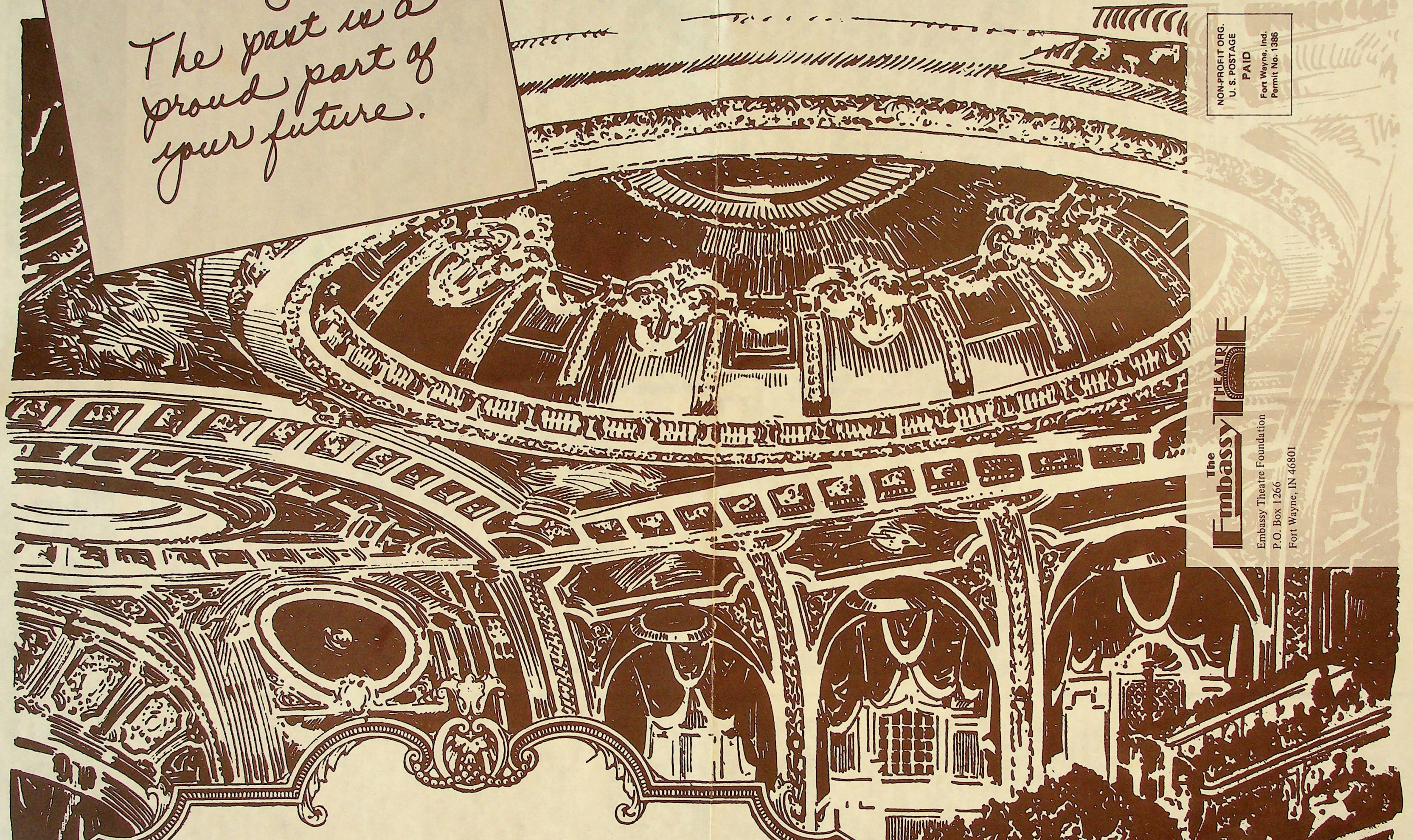


The part is a  
proud part of  
your future.



NON-PROFIT ORG.  
U. S. POSTAGE  
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Permit No. 1386

The  
**Embassy** THEATRE

Embassy Theatre Foundation  
P.O. Box 1266  
Fort Wayne, IN 46801

The Magnificent Near



# Emboyd Theatre Opens Monday

AT 1:00 P. M.

You Must Attend This Gala Event! You'll See a New and Glorious Chapter Written into Fort Wayne's History. You'll Thrill to the Palatial Splendor of This New Wonder Theatre and Marvel at Its Unsurpassed Facilities for Comfort and Enjoyment.

No City, Regardless of Its Size or Importance Can Claim a Higher Standard of Entertainment or More Luxurious Surroundings than Fort Wayne Will Proudly Behold Monday When the Emboyd Makes Its Triumphant Debut.

The Foremost Vaudeville Stars of the Day Will Radiate from Our Stage—the Screen Will Glow with the Genius and Beauty of Latest Feature Photoplays from the World-Famous Studios.

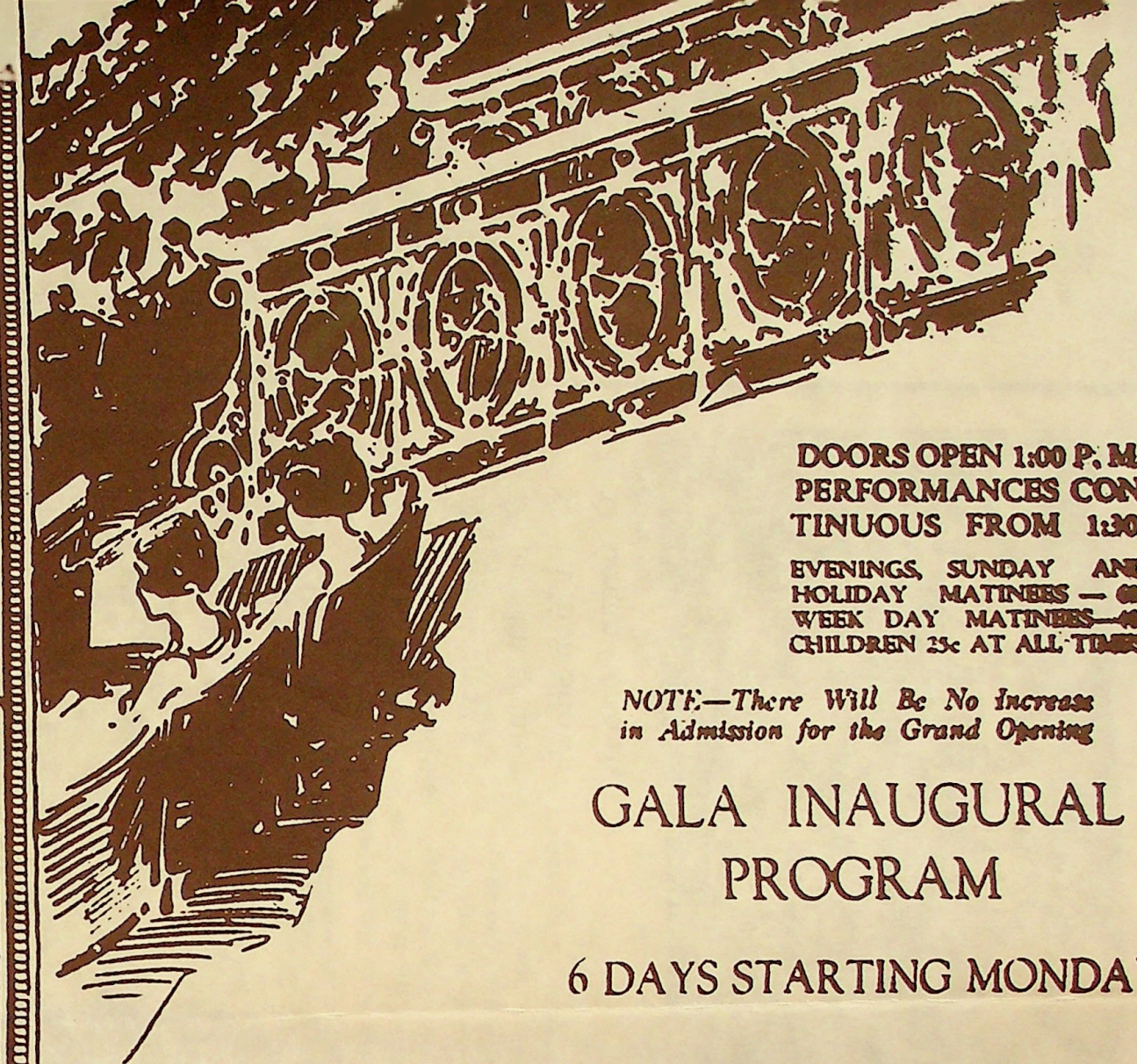
Entrancing Overtures—Delightful Organ Specialties—Giant, Diversified Programs Amid the Picturesque Beauty and Regal Splendor of a Setting That Will Be a Constant Source of Wonder and Pleasure to You.

And Here You Will Find Every Known Modern Convenience Including a Mammoth Cooling System That Will Keep You Comfortable and Refreshed Throughout the Summer

3000 COMFORTABLE SEATS

# EMBOYD THEATRE

TELEPHONES AT YOUR SERVICE—ANTHONY 1276



DOORS OPEN 1:00 P. M.  
PERFORMANCES CONTINUOUS FROM 1:30

EVENINGS, SUNDAY AND HOLIDAY MATINEES — 60c  
WEEK DAY MATINEES — 40c  
CHILDREN 25c AT ALL TIMES

NOTE—There Will Be No Increase in Admission for the Grand Opening

## GALA INAUGURAL PROGRAM

6 DAYS STARTING MONDAY

### RICHARD DIX

in the rich, rollicking romance,

### "EASY COME EASY GO"

KEITH ORPHEUM VAUDEVILLE HEADLINERS

### THE HONORABLE MR. WU

and his exotic Revue

### "CHINESE NIGHTS"

featuring a bevy of almond eyed flappers from the flowery Kingdom. A company of 18 artists.

FRANK RICHARDSON—"The Joy Boy of Song"

TONY & NORMAN—"The Man About Town"

CHAS. BENNINGTON'S HARMONIC REVUE

Vaudeville's newest, spectacular sensation

WILBUR PICKETT

Conducting  
EMBOYD SYMPHONIC ORCHESTRA

PERCY ROBBINS

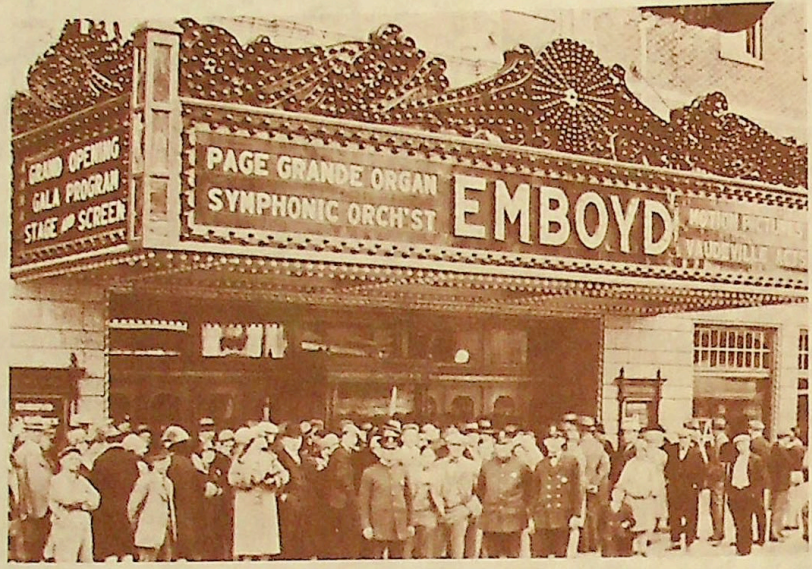
at the console  
of the mighty  
GRANDE PAGE ORGAN



# SUPPORT THE

## ONE OF A KIND...

All of Fort Wayne was smiling on May 14, 1928 in anticipation of a very special event . . . the grand opening celebration of the fabulous new theater, the Emboyd — now known as the Embassy.



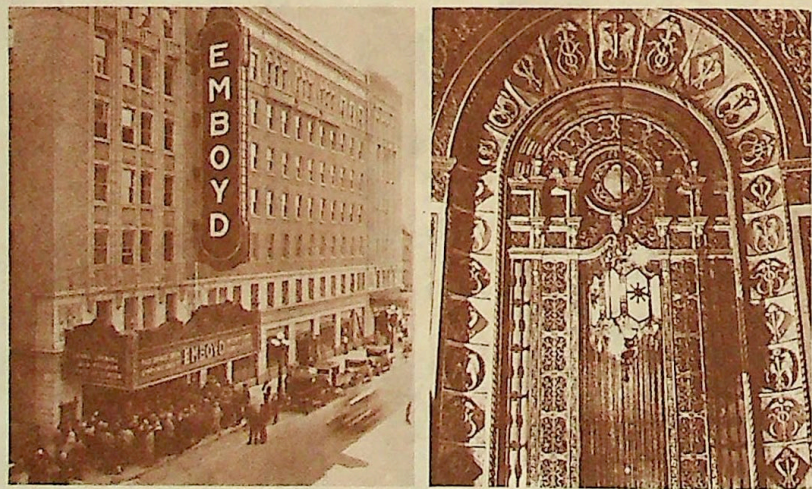
This was more than a landmark. It was *the* place to see and enjoy the greatest celluloid masterpieces of the screen . . . the country's greatest vaudeville shows and performers . . . the then popular musical reviews . . . personalities who would later become household words . . . the drama and presence of *live* theater . . . and an orchestra that rivaled many of the 'big' cities.

This edifice was more than a magnificent landmark. It was the entertainment and cultural center for Fort Wayne and surrounding areas.

Like a magnet, it attracted the very best that was available. It's little wonder that so many acts and performers were anxious to play the Emboyd. *This* was one of the grandest theaters in the nation.

It was a dentist turned showman, who made it all possible. A man whose love of the theater culminated into what we now know as the Embassy theater. His name: W. C. Quimby.

Actually his enterprise was, and still is, more than just a theater. It was a complex that included the Emboyd Theatre, and the 76,000 square feet — 150 room Indiana Hotel . . . impressive in its own right.



It is, however, the theater, that holds the greatest importance.

Quimby and his associate, the Fox Realty Company wisely selected local architect A. M. Strauss along with John Eberson, from Chicago, as consulting architect.

Possibly one of their greater achievements, the structure took two years to complete.

No cost was spared to create this lavish, but tastefully conceived showplace . . . from its rare French marble sidewalls . . . to the elegant black and white marble floor . . . the barrel-arched ceiling of the grand foyer, suspended 36 feet above the floor . . . molded plaster designs on the ceilings and walls, themselves works of art which can never again be duplicated . . . decorative drapes made of the finest of fabrics, design coordinated carpets, and sculptured upholstery — all unified by a singular medallion motif . . . all breathtaking . . . from the magnificent chandeliers high above the auditorium . . . to the beautifully ornate tile . . . and ornamental fireplaces in the lower lounges.

