

# Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY



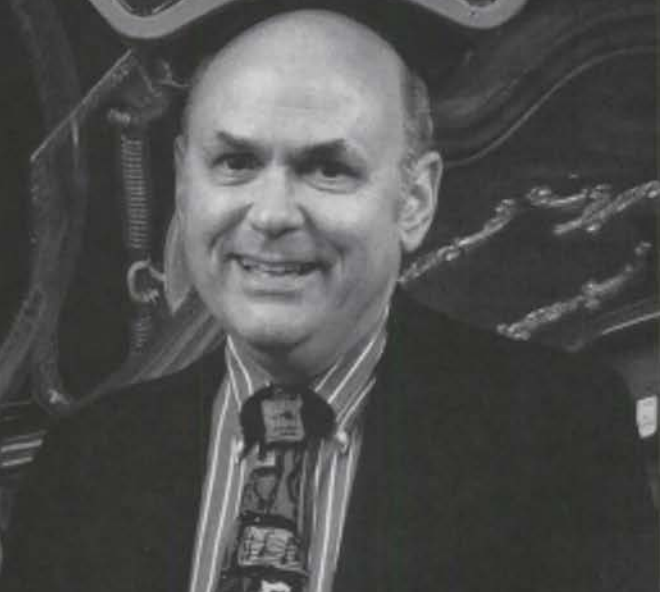
September/October 1999

<http://www.ATOS.org>

# ORGAN

# ON THE AIR

## Larry Kass at the Mighty Wurlitzer



### 1. *On the Air in New York...*

Manhattan Merry Go Round (1936) Herman/Haensehen  
It Had To Be You (1924) Kahn/Jones  
My Melancholy Baby (1912) Norton/Burnett  
'S Wonderful (1927) Gershwin/Gershwin  
Just One Of Those Things (1935) Porter

### 2. *On the Air in Chicago...*

Smile Darn Ya Smile (1931) O'Flynn/Meskill/Rich  
I Cried For You (1923) Freed/Arnheim/Lyman  
It All Depends On You (1926) DeSylva/Brown/Henderson  
I'm Nobody's Baby (1921) Davis/Ager/Santley  
You're My Everything (1931) Dixon/Young/Warren

### 3. *On the Air in St. Louis...*

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I Can't Give You Anything But Love (1928) Fields/McHugh  
Stay As Sweet As You Are (1934) Gordon/Revel  
With My Eyes Wide Open (1934) Gordon/Revel  
Night And Day (1932) Porter

### 4. *On the Air in Los Angeles...*

California, Here I Come (1924) Jolson/DeSylva/Meyer  
Avalon (1920) DeSylva/Jolson/Rose  
Breezin' Along With The Breeze (1926) Gillespie/Simon/Whiting  
Ramona (1927) Gilbert/Wayne  
Say It Isn't So (1932) Berlin

### 5. *Paul Whiteman's Greatest Hit!*

When Day Is Done (1926) DeSylva/Katscher

### 6. *A Classic By Erno Rapee...*

Charmaine (1927) Rapee/Pollack

### 7. *Jimmy McHugh On The Air...*

I Feel A Song Comin' On (1935) Fields/Oppenheim/McHugh  
Doin' The New Low Down (1928) Fields/McHugh  
Don't Blame Me (1933) Fields/McHugh  
Exactly Like You (1930) Fields/McHugh  
I'm In The Mood For Love (1935) Fields/McHugh  
On The Sunny Side Of The Street (1930) Fields/McHugh

### 8. *Vernon Duke On the Air...*

April In Paris (1932) Harburg/Duke  
Taking A Chance On Love (1940) LaTouche/Fetter/Duke  
Autumn In New York (1935) Duke  
What Is There To Say? (1934) Harburg/Duke  
I Can't Get Started (1936) Gershwin/Duke

### 9. *Harold Arlen On the Air...*

I've Got The World On A String (1933) Kohler/Arlen  
Let's Fall In Love (1934) Kohler/Arlen  
Get Happy (1929) Kohler/Arlen  
Between The Devil And The Deep Blue Sea (1930) Kohler/Arlen  
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# Theatre Organ

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2/6 Barton-Kimball, *The Mole Hole of Marshall, Marshall, Michigan.*  
Creche figures by Stefano Fontanini,  
Florence, Italy.

