels may be changed for more modern types, but the lights will still be as bright as they were in our memories.

Technically speaking, "Big Bertha," our Mighty Wurlitzer in the Alabama Theatre, has had all but three of her regulators completely reworked with new leather. Much of the leather has been replaced on the tremulants, and much of the air piping has been replaced. The work crew headed by Larry Donaldson, Ola Fee and Freeman Andress has been working every weekend. Ola has also been working much of the time between. As everyone knows, the work crews

are the ones who make it possible for the artists to present an enjoyable concert, so let's never forget them.

RAY KENDERDINE

ac/atos

atlanta chapter. american theatre organ society

Atlanta

404/963-6449 or 404/457-4731

Although we don't seem to get news in the magazine often, Atlanta Chapter is well and thriving!

In November Hector Olivera unveiled his eight-manual, self-designed and constructed, electronic "Monster Music Machine" to everyone's delight. A full house of Hector fans gave thunderous applause as he put his beloved instrument, "Opus One," through its paces of electronic wizardry.

Our annual Christmas party, with over 100 present, was hosted by Donna and Walt Winn at their magnificent 4/17 Page. Fox house organist and charter member Bob VanCamp again presented his Christmas gift to us by providing an afternoon of traditional Christmas music. Not a dry eye was left in the house, and all vowed that next year we would be back for what has become our finest party of the year.

Our January meeting featured Hector Olivera in classical concert (with lots of theatrical fun thrown in) at the four-manual Schantz organ at Grace Methodist. For the second year in a row, Hector played to an overflow crowd at this church that has come to be amazed and turned on by the one and only Hector!

February meeting was at member Wanda Carey's home, where she presented an afternoon of fun on her three-manual Allen theatre organ. March saw us return to the Winn Page organ for the program of "Stump the Audience" presented by veteran organist Ned Marshall. Ned's love and fun at the console are beautifully transmitted to this audience.

On April 10 we hosted a tour of Atlanta's Fox Theatre. The newly-refurbished Fox Moller was presented after the tour by Bob VanCamp. Members invited friends and relatives for an overwhelming turnout to tour and listen in one of Atlanta's finest saved landmarks.

On April 14 the club sponsored



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	June 1 for July/August
February 1 for March/April	August 1 for September/October
April 1 for May/June	October 1 for November/December

world-famous organist Lee Erwin at the Brookhaven Methodist Church 3/21 organ installed and owned by three Atlanta Chapter members. Lee presented a short concert and then accompanied the 1927 silent version of Cecil B. DeMille's classic film, *King of Kings*. A reception followed the program in the social hall.

We are building our membership in Atlanta with extra promotions and by enlarging our concert mailing list. More and more people are learning of our activities and joining with us. We have learned that the prospective members are out there and we must try all avenues to gain them. Other chapters, PLEASE pass along your own promotion ideas.

WARREN WILLIAMS

BEEHIVE
Salt Lake City
801/571-2944 or 801/586-9098

Beehive Chapter members were very happy to accept the invitation of Dr. and Mrs. Conrad Jensen to hold the first chapter meeting of the year in their beautiful hillside home on January 21. In spite of the stormy night and "black ice" roads, a substantial majority of the membership was

brave enough to attend.

Chapter Chairman Lowell J. Boberg conducted the business meeting. Harry Weirauch gave a brief progress report on the chapter's project of restoring the Capitol Theatre organ, pointing out that the heavy performance scheduling at the Capitol during the winter months has slowed down the work because the final testing and checking of the entire instrument requires the use of the console on the theatre stage. However, the pace will accelerate within a few weeks. Once completed, the organ will be played extensively to check for "bugs" before the grand opening program is scheduled.

Chairman Boberg commented on the value of the restoration project from both the standpoint of the man-hours contributed by chapter members and the impact of the organ as an additional cultural dimension in a theatre of the performing arts. The monetary value of the man-hours, he stated, could be estimated at well beyond \$50,000, and the organ could provide unlimited possibilities toward enriching the kinds and quality of entertainment at the theatre. He concluded with the statement that the debut of the restored organ should be

one that reflects the magnitude of the chapter's efforts and the great value of the organ to the community.

Following the meeting came the always enjoyable open console on Dr. Jensen's 3/14 Wurlitzer, now enjoying its third life, the first two having been in Norfolk, Virginia, and Himrod, New York, respectively. During open console truly gourmet snacks prepared by Maxine Russell were enjoyed. The combination of snacks, music, and Jensen hospitality made the evening a great "first" for 1983.

LOWELL J. BOBERG

**CENTRAL FLORIDA
THEATRE
ORGAN
SOCIETY**



Tampa
813/685-8707 or 813/863-2264

In February we met at the home of Roger and Dottie Bloom in New Port Richey. A cold rainy day did not dampen the attendance as thirty-seven members and guests were present. Our own talented Velma Burnham was the artist of the day who played on the Bloom's Conn 652. A fine medley from *South Pacific* was included along with a special arrangement of "America" and tunes for Valentine's Day. As usual, members enjoyed open console afterwards.

Our March meeting was held at John and Eloise Otterson's residence

Moving?

Send your change of address to . . .

ATOS
Membership Secretary
P.O. Box 3487
Irving, Texas 75061



in Tampa. We are very close to completion of the Tampa Theatre Wurlitzer installation. Most of the electronic work is done. The toys are hooked up and the tremolos are ready. What remains is work on the keyboards such as contact blocks and wires that have to be soldered. We are looking forward to completion, and hope to be finished soon.

After the meeting, Ewell Stanford, a member and fine theatre organist, presented a program on the Otterson's Baldwin Cinema II which included many well-known favorites. Ewell has been a theatre organist for over fifty years and played the Tampa Theatre Wurlitzer back in its heyday. It was another enjoyable meeting for everyone who attended.

SANDRA SHOOK



**CENTRAL
INDIANA
CHAPTER**

Indianapolis

317/283-3410 or 317/255-8056

Central Indiana Chapter met in the auditorium of Indianapolis Manual High School on February 13. Approximately 115 members and guests were present. President Tim Needler was the guest artist on the 3/17 Uni-phone theatre pipe organ.

Among the many projects underway by the club are to provide organists for the Hedback Theatre shows, a bus trip to Cincinnati and Dayton, a concert by Lin Lunde at the Hedback Theatre, registration classes, and a study of the possibility of a theatre organ in the Circle Theatre. A new hospitality committee was formed to endeavor to insure a pleasant time for all, especially guests and new members at future meetings.

At the March 13 meeting the attendance was approximately 110 members and guests. The meeting was held at the Hedback Theatre. An invitation has been extended to Wolverine Chapter, Motor City and Ohio Valley Chapters, along with Central Indiana Chapter members, to an *organized* weekend in this area by Bob MacNeur, manager of the Paramount Music Palace.

Vice President Virginia Rechteris planned and presented a program

covering selected time eras of this century. Virginia, Jack Pollack, Tess Moses, Brian Holland and Larry MacPherson enticed lovely music from the Hedback Page-Wurlitzer organ.

WAYNE R. PIPHER

CENTRAL OHIO

Columbus

513/652-1775 or 614/882-4085

February 13 found many COTOS members in attendance at the Ohio Theatre for a Valentine Concert by Bob Ralston at the Robert-Morton theatre organ. The enthusiastic crowd enjoyed Mr. Ralston's varied program and was especially enthused by his impromptu medley of requests.

February 20 saw a large gathering of COTOS members and friends at the home of Dr. John Polsley and his wife for the christening of their new home theatre organ installation. The organ is a 3/8 hybrid which was purchased from member Ralph Charles. The installation is virtually complete, following the complicated process of finding space for such an instrument in an average home. It took excavation of a previous crawl space to make room for the chambers. About 50 people enjoyed the afternoon's activities which were highlighted by the appearance of Kevin Sauers as guest artist. Kevin's program ranged from classical to pop with a little of everything in between. This home installation will certainly see a lot of visits from COTOS in the years to come.

The weekend of March 19-20 found many COTOS members busy, indeed. Saturday evening found a large audience at the Ohio Theatre for its 55th Anniversary celebration. The occasion was marked by the showing of the classic silent film *Laugh, Clown, Laugh*, with Lon Chaney and Loretta Young. The film was accompanied by the Columbus Symphony Orchestra and Dennis James at the Robert-Morton. Guest conductor for the evening was Donald Hunsberger from the Eastman School of Music in Rochester, New York. The film was loaned through the auspices of the George Eastman House, an institution dedicated to the preservation of our early film heritage.

March 20 was the date for the COTOS meeting at the Coyle Music Store in Carnaby Mall, Columbus. Store manager Rick Monroe very



Dr. John Polsley with his newly-installed hybrid console.

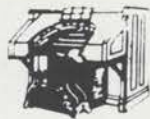
(Bob Clark photo)

ably hosted the meeting and gave the history of the Yamaha organs. Former COTOS member Bill Sharp demonstrated the different models of organs and then yielded to the membership for open console. It was announced at this meeting that the chapter's Wurlitzer at Worthington High School is progressing well. The new solid-state wiring is nearly done and there are plans for a meeting at the high school in the spring or early summer.