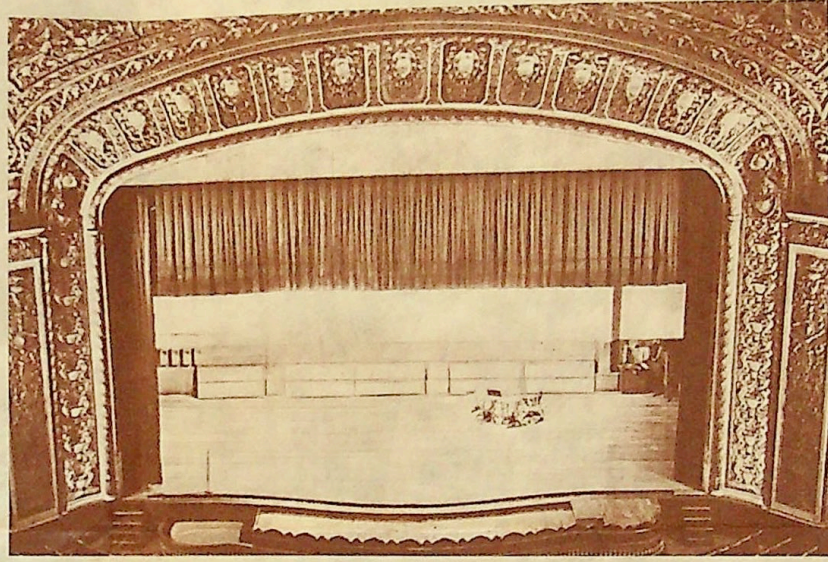
Perhaps one of the most famous, continuous attractions was the delightful Grand Page Pipe Organ. In better condition now than when it was originally installed, this magnificent musical instrument is a one of a kind. It's melodies capture the ears and hearts of all. Constructed especially for this theater it can duplicate virtually any instrument or combination of instruments.

As great as was the theater's beauty, it was matched by its technical achievements and grandeur of size. The theater alone contains over 54,000 square feet and originally seated 3,100 patrons.

The huge balcony was constructed with not only comfort and view in mind, but safety also . . . the supporting 200 ton balcony girder will accommodate four times the weight that the balcony is designed to hold. That's twice as much as our present-day, strict regulations call for.

Even the projection booth was separated from the theater itself, to prevent a possible fire from moving into that part of the building.

Most interesting is that the great ceilings of both the main auditorium and grand foyer hang suspended so as to eliminate cracking that might result from settling and shifting due to temperature changes.



The mammoth stage, the focal point of all activity, boasts an opening that is 55 feet across by 30 feet high.

Directly in front is an orchestral lift with a capacity of over 9,000 pounds.

And beside it is a separate platform by which the Grand Page Pipe Organ is raised and lowered from view.

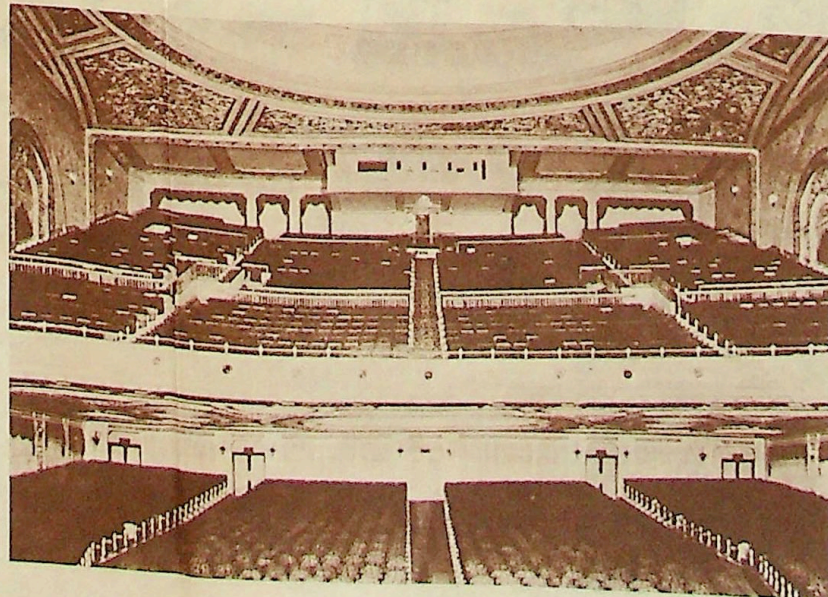
The comfort of the audience was never a problem. Heating, ventilation and air conditioning systems, whose scale and innovative design were far ahead of the times, include 17 blower units capable of moving 400 cubic feet of air through 200 openings every minute. Some of the air ducts are so large that you can drive a pick-up truck through them.

The Embassy certainly stands alone not only as a work of art in architectural design, but also as a technical achievement yet to be surpassed.

The magnitude of the accomplishment the Embassy represents can partially be understood when placed in this financial perspective: To attempt to duplicate the present Embassy Theatre, which cost \$1,500,000 originally, would now cost over \$16,000,000.

But even then the Embassy could not really be duplicated, for much of the materials, techniques, and craftsmen are no longer available. Simply, the Embassy cannot be duplicated . . . replaced at any cost!

It was the golden age of theater, with all of its variety . . . the 20's . . . the 30's . . . the 40's . . . entertainment in its many forms . . . to make you smile . . . and cry . . . but always enjoyable.



## THE EMBASSY THEATRE IS PEOPLE...

Following a series of ownership changes, the Embassy finally closed its doors in 1978. A group of people, those same do-gooders, until the building was razed. For the Theatre Foundation, Inc. was chartered as a not-for-profit, cultural corporation. Its goal was to obtain ownership of the building and then to begin renovation of the theatre back into operation. The Theatre Foundation, Inc. (plus many other goals) are being met.

### BOARD OF

**Executive Committee**  
Robert I. Goldstine - *President*  
Phillip S. Bonahoom  
Daniel E. Purvis, Sr.

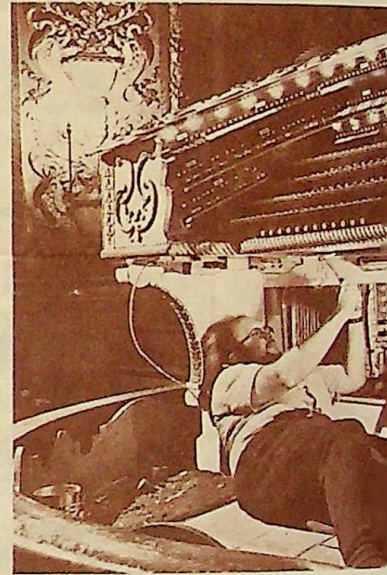
Irwin C. Bandemer  
Colleen Benninghoff  
Robert L. Burtch  
Robert J. Cordell  
W. Raymond Danford  
Wallace J. Fosnight  
John Friess

William P. . .

### ADVISORY BOARD

Pauline W. Cronin  
Helene R. Foellinger  
Robert W. Hutner  
Joseph F. Jones

William V. S . .



### ACCOMPLISHMENTS

- All 2,752 seats scraped of gum and repaired
- New heating plant installed
- The 4-manual 15-rank Page organ repaired and tuned
- Roof repaired
- Auditorium carpets cleaned
- Roof around stack reworked
- New bulbs installed throughout, including marquee
- Electric switch gear replaced
- All mirrors cleaned; some re-silvered
- Railings brushed; some refinished
- Stage heat added
- Water and fire lines from Hotel re-routed
- New fire doors installed; fire escapes repaired
- Projection room equipment repaired; some rebuilt
- Two sump pumps reconditioned and installed

- Capital:**
- Front drapes - 25,000
  - Carpet - \$50,000
  - Original Ticket Lobby - \$50,000
  - DNR Grant Match - \$60,000
  - Grand Foyer Furniture - \$8,000
  - Ground Level Restrooms - \$20,000
  - Concession/Consignment Station - \$25,000
  - Dome - \$50,000
  - Exterior - \$130,000
  - Sound Systems - \$15,000
  - Spotlights - \$5,000
  - Stage-house lights - \$200 each
  - Seats - \$100 (\$1,000 paid)
- Endowment - Second Fifty Fund:**
- Seed money - \$5,000 plus



# THE EMBASSY

## THE FOUNDATION

changes beginning in 1952, the 1972. Were it not for a concerned group that would have remained closed indefinitely, however, the Embassy Theatre opened in December of 1972, as a result. The primary goals of the organization were to develop and maintain the building via locally generated contributions and finally to put this marvelous building back into the hands of the community (many, many more volunteers), their

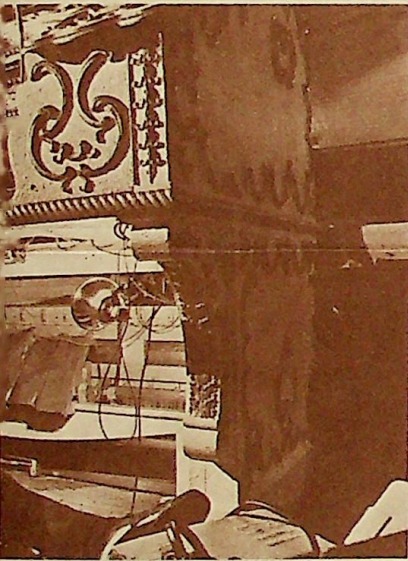
## DIRECTORS

Rebecca Sumpter  
Gretchen Wiegel  
Eugene Witte

Philip L. Hodge, A.I.A.  
Roger W. Hultquist, Esq.  
Carolyn Kachmann  
Walter H. Lupke, Jr.  
Edwin C. Metcalfe  
Robert A. Nickerson  
Dyne Pfeffenberger  
Robert J. Abel

## BOARD OF DIRECTORS

James E. Kelley  
G. Irving Latz, II  
Donnelly P. McDonald, Jr.  
Ian M. Rolland  
Robert W. Wiers, Esq.



## RECENT IMPROVEMENTS

Stage floor sanded and refinished  
Ventilating system bearing replaced  
Upper gallery, many other sections repainted  
New Box Office built and equipped  
Concession equipment rebuilt  
Foundation Office built and equipped  
Fire hoses pressure-tested and replaced  
Public restrooms redecorated  
Dressing rooms plumbed and refinished  
Emergency lights installed  
Backstage walls painted  
Theatre portions replastered  
Purchased used stage curtains  
Augmented stage electrical capacity  
Stage switchboard recarboned  
Stage equipment partially reregged; acquired 2500 lbs. stage weights  
Water fountains installed

## OPERATING BUDGET

Operating:  
Office equipment - \$7,500  
Marketing staff - \$12,000  
Bookkeeper - \$12,000  
Advertising - \$500 plus  
Newsletter - \$2,500  
Free Admission for seniors, retirees and handicapped - \$7 each

## PROGRAM BUDGET

— Produce organ show - \$1,000-\$2,500  
— Other medium-or-high priced shows - \$2,500 plus  
— Match Luis Rivera Dance Grant - \$2,625  
— Match Pennsylvania Ballet Grant - \$23,100  
— Match Claude Kipnis Mime Theatre Grant - \$4,725

## THE EMBASSY OFFERS SOMETHING FOR EVERYONE...

- ☆ Philharmonic
- ☆ Opera
- ☆ Ballet
- ☆ Chamber Concerts
- ☆ Plays
- ☆ Concerts: Popular Groups from Past and Present



- ☆ Facility for Service Organizations
- ☆ Facility for Church Use
- ☆ Business Meetings
- ☆ Dinner Parties
- ☆ Private Parties
- ☆ Wedding Receptions



- ☆ Comedy
- ☆ One-Man Shows
- ☆ Talent Shows
- ☆ Jazz Programs
- ☆ Fashion Shows
- ☆ Organ Concerts



## BE A PARTICIPANT BY:

- Volunteering your skills and/or labor
- Joining the Embassy Theatre Foundation and securing at least one new member
- Donating or pledging money in addition to your membership — all tax deductible
- Making bequests to the Embassy Theatre Foundation, Inc.
- Donating equipment, furnishings, or supplies
- Having groups with which you are affiliated rent the Theatre
- Attending as many programs held in the Embassy as possible
- Sponsoring cultural series of lectures, exhibits, etc.
- Renting the facilities for annual meetings, seminars, or sales promotion meetings

## NATIONAL REGISTER OF HISTORIC PLACES

This is to certify that the  
Embassy Theatre & Indiana Hotel  
was placed on the National Register of Historic Places on  
September 5, 1975 by the United States Department of  
the Interior in cooperation with the Indiana Department of  
Natural Resources, Division of Historic Preservation.

*John C. ...*  
*James ...*



## EMBASSY THEATRE FOUNDATION MEMBERSHIP

Your friends and neighbors have purchased EMBASSY THEATRE FOUNDATION MEMBERSHIPS for many reasons. Some for the money they save on ticket prices (usually a dollar off the regular price). Some to take advantage of unique entertainment right here in town. Others to become involved in the restoration of a building and the re-creation of an era. And still others for an opportunity to express their pride in and concern for Fort Wayne and its future.

No matter what the reason, EMBASSY THEATRE FOUNDATION MEMBERSHIP makes sense. How about you?

### INDIVIDUAL — \$15.00

- one ticket discount per Embassy-sponsored production
- advance notice of coming events
- newsletter
- one vote at Annual Meeting

### FAMILY — \$25.00

- ticket discounts for members of a single family household for Embassy-sponsored productions
- advance notice of coming events
- newsletter
- up to two adults in the family may have a vote at the Annual Meeting

### PATRON — \$100.00 (individual)

- multiple ticket discounts on Embassy-sponsored productions
- advance notice of coming events
- newsletter
- up to two adult votes at the Annual Meeting

### LIFE — \$500.00 (individual)

- multiple ticket discounts on Embassy-sponsored productions
- advance notice of coming events
- newsletter
- one vote at Annual Meeting

### CORPORATE — \$500.00

- Annual with same benefits as Patron-Individual

### ASSOCIATE — \$10.00

- newsletter only

All membership categories run twelve months from date of purchase



For the convenience of our customers we have included sales tax in all our prices.