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**EDITOR** **Thomas L. DeLay**  
PO Box 3168  
Salinas, CA 93912-3168  
831/443-5917 • Fax 831/443-5826  
E-mail: [tdelaycalifornia@worldnet.att.net](mailto:tdelaycalifornia@worldnet.att.net)

**PRESIDENT** **Nelson Page**  
The Galaxy Theatre  
7000 Blvd East / Guttenberg, NJ 07093  
201/854-7847 • Fax 201/943-1477  
E-mail: [galaxy2@cybernex.net](mailto:galaxy2@cybernex.net)

**VICE-PRESIDENT** **Bob Maney**  
229 Ellen Avenue  
State College, PA 16801-6306  
814/238-2022 • Fax 814/238-4034  
E-mail: [rim1@psu.edu](mailto:rim1@psu.edu)

**SECRETARY** **Jack Moelmann**  
PO Box 25165  
Scott AFB, IL 62225-0165  
618/632-8455 • Fax 618/632-8456  
E-mail: [JackMoelmn@aol.com](mailto:JackMoelmn@aol.com)

**TREASURER** **Steve Schnieders**  
7321 Vine Ave. / St. Louis, MO 63143  
314/645-0552  
E-mail: [SHS7321@aol.com](mailto:SHS7321@aol.com)

**PAST PRESIDENT** **Harry Heth**  
1247 Peden / Houston, TX 77006-1130  
713/527-8096 • Fax 713/527-9182  
E-mail: [tibvox@aol.com](mailto:tibvox@aol.com)

**ADVERTISING** **Michael Fellenzer**  
PO Box 551081  
Indianapolis, IN 46205-5581  
317/251-6441 • Fax 317/251-6443  
E-mail: [fellenzer@atos.org](mailto:fellenzer@atos.org)

**SPECIAL SERVICES** **Vernon P. Bickel**  
785 Palomino Court  
San Marcos, CA 92069-2102  
760/471-6194 • Fax 760/471-6194 (\*51)

**EXECUTIVE SECRETARY** **Michael Fellenzer**  
PO Box 551081  
Indianapolis, IN 46205-5581  
317/251-6441 • Fax 317/251-6443  
E-mail: [fellenzer@atos.org](mailto:fellenzer@atos.org)

**JOURNAL STAFF**  
**EDITOR** **Thomas L. DeLay**  
**ASSOCIATE EDITOR** **Vern Bickel**  
**ASSISTANT EDITOR** **Harry Heth**  
**ASSISTANT EDITOR** **Donna Parker**  
**EDITOR EMERITUS** **Robert Gilbert**  
**ADVERTISING PUBLISHER** **Michael Fellenzer**  
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**CORPORATE OFFICE**  
American Theatre Organ Society, Inc.  
5 Third Street  
San Francisco, CA 94103-3200

**DESIGN & TYPESETTING**  
Stanley LeMaster Typesetting

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**ARCHIVES / LIBRARY**

## ATOS COMMITTEES & CHAIRPERSONS

### AGO LIAISON & AWARDS & RECOGNITION

Donna Parker  
PO Box 6103 / Aloha, OR 97007-0103  
503/642-7009 • Fax 503/848-6607  
E-mail: [donnaparker@webtv.net](mailto:donnaparker@webtv.net)

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630/782-1800 • Fax 630/782-1802  
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### BYLAWS

Bob Maney  
229 Ellen Avenue / State College, PA 16801-6306  
814/238-2022 • Fax 814/238-4034  
E-mail: [rim1@psu.edu](mailto:rim1@psu.edu)

### CHAPTER RELATIONS

Doris Erbe  
4942 Hummelsheim Avenue  
St. Louis, MO 63123-4711  
314/481-1840 • Fax 314/481-5885

### CONVENTION PLANNING

Mike Kinerk  
2655 Pine Tree Drive / Miami Beach, FL 33140  
305/532-9000 • Fax 305/376-3679  
E-mail: [mkinerk@herald.com](mailto:mkinerk@herald.com)

### EDUCATION

Connie Purkey  
564 E 4050S #9J  
Salt Lake City UT 84107  
Voice: 801/265-9794  
E-mail: [Purkeygal@aol.com](mailto:Purkeygal@aol.com)