BOB AND PATTI CLARK



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



Thomaston

203/378-9192 or 203/583-8334

Our annual Christmas party was held at the Farmington Hills Inn in Wolcott on December 12. With snow on the ground, panoramic view of same from within the Inn, and a rustic decor in the dining room, all was most appropriate to the festive occasion. Following our fine dinner, distinguished member Grace Bailey amused us with clever characterizations of our officers for 1983, ascribing to each his/her attributes compared to the

watermelon, apple, orange, banana, grapes and nuts of a well-ordered fruit basket! It was well done and provided a memorable introduction to our leaders for the coming year. For the finale to a gala afternoon, Santa Claus arrived in good time with gifts for all and special greetings to the ladies (You rascal, Bert!).

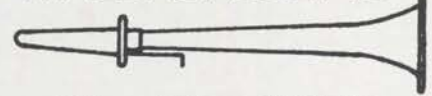
For our March concert at the Thomaston Opera House, Charles Balogh was the artist at the console of the Marr & Colton. This was the young artist's first engagement at Thomaston; however, it will surely not be his last. This scribe and his spouse first heard Charles during the ATOS Convention in Philadelphia in 1976. With much help and encouragement from ATOS member Mary Bowles, Charles Balogh grew from a youthful newcomer to an accomplished musician who is now enjoying a rewarding professional career. He obviously likes to play and does it very well.

For the Opera House concert, Charles engaged drummer Joe Cardello from Forestville, who plays with the Al Gentile Orchestras. From the two of them came great waves of the mighty jazz sounds of the twenties, thirties and forties — a vibrant program, indeed. One member of the audience was overheard to say, "They make it sound like a whole orchestra." Right on, lady, that is exactly what the theatre organ, under capable

hands, can do! Hearing Mr. Balogh for the first time since 1976 was a most enjoyable experience. We hope only months, rather than years, will pass before we hear him again.

WM. F. POWERS

EASTERN MASSACHUSETTS



**Babson College, Wellesley
617/244-4136 or 617/757-9793**

Our February 26 meeting at Babson got off on the right note with treasurer Dave Marden's report on Tom Gnaster's January concert showing a rather good black figure.

New program chairman Dante Scotte introduced David Tierney, a University of Lowell graduate, as our evening's artist. Dave, an organ student for five years and organist at St. Mary's Church in Waltham, successfully launched his program in familiar waters with the initial portion of Bach's "Tocatta in D Minor." His rather brief program varied from up-to-the-minute movie music such as "Chariots of Fire" to the seasonally appropriate "Danny Boy." Mr. Tierney used discretion with our Wurlitzer as its many resources were being explored, and created listenable music for our pleasure.

Exactly one month later EMC-ATOS again assembled at our home base. Our *Eastern Pipes* editor, Stu Hinchcliff, announced that we would have the pleasure of Milly Alexander for an informal session on our Wurlitzer on April 24. Dante then announced that we would have not one, but four artists for the evening, some of our own playing members in a sort of do-it-yourself program. It was good to hear the talent we have without the distractions usually present at open console sessions. Tim Holloran opened with an upbeat "Hello, Dolly!" for a brief, but enjoyable, concert. Next was Tim Bjareby whose stint included a few amusing individual imitations of styles, patter and gestures. After a long console absence while under the weather, our bona fide ex-theatre organist Lenny Winter appeared in good form again with selections of Irish and Italian flavors. One of our promising younger mem-



Lew Williams at the Trenton War Memorial 3/16 Moller.

(Junofoto)

bers, John Cook, completed the "formal" program with numbers which included bright and breezy *Annie* selections.

STANLEY C. GARNISS



GARDEN STATE
THEATRE
ORGAN
SOCIETY, INC.

New Jersey
609/888-0909 or 201/891-1588

On February 20 the Trenton War Memorial Concert Series proudly presented Lew Williams at the 3/16 Moller. Since his debut at the Music Grinder in Marietta during the 1978 National Convention (remember those after-hours duets with Danny Ray), Mr. Williams has only performed once in concert in this area, so it was a real treat for GTOSers. Lew is currently staff organist for the Organ

Stop Pizza in Mesa and Phoenix, Arizona. He received his Bachelor of Music degree from Texas Christian University and his Master of Music degree from Southern Methodist University and has studied at the Conservatoire de Musique in Geneva. After the concert, it was the usual very entertaining stage buffet and open console with such notables as Lowell Ayers and Ashley Miller in attendance.

Work on the 3/12 Robert-Morton in the Immaculate Conception Chapel (formerly Broadway Theatre) continues, as all tuned percussions have been restored on the 3/12 Moller. A very special thanks is extended to Mr. Frank Evans, chairman and founder of Magnolia Chapter ATOS, who has donated a 100 amp/15 volt solid-state rectifier (power supply) for this organ.

On March 26 GTOSers participated in an open console and business meeting and a superb concert by Mr. Frank Cimmino at the Pascack Theatre in Westwood. The recently re-

stored theatre houses a 2/8 Wurlitzer. Mr. Cimmino is no stranger to New Jersey's pipe organs and was staff organist at the Suburban Restaurant in Wanaque before the fire. After the concert a huge birthday cake was brought in to celebrate Frank's birthday.

ED BAYKOWSKI



Land O' Lakes Chapter
AMERICAN THEATRE
ORGAN SOCIETY

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

Once again, Town Square Park in downtown St. Paul on February 11 was the scene of a superb theatre organ concert featuring Ron Rhode from Phoenix in an encore performance. It will long be remembered by LOLTOS members and friends who were in attendance. Ron was in his usual top form, and in the beauty of the atrium in Town Square Park, everyone thoroughly enjoyed the concert. The event was sponsored by Bobby Schmidt of Indian Hills Resort in Wisconsin. LOLTOS is continually grateful to Bobby for providing his beautiful custom Rodgers organ, for his time, effort and expense in sponsoring theatre organ concerts at the World Theatre and at Town Square Park. Through these concerts, we have gained several new members, and we are happy about that.

Never knowing what the winter weather will be in Minnesota, other proposed events were curtailed. However, plans are now afoot to add new pipework, regulators and tremulants to the 2/8 Kilgen organ in the Auditorium Theatre in Red Wing, Minnesota, perhaps an hour's ride from the Twin Cities. LOLTOS members, under Bob Arndt's guidance, will begin to get the organ into an improved playing condition, and we hope to schedule a concert there in the near future. The organ is the last in-theatre installation in Minnesota.

"Goldie," the Mighty Wurlitzer owned by Claude Newman, which has been prominently displayed in the spacious ballroom of the Cedarhurst Mansion in Cottage Grove for many years, has been sold to Proctor's Theatre in Schenactady, New York, and will be shipped there in May or June.



Organ crew, Immaculate Conception 3/12 Moller. L to R: John Germer, Joe Visinho, Pete Polito (chief), Jack Moelmann (seated) and Andy Viggiano. (Bayfoto)

With the grand opening of the Phipps Center for the Arts in Hudson, Wisconsin, on March 12 and 13, Fred Nagel, a LOLTOS member who is one of the designers involved in the planning and construction of this beautiful building, happily informed us that the 3/18 Wurlitzer, stored for many years behind the stage in the KSTP-TV Studios, was definitely going to be installed in the Phipps Center. Plans were laid and the chambers provided, and through the efforts of Mr. Stanley E. Hubbard, Sr., who lives in Hudson and is KSTP's Chairman of the Board (inactive), the organ is expected to be removed from the studios by Easter, and then work of rebuilding and installing the organ at the new Phipps Center will begin in earnest to be completed, we hope, by Christmas. Organ technician Jerry Orvold (LOLTOS) will supervise the work.

A Barton pipe organ which we have enjoyed hearing in past concerts at Steve Allen's home in Anoka has also been removed, with its disposition unknown at this time. The Barton organ formerly at Cicero's in Edina has been shipped to a residence in the Chicago area. Byron Carlson's 5/21 Wurlitzer in his former North Oaks home was sold last fall to the Performing Arts Center in Providence, Rhode Island. This organ was formerly in the Chicago Marbro Theatre. Our goal of obtaining a pipe organ to be installed in the World Theatre in downtown St. Paul, which is acoustically perfect, is even more important now, and we are saddened at the loss of all these wonderful pipe organs leaving our area.

VERNA MAE WILSON

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

Our Annual General Meeting at the end of February was both crisp and constructive with a sound and busy program reported, together with good progress on restoration projects and the encouragement of young talent which continues to be at the forefront of our chapter's endeavors. As usual, the latter part of the evening saw members trying their hands at the Wurlitzer, most notably 11-year-old Genette Abbey (younger sister of Julie, who participated in our Young Theatre Organist of the Year compe-

tion at the Granada Harrow last year), who surprised everyone with her polished rendition of a selection from *Oliver*.

In March we began the first of a series of "Masterclasses" with veteran Ron Rogers encouraging and advising members at the favorite 3/19 Wurlitzer of Edith and Les Rawle at Northolt.

Joyce Taylor, our indefatigable chapter secretary, and her husband Bob, staged an electronics and pipes public concert at Merton Civic Hall at Wimbledon (the home of international tennis). The concert featured popular Byron Jones playing his own Hammond B200 and the vintage Compton 3/12 dual-purpose theatre/concert organ in this fine hall, together with vocal interludes by top Welsh operatic tenor Allun Davies. A complete success, Joyce and Bob then graciously donated the excess proceeds to our chapter.

Our March Chapter Club Night at Wurlitzer Lodge featured veteran British theatre organist and pianist Louis Mordish who, with his superb orchestral stylings and extremely wide repertoire, provided one of the finest musical programs one could wish to hear anywhere. Although living at nearby Wembley, Louis' consistently busy professional program in many parts of the world meant that this was his first ever visit to Northolt, but his outstanding professionalism and long experience made him quickly and happily acquainted with our favorite Wurlitzer and Club Night atmosphere.