# MENU

## PIZZA

Palace Combo — 11 Items ..... 11.20  
 Everything except Shrimp & Anchovies

Deep Dish Combo ..... 7.90  
 All the Meats

Paramount Special ..... 10.10  
 All the Meats

Deep Dish Special ..... 11.45  
 Cheese Our Unique Blend of 3 Cheeses

Deep Dish Cheese ..... 8.10  
 Each Additional Item —

Extra Cheese ..... 1.00  
 Shrimp ..... .80  
 Anchovies ..... .95  
 Salami ..... .85  
 Mushrooms ..... .50  
 Pepparoni ..... .70  
 Italian Sausage ..... .85  
 Ham ..... .50  
 Ground Beef ..... .45  
 Fresh Tomatoes ..... .55  
 Olives (Black or Green) ..... .65  
 Green Pepper ..... .75  
 Bacon Bits ..... .40  
 Mighty Mini your choice of 2 items and tossed salad ..... 3.25  
 Without Salad 2.75

## SALAD BAR

One Trip to the Salad Bar ..... 2.65  
 Small Dinner Salad (Not Available at Night) ..... 1.00  
 One Trip to the Soup Bar ..... .80  
 Chili — Homemade - served with French Bread or Crackers ..... 1.55  
 Garlic Bread — 4 Slices ..... 1.10  
 With Mozzarella Cheese ..... 1.45  
 Nachos (with cheese sauce) ..... 1.60  
 French Bread ..... 1.10

## PASTA

Spaghetti with Meat Sauce ..... 4.65  
 With Salad ..... 3.85  
 Served with Garlic Bread or French Bread

Lasagna ..... 5.55  
 With Salad ..... 4.75  
 Served with Garlic Bread or French Bread

Chiletti with Garlic Bread or French Bread ..... 3.65

## SANDWICHES

All Sandwiches served with Pickles and a choice of Chips

Hot Super Sub — A Variety of Meats and Cheeses ..... 3.50  
 Hot Roast Beef — Choice of American or Swiss Cheese ..... 3.40  
 Hot Ham & Cheese — Choice of American or Swiss Cheese ..... 2.95  
 French Dip ..... 3.55  
 Hot Dog ..... 1.50  
 Chili Dog ..... 1.60  
 Italian Stromboli ..... 2.65  
 The Famous Palace Pizza Sandwich  
 Your Choice of 2 Items on an Open Face Bun ..... 2.65  
 Cold Sandwiches — Served on White or Rye Bread

Egg Salad ..... 1.50  
 Chicken Salad ..... 1.50  
 Tuna Salad ..... 1.50  
 Ham Salad ..... 1.50

## BEVERAGES

Pepsi, Teem, Root Beer, Diet Pepsi ..... .55  
 Glass ..... .65  
 Pitcher ..... 2.40  
 Iced Tea, Hawaiian Punch, Lemonade ..... .45  
 Coffee, Sanka, Hot Tea, Hot Chocolate ..... .50  
 Cup ..... .50

## WINE

Chablis	1.25	3.40	6.40
Rose	1.25	3.40	6.40
Lambrusco	1.25	3.40	6.40
Wine Cooler	1.25	3.40	6.40
Sangria	1.50	1.50	6.50

Carafe

## The Fountain

Ice Cream ..... .65  
 Cone, Single ..... .85  
 Double ..... .75  
 Vanilla, Chocolate, Strawberry, Chocolate  
 Marshmallow, Butter Pecan, Chocolate  
 Chip, Pistachio, Orange Sherbet, Rainbow  
 Sherbet, Chocolate Chip Mint, Spumoni, Black Walnut, Smurf  
 Sundae — Hot Fudge, Hot Butterscotch, Apple Annie ..... 1.65  
 Pineapple, Strawberry, Cherry, Marshmallow, Chocolate ..... 1.40  
 Sodas — Chocolate, Strawberry ..... 1.05  
 Shakes — Vanilla, Chocolate, Strawberry ..... 1.05  
 Floats — Pepsi, Root Beer ..... .95  
 Freezes — Orange or Lime ..... .95  
 Banana Split ..... 1.90

## CLASSIC DIVISION

8' Bourdon (Wood) ..... 4' Principal  
 2 2/3 Twelfth  
 2' Blockflute  
 Mixture III

## RIGHT WALL

16' & 8' Pedal Tuba Clausa  
 Cathedral Chimes  
 Back Wall (Above Balcony)  
 Trumpet Imperial

## EFFECTS COUNTER (A)

(Left Wall)  
 Bass Drum  
 Crash Cymbal  
 Kettle Drum

## MAIN EFFECTS COUNTER (B)

(In Front of Main Chamber)  
 Snare Drum  
 Choke Cymbal  
 Tambourine  
 Shuffie  
 Brush & Sizzle  
 Cymbal  
 Gong  
 Siren  
 Klaxon

## EFFECTS COUNTER (C)

(In Front of Solo Chamber)  
 Cow Bell  
 Castanets  
 Wood Block  
 Tap Cymbal  
 Bird Whistle II  
 Telephone Bell  
 Triangle  
 Ah-Oh-Ga Horn  
 Fire Gong  
 Sleigh Bells  
 Train Whistle

## EFFECTS COUNTER (D)

(Right Wall)  
 Gong  
 Bongo Drum  
 Conga Drum

## UNENCLOSED PERCUSSIONS

Marimba Harp I  
 (Above Main Chamber)  
 Chrysoth - Vibratop  
 (In Front of Percussion Chamber)  
 Piano  
 (Above Console)  
 Master Xylophone  
 Toned Sleigh Bells  
 (Above Solo Chamber)

## PERCUSSION CHAMBER (Upper Center)

Small Xylophone  
 Glockenspiel

## SOLO CHAMBER (Right Side)

Solo English Post Horn  
 Tuba Mirabilis  
 Solo Tuba Clausa  
 Brass Trumpet  
 Open Diapason

## MAIN CHAMBER (Left Side)

English Post Horn  
 Tuba Horn  
 Oboe Horn  
 Clarinet  
 Tuba Clausa  
 Horn Diapason  
 Quintadena

## SOLO CHAMBER (Left Side)

Quintadena Celeste  
 Gamba  
 Gamba Celeste  
 Vox Humana  
 Grosse Quinte  
 English Clarion  
 Double String Bass  
 Contra Bourdon 32'  
 Marimba Harp II

## SOLO CHAMBER (Right Side)

Viol d'Orchestre  
 Viol Celeste  
 Gemshorn  
 Gemshorn Celeste  
 Krumet  
 Solo Vox Humana

## PERCUSSION CHAMBER (Lower Center)

4 Manuals — 42 Ranks

## THE PARAMOUNT MIGHTY WURLITZER PIPE ORGAN

# SPECIFICATIONS

PARAMOUNT

Please  
Take This Menu With You!

## MUSIC PALACE

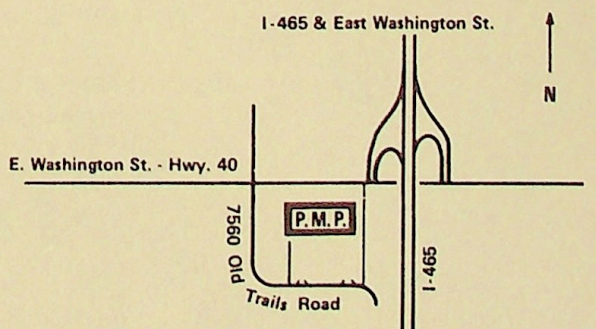
### FAMILY PIZZA RESTAURANT & ICE CREAM PARLOUR

Featuring the

#### MIGHTY WURLITZER THEATRE PIPE ORGAN

7560 OLD TRAILS ROAD • INDIANAPOLIS, INDIANA 46219  
 ♦ (317) 352-0144 ♦

RESTAURANT HOURS	PERFORMANCE HOURS
MONDAY Closed	MONDAY Closed
TUES. — WED. — THURS. 11:00 am 'til 2:00 pm 5:00 pm 'til 11:00 pm	TUES. — WED. — THURS. 11:30 am 'til 2:00 pm 5:30 pm 'til 11:00 pm
FRIDAY 11:00 am 'til 2:00 pm 5:00 pm 'til 12:00 mid.	FRIDAY 11:30 am 'til 2:00 pm 5:30 pm 'til 12:00 mid.
SATURDAY 11:30 am 'til 12:00 mid.	SATURDAY 12:00 noon 'til 12:00 mid.
SUNDAY 11:30 am 'til 10:00 pm	SUNDAY 12:00 noon 'til 10:00 pm



Sorry, No Tape Recording Allowed!  
 Prices and Hours Subject to Change.

VISIT "CALLIPE CORNER,"  
 OUR TREASURE TROVE  
 OF SOUVENIRS.

ASK ABOUT OUR  
 BIRTHDAY PARTY  
 PACKAGE.



# the ARTISTS

**BILL VLASAK** is a native of Columbus, Ohio, where he began his music study at an early age. He studied violin with his father who was a violinist with theatre orchestras in the Columbus area. From violin he switched his attention to the piano and began instruction. And then, a new interest started additional instruction for organ. Bill later majored in classical organ at Ohio State University and held a position as a church organist. He also gained an enviable reputation as a pianist in many of the "better" supper clubs and hotels of the Columbus area.

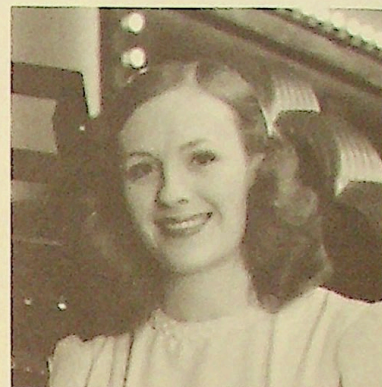
In 1976, Bill moved west to Phoenix, Arizona where he was an associate organist for Organ Stop Pizza Restaurant. Experience in this field also took him to work in Cap'n's Galley Restaurants in and around San Francisco.

Upon returning to his native Columbus, his rapidly increasing playing activities found him in demand for theatre organ concerts in some of the eastern states. Between concerts and other playing engagements, Bill still finds time to perform as assistant organist at the Ohio Theatre in Columbus. The Ohio has been renovated into one of the most beautiful performing arts theatres in this country. The theatre houses a large Robert Morton theatre pipe organ and Bill Vlasak's talents are skillfully presented on it.

**DONNA PARKER**, a native of Los Angeles, began her organ studies at the age of seven. Four years later she began theatre organ studies with Robert St. John in Los Angeles. While continuing the studies, she later included classical organ instruction with Richard Purvis, organist of San Francisco's Grace Cathedral.

Soon Donna was playing pop concerts in the L.A. area, establishing a name for herself as a very capable performer for one so young. By the time she was fifteen, she was working on her first record album played on the Conn electronic organ. This recording attracted such attention that she was to become one of Conn Corporation's concert artists and began traveling around the country as an artist and product specialist. About the same time she was appointed the first official organist for the Los Angeles Dodgers baseball team.

Donna attended Cal Poly majoring in organ. Subsequently, she moved to Phoenix, Arizona to work for Organ Stop Pizza Restaurant, working with Lyn Larsen. After one year's association with Organ Stop, she moved to Grand Rapids, Michigan to become one of two featured organists performing on the WurliTzer installed at Roaring Twenties Pizza Restaurant. She served in that post for one year. In all this activity Donna still maintains an active concert schedule. She has performed concerts at the Wiltern Theatre in Los Angeles, and for the Detroit Theatre Organ Club, among others.



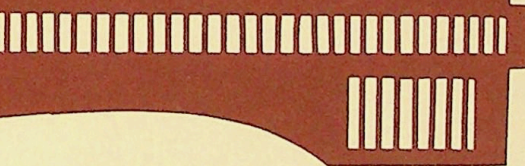
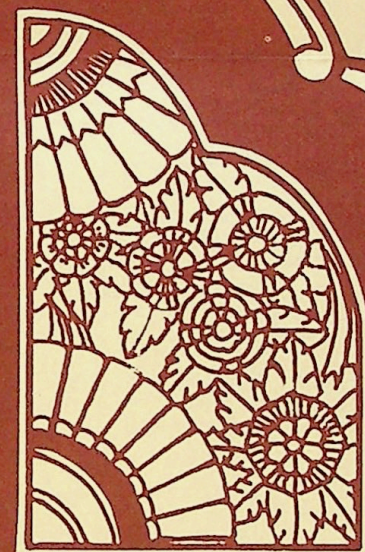
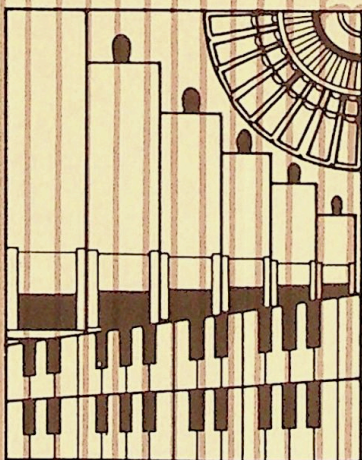
**DWIGHT THOMAS**  
Associate Organist

## the ORGAN

During the late teens and early twenties, movie theatres both large and small installed theatre pipe organs. However, with the appearance of sound movies, the need for theatre organs diminished and most of them fell into disrepair through lack of use. Many were left silent in the orchestra pit never to sound forth again.

But, the theatre organ in the Paramount Theatre, Oakland, California was only beginning an increasingly exciting and long life story. Installed in 1931, this Mighty WurliTzer escaped the silent film usage that most organs endured, but was used regularly for feature presentations with the house orchestra and in solo spots. The Paramount organ was sold in 1960 to a buyer who planned to install it in a club. When plans for its installation fell through, it was sold to Edward Restivo. Restivo and his son Steve built a restaurant around the organ in Los Altos, California and it remained there until our organization purchased it. The organ was then removed and sent to Crome Organ Company in Los Angeles for rebuilding.

Originally the organ was a "stock" four manuals and twenty ranks (sets) of pipes (one of 20 Publix No. 1 style WurliTzers built). A total redesign of the organ was made increasing the number of ranks to 42. The coloration of the console was changed from the original gold to ebony with the Art Deco designs being highlighted in Gold, Bronze, Copper, and Silver Leaf. The organ is powered by a 15 horsepower Spencer Blower which supplies air for the organ pipes and percussions. Most of the percussions (Chimes, Chrysoglott, Xylophone, Marimba, Sleighbells, Piano, Drums, Traps and Effects) are located outside the chambers for visual interest. The volume of the organ is controlled by the glass shutters which allow the sound to project into the restaurant.



During the early part of the silent film era, motion picture theatres throughout the country engaged pit orchestras and pianists to provide background music and effects for their stage shows and motion pictures. Because of the constantly rising costs of musicians in orchestras, many theatres found it necessary to "cut-back", often to just a pianist for performances earlier in the day.

About this time, an Englishman, Robert Hope-Jones, who was an electrical engineer by trade, developed a method of "electrifying" the pipe organ. This allowed the console of the organ to be placed at any position away from the pipes themselves. Hope-Jones envisioned an orchestral organ capable of all the sounds and percussions of the modern orchestra. This was quite unlike the customary voicing of the church organ. However, upon arriving in this country, Hope-Jones convinced a group of backers to finance his ideas and the "Unit Orchestra" was born.

His original ideas and designs were later to be more fully exploited when he joined forces with the WurliTzer Company of North Tonawanda, New York, and the term, "Mighty WurliTzer" became a household word.





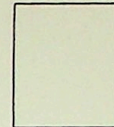




# **CARDINAL MUSIC PALACE FAMILY RESTAURANT**

911 West Washington Center Rd.  
Fort Wayne, Indiana 46825 Ph: 489-4521

The Cardinal Music Palace's "Mighty Wurlitzer" was originally installed in the Grauman's Million Dollar Theatre in Los Angeles in 1918. This theatre (which still stands today) was one of the greatest achievements of showman and theatre magnate Sid Grauman.



post card



# HISTORY

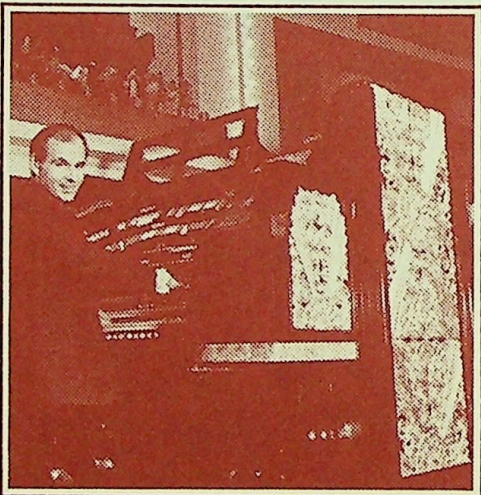
## ARTISTS



Karl Cole, principal organist



Dave Weingartner, organist



Karl Cole at the organ.

The Philadelphia Mastbaum's Mighty Wurlitzer made it's debut February 28, 1929. At that time the 4 manual 28 rank instrument was considered one of the finest theater organ sounds in the country.