### ENDOWMENT FUND

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### NOMINATIONS

Harry Heth  
1247 Peden / Houston, TX 77006-1130  
713/527-8096 • Fax 713/527-9182  
E-mail: [tibvox@aol.com](mailto:tibvox@aol.com)

### ORGANIST COMPETITIONS/SCHOLARSHIPS

Dorothy Van Steenkiste  
9270 Reeck Road / Allen Park, MI 48101-1461  
313/383-0133 • Fax 313/383-1875  
E-mail: [dottiev@iil.net](mailto:dottiev@iil.net)

### PUBLIC RELATIONS

John Ledwon  
28933 Wagon Road / Agoura, CA 91301  
818/889-8894 • Fax 818/707-3808  
E-mail: [jbprod@westworld.com](mailto:jbprod@westworld.com)

### PUBLICATIONS REVIEW

Bob Maney  
2229 Ellen Ave. / State College, PA 16801-6306  
814/238-2022 • Fax 814/238-4034  
E-mail: [rim1@psu.edu](mailto:rim1@psu.edu)

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### SMITHSONIAN INSTITUTION ORGAN PROJECT

Brant Duddy  
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### TECHNICAL

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#### THEATRE PIPE ORGANS

Al Seif  
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#### ELECTRONIC ORGANS & YTOE LIAISON

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#### COMPUTER NETWORKS

David Kelzenberg  
2801 Highway 6 East, #344 / Iowa City, IA 52240-2629  
319/351-3926 • Fax 319/335-1366  
E-mail: [kelzenberg.david@mcleodusa.net](mailto:kelzenberg.david@mcleodusa.net)

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PRESIDENT: HARRY HETH  
EDITOR: THOMAS L. DeLAY  
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## Past President's Message

The London and South of England Chapter certainly put forth a great deal of effort in the presentation of the "Convention With a Difference," the 1999 Annual ATOS Convention. There were some artists who were not well known to most of the membership of ATOS, but each one was well prepared and made a good accounting of their musicianship. Also, some artists who are well known by name, but unfamiliar to many of us, filled in the gap with performances that showed maturity and inventiveness. The Young Organist Competition, again, was an exciting event. While there was a winner, there were no losers. Look for the convention review in the near future. Thanks to Len, Veronica, and all the workers for a real experience.

The Lancastrian Theatre Organ Weekend allowed us to see more of the English countryside and hear some artists not heard during stateside ATOS Conventions. Photos cannot do justice to the Tower Ballroom; it must be seen to be believed. Thanks to David Alldred, Don Hyde, and the workers for another experience.

The members of the Wichita Great Plains Chapter showed us a grand time at the 1999 Regional Convention. Our goal for the Smithsonian Fund was exceeded while we were in Wichita.

There are on-going projects that are very important. The Scholarship Program, Young Organist Competition, and the grants from the Endowment Fund, to name just three, will enhance the image of ATOS and help in the preservation of the art form.

The considerable efforts of the technicians have brought many theatre organs to a level of finish and concert readiness unheard of just a few years ago.

We are in need of a Curator for the ATOS Library/Archives. Is anyone in the Chicago area interested in a challenging volunteer position?

Next November, the call will be published for nominations for the ATOS Board of Directors. It would be wonderful to see some new faces on the Board. Yes, there is some work involved, but the satisfaction of a job well done goes a long way both for the board member and ATOS. This is your opportunity to become involved in the growth and success of ATOS. It is very important that you renew your membership in a timely manner. The ATOS by-laws require that in order to become a Director or Officer, your membership must have been continuous for at least the past two (2) years.

As this is my "swan song," as it were, I wish to thank the Directors, Officers, and Staff who served during my tenure as President. Their guidance and counsel were invaluable in handling the issues brought to our attention. Also, many thanks to the ATOS members who gave their input and support. This has been an interesting and educational three years for me. I wish your next President every success and I know you will continue to give your support and input. Cheers!  
*Harry Heth*