Only two days later we were back at the Granada Slough to stage a 45th birthday celebration and tribute through the medium of the powerful 3/8 Wurlitzer there. Because of the console being behind the wide screen, since structural alterations and "tripling" of the cinema in the early 1970's, the large and appreciative audience enjoyed the performance via closed-circuit television with screens provided by Granada TV Rental (who else!). With a newsreel film made at the theatre in 1939, slides and tapes of some of the famous Granada team of organists in the early years, John (Doug) Sharp, our photographer par excellence, re-created the styles and memories of those times when he was, in fact, himself playing at Slough and elsewhere on the Granada Chain of supercinemas in support of such out-

standing artists as Dudley Beaven (who opened the organ), Lloyd Thomas, Stuart Barrie, Reginald Dixon (who also recorded and broadcast the instrument) and many others. Doug then gave a most absorbing interview about the early days working with Reg and their common interest in photography. This was then complemented in the second half with modern stylings by Len Rawle, who has long had an affinity for this exciting little Wurlitzer which our chapter has been privileged and delighted to restore to top playing order.

As with our first concert at Slough last October, Dave Ross provided expert TV camera work with much-loved member Vera Crook being presented a floral bouquet on this her birthday. Flowers were also presented to Peggy Webb of the theatre staff, who was also interviewed on camera about her memories of the many famous movie stars who visited the theatre in its early years. John Sharp's superb photographs also adorned a presentation album given to enthusiastic and cooperative house manager David Simpson to complete another bold and exciting venture by our chapter.



**LOS ANGELES
THEATRE ORGAN
SOCIETY
California
213/792-7084**

Saturday, February 12, supporters of LATOS gathered at the beautiful San Sylmar Museum of Classic Beauty to hear five (Yes, count the pictures — FIVE.) prominent Southland keyboard artists perform on the mighty 4/35 Wurlitzer in the world-famous Cloud 9 Room. As guests of Mr. and Mrs. J. B. Nethercutt of Merle Norman Cosmetics, concert-goers admired the shining antique automobile collection in the ground floor Hall of Mirrors, then ascended the grand staircase while a fully restored grand piano provided classical music as prelude to the evening upstairs.

The walnut console is mounted on a lift in the center of the large Cloud 9 hall, and was raised about two feet as each of the five artists began a 20-minute presentation. Lights were dimmed, and as the console rose with the Vienna shades covering the two immaculate organ chambers, the im-



Ray Thursby, LATOS Program Director, was MC for the "Star-Studded Spectacular" at San Sylmar. (Zimfoto)



Chris Elliott playing at San Sylmar for LATOS benefit. (Zimfoto)



Rosemary Bailey. (Zimfoto)

provements added in the Fall were readily discernible. All console pistons are now fully pneumatic and noise is all but eliminated.

The artists donated their time at the console and were called back for encores at the conclusion of all five appearances. Young Chris Elliott led the way, followed by Rosemary Bailey.

Jerry Nagano presented arrangements which are popular with his Pasadena Civic audiences, and Jay Rosenthal made his first appearance before a LATOS audience. After intermission, venerable Gordon Kibbee had the honor of escorting the lovely Candi Carley into the spotlight where she performed several popular arrangements from her recordings and

concluded with her hand-clapping "hoedown" presentation.

Arrangements for the concert to benefit the ailing chapter treasury were extended to Vice Chairman Tom Norman last fall by the museum curator, Gordon Belt, but the event was postponed until Lincoln's Birthday to allow time for the installation of the new pneumatics. The chapter extends grateful thanks to Gordon and the Nethercutts for affording chapter supporters access to again hear this superb instrument. LATOS is extremely fortunate to have them as members.

On February 12 a LATOS crew of organ technicians began removing our Barton from storage and took most of the pipework to store in the organ chambers at the Wilshire-Ebell Theatre, while the chests, tremis, regulators and other items went to Crome Organ Company. It is hoped the organ will be playing at the Ebell early in the Fall.

To finance the installation of the 3/10 Barton, several LATOS members sponsored a fund-raising "kick-off" program at Helena Simonton's home in late January. Ashley Miller and Stan Kann contributed their talents to a most entertaining evening and, as the audience was composed of mostly non-ATOSers, gave them a wonderful introduction to theatre organ. As a result, over \$13,000 was raised and, with Mr. Burton A. Bur-



Lloyd del Castillo plays for LATOS meeting at San Gabriel to celebrate his 90th birthday. (Zimfoto)



Jerry Nagano.

(Zimfoto)



Candi Carley.

(Zimfoto)



Jay Rosenthal.

(Zimfoto)

ton's matching funds plus generous contributions from our members, the Barton Installation Fund now stands at \$30,000.

Our Spring Membership Meeting on March 27 was a very special event, for LATOS was able to honor one of its most outstanding members, Del Castillo, on his 90th birthday! Besides a beautiful birthday cake, Del received a proclamation from the city of Los Angeles and a beautiful plaque from members of LATOS. And then he proceeded to play one of our most memorable concerts as it featured only music written by Del himself! The event was videotaped for the archives by member and fellow organist Fernand Martel.

TOM NORMAN

Motor
City
Theatre
Organ
Society, Inc.



Detroit
313/537-1133

The chapter hosted a meeting of Wolverine Chapter at the Redford Theatre on January 16. Lou Behm

was featured at the 3/10 Barton, and Don Martin told of the progress that has been made on our Redford Theatre restoration project.

The Detroit Concert Band played five three-hour recording sessions at the Redford in November, taping music for the forthcoming film *The Indomitable Teddy Roosevelt*. Original music for the movie was written by Hollywood producer Harrison Engle. George C. Scott is host-narrator for the film which will have its premiere this spring in New York City. A Detroit newspaper reported that the

recording sessions provided a total of 73 minutes of music "utilizing the fine acoustics of Detroit's Redford Theatre." The world-famous 65-piece band has performed several times at the Redford under Leonard B. Smith, its conductor and music director for the last 37 years, and has recorded all of Sousa's 116 marches now being offered by the Book-of-the-Month Club.

Victor Barz, an organ student at the University of Michigan School of Music, was the artist for our Second Sunday program at the Michigan



The Detroit Concert Band on stage at the Redford Theatre during a recording session.

(Bill Vogel photo)



Victor Barz played for Motor City at the Michigan Theatre in Ann Arbor in January. (Bo Hanley photo)



Greg Yassick was joined by his younger brother, Jim, at the grand piano at the Michigan Theatre in Ann Arbor in February. (Bo Hanley photo)

Theatre in Ann Arbor in January. In February, Greg Yassick, a UM dental student, was featured at the Michigan Theatre's 3/13 Barton. His younger brother, Jim, joined him at the grand piano, and both were heard in a harmonica and organ duet.

The morning of what was to be our Fourth Sunday program at the Royal Oak Theatre with John Lauter at the Barton found a rock group preparing to rehearse for their show that evening. What appeared to be a sizeable audience for John's program was turned away because of the scheduling conflict. Victor Barz, however, encountered no difficulty with rock groups when he made his first appearance at the Royal Oak's 3/16 Barton for our Fourth Sunday program there in February.

Upcoming events include our tenth annual private charter moonlight cruise on the 81-year-old excursion steamer *Columbia* on July 20. For more information, write Motor City Theatre Organ Society, 17360 Lahser

Road, Detroit, Michigan 48219, or phone (313) 537-1133.

DON LOCKWOOD



*Nor-Cal
Theatre
Organ
Society*

**San Francisco Bay Area
415/589-6683 or 415/524-7452**

Clark Wilson played a concert for us February 20 at Pizza & Pipes in Redwood City. Clark, a native of East Liverpool, Ohio, is organist at Pipe Organ Pizza in Milwaukee, Wisconsin, where he plays a 4/20 mostly-Wurlitzer hybrid. His interest in pipe organs began at age nine when his grandmother, who was a church organist, started his musical training. He played theatre organ for the first time in 1972. He accompanied musical productions in high school and

played tuba and trumpet in the band. He was employed as a reed voicer and tonal finisher at the Schantz Organ Company in Oroville, Ohio, which led him to Milwaukee.

Clark opened his program with "The Deadwood Stage," followed by a "Georgeous" rendition of "Let's Face the Music and Dance." He showed off some of the softer stops of the 4/23 Wurlitzer in his registrations. Classical pieces provided a balance to the pops.

During the second half of his concert he played "Valencia," beginning in the style of Jesse Crawford and ending in the Eddie Dunstedter manner. We were treated to two more classics in which Clark did some intricate two-foot pedaling. Clark Wilson is a friendly and personable young man whose program was interesting, refreshing and unpredictable. We look forward to hearing him again. He plans to attend the 1983 Convention, and we hope we'll see you there, too.



Robert MacDonald, organist at Radio City Music Hall, at the console of the Castro Theatre 4/13 Wurlitzer, while vacationing in San Francisco. (Rudy Frey photo)



Clark Wilson at Redwood City Pizza & Pipes. (Rudy Frey photo)

Robert MacDonald, organist at Radio City Music Hall, was a recent visitor to San Francisco. He has played the Christmas Show at the Music Hall for the last three years; he is also organist at the Cathedral of the Sacred Heart in Newark, New Jersey, where he plays a 4/150 Schantz. While in the Bay Area he played the 3/15 Wurlitzer at Capn's Galley Pizza & Pipes in Daly City, the 4/13 Wurlitzer at the Castro Theatre in San Francisco, the 4/27 Oakland Paramount Wurlitzer, the 5/123 Aeolian-Skinner at Grace Cathedral, and the 3/27 Kimball in the First Church of Christ, Scientist in San Francisco.