Theater organs were in demand for a short period of time. By the late thirties most of the mighty organs were silent due to the invention of Vitaphone, High Fidelity and Stereophonic sound. The Mastbaum Wurlitzer lay dormant for many years until 1958 when the decision was made to demolish the building. A plumber paid \$1,500.00 to remove the instrument from the theater.

The organ was stored for more than twenty years until the Springdale Music Palace purchased it and commissioned Lyn Larsen to redesign and enlarge the organ to fit the Music Palace.

The organ was shipped to the Crome Organ Company in Los Angeles to be totally rebuilt. The badly damaged console was redesigned by Joe Musil who created a striking Art Deco masterpiece. The electro pneumatic switching system was replaced with a Hi-plex computer that uses only six wires from console to organ.

Now the 4 manual, 33 rank Mighty Wurlitzer performs daily at the Springdale Music Palace where plexiglass shutters keep 2,284 pipes in view. Visible tuned and untuned percussions including the sounds of the Marimba, Xylophone, Glockenspiel, Piano, Chimes, Sleigh Bells, Snare Drum, TomTom, Cymbals, Whistles, Gongs, Tambourines, Klaxon Horn, Castanets, Sirens, Triangle, Tympani, Bongos, Bubble Machine, Stately Trumpets, 4 ranks of classical pipes and 14 Tuned Birds decorate the room while the 120,000 watt light, show illuminates the \$300,000.00 marvel.

The organ is called the "King of Instruments". The Springdale' Music Palace is truly "Fit for a King"!

### **Karl Cole, principal organist**

Karl Cole was born in Syracuse, New York. At 19 he began entertaining audiences all over the country. He toured nationally for the Wurlitzer Company as well as chapters of the American Theater Organ Society and had his own radio show on WDDS in Syracuse.

For six years Karl lived in Fort Lauderdale, Fl. and owned the Medley Restaurant in Pompano Beach where he entertained nightly at seven electronic keyboards.

In 1980 Karl moved to Warren, Michigan, to be organist at the Pied Piper Pizza Peddler. For two years he performed on the pipe organ from Detroit's United Artist Theater.

Now a resident of Cincinnati, Karl Cole is the musical director of the Springdale Music Palace. Karl Cole has recorded seven record albums and feels fortunate to be recognized and supported by some of the finest show people in the country . . . Peter Nero, Ethel Smith and the late Virgil Fox who inspired Karl to lean toward the pipe organ in recent years . . . a decision now appreciated by thousands of area residents enjoying his performances at the Springdale Music Palace.

### **Dave Weingartner, organist**

Organist Dave Weingartner was born in Gary, Indiana, and has lived most of his life in Fort Wayne. He has studied music in Vienna, Austria at the Academy of Music, and graduated from Indiana University in 1979 with a Bachelor's degree in organ performance. His performing history includes 2 years at the Pipe Organ Place Restaurant in Elkhart, Indiana, where he installed and maintained the Barton pipe organ. Dave also performed two years as keyboardist of the Fort Wayne Philharmonic Orchestra. Dave Weingartner has been playing, maintaining, and tuning church organs since the age of 14 and has now brought his talents to the Springdale Music Palace.



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# WELCOME

---

At the Springdale Music Palace, not only do we offer you the finest in our menu selection, but we also fill your musical appetite with one of the most beautiful musical sounds known to man . . . the sound of our Mighty Wurlitzer. Come in, relax, and enjoy!

We also welcome groups of all sizes . . . from 25 to 500! Call our group reservation line 513/671-0424, and we can accommodate your group with special seating arrangements, menu selections and other extras that will make your group's visit to the Springdale Music Palace one of its most enjoyable and unforgettable.

## HOURS

Monday - Thursday 11 am - 2 pm & 4:30 - 9:45 pm

Friday 11 am - 2 pm & 4:30 pm - 11:45 pm

Saturday 11 am - 11:45 pm, Sunday 11 am - 9:45 pm

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# LOCATION

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The Springdale Music Palace is located 15 minutes north of downtown Cincinnati, and only 40 minutes south of Dayton. Take 275 to Exit 41, go north on Rt. 4 and turn left at the first intersection . . . you'll arrive at one of the most enchanting entertainment showplaces in the country.

# MENU

The Springdale Music Palace menu includes: Pizza with your choice of up to ten (10) scrumptious toppings.

Dinners like spaghetti, lasagna, and chicken that include bread and a salad.

Speaking of salad, we also have a sensational salad bar complete with home-made soup.

And if it's sandwiches you want, we have everything from hoagies to croissants to hamburgers and hot dogs for the kids.

Don't forget to check our black-board for the Special of the Day!

You can top off your meal at the Springdale Music Palace with a trip to our Ice Cream Parlor.



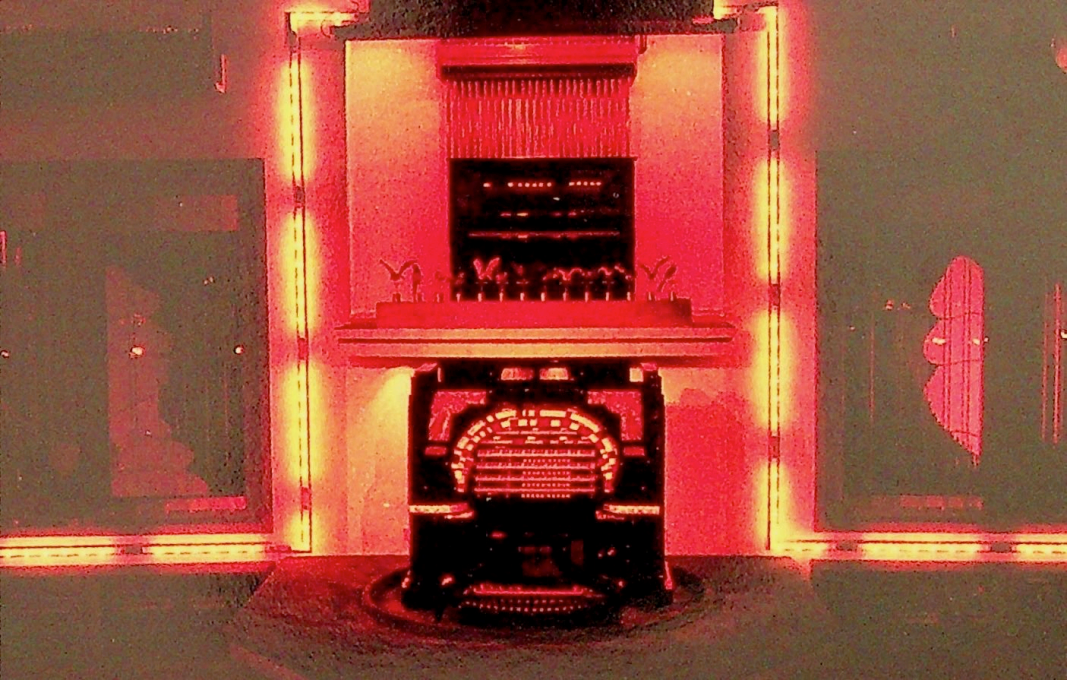
A Unique  
Family Restaurant

Home of the  
Mighty Wurlitzer

400 Yorkhaven Drive · Springdale, Ohio 45246

513 671-0437





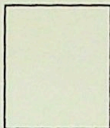


**SPRINGDALE MUSIC PALACE**

A unique Family Restaurant featuring one of the most beautiful sounds known to man . . . the sound of our Mighty Wurlitzer Pipe Organ. Come in, relax, and enjoy!

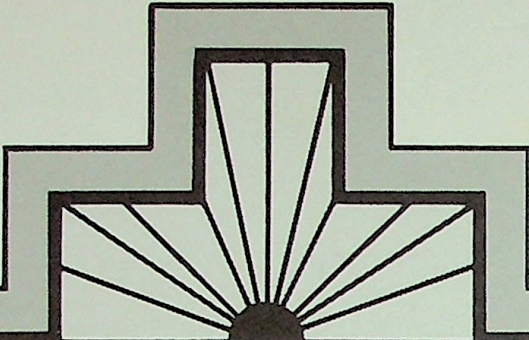
400 Yorkhaven Drive, Springdale, Ohio 45246

513-671-0437



post card





## ABOUT OUR ORGAN

Theater organs were developed as a "unit orchestra" to accompany silent films. One organist could replace twenty or more players in the orchestra pit. After "talkies" came about, the big role of the theater organ was over until 1960 when the first organ pizza parlor came into being in California. Since then, these marvelous organs have been in marked demand to again thrill the hearts of the public as they "sing their songs".

The Pipe Dream's Wurlitzer began life at the Claremont Theater in New York in 1913. The organ was the 23rd unit produced by the Wurlitzer Company. The organ was then installed in Chicago's Irving Theater. Following a total rebuilding and enlarging in 1929 at the Wurlitzer factory, the organ and new three manual console were installed in St. Procopius College in Lisle, Illinois, serving the priests and seminarians. 1980 found it moving for a short time to a home in Cleveland, Ohio, and then one year later to the Pipe Dream.

Our Wurlitzer has three manuals and twelve ranks of pipes. It has flutes, strings, brasses, woodwinds and percussions. It is also equipped with an upright piano playable from the organ console, a glockenspiel, xylophone, chrysoglott, cathedral chimes, wood chimes, marimba and a full set of tuned sleigh bells along with bass drum, snare drum, tympani, cymbals, Chinese gong, tambourine, castenets, tom-tom, train whistle and "tweeting bird".

There remains approximately 500 theater organs still in existence today. From a vintage 1913 set of Wurlitzer hand marked string pipes to a rare and brassy 1931 post horn rank, we hope the beautiful example here will be a thrilling experience for your whole family.

## ABOUT OUR ORGANISTS

Bill Tandy, originally from Minneapolis and Chicago, is self-taught on the organ. After graduating from college with a Bachelor's Degree in Business Administration and an Associates Degree in Marketing, he began his musical career. He has played many concerts in the Midwest and Eastern United States and has accompanied such stars as Tiny Tim, the Ink Spots, and Phyllis Diller during his previous Chicago position.

Jay Lovins, originally from Illinois, is a classical organist. After high school, in the army, and during early college days he played organ in cocktail lounges and night clubs. Upon graduation from Indiana University with a Master's Degree in Classical Organ he came to Kokomo where he has served as musical director and organist at several churches.

**THE PIPE DREAM**  
FAMILY RESTAURANT  
116 North Main Street  
KOKOMO, INDIANA 46901



featuring  
**The Mighty Wurlitzer  
Theatre Pipe Organ**

### RESTAURANT HOURS

Monday - Thursday  
Lunch 11:00 - 4:00  
Dinner 4:00 - 10:00

Friday  
Lunch 11:00 - 4:00  
Dinner 4:00 - 11:00

Saturday  
Lunch 11:00 - 4:00  
Dinner 4:00 - 11:00

Sunday  
Dinner 5:00 - 10:00

### PERFORMANCE HOURS

Monday - Thursday  
Lunch 11:30 - 2:00  
Dinner 5:30 - 10:00

Friday  
Lunch 11:30 - 2:00  
Dinner 5:30 - 11:00

Saturday  
Lunch 12:00 - 3:00  
Dinner 5:30 - 11:00

Sunday  
Dinner 5:30 - 10:00



## LUNCH

Served 11:00 - 4:00

Piper Pizza (deep dish)	\$ 2.50
Lunch Pizza (6 inch)	\$ 2.50
Quiche "of the day"	\$ 2.75
Salad "of the day"	\$ 2.85
Sandwich "of the day"	\$ 2.65
Soup "of the day"	\$ 1.25
with Cheese Sandwich	\$ 1.99
With Bread Stix	\$ 1.99
Chili (in season)	\$ 2.20
Diet Plate	\$ 2.85
Salad Bar	\$ 2.39

## DINNER ENTREES

Served with vegetable, salad bar, and roll

Boneless Chicken Breast	\$ 4.95
Veal Parmesan	\$ 5.95
Cod Fillet	\$ 5.95
Chopped Steak	\$ 5.95
Lasagne	\$ 4.95
Diet Plate	\$ 2.85
Sliced Turkey Breast (3 oz.)	
Served with assorted fresh fruit,	
raw vegetables, and dinner roll	
Salad Bar	\$ 2.39
With other order	\$ 1.50

## CHILDREN'S MENU

(12 years and under)

Hot Dog	\$ .85
Peanut Butter and Jelly	\$ 1.00
Hamburger	\$ 1.00
Cheeseburger	\$ 1.10

## PIZZA

	10"	14"	16"
Pipe Dream Deluxe (all toppings)	\$ 6.25	\$ 9.25	\$ 11.55
Courthouse Combo (all meats and cheeses)	\$ 6.00	\$ 9.00	\$ 11.25
Taco	\$ 6.25	\$ 9.25	\$ 11.25
One Topping	\$ 4.25	\$ 6.25	\$ 8.25
Two Toppings	\$ 4.75	\$ 6.75	\$ 8.75
Three or more Toppings	\$ 6.25	\$ 9.25	\$ 11.55
Deep Dish	\$ .50 extra		
Toppings: Sausage, Pepperoni, Beef, Ham, Green Peppers, Mushrooms, Onions, Green Olives, Black Olives, Anchovies, Extra Cheese			

## SANDWICHES

Served with choice of Potato Salad, Baked Beans,  
Cole Slaw, Cottage Cheese, Fruit

Roast Beef	\$ 3.25
Turkey Breast	\$ 2.85
Ham and Cheese	\$ 2.95
Hero (Sausage, Pepperoni, Green Peppers)	\$ 2.95
Stromboli	\$ 2.75
Steakburger with Potato Planks	\$ 2.95
Reuben	\$ 2.95
Salad Bar with Sandwich	\$ 1.50

## EXTRAS

Dinner Salad	\$ .99
Potato Salad, Baked Beans, Cole Slaw	\$ .60
Potato Planks with Cheese Sauce	\$ .75
Bread Stix with Cheese Sauce	\$ .95
V-8 Juice Cocktail	\$ .95

## BEVERAGES

Soft Drinks	Glass \$ <del>.65</del> <sup>.50</sup>	Pitcher \$ <del>2.75</del> <sup>2.50</sup>
Coke, Diet Coke, <del>Free Refill With Food Purchase</del> Sprite, Root Beer, Fruit Punch, Lemonade		
Coffee	\$ .45	
Regular, Decaffeinated		
Tea	\$ .50	
Hot or Iced		
Beer	Mug \$ .95	Pitcher \$ 3.75
Michelob, Lite		
Wine	Glass \$ 1.20	½ litre \$ 2.95    litre \$ 4.75
Chablis, Rose, Lambrusco, Riunite		
Wine Cooler	\$ 1.25	

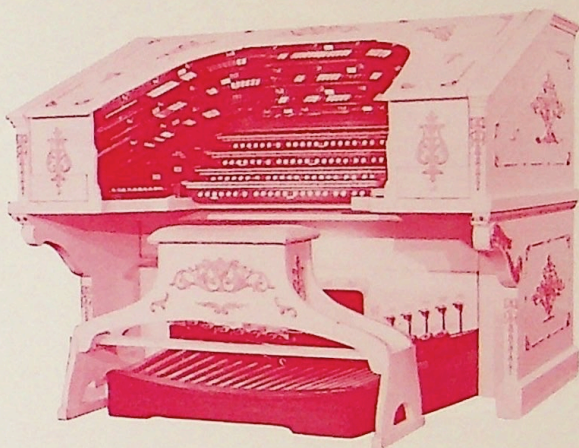
## ICE CREAM

Cones and Dishes	Small	Large
Vanilla, Chocolate,		
Strawberry, Chocolate Chip	\$ .45	\$ .90
Special Flavor	\$ .55	\$ 1.10
Sundaes		
Chocolate, Strawberry,		
Pineapple, Butterscotch,		
Marshmallow	\$ .95	\$ 1.40
Hot Fudge	\$ 1.05	\$ 1.45
Shakes		
Chocolate, Strawberry, Vanilla		
	\$ 1.40	
Floats		
Coke, Root Beer		
	\$ 1.30	
Soda		
Chocolate		
	\$ 1.35	
Banana Split	\$ 1.95	
Cookie Cream	\$ .95	
Birthday Cookie	\$ 3.50	



**OHIO**  
**THEATRE**  
 OFFICIAL THEATRE FOR  
 THE STATE OF OHIO

**ORGAN  
 SERIES  
 1984-85**



Carlo Curley, Lyn Larsen,  
 Walt Strony, and our own Dennis James  
 on the  
**MAGNIFICENT  
 MORTON  
 ORGAN**

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 THE STATE OF OHIO  
 39 E. State Street  
 Columbus, Ohio 43215

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**The  
 Magnificent  
 Morton  
 Organ**

The Ohio Theatre's Magnificent Morton theatre pipe organ is one of only a handful still maintained in its original setting. Dedicated with the theatre in 1928, it is one of four identical 4/20 organs manufactured by the Robert-Morton Organ Company of Van Nuys, California. Recently restored and expanded for a wide range modern-day use, the Magnificent Morton serves to bring theatre organ music to an ever-expanding Central Ohio audience.