# General Information

## RARE AND HISTORICAL THEATRE ORGAN RECORDINGS ARE AVAILABLE

Over the past several years, the ATOS Archives/Library has received many duplicate recordings. These surplus recordings are now being made available through an auction by mail. On the mailing cover of this issue of THEATRE ORGAN, you will find a partial listing of the many recordings that are available. Full directions for bidding on these recordings are included. Watch for the listing of additional recordings in the future. A great many of the surplus recordings will never be reissued. This may be your only opportunity to obtain recordings of historical performances. Be sure to carefully look over the list. If the recording you have been looking for is not on the list, it may be in the surplus collection. **Write to: Vern Bickel, ATOS Special Services, 785 Palomino Court, San Marcos, CA 92069-2101.**

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VERNON P. BICKEL  
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619/471-6194  
Fax 619/471-6194 (\*51)

### PLEASE NOTE:

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# Member's Forum

Dear Editor,

I just do not understand why some people in our fraternity still persist with the idea that we can excite young people's interest in theatre organ just by playing their sort of music. Surely the reality is that the theatre organ and present youth culture are light years apart and ne'er the twain shall meet.

The truth is that the theatre organ was developed in the twenties to meet a specific market need. That market need is long since dead and with it, the huge support it commanded. So now, we are catering for a very different market on a much-reduced scale. The marvel is that present day interest is as healthy as it is - both here in the UK and in the USA. This is entirely due to the energy, commitment and enthusiasm of those who have sought to preserve what is left for us to continue to enjoy. It also says much for the quality of the workmanship of those who built these magnificent instruments and for the many talents of all the organists on both sides of the Atlantic who continue to delight our ears.

However, I do think we should understand and appreciate why youth in general is not interested in either the instruments or the music they produce and just accept it as fact. More than likely, when they reach middle age, and provided we still have live theatre organ, quite a few may then become interested. Meanwhile, let us continue to enjoy what we have while stocks last. Nothing lasts forever and we must move with the times - hence the e-mail!

Best wishes to all,  
Donald M Wood  
(70 years young!)

Dear Editor,

Please! Such bleakness was on display in the 7/99 Member's Forum I felt I had to respond. I concede it is entirely possible that the Society may fail miserably, the membership may disperse, and the golden age of theatre organs may vanish in the mist. On the other hand, have you heard of the

musical organization "Big Bad Voodoo Daddie?" These guys play swing. And yes, "today's kids" are dancing to it and they buy the CDs. I've seen reports that they like a dance style that doesn't commit them to intimate behavior the same evening. But I suspect that at least half the attraction is how much it must annoy their parents — baby boomers, i.e. my generation, born in 1946 and after.

So the good news I would offer is that in this great, amazingly wealthy country, it's more than likely that theatre organs will somehow continue to survive, no matter what anybody does, because of the intrinsic thrill of the music, and the wonder and marvel that theatre organs still inspire in our population.

While I appreciate those who want to offer "the kids" music from after the 50s, don't go crazy; the best part of theatre organs, for me at least, is the real in-this-world way they connect me to a past I couldn't possibly get to by any other means. I think George Wright got it just right: His repertoire includes lots of post-50s music, but mostly popular show tunes, although at least one CD has the Beatles — but there are always generous helpings of old reliable favorites.

On another related topic, I have considerable sympathy for old-timers whom unintentionally or intentionally exclude younger newcomers. I think one of the worst offenses of the modern era is this "inclusionary" religion! Why shouldn't people have their "thing," their old comfortable group? What's so wrong with that? Must we always adjust and fanatically welcome the new? I really hope not. It's sad if newcomers feel excluded, but after all, why can't like-minded individuals start their own new chapter? The best outcome would be a little harmless friendly rivalry! I'm certainly not knocking any old-timers who welcome newcomers, what I say is, let freedom ring!

I hope I've made some sense here. I am personally grateful to the ATOS for

the incomparable musical joy I found through them, and I sincerely hope we do well in days to come. I am confident the music will survive.

Best wishes,  
J.G. Owen  
Huntington Station, New York

Dear Editor:

I do hope the following will clear things up about who played the Minneapolis Radio City Wurlitzer (see "Acre of Seats" Journal, March 1999 and the "correction" in the July issue!)

I was there for the next to final concert and am enclosing a Xerox of the program along with a Xerox of what probably led to the confusion — the name on the LP jacket. Also, for what it's worth, I worked with Dick out here in setting up the Larsen/Curley Overture program for the 1987 Convention as he was with the Gould Music Company at the time and provided us with the Allen we used.