Nor-Cal membership chairman George Robinson drove MacDonald to the airport on his departure. Robinson was the first organist ever to play the 4/56 Wurlitzer at Radio City Music Hall; he was playing for a New York radio station in 1932 while the hall was under construction, and was called by Wurlitzer to come over to play the newly-installed organ. He was also organist at the Roxy Theatre in New York for several years.

Bob Vaughn, in addition to his Friday night film cueing at San Francisco's Avenue Theatre, played Samuel Goldwyn's *The Winning of Barbara Worth* at the Castro Theatre March 31. Bob also played seven Ernst Lubitsch silent films (1914-1921) from the Munich Film Museum, between April 16 and April 24 at the Castro Theatre Wurlitzer.

John Seng played a concert at the Oakland Paramount on March 5. His rendition of Tchaikovsky's "1812 Overture" showed off the full capacity of the 4/27 Wurlitzer.

An enthusiastic group of members and fans from Nor-Cal Chapter and the local Conn Artistes Club packed to capacity the Pizza & Pipes restaurant in Campbell on March 13 to wel-



Bob Vaughn played seven German silent films in nine days in April, during the San Francisco International Film Festival at the Castro Theatre 4/13 Wurlitzer. (Rudy Frey photo)

come organist Bill Langford back to his home area. Coordinated by Dee Padgett, arrangements were made to fulfill Bill's long-standing desire to give a concert on the 3/26 Wurlitzer-Morton formerly owned by the late Buddy Cole.

In a two-hour program of "classy cadenzas and comedy," he presented a very relaxed and entertaining show. Breaking with the traditional format of "and now I will play . . ." or "My

next selection will be . . .", Bill blended apparently unrelated songs into engrossing and varied medleys. Among these medleys was a seemingly effortless combination of the rock piece "MacArthur Park" with Mozart's "Piano Concerto No. 21" (*Elvira Madigan*). Registration changes in moving from selection to selection while weaving his medleys were done most skillfully. Between sets Bill kept everyone laughing at his comedy one-liners, witty remarks and vast reservoir of jokes. Coaxed back by an overwhelming ovation from the audience, he presented his organ version of a Saturday matinee at the Bijou, complete with an *Our Gang* comedy and a thrilling, action-packed feature film. As an organist and a personality, Bill Langford truly deserves the title "Entertainer Extraordinaire." If you readers are under the impression that the audience liked the show, all we can say is "Let's do it again, Bill! Real soon!"

ED MULLINS
BRUCE GRULKE



Bill Langford.

(Rudy Frey photo)

ashley miller
a.a.g.o.

PERSONAL REPRESENTATIVE

East Coast:
Mr. William Perrotta
211 W. 56th Street
Suite 18M
New York, N.Y. 10019
(212) 580-9286

West Coast:
T/D Associates
Mr. Don Creswell
3328 Brittan Ave.
San Carlos, Ca. 94070
(415) 592-7296



IT'S OUT!

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

SEND \$4.25 TODAY

ARNDT ORGAN SUPPLY COMPANY

1018 LORENZ DRIVE - BOX 129
ANKENY, IOWA 50021



NORTH TEXAS CHAPTER

Dallas-Fort Worth
214/256-2743 or 214/233-7108

February 27 was the day of the North Texas Chapter annual meeting and election of officers. It turned out to be, however, considerably greater than one would expect for such a meeting. We know that we can rely on our members to be dutiful and to participate in the necessary aspects of running our organization, so the capacity turnout at John Beck Hall could have been expected. No doubt, though, the promise of the special program by the brother-sister team of Gene Powell and Jan Nichols provided a special incentive. John Beck Hall itself, with its 3/15 Wurlitzer Balaban 3, is a special incentive for member participation. This former property of deceased member John Beck, who was the second chapter chairman (1969-1972), is the pride of our chapter. Now owned by members Mr. and Mrs. Gilbert Swift, the building was erected as an addition to the residence of John Beck in the 1970's and was designed to provide suitable acoustics and a proper setting for the Wurlitzer pipe organ originally installed in the Plaza Theatre, El Paso, in 1930. We continue to be thankful for this legacy from Captain John Beck, and grateful to the Swift's for their generosity in making it available for our enjoyment.

The election having been quickly concluded, program chairman Dr. Ted Thompson introduced the special and extraordinary program for the day. Jan Nichols, chapter historian, has assembled nine scrapbooks of ATOS and North Texas Chapter history, pictures and memorabilia. She described these, pointing out items of special interest and of historical interest to the chapter. Jan then introduced founding members E.M. and Grace Johnson who gave an interesting account of early meetings, officers, and challenges of the fledgling group. E.M. showed copies of the earliest ATOS magazines, forerunners of today's THEATRE ORGAN.

"Chapter Growth in the Seventies," written by member Fred Garrett, was read by Jan Nichols, subbing for Fred who was ill. Fred recounts the highlights of NTATOS chapter growth during the seventies. These include incorporation and attainment of tax-exempt status in 1975, and the donation to the chapter in 1977 of the Loew's Jersey City Theatre Wonder Morton pipe organ. He noted that as recently as the 1982 convention in Detroit he has encountered some feelings of disbelief that "remote" North Texas should have been the recipient of this prize theatre organ, much coveted by individuals and chapters geographically much closer to the donor location. Fred points out that our good fortune was due primarily to the foresight and providence of chapter founders in enabling the gift by incorporation and attainment of the necessary tax-exempt status at the earliest opportunity. If there are other chapters that have not taken this step, they are well-advised to heed this example of the benefits that may accrue.

The final treat for the day and always a highlight of any chapter pro-

gram was the concert presentation of Gene Powell on the Mighty Wurlitzer. Gene has an amazing repertoire of well-arranged theatre music that he can always recall for our enjoyment. It must be noted, to his consummate credit, that he presented a program that was excitingly fresh and new. Gene's playing is entertaining and expert; his registrations are melodic and skilled — in short, he is a fine organist and a crowd pleaser. What a delightful way to spend a Sunday afternoon!

Our chapter history notes the names of the many Dallas theatres which featured theatre organs, and the organists featured on them over the years. Dating from the 1920's are The Palace, Old Mill, Capital, Hope-Melba-Capri, Washington, Crystal, Rex, Hippodrome, Arcadia, Queen, Ideal, and the Majestic. Organists at the "prize" house, The Palace, include locals Jack Caldwell, Charles Evans and Weldon Flanigan. Also featured were such famous organists as Jesse and Helen Crawford and C. Sharpe Minor.

While most of these theatres have succumbed to the wrecking ball, we are happy to report the current dedication of the completely refurbished Majestic Theatre as a Dallas County theatre for the performing arts. Metroplex papers have been lavish in portraying the grandeur of this surviving Grande Dame, extolling the sparkling chandeliers, the lush new carpeting, upholstery and drapery copied from the original. Unfortunately, the pipe organ is long gone, and our chapter's earnest proposal to donate a replacement has been unsuccessful to date. The initial ruling tenant is the Dallas Ballet Theatre, which seems to see no use for a pipe organ of any type. Future use of the Majestic will be varied, however, and we can hope that it might include an interest in a restora-

WALT STRONY

featured at the
ORGAN STOP PIZZA
Phoenix, Arizona

Mr. Strony's Latest Recording,
"MUNDELEIN 1980"
is available through the address below at \$8.00 postpaid

For concert information write or call
Walt Strony Productions
P.O. Box 4281 • Scottsdale, Arizona 85261 • (602) 998-5611



KARL COLE

SPRINGDALE MUSIC PALACE
400 York Haven Road
Springdale, Ohio 45246
(513) 671-0437
Exit #41 off of I-275

tion of the theatre pipe organ. What a joy that would be for all of us here in North Texas ATOS land!

IRVING LIGHT

**OREGON
Portland**

503/244-2141 or 503/253-6874

On February 26 we were guests of members Glen and Marie Briody to hear the popular Jack Coxon at their custom Rodgers. The sound emanates from a small balcony above the family room and, not being close to anyone, is never obtrusive. The meeting began with an update by Chairman Joe Gray on the proposed organ for the Portland Performing Arts



Jack Coxon, one of Portland's favorite organists, played for Oregon Chapter on Glen and Marie Briody's Rodgers. (Claude Neuffer photo)



Ken Gallwey (right) presents new chime to Jack and Betty Laffaw as a gift from Puget Sound Chapter. (Gallwey photo)

Center. Also under discussion was the possibility of an organ crawl to join the Puget Sound Chapter in the Seattle area.

Jack Coxon always plays with great relish and enjoyment, which audiences invariably feel and share with him. This he is able to do whether at the giant 4/44 Organ Grinder Wurlitzer or in an intimate home setting. His program included "Song of India" with a very intricate and fascinating pedal and left hand accompaniment. Also noteworthy was his version of "Hindustan" with smooth left-hand melody and wild right-hand embellishments. Jack also proved to be adept at sight-reading several difficult numbers during his program.

Thanks to Jack Coxon for this fine concert and to Glen and Marie Briody for their hospitality and fine organ.

Oregon Chapter notes with regret the passing of member Maurice Adamson in April. Maurice was an active member of our group and hosted meetings on several occasions. His presence will be missed by this chapter.