**1984-85 ORGAN SERIES**

**CARLO CURLEY**

A young virtuoso organist who is being internationally hailed as the successor to Virgil Fox with his dynamic classical style

**LYN LARSEN**

This charismatic and handsome keyboard artist is a consummate theatre organist in the traditional style. Returning by popular demand.

**WALT STRONY**

An exciting rising star. His stellar performance at the San Francisco Organ Convention made him a talent to watch.

**DENNIS JAMES**

A perennial international favorite, the Ohio Theatre's own resident organist will close the 1984-85 season with an all solo organ concert.

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Ohio Theatre Ticket Office  
 39 E. State Street  
 Columbus, Ohio 43215  
 (614) 469-0939

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 CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_  
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SEATING LOCATION	SUBSCRIPTION	SERIES	YOU SAVE	NUMBER OF SEATS	TOTAL PRICE
Main Floor, Rows A-S	\$27.00	\$27.00	25%	_____	_____
Main Floor, Rows T-EE	\$19.00	\$19.00	20%	_____	_____
Lodge	\$27.00	\$27.00	25%	_____	_____
Mid Balcony	\$19.00	\$19.00	20%	_____	_____
Rear Balcony	\$12.00	\$12.00	25%	_____	_____
<b>TOTAL</b>					_____

Renewals MUST be postmarked by 9-1-84  
 New orders will be filled in order of date received



## CARLO CURLEY

*"Carlo Curley is the Pavarotti of the organ."*

*"One of the most extroverted yet exciting and musical organists of any generation."*



**Saturday, 8 p.m.  
November 3, 1984**

Carlo Curley has performed at Carnegie Hall, the Kennedy Center, and in a command performance for the President of the United States. He has performed as well in Great Britain's Royal Albert Hall and the Alexandria Palace. A pupil of the late Virgil Fox as well as Arthur Poister, Robert Elmore and Sir George Thalben-Ball, Curley is a young American who has reached the top of his profession. He was the very first to play the Aeolian/Skinner pipe organ at the Kennedy Center and has been asked to play for Virgil Fox Memorial Concerts both at Notre Dame in Paris and in New York City. Curley has a special involvement in organ design and construction, particularly in the restoration of historic American instruments. He now records exclusively for RCA Red Seal.

## LYN LARSEN

*"...vibrant personality coupled with a dynamic and aggressive approach to the keyboard."*

*"...Stunning musicality and showmanship..."*



**Saturday, 8 p.m.  
December 8, 1984**

Internationally acclaimed organist Lyn Larsen is one of the busiest organists this season. He recently completed a tour to standing room only audiences in Australia and also has toured Panama, England, Holland and Scotland. He appeared at the rededication of the Wurlitzer organs at the Chicago Theatre, Shea's Buffalo, and also appeared in the premiere performance for the "Save the Fox" Foundation in Atlanta. Larsen has many recordings to his credit in which he displays not only his skills as an organist, but as a composer and arranger of rare taste and imagination. An Ohio Theatre favorite, Larsen returns to the Magnificent Morton by popular demand.

## WALT STRONY

*"He made full use of the great range of tonal values at his disposal, showing off his ...virtuoso credentials."*

*"The evening belonged to him."*



**Saturday, 8 p.m.  
February 23, 1985**

Walt Strony's style is inventive, harmonically interesting and just right for today. He is one of the rare breed of young organists to have developed a dynamic style of his own. While looking respectfully backwards to the masters of theatre organ tradition, he manages to look forward with a refreshing approach. Strony has four recordings to his credit and has already concertized extensively in Japan, Australia, England and Canada.

## DENNIS JAMES

*"His mastery extends to every branch of that formidable instrument and he established his reputation as a total organist."*

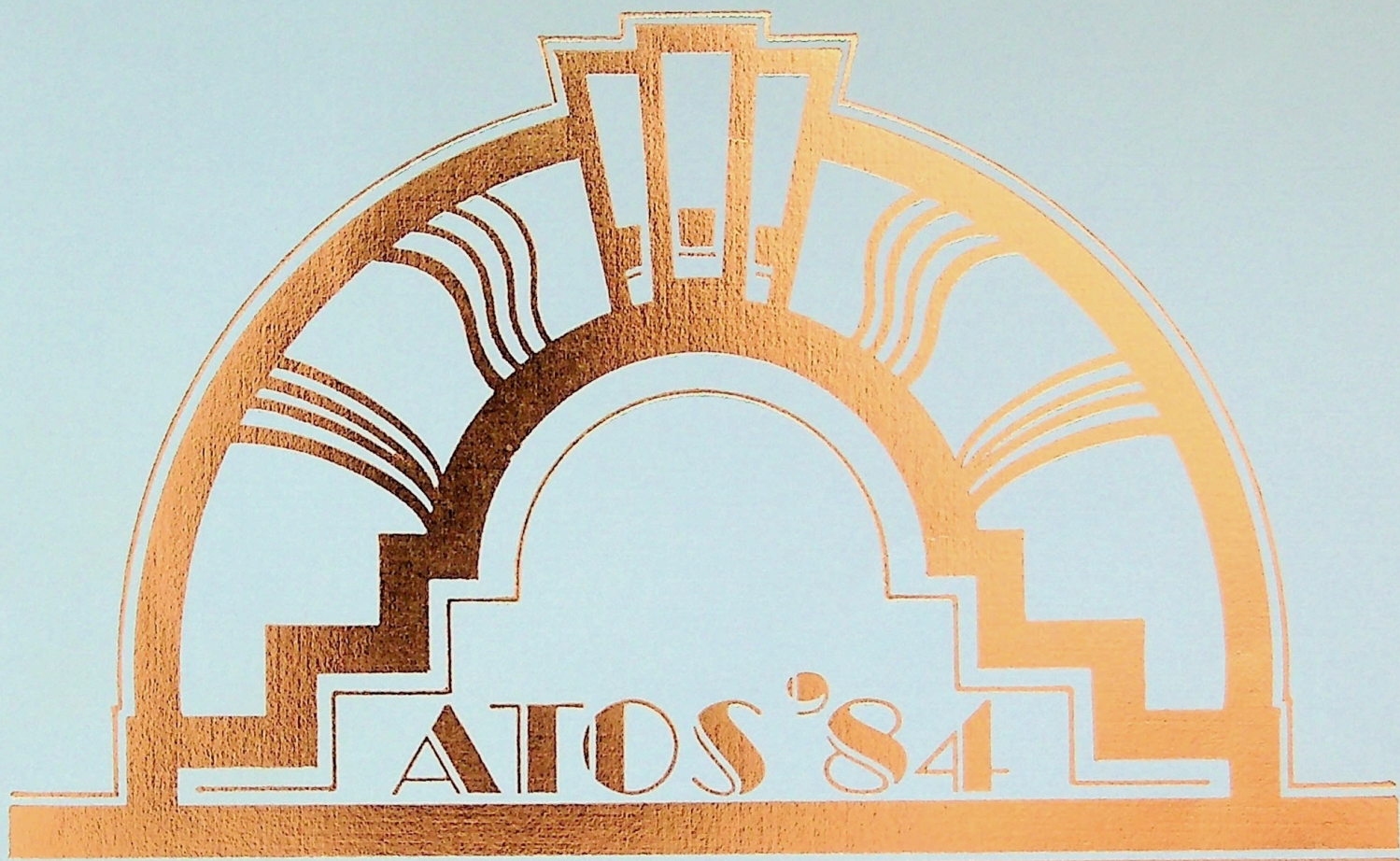
*"a flamboyant performer"*



**Saturday, 8 p.m.  
May 18, 1985**

Dennis James is dedicated to furthering public interest in the theatre pipe organ and to the continuation of the theatrical traditions of organ performance. His organ concerts and silent film productions have been greeted with enthusiasm throughout the United States as well as Canada, England, Scotland, Holland, Austria, New Zealand and Australia. His many theatre and film engagements have enabled him to appear with such Hollywood personalities as Vincent Price, Bob Hope, Ginger Rogers, Ray Bolger, Olivia DeHavilland, Loretta Young and Myrna Loy. He recently toured with silent film stars Lillian Gish and Buddy Rogers providing musical accompaniment to revivals of their motion pictures. He has been engaged as organist for the annual Radio City Music Hall "Christmas in Los Angeles" shows.





INDIANAPOLIS

july 7 through 12



## INDIANAPOLIS

When Alexander Ralston, in the spring of 1821, mapped and platted the new capital of Indiana, he ignored the fact that a four-square-mile donation of land had been set aside for the capital city. Instead, he planned a town but one mile square because, as he later confided, he didn't believe the place would ever be any larger. Engineer Ralston wasn't the only unbeliever. Many others, including many influential citizens, wanted the capital moved back to Corydon in the southernmost part of the state. The new capital was indeed unprepossessing. It was in the midst of a vast and primeval forest bounded by mist-hung swamps and on a river of questionable navigability. However, from those humble and doubtful beginnings, there has over the years emerged a city of size, power, beauty, and magnetism.

Long known as "The Crossroads of America," Indianapolis has grown to the nation's thirteenth largest city with a population of just under 800,000 friendly people. The city offers practically everything one could want whether your tastes lean to the arts and music, sports, history, or the annual excitement of the famed Indianapolis 500-Mile Race.

Each year thousands of people pour into Indianapolis to enjoy one of the finest symphony orchestras anywhere, theatre, the world's largest Children's Museum, sports of all types—including our new Indianapolis Colts, or just the fun and relaxation of enjoying the miles of lush park land and crystal clear lakes.

Welcome, ATOS Conventioneers, to our friendly city and our beautiful state. Avail yourselves of the fun and enjoyment waiting for you here!



*Indianapolis, looking to the southwest*



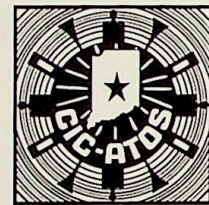
# AMERICAN THEATRE ORGAN SOCIETY

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### CONVENTION HOTEL

HYATT-REGENCY HOTEL, *Indianapolis*

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## CREDITS

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 RUSS HOLLENBECK  
*Organ Specifications:* JOHN FERGUSON  
 LARRY MacPHERSON

Dear Fellow ATOS Member:

It is with considerable pleasure that I welcome you to the 1984 National ATOS Convention here in Indianapolis. For most of us, this is our first opportunity to see and hear the remarkable collection of fine organs which the Central Indiana Chapter has succeeded in lining up for your enjoyment.

As you know, Convention Chairman Tim Needler is our very capable National Secretary. He is also the current President of Central Indiana Chapter. Certainly, he and his hard-working Convention Committee—plus all the other dedicated workers whom you will be meeting while here in this friendly city—deserve high praise for the great job they have accomplished in putting this grand event together. This is especially so, since time for preparation, for reasons completely beyond their control, has been extremely limited.

On behalf of your National ATOS Officers and Directors, I personally wish to thank you for coming to Indianapolis. I believe you are in for a wonderful week of great music played by a select group of my fellow artists, fine refreshments, the luxury of an outstanding convention hotel, as well as other fascinating and imaginative entertainment. Of course, you will also be visiting with old friends as well as meeting new ones from all around the world!

I hope you have planned on attending the Afterglow in Cincinnati. The good people of the Ohio Valley Chapter have also been working long and hard to prepare a wonderful day of entertainment for you.

So get ready for a FUN week—one I know you will long remember—and ENJOY!

REX KOURY, *President*  
 AMERICAN THEATRE ORGAN SOCIETY



ever. We hope our Hoosier Hospitality will make you fondly remember your stay with us for a long time to come.

If we can be of any help to you while you are our guests, please do not hesitate to ask any of us. We may not have all the answers, but we're always willing to try!

We thank you for coming to this convention and sincerely hope you enjoy yourselves.

TIMOTHY S. NEEDLER, *President*  
 CENTRAL INDIANA CHAPTER, ATOS  
 & CHAIRMAN, CONVENTION '84



# *With great pleasure we present the organists....* (IN ORDER OF THEIR APPEARANCE)

## DENNIS JAMES

A native of Philadelphia, Dennis James began instruction in music at the age of 12. His first concert was at age 16 in Detroit substituting for his teacher, Leonard MacClain, who was ill. He attended Indiana University's School of Music and earned his Bachelor's and Master's degrees. In 1975 he was appointed resident organist at the Ohio Theatre in downtown Columbus, Ohio, now a spectacularly-restored performing arts house.

Well-known in theatre organ circles and in great demand as a performer, Dennis has appeared in a wide assortment of venues including Radio City Music Hall, St. Patrick's Cathedral, and the Kennedy Center in Washington, D.C., where he was invited by the American Film Institute to accompany the classic French silent film, *The Passion of St. Joan of Arc*. Abroad he has appeared in many foreign countries including the Manchester (England) International Organ Festival and, most recently, Vienna's famed Concert Haus in May of 1984.

Besides his heavy involvement with silent picture accompaniment, Dennis has many record albums to his credit.



## TOM HAZLETON

A musician of wide and varied abilities, Tom Hazleton was educated at San Francisco State College and the San Francisco Conservatory of Music. He also studied with Richard Purvis, renowned composer and teacher.

Tom took his abilities and applied them to lectures and seminars on classical and theatre organ programming. In addition to numerous concert appearances across the United States, Tom maintains an active schedule as organist for two major churches in the San Francisco area.

The last staff organist for the late-but-great San Francisco Paramount Theatre, Tom was staff organist for the Capn' Galley Restaurants in the Bay area. He has several recordings available, the most recent being one recorded at the 5-manual Moller in the Pasadena Civic Auditorium.

Tom has served as a tonal designer and consultant on various instruments to many firms, and his influence can be seen in many fine installations throughout this country.



## DWIGHT BEACHAM

Dwight began studing piano at a very early age. However, interest in a new instrument, the theatre organ, was spawned through listening to old Jesse Crawford recordings. Eager to learn to play the theatre organ, Dwight sought study with Lloyd Del Castillo. From these beginnings his career began to develop.

Entering college, he majored in choral conducting and eventually earned his music degree from Chapman College in Orange, California. However, his interest in the organ was all-consuming and culminated in his joining the Allen Organ Company in 1975 as a concert artist and tonal consultant.

Dwight has toured coast to coast several times and has also toured England. He has recorded two albums on the Allen organ.



## JONAS NORDWALL

Jonas began his formal music study at age four on the accordion. By the age of ten, he was performing classical repertoire. Not being satisfied with the limited resources of the accordion, he became interested in the pipe organ because of its wider tonal possibilities and challenge to his talents. He studied with organist Richard Ellsasser and earned a music degree from the University of Portland, Oregon. He has soloed with the Portland Chamber Orchestra and the Vancouver B.C. Symphony Orchestra performing classical works for organ and orchestra.

He maintains a busy tour schedule with concerts throughout the United States and abroad. In addition, Jonas directs a local church choir, and serves as a consultant and artist for the Rodgers Organ Company.

## DONNA PARKER

Donna was born and raised a true "native" of southern California. She began musical training early with organ study at the age of seven. Not long afterward, she was studying with Richard Purvis. By age fifteen she was concertizing and was appointed organist for the Los Angeles Dodgers. She was to go on later to study with Lyn Larsen and Gordon Kibbee.

Today she is kept busy with her duties as one of the featured organists at the Paramount Music Palace in Indianapolis and maintaining an ever-increasing concert schedule. Notable recent concert appearances have included the Rochester Theatre Organ Society, the Kirk of Dunedin, the Ohio Theatre, Dickinson Theatre Organ Society, and the Detroit Theatre Organ Club.

Donna has recorded four albums, the last one just released featuring her on the Wurlitzer at the Paramount Music Palace. She has many outside interests which include an active family life at home with her husband, Bob MacNeur, and their four-year-old daughter, Bethany.





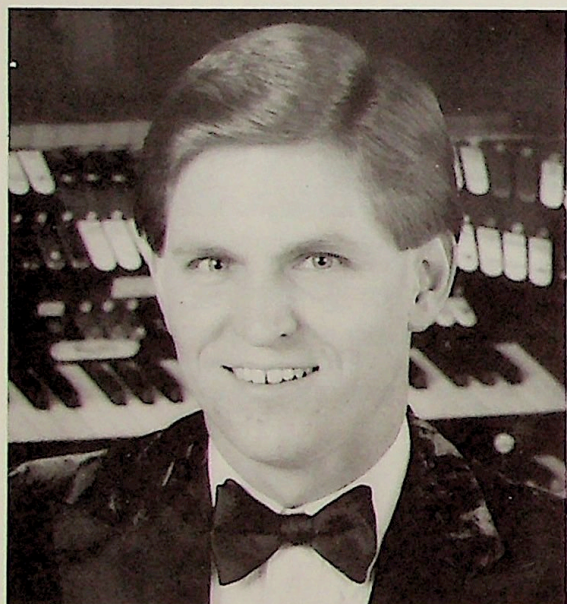


## BILL VLASAK

Bill Vlasak is a native of Columbus, Ohio. His father, John Vlasak, was a noted violinist and a student of the renowned violinist, Leopold Auer. Bill began music study on the violin with his father. Later he switched his attention to the piano. Ultimately his interest in the organ developed, and he began studies on that instrument which eventually took him to Ohio State University where he majored in organ. While working for several years in the Columbus area, Bill gained a fine reputation as a pianist playing in many of the finer hotels and dinner clubs and was very much in demand as a solo instrumentalist.

Later positions included Organ Stop in Phoenix and the Capn's Galley restaurants in the San Francisco area. Presently he is one of the featured organists at the Paramount Music Palace in Indianapolis.

Bill has recorded three albums, the last of which has just been completed and was performed on the Paramount Music Palace organ. His outside interests include collecting classic cars and vintage recordings.



## RON RHODE

With a background of popular piano and classical organ, and three years toward a Bachelor of Music Education degree at St. Ambrose College, Davenport, Iowa, Ron Rhode moved to Arizona from his native Illinois in mid-1973 to become the Associate Organist at Organ Stop Pizza in Phoenix. He has been the featured artist at Organ Stop in Mesa, Arizona, since its opening in June, 1975.

During his career as a concert and recording artist, Ron has performed on most of the major theatre organ installations throughout the United States. He has also played before audiences in Canada, Australia, and England. His recordings include two on the Wurlitzer theatre pipe organ in the Organ Stop Pizza, Mesa, Arizona, and one on the Wurlitzer in the Wm. P. Brown residence, Phoenix, Arizona.



## RICHARD PURVIS

Richard Purvis is an organist of deserved international renown. From early study in music he made his debut on the 110-stop Austin organ in San Francisco's Civic Auditorium at the tender age of ten. A graduate of the Curtis Institute of Music, he has studied with such famous masters as Alexander McCurdy and Joseph Lhevinne. His European teachers include Sir Edward Bairstow of London and Marcel Dupre in Paris. Mr. Purvis is Organist Emeritus of Grace Cathedral in San Francisco where he held the post of Organist and Master of Choristers for twenty-five years.

He has published more than 200 of his compositions for organ, voice, and orchestra, and he is presently working on a suite suggested by poems of the great English mystic, William Blake.

Well-respected as a teacher, he has produced some of this country's finest organists, many of whom are appearing as artists at this year's convention. It certainly can be said that Richard Purvis is truly "a legend in his own time."

## LOWELL AYARS

Lowell Ayars' music study had early beginnings starting with piano study at the age of five and pipe organ education by age thirteen. A native of Bridgeton, New Jersey, Lowell attended the Philadelphia Musical Academy and Clark Conservatory in Philadelphia studying organ with Frederick W. Spencer and Leonard MacClain.

His experience included picture playing, vaudeville accompaniment, and a long series of radio broadcasts from Philadelphia's Uptown Theatre over WHAT Radio and, still later, a series of broadcasts on the Hammond organ from his home over station WSNJ.

He earned his B.S. and M.S. in Education at the University of Pennsylvania and was elected to the honorary educational fraternity, Phi Delta Kappa. He also holds a certificate of Associate (A.T.C.L.) from Trinity College of Music in London, England. In December of 1982 he retired after 36 years of service as organist/choirmaster of First Presbyterian Church in Bridgeton. He is widely known and respected as a concert and recording artist and has performed at many national ATOS conventions.



## CHRIS ELLIOTT

Chris Elliott first became intrigued with the theatre organ upon hearing Gaylord Carter in concert. Impressed with the instrument and armed with much previous musical training, Chris set about learning to play the theatre organ and accompany silent films. In 1980, he made his professional debut at the California Theatre in San Diego. Since that time his career has bloomed with appearances from coast to coast, including concerts in Rochester, Wilmington, and Toronto. His first convention performance was in 1982 when he appeared with Lyn Larsen at the Detroit Theatre Organ Club. Chris was privileged to release the first recording made on the newly-refurbished Richard Simonton Wurlitzer—the same organ on which Jesse Crawford made his last recordings.

Initially trained in classical organ, Chris developed a solid foundation. Currently he is coaching with famed organist Frederick Swann and attending Southern California College in Costa Mesa majoring in pre-chiropractic studies. All this activity, coupled with an ever-increasing concert schedule, keeps this young man very busy.



## WALT STRONY

A native of the Chicago area, Walt began music instruction early in life at age seven. His theatre organ teacher was the late Al Melgard. Walt's interest in the theatre organ was heightened when Melgard allowed him to play the six-manual Barton theatre organ in the Chicago Stadium. His study in classical organ took him to the Sherwood Music School in Chicago while also being coached at Northwestern University. Not only an organist, Walt has held positions of principal viola in several community symphony orchestras. Currently Walt is the featured organist at the Organ Stop Restaurant in Phoenix, Arizona, and has four recordings to his credit.

Now in the process of rebuilding and installing a theatre pipe organ in his art deco home in Phoenix, Walt still finds time for leisure interests including travel, numerous outdoor activities, and gourmet cooking.





## LYN LARSEN

Possibly one of the most "traveled" organists of any time, Lyn Larsen has concertized in the United States from coast to coast and outside of these borders in such countries as Australia, England, Holland, Panama, and Scotland. Notable appearances include such hallowed auditoriums as Radio City Music Hall and the Royal Festival Hall in London. He was asked to re-dedicate two famous theatre organs in this country, the noted Chicago Theatre Wurlitzer and, most recently, the 4-manual Wurlitzer in Shea's Buffalo Theatre in Buffalo, New York.

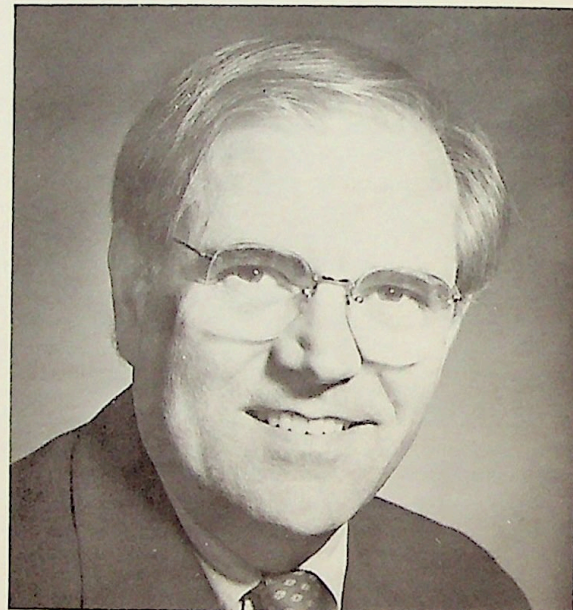
Lyn has recorded over 24 albums on instruments of every description and has established himself as a capable composer and arranger. He has done design specifications for some of the most prominent theatre organs in this country and has served as a consultant for still more.

A Californian by birth, he now makes his home in Arizona. Lyn enjoys many activities besides a busy concert schedule. Some of these include his position as organist of his church in Phoenix and his interest in stained glass and oil painting.



## JACK BETHARDS

A leading expert on America's popular and light-classical music dating from the 1890's, Jack Bethards recently conducted a program of movie music of the 30's at the Smithsonian Institute in Washington, D.C. Having one of the largest libraries of orchestrations in the nation, he has been responsible for the revival of Tea Dancing's nationwide craze which he originated at the Hyatt Regency in San Francisco. Of note to theatre organ enthusiasts, he was responsible for the restoration of the Oakland Paramount Theatre when employed as the executive director of the Oakland Symphony Association. Having been a theatre organ enthusiast for many years, Jack has an augmented Wurlitzer Style D in his home. He currently is owner and manager of Schoenstein & Company of San Francisco, the oldest and largest pipe organ builder in the west.



## KARL COLE

Karl Cole hails from Syracuse, New York. At 19 he began entertaining audiences all over the country. He has toured nationally for the Wurlitzer Company as well as for chapters of the American Theatre Organ Society. In addition he had his own radio show on WDDS in Syracuse.

For six years Karl lived in Ft. Lauderdale, Florida, and owned and operated the Medley Restaurant in Pompano Beach where he entertained nightly at seven electronic keyboards.

A move in 1980 to Warren, Michigan, brought him to the Pied Piper Pizza Peddler as one of their organists. He performed in this establishment on an instrument which had formerly been in the United Artists Theatre in Detroit.

Now a resident of Cincinnati, Karl is the Musical Director of the Springdale Music Palace. He has recorded seven record albums.



## DAVE WEINGARTNER

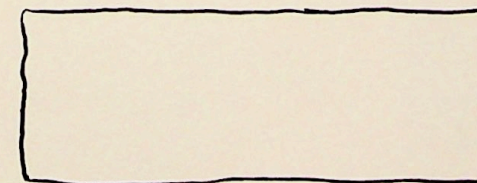
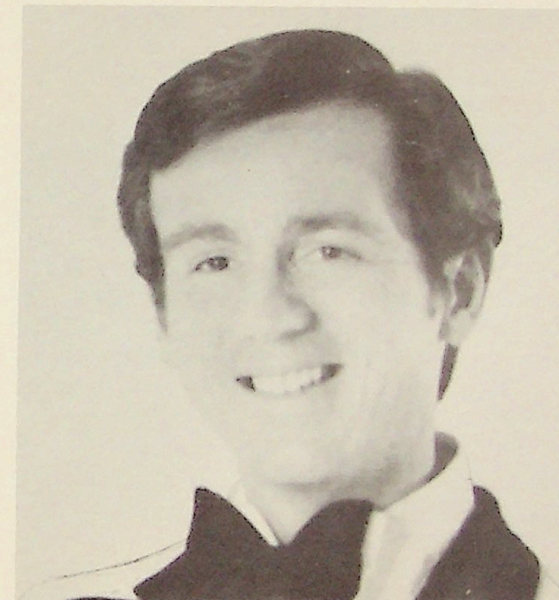
A native of Gary, Indiana, Dave Weingartner has lived most of his life in Ft. Wayne, Indiana. He studied music at the Academy of Music in Vienna, Austria, and later graduated from Indiana University in 1979 with a Bachelor's degree in organ performance.

He was organist at the Pipe Organ Place Restaurant in Elkhart, Indiana, for two years where he installed the organ and maintained it during his tenure there. Dave also performed for a period of two years as keyboardist of the Fort Wayne Philharmonic Orchestra. He has played and maintained church organs since the age of 14 and has lent these and his other talents in his post as organist at the Springdale Music Palace.

## BOB RALSTON

Bob Ralston was featured pianist, organist and arranger for the Lawrence Welk TV Show for over 19 years. These shows from 1965 to 1982 were re-packaged in a nationally-syndicated program called "Memories With Lawrence Welk" which means Bob is still seen by over 30-million viewers each week.

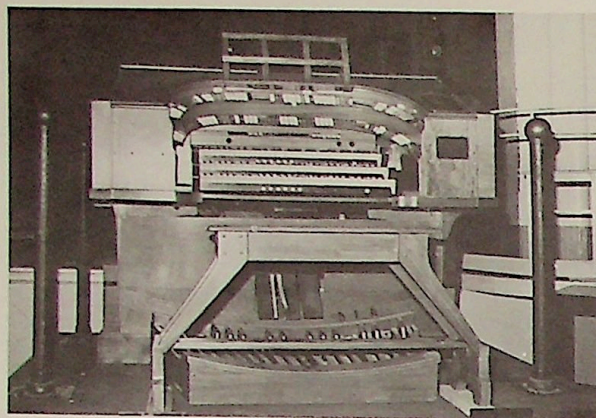
Bob's first love, however, is theatre pipe organ, and he has played a great number of concerts to delighted audiences across the country. Lately, Bob's career has been leading him toward that of a producer of musical shows. Every November Bob is director of the prestigious week-long Festival of Sacred Music in Birmingham, Alabama. Every May he is director of the Stars of the Lawrence Welk Show in five performances at the annual Tulip Time Festival in Holland, Michigan. Despite his many activities, Bob has found the time to record over 20 albums for his listening public.



a word about  
the organs







## MANUAL HIGH SCHOOL

Louisville Uniphone theatre pipe organs are rare today, and this is one of the larger surviving examples. Built by the Louisville Organ Company and originally installed in the Crescent Hill Baptist Church in Louisville, Kentucky, in 1927, the organ was rescued by Manual High School's auditorium manager, Mr. Carl Wright, who had been seeking an instrument for the school. A group of interested students and local ATOS members under the capable direction of Mr. Wright and Larry MacPherson removed the instrument from the church in 1972, rebuilt it, and reinstalled it in chambers constructed for it. The original church-style console was replaced by the present 3-manual horseshoe, and other additional changes in pipework are contemplated. The organ is often used for school functions and for public concerts and local ATOS chapter meetings and practice sessions.