BUD ABEL

**PUGET SOUND
Seattle**

206/852-2011 or 206/631-1669

Our first program of the new year was a Farewell Open House for Genny Whitting's pipe organ. The console sat in her cathedral-ceiling living room with the pipe installation in the basement. Genny is selling her house, and this was the last time the organ was seen and heard in this lovely setting. The organ started out as an Estey Minuet and grew to become a 2/10 Orchestral Organ. Our members enjoyed the two mini-concerts played by Don Myers and open console by those wishing to play. The organ will be in storage until another location is found. After the open house, we met at Bill Breuer's Greenwood Pizza and Pipes for dinner and more organ music by Bob White.

A special treat was given our members and guests on March 20 when Pauline Dixon played a concert for us on the 3/17 Wurlitzer at the Bellevue Pizza and Pipes. Pauline is from Hayes, Middlesex, England. She was

RON RHODE
THEATRE
PIPE ORGAN
CONCERTS

KARL WARNER MANAGEMENT
6842 E. VIRGINIA AVENUE
SCOTTSDALE, ARIZONA 85257
(602) 946-6892

Featured at Organ Stop Pizza - 2250 W. Southern, Mesa, Arizona

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

**Gaylord
Carter**

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



Pauline Dixon receives bouquet from Puget Sound Chapter after her concert at Bellevue Pizza & Pipes.
(Gallwey photo)

the winner of London's Young Theatre Organist of the Year Competition in 1978, and was heard at the 1980 ATOS Convention in England. She is a delightful young professional artist who played an outstanding varied program ranging from Buddy Cole to the classics. Special thanks to Jack and Betty Laffaw, owners of the Bellevue Pizza and Pipes, for hosting the afternoon concert for us.

During intermission, the following presentations were made: a cherry tree to Jack and Betty Laffaw; stereo tapes to Dick and Margaret Daubert,

owners of Tacoma's Pizza and Pipes; and a chime for the Greenwood Pizza and Pipes organ to Bill Breuer. These awards were for continued support of the Puget Sound Chapter of ATOS.

MARILYN SCHRUM

RED RIVER

Fargo

218/287-2671 or 218/236-9217

Several projects are in the works for 1983. We hope to complete our music library project of cataloging donated sheet music and books this

spring. We have plans to put down a new stage floor at the Fargo Theatre, build a motorized band car, and install our own sound system. All our equipment has been labeled and listed so it will not be confused with the regular theatre inventory, which is especially important now as a change in management is happening soon.

In January, chapter member Lloyd Collins played a re-dedication concert at Grace Lutheran Church in Fargo. The organ is a 2/8 Wangerin which was acquired by the church in 1938, and rebuilt in 1982 by Johnson Organ Company.

Our grand lady of theatre organ, Hildegard Kraus, was interviewed recently on the local PBS television



Lloyd Collins at the 2/8 Wangerin Grace Lutheran Church, Fargo.
(S. Carlson photo)

Dan Semer

ORGANIST-PIANIST

"Many good wishes for your career. God-Speed! You are a supervirtuoso that commands musical sensitivity with nuance."

LUCIANO PAVAROTTI
The World's Favorite Tenor

M&J Enterprises
Personal Manager: Margaret Bonfiglio
P.O. Box 633, LaVerne, Calif. 91750
(714) 596-5024



Lance Luce
CONCERTS
27200 Parkview #114 Warren, MI 48092 (313) 574-0128

Voted . . .
"Fifth most unusual restaurant — 1981"
by Restaurant News Magazine

INDIANAPOLIS' MOST
UNUSUAL RESTAURANT

MUSIC PALACE
FAMILY PIZZA RESTAURANT
& ICE CREAM PARLOUR

featuring the
Mighty WurliTzer Theatre Pipe Organ

Presenting
DONNA PARKER • BILL VLASAK
at the console

7560 OLD TRAILS RD. • INDIANAPOLIS, INDIANA 46219



Mark Dahlberg at his Eskey reed organ.



Lance Johnson describes reed pipes.

(S. Carlson photo)

station about her long musical career. The show included a segment at the Fargo Theatre Wurlitzer where she demonstrated silent movie scoring. The program was aired twice during the PBS pledge drive.

Our last three chapter meetings have had an educational purpose with organ pipes the subject. Lance Johnson gave two demonstrations on the differences between church and theatre organ flue and reed pipes. Gerry Schjelderup is in the business of building pipes (dba Artisan Builders) and showed us the steps in constructing wood pipes. At a future meeting we'll have a talk by Craven Nichols of Johnson Organ Company on the art of pipe voicing. Mark Dahlberg hosted one of these meetings at his parents' home, and he showed us a porch full of organ components and three consoles in the basement. The only item playable at present is an Eskey reed church organ. Mark is our youngest member (in high school) and one of our newest; he was recruited in the membership drive last fall. He also belongs to the American Guild of Organists.

SONIA CARLSON

ROCKY MOUNTAIN

Denver

303/343-3930 or 303/233-4716

As noted in the January/February issue, we had Ray Young at the Denver Paramount Wurlitzer in September. Well, photo finishing and dates and deadlines don't always coincide, so let us submit a nice, smiling photo of Ray Young after the concert.

Next photo in answer to many requests, is the infamous Aladdin The-

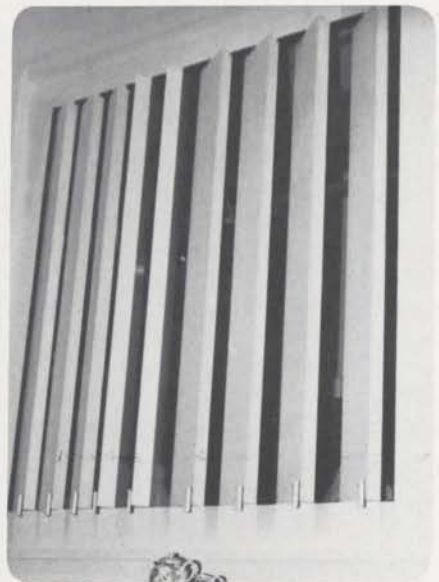


Ray Young at the Denver Paramount, 1982.

(F.R. Gandy photo)

atre cable cut. Since the picture was made, the crew has rung out sixty of the little devils from the relay to the cut. No doubt by the time this story hits the streets, we will have completed that part and will get into finding the other ends.

The other photos are of member



Swell chamber in Bill Arthur's home.

(F.R. Gandy photo)



Tom Wibbels

Theatre Organist

1983-1984 Concert Dates Available

impro international inc.

P.O. Box 1072 • Elkhart, In 46515 • (219) 679-4061

BARBARA SELLERS

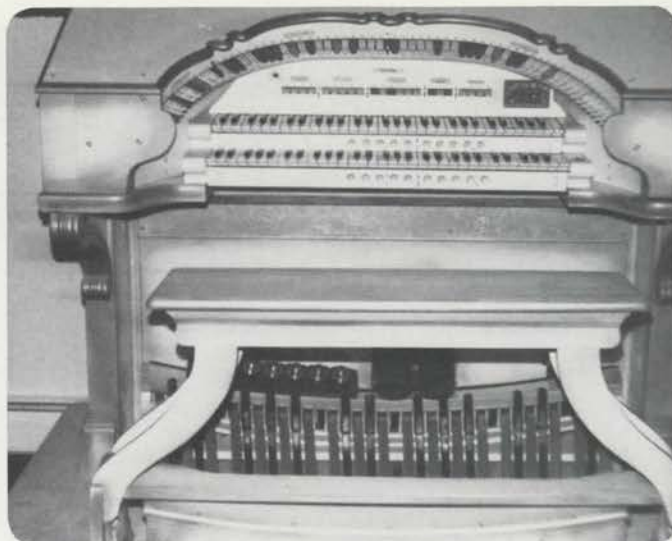
a new experience in theatre organ concerts

For Concert Information and Availability
Richard J. Sklenar

3051 N. Clark, Chicago, Illinois 60657
(312) 248-5744 or 525-8658



Cut cable at the Denver Aladdin Theatre, 1983.



2/10 console in Bill Arthur's home.

(F.R. Gandy photo)

Bill Arthur's home installation of a 2/10 Wurlitzer removed from the old Orpheum Theatre in Denver in 1969 by Morel and Associates, organ builders in Denver, where it stayed in storage until purchased by Bill in 1981. The organ, as a whole, was in fair shape but needed lots of work. Bill rebuilt the console inside and out, repainted it, recovered the keys, and refinished the pedalboard. The chambers are off to the right on the upper level of the living room, both Solo and Swell. There are two shutter actions as the chambers are separated. The organ has a great set of percussions; Chimes, Glockenspiel, Sleighbells, Xylophone, Bells and a Chryso-glott. The stop rail has 61 stops, second touch on both manuals and pedals. It has four tremos, Auto Horn, Doorbell, and Traps on first and second touch. The console has ten pedal stops, among them a 16' Diaphone. The console is a standard "H" configuration. In a home??? WOW!

The chambers were built out in the back yard and attached to the house. The blower, relays and switch stack

are underneath the chambers. There are two percussions yet to be rebuilt and then it will be complete. The console sits on a platform covered with champagne-colored carpet; it is antique white trimmed in gold, and the whole thing rests on the cherry-red living room carpet. Quite eye-catching! Bill says the organ should be playing in December.