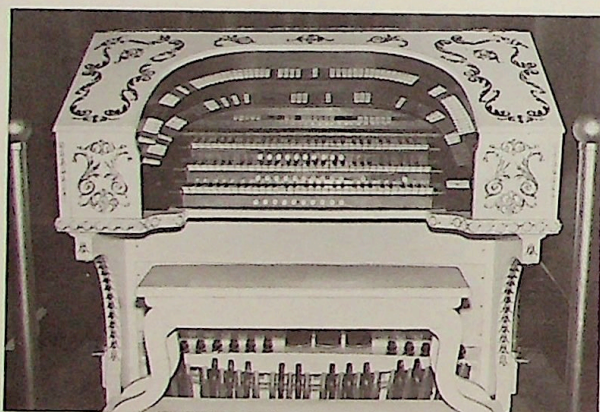
### MAIN CHAMBER

OPEN DIAPASON  
CONCERT FLUTE  
CLARINET  
CELLO  
CELLO CELESTE  
TUBA  
TIBIA CLAUSA

### SOLO CHAMBER

ENGLISH POST HORN  
SOLO TIBIA  
VOX HUMANA  
GAMBA  
GAMBA CELESTE  
KINURA  
TRUMPET

OBOE HORN  
SOLO DIAPASON  
HARP  
XYLOPHONE  
GLOCKENSPIEL  
CHIMES  
TRAPS



## MARS THEATRE

The organ in the Mars Theatre in Lafayette is really a "marriage" of two gifts in the form of two organs given to the Long Center for the Performing Arts (the official name for the old Mars) by Mrs. Sally Scranton and Mr. Warren North. It was decided to combine the best elements of both instruments into an organ capable of film accompaniment and concert use. Using a Barton console included with the original gifts, a new specification was drawn up with some additions, and the organ was rebuilt and installed by Midwest Organ Company of Indianapolis. In addition to the chamber pipework, there is a 44-note exposed Tibia for the pedal division on the right rear stage wall. Relays and combination action were fabricated by Peterson Electro-Musical of Chicago.

### MAIN CHAMBER

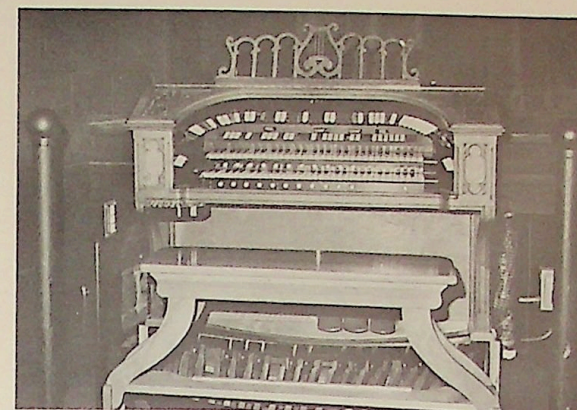
TIBIA CLAUSA  
OPEN DIAPASON  
CONCERT FLUTE  
TUBA HORN  
VOX HUMANA  
SALICIONAL  
VOIX CELESTE  
CLARINET  
MARIMBA HARP  
PIANO

### SOLO CHAMBER

SOLO TIBIA CLAUSA  
TRUMPET  
VIOL d'ORCHESTRE  
VIOL CELESTE  
ORCHESTRAL OBOE  
KINURA  
ENGLISH POST HORN  
VOX HUMANA  
XYLOPHONE  
GLOCKENSPIEL

### EXPOSED

PEDAL TIBIA  
(44 pipes)



### MAIN CHAMBER

OPEN DIAPASON  
VIOLIN  
VIOLIN CELESTE  
CLARINET

CONCERT FLUTE  
CHRYSOGLOTT  
MARIMBA HARP

### SOLO CHAMBER

TIBIA CLAUSA  
TRUMPET  
(Wurlitzer Style D)

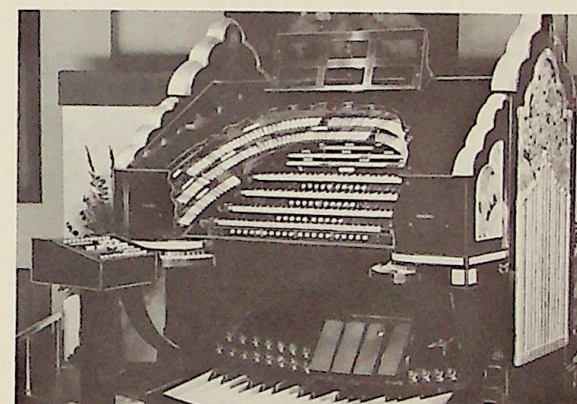
KRUMET  
ENGLISH POST HORN  
KINURA  
VOX HUMANA

## HEDBACK COMMUNITY THEATRE

The 2-manual 11-rank theatre pipe organ in the Hedback Community Theatre in Indianapolis was originally installed as a 2/5 Page in a Ft. Wayne mansion about 1925. The instrument was removed and later installed in another residence in northern Indiana before being acquired by Mr. and Mrs. Philip Hedback for use in this theatre. The Hedbacks have donated the theatre to a local musical theatre group, Footlite Musicals, and the organ is played by members of CIC-ATOS for a half-hour concert preceding each performance as well as being used frequently for theatre pipe organ concerts by various visiting artists.

Installed in the Hedback Theatre by Heaston Pipe Organ Company in 1976, the instrument has been recently re-designed and enlarged through the generosity of the Hedbacks. Equipped with Peterson relays and combination action, the refurbished instrument is well-suited to its role and well-matched acoustically to its environment.

XYLOPHONE TRAPS  
GLOCKENSPIEL



## PARAMOUNT MUSIC PALACE

Originally installed in 1931 in the Paramount Theatre, Oakland, California, this organ escaped the heavy silent-movie usage most of these instruments had to endure, and its career was short-lived. Only weeks after opening, the Paramount Theatre closed due to conditions caused by the Depression. The organ did see some use later when the theatre re-opened and was occasionally featured with the house orchestra and in solo spots.

This instrument was the last Model Publix #1 built by Wurlitzer and had a total of 20 ranks. The organ was bought and moved from the theatre in 1960 and eventually found its way to the Melody Inn in Los Altos, California. Much later it was purchased by the Paramount Music Palace in Indianapolis and was sent to Crome Organ Company in Los Angeles for rebuilding. The original gold color on the art deco console was replaced with a new color scheme created by artist Joe Musil. The specification was extensively revised by John Ferguson and enlarged to its present 42-rank size that includes a complete 7-rank classical division and brass Trumpet Imperial on the rear wall.

### MAIN CHAMBER (LEFT)

ENGLISH POST HORN  
TUBA HORN  
OBOE HORN  
CLARINET  
TIBIA CLAUSA  
HORN DIAPASON  
QUINTADENA  
QUINTADENA CELESTE  
GAMBA  
GAMBA CELESTE  
CONCERT FLUTE  
CONCERT FLUTE CELESTE  
LIEBLICH FLUTE  
SALICIONAL  
VOIX CELESTE  
VOX HUMANA  
GROSSE QUINTE (Pedal, 32 pipes)  
DOUBLE STRING BASS, ELECTRONIC  
MARIMBA HARP

### CENTER SHELF PIANO

### EXPOSED

PEDAL TIBIA  
MASTER XYLOPHONE  
CHRYSOGLOTT  
SLEIGH BELLS  
CHIMES  
TRAPS  
TRUMPET IMPERIAL

### SOLO CHAMBER (RIGHT)

SOLO ENGLISH POST HORN  
TUBA MIRABILIS  
TIBIA CLAUSA  
BRASS TRUMPET  
OPEN DIAPASON  
VIOL d'ORCHESTRE  
VIOL CELESTE  
GEMSHORN  
GEMSHORN CELESTE

KRUMET  
MUSETTE  
ORCHESTRAL OBOE  
BRASS SAXOPHONE  
KINURA  
VOX HUMANA  
VIBRAHARP

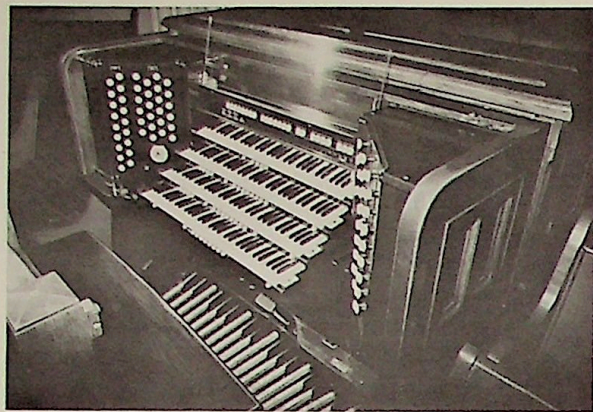
### CENTER CHAMBER

XYLOPHONE  
GLOCKENSPIEL

GEDECKT 8'  
PRINCIPAL 4'  
TWELFTH 2-2/3'

BLOCKFLUTE 2'  
MIXTURE (III ranks)





## ZION EVANGELICAL UNITED CHURCH OF CHRIST

The 4-manual 68-rank Kimball pipe organ in this downtown Indianapolis landmark church began life as the demonstration organ in famed Kimball Hall in Chicago, Illinois. Built in the era of theatre organs, this instrument was romantically scaled and voiced. It features lush strings, many celeste ranks, and smooth reeds. Although the main instrument was installed in the church in 1939-40, the antiphonal division in the balcony was added by the Casavant Organ Company in 1972 and features a brilliant Trompette en chamade. Virgil Fox played the dedicatory recital in 1940 and returned three more times for concerts. This instrument was his favorite organ in the city.

### GREAT

SPITZFLUTE	16'
TRUMPET	8'
GEMSHORN	8'
HARMONIC FLUTE	8'
DIAPASON I	8'
DIAPASON II	8'
HARP	8'
FLUTE HARMONIC	4'
OCTAVE	4'
CELESTE	4'
SUPER OCTAVE	2'
OCTAVE QUINT	2-2/3'
FOURNITURE	IV

### ANTIPHONAL ORGAN

PRINCIPAL	8'
TROMPETTE EN CHAMADE	8'
MONTRE	4'
BLOCK FLUTE	2'
SESQUIALTERA	II
LARIGOT	1-1/3'
FOURNITURE	IV

Antiphonal can be coupled  
to all manuals & pedal  
of main console

### SWELL

ECHO LIEBLICH	16'
TROMPETTE	8'
VOX HUMANA	8'
OBOE	8'
ERZHALER CELESTE	8'
VOIX CELESTE	8'
ERZHALER	8'
SALICIONAL	8'
ROHR FLUTE	8'
GEIGEN DIAPASON	8'
HARP	8'
CONTRA FAGOTTE	16'
CLARION	4'
TRAVERSE FLUTE	4'
OCTAVE GEIGEN	4'
CELESTE	4'
FIFTEENTH	2'
PLEIN JEU	III
TWELFTH	2-2/3'
TREMOLO	

### PEDAL

CONTRE FAGOTTO	16'
TROMBONE	16'
SPITZFLOTE	16'
ECHO LÆBLICH	16'
VIOLONE	16'
OPEN DIAPASON	16'
ACOUSTIC BASS	32'
CHIMES (GG)	
TRUMPET	8'
STILL GEDECKT	8'
FLUTE	8'
CELLO	8'
PRINCIPAL	8'
SPITZFLOTE	8'
BOURDON	8'
CLARION	4'
FLUTE	4'
SUPER OCTAVE	4'

### CHOIR

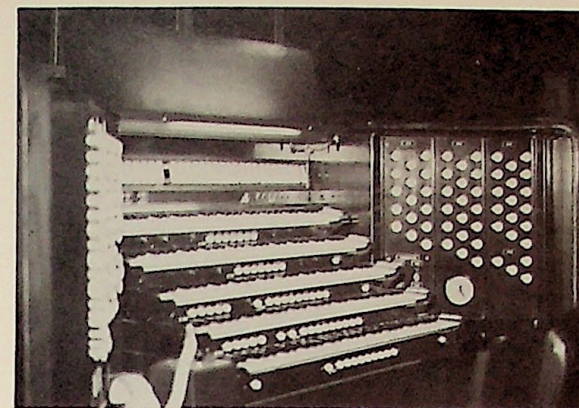
CLARINET	8'
ENGLISH HORN	8'
FRENCH HORN	8'
TRUMPET	8'
UNDA MARIS	8'
DULCIANA	8'
CONCERT FLUTE	8'
ENGLISH DIAPASON	8'
HARP	8'
LIEBLICH FLOTE	4'
CELESTA	4'
NASAT	2-2/3'
CHIMES (GG)	
TREMOLO	

Tower Chimes playable  
from Ch E3-G4

### COUPLERS

Super, Sub and Unison Off  
on all manuals

Gt to Ped	8' 4'
Sw to Ped	8' 4'
Pedal Octave	
Sw to Gt	16' 8' 4'
Ch to Gt	16' 8' 4'
Ch to Sw	8'
Sw to Ch	16' 8' 4'



## SCOTTISH RITE CATHEDRAL

E.M. SKINNER 1929  
5-Manuals, 88 Ranks, 8 Divisions

This is believed to be the largest organ in the state of Indiana. Very romantic-sounding, located in eight chambers surrounding the auditorium. The Cathedral itself is one of the architectural landmarks of Indianapolis.