FRANK R. GANDY

**SAN DIEGO
California
619/279-2867 or 619/561-2269**

San Diego Chapter is keeping busy with concerts and fund raisers for the remodeling of our Wurlitzer and the upgrading of our organization to "Non-profit Corporation."

The chapter was treated royally by visiting artist Dennis James during his week-long stay. Dennis was graciously accommodated in the home of Dr. John and Jane Dapolito. On one evening he was hosted by well-known Sandy Fleet, and was afforded the opportunity to play Sandy's new home installation, a 4/30 Wurlitzer. Also in

attendance for the occasion was National President Lois Segur.

On concert night, Dennis James dazzled his San Diego California Theatre audience with a grand production opener as well as medleys, including some New Zealand numbers new to us. His well-balanced and well-rounded program was greatly appreciated, and the audience wanted more. Along with the concert, Dennis featured a Buster Keaton Film Festival with the showing of *The Blacksmith* and the feature film, *The College*. The audience had their fill of side-splitting laughter.

On the following Sunday afternoon, Dennis played in informal concert for guests of the Dapolitos on their 3/20 Wurlitzer. The 50 or so people gathered heard a relaxed and jolly Dennis James play his way around the Wurlitzer using it to its best advantage, even to the Chinese gong which, when struck, concluded his portion of the afternoon. It was then open console time for our local talent while Dennis took a cookie-break.

Later, Dennis sat down at the beau-

Donna Parker

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

Rosemary Bailey
"theatre organ . . . par excellence"

don wallace artist's management
2736 hollyridge drive • hollywood, ca. 90068 • (213) 465-1090



Dennis James at San Diego Chapter 3/14 Wurlitzer.



Pauline Dixon at the console of San Diego's 3/14 Wurlitzer.



Chris Gorsuch at the console of Sandy Fleet's 4/30 Wurlitzer.

tiful Steinway grand and rendered his version of "Maple Leaf Rag." When he returned to the organ bench, he was accompanied on the piano by Jane Dapolito. Dennis was surprised to find that when he changed keys and tempos, Jane did, too. San Diego was honored and most pleased to host Dennis James, and greatly appreciated the way Dennis hosted San Diego.

Sandy Fleet honored our chapter with an invitation to be one of the first groups to preview the new home installation of his 4/30 Wurlitzer. We were invited for an open house on a Saturday afternoon, and we turned the tables and made it a celebration as we found out it was Sandy's birthday.

Each of the fifty guests brought a birthday card, and hostess Beth provided the cake and punch.

To start the afternoon festivities, Chris Gorsuch led us all in a round of "Happy Birthday," and then Sandy gave us a little background insight into the organ's history and provided a scrapbook for us to browse through. Sandy then asked Chris for a mini-concert to show off the organ at its best. The organ was then available for open console, and later a digital tape recording of Dennis James was played through the organ. Our sincere

thanks to Beth and Sandy for sharing their Wurlitzer with us.

Our second concert for the year featured the young English organist, Pauline Dixon. San Diego went all out to set the stage befitting a princess. Our curtain was swagged and decorated with twinkle lights, and a candelabra was placed on the console. For the first half of her show, Pauline, dressed in a dazzling sequin-studded black outfit, played a variety of tunes from her opening "Everything's Coming Up Roses," to the ever popular finger-buster "Roller Coaster." During "Cherokee" two 30" balloons were released revealing more lines of twinkle lights. During her second half, Pauline revealed her love for her idol, Buddy Cole, in the number "Autumn in New York," along with her, of course, British-flavored "Lady, Be Good" and "Regency" (for the Queen, who was also in San Diego). She also demonstrated her versatility by playing a classical piece, "Badinere." Pauline concluded her concert with a rousing rendition of "In The Mood," and the San Diego audience pleaded for more. She graciously complied with an encore.

San Diego Chapter had a rare opportunity to participate in an unusual charity event. The MADCAP organi-

DENNIS JAMES

Resident Organist for the Ohio Theatre

"The audience rose as one to give this brilliant organist a genuine standing ovation, one that was richly deserved. James clearly is an enthusiast in love with the organ."
— The Whig-Standard, Kingston, Ontario

"I cannot remember hearing a performance that was so meticulously prepared, so expertly designed, so skillfully presented. It was, in the most literal sense of the word, impeccable."
— Citizen Journal, Columbus, Ohio

NOW BOOKING 1983-84
APPEARANCES



DENNIS JAMES PRODUCTIONS
The Ohio Theatre • 29 East State Street
Columbus, Ohio 43215 • (614) 444-2394



Father James Miller

"Father Jim"
401 Davis St.
Fenton, MI 48430
(313) 629-5400

Appearing at
CHURCH ORGAN
music & paper
Pontiac, MI

zation (Mother And Daughter Clubs Assisting Philanthropies) presented its 23rd Annual Variety and Fashion Show, entitled "We Ought to be in Pictures," to raise money for charity. Tim Kreifels and Russ Peck at the Wurlitzer provided 30 minutes of music before the Friday evening and Saturday afternoon shows. The San Diego Chapter was pleased to participate in this event.

Our first meeting this year was held at the home of the Dapolitos high atop Mt. Helix overlooking San Diego. After a short business meeting, the 3/20 Wurlitzer was played by three local talents, Russ Peck, Ray Krebs and Tim Kreifels. It was then open console while refreshments were served.

San Diego is now preparing for the complete remodeling of its 3/14 Wurlitzer to a 3/20, which will take place in July and August. We are looking forward to a rededication concert in September.

SOONER STATE

Tulsa

918/742-8693 or 918/437-2146

The meeting for February was held at Tulsa's Central Assembly of God Church. Since our election of officers had been postponed because of bad weather in January, the election was

the first order of business. We were then ready for music! The 4/14 Robert-Morton has had a surprise addition: Bob and Betty Weddle have loaned their Morton Trumpet rank to the instrument until their own is ready to be set up — and what a marvelous addition to the sound it makes! We have also been granted a second blessing: Larry Jones is back, at least temporarily. He opened our program with several numbers on the organ, then played several selections on "the thing," his RMI electronic keyboard. At that point it was open console. We heard duets with Phil Judkins on the organ and Larry on "the thing," and Larry on the organ and Joe Crutchfield on the grand piano. We enjoyed vocalist Arthur Jennings' "My Tribute" with Larry's organ accompaniment, and we even had an informal sing-along. We then heard organ music from Phil Judkins, Charlene Roberts, guest Gary Schaum, Dorothy Smith, and (for those who waited long enough) Bill Schimpff.

The following day a number of hardy souls visited our chapter-owned 3/10 Robert-Morton to inspect its still-in-storage condition and to measure cable. Plans are in the final stage for the organ's installation in the new Southeast campus Vo-Tech High School auditorium. Those present to

Theatre Organ Want Ads GET RESULTS

unroll cable and count wires were Phil Judkins, Harry Rasmussen, Vic Thomas, Darwin Kirkman, Oz Redding, Bill Roberts, and Dorothy and Lee Smith.

Our March meeting found us back at Central Assembly of God Church. A short business meeting included plans for a possible "subscription series" of concerts featuring the 4/21 Wurlitzer in Christ Chapel at Oral Roberts University.

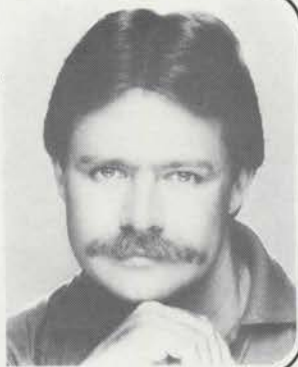
We are pleased to announce the addition of 21 new members to our chapter — nearly all as a result of the Rob Calcaterra concert at ORU last October.

Program for the evening was open console again on the 4/14 Robert-Morton. We are delighted that so many more people are discovering the joy of playing, and that they are among friends! We heard music from Phil Judkins, Lynda Burns, Walt Wilson, 15-year-old Richie Jobe (we are still impressed with this young man), Ted Schaefer (who had to be the bravest performer of the evening — "No one should be afraid to follow me!" he said), Dick Van Dera (who used to play professionally in the Chi-

TOMMY STARR

UNIQUE THEATRE
ORGAN CONCERTS
& SILENT FILMS

DYNAMIC
MUSIC MANAGEMENT
9107 Emerald Grove Avenue
Lakeside, California 92040
(714) 561-2269



ELECTRIC EXPRESSIVE PERCUSSIONS For Pipe or Electronic Organs

Operates from under key contacts.
Full concert instruments, marimbas, vibraharpes,
orchestral bells, xylophones, and pianos,
in 2' and 4' stops.
Only manufacturer of such instruments in USA.

Call Collect (217-422-3247)
for order acceptance or write:

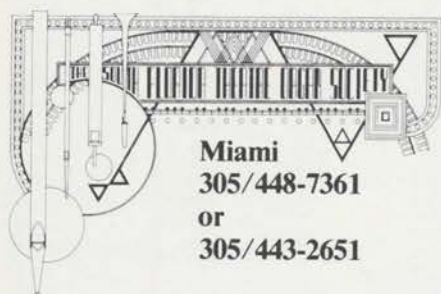
dii DECATUR
INSTRUMENTS
INCORPORATED

DECATUR INSTRUMENTS • 1014 E. Olive Street
Decatur, Illinois 62526

O R D E R	<p>GEORGE WRIGHT PARAMOUNT ORGAN PREMIERE</p> <p>OAKLAND, CALIFORNIA RECORDED LIVE NOV. 7, 1981</p> <p>45 MINUTES 17 SELECTIONS GREAT ALBUM</p> <p>BANDA RECORDS P. O. BOX 392 • OXNARD, CA • 93032</p>	T O D A Y
	<p>\$10 USA \$12 CANADA POSTPAID</p>	

ago area), Gary Schaum, Joe Crutchfield, Joyce Orr and Dorothy Smith.