### GREAT

OPEN DIAPASON	16'
PRINCIPAL DIAPASON	8'
SECOND DIAPASON	8'
MELODIA	8'
GROSS FLUTE	8'
ERZHALER CELESTE	8'
OCTAV	4'
HARMONIC FLUTE	4'
FIFTEENTH	2'
MIXTURE	V
OPHICLEIDE	16'
TUBA	8'
CLARION	4'
CATHEDRAL CHIMES	
CELESTIAL HARP	
TREMOLO	
Gt to Gt	16' 4'
Gt UNISON OFF	

### ANTIPHONAL

CHIMNEY FLUTE	8'
SPITZCELESTE	8'
VOX ANGELICA	8'
TRAVERSE FLUTE	4'
VOX HUMANA	8'
CATHEDRAL CHIMES	
TREMOLO	
ANT to ANT	16' 4'
SW to ANT	8' 4'

### BALCONY

OPEN DIAPASON	8'
CONCERT FLUTE	8'
DULCIANA	8'
FLUTE d'AMOUR	8'

### SWELL

BOURDON	16'
OPEN DIAPASON	8'
CLARABELLA	8'
GEDECKT	8'
SALICIONAL	8'
STRING CELESTE	8'
CHIMNEY FLUTE	4'
OCTAVE	4'
TWELFTH	2-2/3'
FLAGEOLETTE	2'
CORNET	IV
POSAUNE	16'
CORNOPEAN	8'
OBOE	8'
VOX HUMANA	8'
CLARION	4'
SW to SW	16' 4'
SW UNISON OFF	

### SOLO

STENTORPHONE	8'
ORCHESTRAL FLUTE	8'
GAMBA CELESTE	8'
ROHRFLOTE	4'
TUBA MIRABILIS	8'
FRENCH HORN	8'
CELESTIAL HARP	8'
TREMOLO	
SOLO to SOLO	16' 4'
SOLO UNISON OFF	
ANT to SOLO	8'
CH to SOLO	8' 4'
SW to SOLO	8' 4'

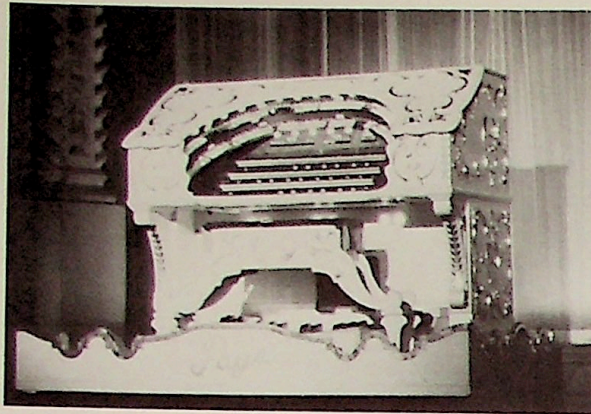
### CHOIR

GAMBA	16'
OPEN DIAPASON	8'
CONCERT FLUTE	8'
DULCIANA	8'
UNDA MARIS	8'
FLUTE d'AMOUR	4'
PICCOLO	2'
TIERCE	1-3/5'
PFIEF	1'
ORCHESTRAL OBOE	8'
CLARINET	8'
ENGLISH HORN	8'
TREMOLO	
CH to CH	16' 4'
CH UNISON OFF	

### PEDAL

GRAND BOURDON	32'
RESULTANT	32'
BOURDON	16'
OPEN DIAPASON	16'
VIOLONE	16'
LIEBLICH	16'
METAL DIAPASON (gt)	16'
LIEBLICH GEDECKT	16'
CONTRA GAMBA (ch)	16'
LIEBLICH GEDECKT (ant)	16'
MAJOR FLUTE	8'
VIOL	8'
GEDECKT	8'
DOLCE FLUTE (sw)	8'
GAMBA (ch)	8'
MIXTURE	II
BOMBARDE	32'
TROMBONE	16'
OPHICLEIDE (gt)	16'
CONTRA POSAUNE (sw)	16'
TROMBA	8'
CLARION	4'
CHIMES	





## ANDERSON PARAMOUNT

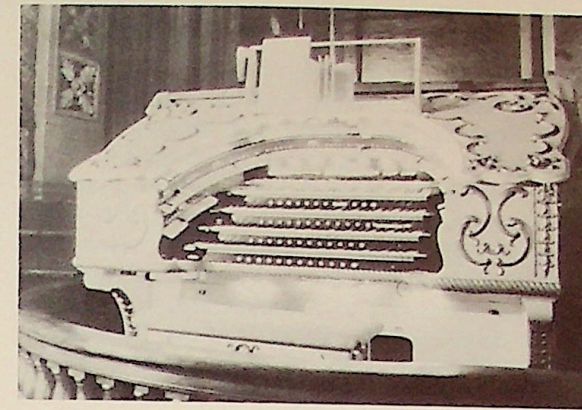
It has been estimated that the Page Organ Company of Lima, Ohio, built only about fifty theatre pipe organs, few of which remain today in their original locations. This instrument was premiered at Anderson, Indiana, Paramount Theatre's opening in August of 1929, but the house was shuttered on June 1, 1930, a victim of the bankruptcy of the Indiana division of Paramount Publix. Later re-opened in December of 1931, the theatre and organ have seen a succession of owners, but a faithful band of organ buffs has maintained this instrument with its unique Gottfried pipework, and it continues to entertain Anderson residents each weekend through the keyboard talents of Dr. John Landon and Carlton Smith.

### MAIN CHAMBER

CONCERT FLUTE  
DIAPASON  
VIOL d'ORCHRESTA  
VOX HUMANA  
HARP CELESTE  
TRAPS

### SOLO CHAMBER

TIBIA CLAUSA  
TUBA  
ENGLISH POST HORN  
CHIMES  
XYLOPHONE  
GLOCKENSPIEL



## EMBASSY THEATRE

The 4-manual 15-rank Pipe organ in the Embassy Theatre in Ft. Wayne was installed in 1928 and, for the most part, has been in almost constant use. Not until 1960 did any major restoration begin. Most of the local interest in this instrument was inspired through the effort and talent of organist Buddy Nolan whose name has become almost synonymous with the Embassy. This organ was one of the largest made by Page and is highly unified when one looks at the more than 240 stop tabs. It is maintained today by a dedicated group of technicians who keep this instrument in top shape for the many concerts presented on it each year.

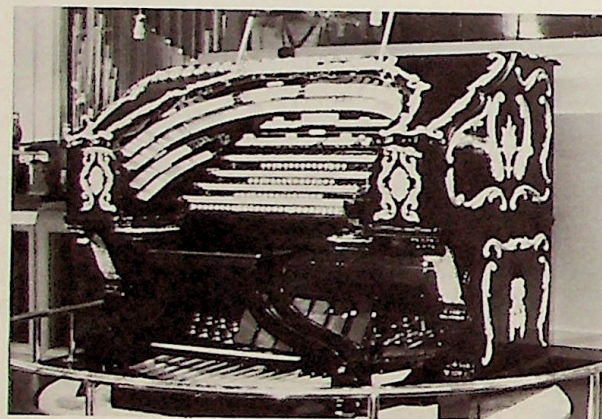
### MAIN CHAMBER

FRENCH HORN  
TUBA HORN  
OPEN DIAPASON  
TIBIA MINOR  
VIOL d'ORCHESTRA  
VIOL CELESTE  
OBOE

CLARABELLA FLUTE  
VOX HUMANA  
MARIMBA HARP  
XYLOPHONE  
GLOCKENSPIEL  
PIANO  
TRAPS

### SOLO CHAMBER

ENGLISH POST HORN  
TIBIA CLAUSA  
CLARINET  
SAXOPHONE  
SOLO STRING  
KINURA  
CHIMES  
CHRYSOGLOTT



## CARDINAL MUSIC PALACE

The Wurlitzer organ in Ft. Wayne's Cardinal Music Palace is a combination of much carefully-selected pipework added to the Wurlitzer which was originally installed in Grauman's Egyptian Theatre in Hollywood, California. For a time after its removal from the theatre, it resided with some additions in a restaurant in Tustin, California. When the Cardinal Music Palace was being planned, the organ was purchased by Ken Crome of Crome Organ Company who enlisted the aid of organist Lyn Larsen to draw up a specification for the organ which utilizes its present 30 ranks and the console from the Brooklyn Fox Theatre (which originally controlled 37 ranks in the theatre). Today the organ boasts five ranks of classical pipework and an exposed 16' Wood Violone. All switching and combination action is solid-state (multiplex).

### MAIN CHAMBER

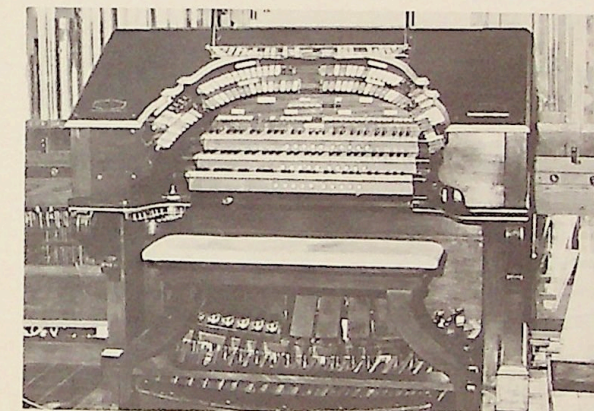
ENGLISH POST HORN  
TUBA HORN  
HORN DIAPASON  
HORN DIAPASON CELESTE  
TIBIA CLAUSA  
CLARINET  
VIOL d'OCHESTRE  
VIOL CELESTE  
OBOE HORN  
QUINTADENA  
CONCERT FLUTE  
VOX HUMANA  
MARIMBA HARP  
GLOCKENSPIEL

### SOLO CHAMBER

TUBA MIRABILIS  
SOLO ENGLISH POST HORN  
BRASS TRUMPET  
DIAPHONIC DIAPASON  
TIBIA CLAUSA SOLO  
KINURA  
ORCHESTRAL OBOE  
BRASS SAXOPHONE  
SALICIONAL  
VOIX CELESTE (II ranks)

### EXPOSED

16' WOOD VIOLONE  
8' PEDAL TIBIA  
CHRYSOGLOTT/VIBRAHARP  
XYLOPHONE  
MIXTURE (III ranks)  
PRINCIPAL 4'  
TRUMPET EN CHAMADE (rear wall)



## PIPE DREAM RESTAURANT

The Pipe Dream's Wurlitzer in Kokomo, began life at the Claremont Theatre in New York in 1913 and was the 23rd unit organ produced by the Wurlitzer Company. It was subsequently installed in Chicago's Irving Theatre for a while. In 1929 the organ was returned to the Wurlitzer factory where it was rebuilt and enlarged and reinstalled with a new 3-manual console at St. Procopius College in Lisle, Illinois, serving the priests and seminarians. In 1980 it was moved to a home in Cleveland where it resided for a year before being acquired by the Pipe Dream.

Currently the instrument has twelve ranks of pipes plus numerous percussions and traps. Unique to this instrument are the vintage 1913 set of Wurlitzer hand-marked string pipes and a rare and brassy 1931 post horn rank.

### MAIN CHAMBER

TUBA  
DIAPASON  
OBOE HORN  
FLUTE  
VIOL d'ORCHESTRA  
VDO CELESTE  
CLARINET

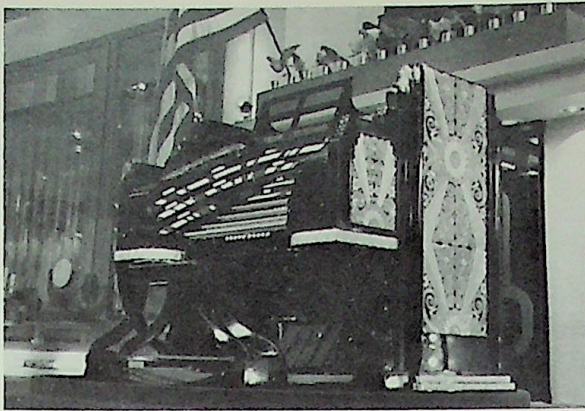
### SOLO CHAMBER

SOLO TIBIA  
VOX HUMANA  
KINURA  
ENGLISH POST HORN  
TRUMPET

### EXPOSED

CHRYSOGLOTT  
GLOCKENSPIEL  
XYLOPHONE  
SLEIGH BELLS  
CHIMES  
TRAPS





## SPRINGDALE MUSIC PALACE

This organ originally made its debut on February 28, 1929 at the magnificent Mastbaum Theatre in Philadelphia, Pennsylvania. At that time the instrument was an impressive 4 manuals and 28 ranks. This organ lay dormant for many years until finally in 1958 the decision was made to demolish the building. A plumber paid \$1500 to remove the organ from the theatre, and the organ was stored for more than twenty years until the Springdale Music Palace purchased it. Lyn Larsen was commissioned to redesign and enlarge the specification to fit its present location, and the instrument was rebuilt by the Crome Organ Company. The badly-damaged console was redesigned by artist Joe Musil who created a striking art deco masterpiece. The original relays were replaced by a solid-state multiplex system as was the combination action. Now an impressive 33 ranks, the new specifications include 4 ranks of classic pipework.

### MAIN CHAMBER

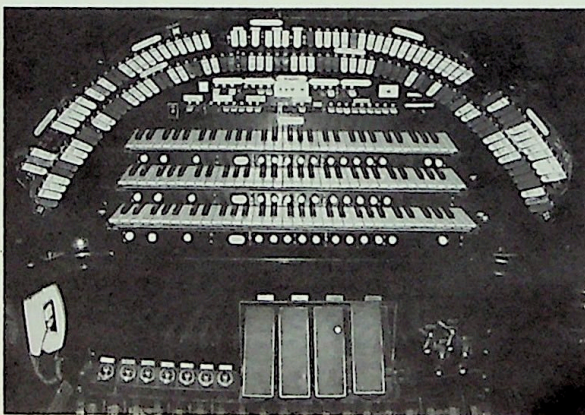
TIBIA CLAUSA  
VOX HUMANA  
TUBA HORN  
ENGLISH POST HORN  
CONCERT FLUTE  
HORN DIAPASON  
VIOL d'ORCHESTRE  
VIOL CELESTE  
CLARINET  
OBOE HORN  
SALICIONAL  
VOIX CELESTE  
QUINTADENA

### EXPOSED

XYLOPHONE  
GLOCKENSPIEL  
MARIMBA HARP  
PIANO  
CHIMES  
TIBIA CLAUSA  
(44 pipes)  
TRUMPET EN CHAMADE  
SLEIGH BELLS  
WOOD DIAPHONE  
(18 pipes)  
MIXTURE (III ranks)  
PRINCIPAL 4'  
TRAPS

### SOLO CHAMBER

TIBIA CLAUSA SOLO  
GAMBA  
GAMBA CELESTE  
OPEN DIAPASON  
KINURA  
ORCHESTRAL OBOE  
SAXOPHONE  
KRUMET  
BRASS TRUMPET  
LIEBLICH TIBIA  
TUBA MIRABILIS  
SOLO VOX HUMANA  
SOLO ENGLISH POST HORN



## EMERY THEATRE

When installed in the Albee Theatre in downtown Cincinnati in 1927, this instrument was designated a Wurlitzer Style 260 Special having 3 manuals and 19 ranks. As was the case with many, this organ lay dormant for many years in the theatre until it was removed prior to the theatre's demolition in 1969. After many years of rebuilding and redesigning, the organ now boasts 27 ranks and has a permanent home in the Emery Theatre which is owned by the University of Cincinnati. Through their dedicated work, the Ohio Valley Chapter of ATOS acquired the instrument from the University ahead of schedule for the princely sum of \$1.00 . . . and years of hard work and earnest labor.

The organ is used three nights each weekend throughout most of the year to entertain audiences who attend the classic movie series sponsored by the Ohio Valley Chapter. Artists are members of the chapter who volunteer their services to further the spread of theatre pipe organ in the Cincinnati area.

### MAIN CHAMBER

TUBA HORN  
DIAPHONIC DIAPASON  
OPEN DIAPASON  
TIBIA CLAUSA  
VIOL d'ORCHESTRE  
VIOL CELESTE  
CLARINET  
FLUTE  
VOX HUMANA  
DULCIANA

### PERCUSSION CHAMBER

XYLOPHONE  
GLOCKENSPIEL  
CHIMES  
BELLS  
MARIMBA  
SLEIGH BELLS  
CHRYSOGLOTT  
TRAPS

### EXPOSED

PIANO

### SOLO CHAMBER

VIOLONE  
ENGLISH POST HORN  
TUBA MIRABILIS  
BRASS TRUMPET  
SOLO TIBIA CLAUSA  
OBOE HORN  
SOLO STRING

ORCHESTRAL OBOE  
KINURA  
BRASS SAXOPHONE  
QUINTADENA  
VOX HUMANA  
GAMBA  
GAMBA CELESTE  
MUSETTE  
ORCHESTRAL FLUTE  
KRUMET