DOROTHY SMITH



Miami
305/448-7361
or
305/443-2651

Members of South Florida Chapter enjoyed a piano and organ concert on April 17 at the Coral Gables home of Mr. and Mrs. Calvin Jureit. Performing on the organ was Bill Hastings while Joe Colliano played the grand piano. Part-time residents of South Florida and of Cape Cod, Massachusetts, Hastings and Colliano perform frequently for the Northeastern chapter; however, this "at home" concert was their first for South Florida members.

The organ in the Jureit home is a 1926, three-manual Kimball which was bought and stored until Calvin could build a house to fit it. The living room was specially designed for the instrument, which rests on a revolving carpeted platform. The room measures 40 by 32 feet and has a 14-foot ceiling. There's an additional ten-foot space running the width of the room which houses the 18 ranks of pipes plus five electronic pipes. There are Marimba, Drums and Percussion stops plus computer equipment for playing the instrument electronically. The "loft," as Jureit calls the small warehouse of pipes, has two air conditioners that keep the temperature at 73 degrees in the winter and 75 degrees in the summer. There are also light bulbs burning constantly to keep

the loft free of moisture in South Florida's sub-tropical climate.

Jureit, who plays the organ while his wife, Mildred, serves as "critic," said he wishes the living room was larger than it is for acoustical reasons. The room is big enough for concerts, however, and the Jureits have hosted more than 60 ATOS members at a time.

JO WERNE



**American
Theatre Organ
Society**

VALLEY
OF THE
SUN
CHAPTER

Phoenix

602/963-6259 or 602/955-0395

Valley of the Sun Chapter finished 1982 with a moderate flurry of activities. October was spent largely in planning things to come, and more work was done on the Phoenix College organ. Our nominating committee was very busy finding capable candidates for the election of officers for 1983. However, find them they did, and we now have our 1983 officers and some exciting ideas for the future of VOTS Chapter.

Our Christmas party was held at the home of Bill and Barbara Brown, owners of Organ Stop Pizza. The evening consisted of a beautiful Christmas concert by Ron Rhode on Mr. Brown's Wurlitzer, which is even larger than the ones in the pizza parlors. Ron invited as guest artist, Park Stickney, a young but extremely talented harpist, to perform with him on several numbers as well as to play a couple of solos. A huge buffet followed the program to top off an already enjoyable evening.

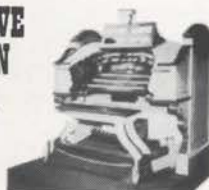
Just the Sunday before, we had our annual Organ Stop Christmas con-

cert, which included an added treat this year. Lyn Larsen was back in his "home" territory, where he had worked five nights a week for about five years. All of us "old timers" were there in force. It was like old home week. With the lights down, Lyn approached the bench and played his first tune in what appeared to be his conservative black tux. We should have known this was not the whole picture. The "Oh's" and "Ah's" started when Lyn turned around displaying a Christmas red satin bow tie and cummerbund followed by a quick flash of his coat displaying a matching red satin lining. Lyn's wardrobe expressed what we were about to hear — a bright, Christmasy, beautiful concert. Lyn inserted a few non-Christmas numbers to add variety to his program. The tune that went to the hearts of most people was his last, "Silent Night." At his request, no applause followed, only the deep feeling of Christmas love in everyone's heart.

SUSAN RESSEL

**WESTERN RESERVE
THEATRE ORGAN
SOCIETY, INC.**

Cleveland
216/781-7191



Members of Western Reserve Chapter were invited to a March 11 Champagne Reception at Noel Jones, Inc., with guest organist Chuck Blair performing on the Allen System 453 Digital Theatre Organ. Members attending were very pleased with the demonstration.

Our February meeting was held at Santo's Pizza (formerly The Lamplighter) which has a 3/11 Kimball. Opening the restaurant on Sunday especially for us, the congenial new owner, Bill Stroh, invited the chapter



N. Francis Cimmino
Ralph H. Ringstad, Jr.
Directors

100 Saratoga Square • Wayne, NJ 07470 • (201) 839-8540

Custom Percussions &
Specialized Toys For
Pizza Restaurants.

Custom Console
Decoration,
Pullout Drawers, &
Additions.



HEASTON PIPE ORGAN COMPANY
Enquires To: CARLTON B. SMITH (317) 635-7300



Dave Brewer at the console of his 3/16 "Marr & Barlitzer" organ. (Max Brown photo)



Pat and Bob Burk beside their 3/13 Wurlitzer console.

(Max Brown photo)

members to hold their Board of Directors meeting, listen to a concert with Tom Drake at the console, and enjoy a spaghetti dinner.

Tom Drake opened his concert with "In The Good Old Summertime," followed by several selections from *South Pacific*. Seated in the audience was chapter member Steve Jablonski who had written several songs for the organ. Tom was pleased to perform these with his own rendition. This was the first time most members had heard these songs. Open console time was offered during and after the dinner.

February 26 found chapter members enjoying a concert sponsored by the Cleveland Grays, held at the Grays' Armory. The artist at the console was Jonas Nordwall. Opening with the upbeat "Hindustan," he continued with a nostalgia medley, a wedding-song medley, and a hilarious silent film, Harold Lloyd's *Haunted Spooks*. He closed with the overture to *La belle Hélène*, but was brought back for an encore, "Colonel Bogey March."

JIM SHEPHERD



WOLVERINE CHAPTER

of the American Theatre Organ Society

Central & Lower Michigan

517/793-5418 or 616/364-0354

February 13 was a beautiful, warm and perfect day for our meeting at the Taylor home of chapter members Bob and Pat Burk who were warm and gracious hosts! The Burks' 3/13 Wurlitzer got a real workout that day during this open console session.

The Burks' started in 1962 with a 2/8 Wurlitzer from the Shade Theatre in Sandusky, Ohio. Later, they replaced that console with a three-manual console from the New Rochelle (New York) Theatre, also adding the relay from that organ. Several ranks of pipes, including a Tuba, Doppel Flute, homemade Post Horn, String and a Cor Anglais, were later added to bring it to its present size. The last two ranks came from Detroit's Tuxedo Theatre's Robert-Morton organ. It was a real privilege to be invited to the Burks' home to play and listen to their very nice-sounding basement installation!


Our March meeting was another

open console session in the basement of Dave Brewer's Dearborn home. Dave has a 3/16 "Marr & Barlitzer" organ, a hybrid made up of choice ranks and components collected by Dave. Originally, the console was a two-manual and was rebuilt by its previous owner, Roger Mumbrue. Eleven of the ranks are Wurlitzer. There is also a Piano connected to the organ. Dave Brewer is an excellent pipe organ technician who is responsible for maintaining the Detroit Theatre Organ Club's 4/34 Wurlitzer, keeping it in tip-top condition at all times. He is also a very talented organist, and it was a real treat to hear him play his own fine organ. What a terrific sound! Dave and his mother were very cordial hosts to our group and it was a real pleasure to be there that day.

As Wolverine Chapter is rather small and does not own any pipe organs, our membership is always grateful for opportunities to meet in the homes of members and friends who own pipe organs. The sharing is much appreciated!

CAROL AND MAX BROWN □

PIZZA, PIPES



& Pandemonium S.M.C.

"Where eating is only half the fun!"

STARRING
Robert J. Ayrton
Jack Lewis
Don Wallin
Steve Schlesing

(203) 446-1510
Groton Shoppers Mart
U.S. Rte. 1, Groton, CT


Popular
English Theater Organist

Jeff Barker

Concerts and
Silent Films

201 Cross Street, Apt. 8H
Fort Lee, N.J. 07024

201-461-9246 201-944-6742



CLASSIFIED ADS

Rates: 20¢ per word

Deadlines:

Oct. 10 for Nov./Dec.
Dec. 10 for Jan./Feb.
Feb. 10 for Mar./Apr.
Apr. 10 for May/June
June 10 for July/Aug.
Aug. 10 for Sept./Oct.

Send Copy To:

ATOS Advertising
1839 Weeg Way
Park Ridge, Illinois 60068

**NOTE: The first ten words
of each ad are
FREE to members!**

Take Advantage of this Privilege!

FOR SALE

Wurlt 2/7 E #1885. Original pipes and all percussions. Original relay plus solid state has couplers and enlarged to 11 ranks. Playing in home. \$12,000. Pictures on request. Write or call Milt Kieffer, 3223 N.E. 143rd Ave., Vancouver, Washington 98662. (206) 892-6120.

Hammond A-100 two-manual console organ. Full 25 note pedal board, pre-sets, finished in solid maple. Excellent condition. Estate must sell, asking \$1,950. Contact G. Boyer, 301 Carl St. #14, San Francisco, California 94117. (415) 731-8243.

Estey Grand Minuette, walnut (birchwood) case, 3 ranks. Once owned by Rudy Vallee. Can be documented. Assembled. Complete with blower. \$3,250.00. Laurence W. Leonard, 17 Winnicooash Street, Laconia, New Hampshire 03246. (603) 524-4418 evenings.

Hammond B-3, Leslie cabinet, ebony with 25' cable, \$1,500. Rockford, Illinois. (815) 654-7245 after 6 p.m.

Rodgers 33-E theatre organ, four tone cabinets, metal bar Glock, excellent condition. \$15,500. (805) 496-7653.

Kinetic blower with humidifier, 3 1/2 inches pressure, requires 3 hp motor, \$75. Three-phase motor, \$100. Hugh Lineback, 201 Prospect, Siloam Springs, Arkansas 72761.

Central Florida Theatre Organ Society has items such as Unit Flute - 8' Concert Flute, 85 pipes, w/ 16' Bourdon, 12 pipes, three chests; 2/8 Wurlitzer relay, releathered; Wurlitzer swell shades; Spencer blower; Wurlitzer chime action, etc. Anxious to clear out rented storage area within 45 days. Reasonable prices. Write or call for complete list. CFTOS, P.O. Box 24794, Tampa, Florida 33623. Phone: (813) 933-8401.

Estate Sale!!! 3/8 Theatre Pipe Organ. Wurlitzer, Moller, Morton. Wurlitzer percussions. Homemade toy counter, complete. Formerly playing in residence. Other misc. organ parts. Mrs. Bill Oberg, 1103 W. Roselawn, West Memphis, Arkansas 72301. (501) 735-0176 or (901) 522-5287.

FOR SALE

Hammond H-195. Full self-contained console plus separate Leslie tone cabinet. Five sets of drawbars plus 24 presets (alterable). Percussion such as: Chimes, Glock, Harp, Marimba, etc. Also Reverb, Brush, Cymbal, and more. Very large sound but suitable for home as well as church. Both excellent condition. Asking \$2,000. Offers considered. Free delivery 100 miles. (914) 266-3858 after 6 p.m.

Conn Model 650 3-manual theatre organ (walnut) with matching components: Leslie 2-channel tone cabinet, Kimball 4-channel tone cabinet, Conn electronic pipes. \$5,750. Mike Robinson, 63 Bristol Drive, Centerville, Ohio 45459. (513) 461-1483 during business hours, (513) 433-0256 evenings and weekends.

2/3 Wurlitzer Model 109 Opus 1522 Flute, String, Vox, Chimes, Xylo, Glock, Piano Console. Best offer over \$1,000.00. Also 2 M & Pedal Reed Organ with Blower. \$350.00. Buyer must remove. Helen J. Westerman, Box 3033, Terre Haute, Indiana 47803.

The fabulous "Winifred II" Wurlitzer theatre pipe organ. Gorgeous 3 manual console and 19 ranks of pipes including rare Wurlitzer Brass Trumpet. A professional instrument with unique and dynamically voiced pipework for the great sound that made "Winifred" famous. Complete with all Wurlitzer percussions, rhythm, traps and special effects. Available with stained glass piano, 4 sets plexiglass swell shades, console lift, special control system for multi-lighting effects, etc. Can be seen and heard in large restaurant location by appointment only. Call (404) 974-3744 for details.

Chickering Square Grand Piano, circa 1877. New pins, strings. Excellent condition. 48 Roseview Drive N.W., Calgary, Alberta, Canada T2K 1N7. (403) 284-2448.

Allen Digital Computer Organ System 1220, 1977 three-manual horseshoe with double memory capture action, digital delay, traps, auto-rhythm, 12 alterable voices, HC speakers in walnut, column reverb. Worth \$45,000 new. Playable in home: Gene Zilka, 94 Saratoga Blvd., Gloversville, New York 12078. Phone: (518) 725-7202.

Two pipe organs, good condition. One 10 rank Murry Harris; no console \$5,000. One 9 rank Moller, horseshoe console, all on disconnects; complete \$8,000. Bob Kirk, (209) 951-3554 or (209) 951-7889.

Conn 651 theatre organ. 3 manuals, 32 note pedals, \$8,200. Two sets Conn 3' 6" symmetrical style (silver) pipes \$600. Dress finish horizontal Leslie cabinet \$600. Excellent condition. Rockford, Illinois. (815) 654-7245 after 6 p.m.

Conn 652 3-manual. Like new. Original owner. \$9,500. Will split moving cost in U.S. Also, Model 251 Leslie \$500. Al Kaufman, 84 Glendale Ave., Bridgeport, Connecticut 06606. (203) 372-9440.

Electrical Percussion Solenoids. Rapid repeat with variable strike force. Send SASE for specs and prices. N.A. Helfant, 14 Newell Pass, Willingboro, New Jersey 08046.

FOR SALE

Wurlitzer Reed Organ Series 20, operational, full pedal board, 5 pre-sets, 33 stops including Pedal - Bellows, Blower and Airchest. Model 40 Wurlitzer tone cabinet. Schematic Manual available. Call Mike La Place at (408) 248-9191.

Organ Allen Custom Carousel. Full 32 Pedal console, 2 manuals, 25 speakers, 2 external Gyro speaker cabinets. Organ \$6,500.00. Speakers \$1,500.00. Contact: Brian E. Bogdanowitz, 108 Florida Grove Road, Keasbey, New Jersey 08832. Phone: (201) 826-2175.

Leslie 720 and 540 speakers with connector kit for Gulbransen Rialto II. Dick Hill, 71 Granite Street, Medfield, Massachusetts 02052. (617) 359-4128.

3/9 Marr & Colton, complete, excellent playing condition, rebuilt 1964. Concert Flute, Diapason, Vox, Tuba, Tibia, Tibia Celeste, Violin, Viol Celeste, Kinura. Deagan Harp, Glockenspiel, Xylophone, Chimes. Toy counter. Mahogany console. 7 1/2 hp motor and Spencer Orgglo, 220 volts. Ideal restaurant or residence organ. See ad, picture, page 61, THEATRE ORGAN, July/August 1982. Pictures, tapes available. Asking \$14,900. Eleanor Weaver, 664 Litchfield Turnpike, Bethany, Connecticut 06525. (203) 393-1669.

MISCELLANEOUS

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

RECORDINGS

Large collection of theatre organ records and tapes to go to highest bidder. Unusual and rare items. Twenty years accumulation. Send stamped, self-addressed envelope. R.H.C., P.O. Box 172, Columbia, South Carolina 28292.

Just Playin' Jane - Second Time Around. Tacoma Pizza & Pipes, Temple Theatre and residence pipe organs. Includes "Something's Gotta Give," "Caprice Viennois," "Ice Castles," "Waltz of the Flowers," "Don't It Make My Brown Eyes Blue," etc., \$7.95 postpaid. Jane McKee Johnson, Homer R. Johnson Pipe Organ Service, 1911 Sunset Drive W., Tacoma, Washington 98466.

WANTED

Book - *Theatre Organ World*, by Jack Courtney. L. Widman, P.O. Box 213, East Detroit, Michigan 48021.

Wanted: 32' Diaphones (or "boaters") or other 32' set. (No electronics.) Wanted: 4 pipes for large scale Morton (Eaton) Saxophone - looks like French Horn. Wanted: THEATRE ORGAN or console type magazines. Wanted: Diaphones, Orch. Oboe, brass pipes or have cash for complete organ. Attn: Man from Cincinnati; RE: Musette, lost letter, please re-write. Write: P.O. Box 66261, Portland, Oregon 97266.

Wanted: Copy of music, "Bojangles in Harlem." Lance E. Johnson, Box 1228, Fargo, North Dakota 58107.



A real pleasure . . . to see, to play, to hear, to own.

The new Conn 653 3-Manual Deluxe Theatre Organ

Take the traditional sounds, effects and beauty of a theatre pipe organ, combine them with the brightest and newest audible features of modern technology . . . coupled with Conn's Individual Tone Oscillators (ITO) . . . and you have an instrument designed to appeal to the accomplished or novice organist. It's the splendid new Conn 653 Deluxe Theatre Organ . . . your next step up in enjoyment.

Sit back and listen to the richness of the 653:

- Lively crisp reeds, lush pure tibias (16' through 1' with 4 mutations), warm theatre strings, enhanced by the authentic-quality diapason tone.
- Ethereal celestes from separate tone generators.
- Instrumental realism from the trombone, clarinet, saxophone, trumpet, jazz brass and accordion voices in the all-new Orchestral Section.
- Two distinct vox humanas
- A 32' Contra Bourdon pedal stop
- A Tuned Percussion Section that produces piano, harpsichord, society piano, guitar, vibes, glock, chrysoglott, chimes, perc 4', repeating mandolin, marimba and banjo at the touch of a stop key on the second stop rail
- Toy counter effects—wood block, castanets, tambourine, etc.
- 5 tremolos plus tremolo accent
- Whisper-to-full-organ with separate Crescendo pedal
- Crescendo pedal indicator light
- Quick clearing stop keys
- 8 capture pistons that you can preset
- 16 factory presets
- A 32-note concave A.G.O. and R.C.O. pedal clavier
- A cancel kick switch for the tremos, or as a sustain for the piano and portamento of the Tuned Percussion guitar
- Intramanual and pedal couplers
- The 10-key transposer
- Conn's exclusive Extra Player section

See . . . and play . . . the beautiful new Conn 653 Deluxe Theatre Organ at your Conn Keyboards dealer.

Hear the big, beautiful sound of the new 653 Organ on a delightful Carol Jones demonstration record. Send this coupon and a check or money order for \$6.00 plus \$1.75 postage to the address below.



Name _____
Address _____
City _____ State _____ Zip _____



Conn Keyboards, Inc. • 1600 Royal Street
Jasper, Indiana 47546 • (812) 482-1600