While he lived in Minneapolis, Dick Dissell was under contract with RCA Victor and could not use his real name on the funeral parlor jacket décor of the audio Artistry record. Since the theatre was at the corner of 9th and LaSalle, the latter became his "nom de plume." Steve Levin had it right the first time!

The last I heard of Dick, he had retired and moved to Arizona. At the time I received my copy of the "Final Curtain" recording (which is marked "Sample — not for sale") I was told that the record would not be released. However, over the years I have discovered some record "hounds" have obtained copies of this really rare disc, so perhaps, it was later made commercially available.

Needless to say the LP and my recollections of Dick Dissell and the sound of that fabulous organ, are among my most cherished theatre organ memories! Of course, as record reviewer, I must hasten to point out the error on the program's tune list "Autumn Leaves" was written by

## Hazleton!

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Joseph Kosma.

Thanks for letting me set the record straight.

Ralph Beaudry  
Glendale, California

Dear Editor:

I am writing in reply to Mr. Laurie Morley, of North Yorkshire, England, who wrote asking for information about Wurlitzer Opus 1. (THEATRE ORGAN, March/April 1999).

The first theatre-type organ built by Wurlitzer is indeed still in its original home in the residence of the late Dr. George Woodward. The estate is still owned by the Woodward family and the organ is currently undergoing extensive renovation. I cannot at the moment supply Mr. Morley with a picture of the console which is disassembled right now. The shell is mostly removed and the pedals are away for repairs. The side panels are in place, as are the three manuals and the stop rails.

You can visualize entering the manor house through a massive arched doorway which leads into a vast stone hall with a ceiling two stories high. To the left as one enters is a broad flight of stairs leading to a gallery that runs the length of the hall above the front door. The organ console sits halfway along the gallery in front of lofty arched windows. I am told that many famous musicians such as Leopold Stokowsky, a former conductor of the Philadelphia Orchestra,

played it.

Continuing along the gallery, another flight of stairs leads to the second floor. In the ceiling is an opening of about six by ten feet. Above the opening in which a set of swell shutters is built, is the organ chamber.

In the rectangular organ chamber, the pipes are arranged on three sides with the pedal pipes running along the longer side of the room. Opposite the door into the pipe chamber is another door leading into a smaller room where the relay rack and blower are located.

I have hopes that the Woodward family may have a picture of the organ console in their archives. If not, I will have to wait until the restoration is completed to take a picture.

I am enclosing a brief history of Opus 1 that I hope may be of interest to Mr. Morley and other readers.

Yours sincerely,  
Henry W. Yocom  
Philadelphia, Pennsylvania

*(Editor's note: We will have this story at a later date when photos are available).*

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. 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. Send to Editor, THEATRE ORGAN, P.O. Box 3168, Salinas, CA 93912.

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# THE MOLE HOLE of Marshall

by Scott Smith

ONE OF AMERICA'S MOST PUBLIC PIPE ORGANS PLAYS DAILY  
IN ONE OF AMERICA'S MOST UNIQUE GIFT SHOPS.

*If you were asked to quickly list the ten most public pipe organs in the country, chances are good that you wouldn't think about including the two-manual, six-rank Barton installed in a gift store situated near the middle of the state of Michigan, but indeed it is true.*

*Read on, and you will learn of the many lives and perils of one small, but very public pipe organ ...*

The village of Marshall, Michigan, began as a popular railroad stop and switching center for Michigan Central in the mid-1800s, situated roughly halfway between Detroit and Chicago, and known as "the chicken-pie stop." The city was named after Supreme Court Justice John Marshall, famous for invoking judicial review in the landmark case of *Marbury v. Madison*. When outstate legislators began complaining that the trek to Detroit (state capital at that time) was just too far from their jurisdictions, the search for a more central location began. It was a legitimate complaint; after all, Michigan was and still is the largest state in land area east of the Mississippi River, and a road system simply didn't exist. Travel was just plain treacherous! With Marshall's central location and cosmopolitan atmosphere, wealthy upstate New York businessmen who traveled the rail system through the state sensed an opportunity in the offing, and built large mansions and set up shop there in anticipation. However, the arbitrary decision was to move the state capitol to Lansing, forty miles to the north; an odd decision, as Lansing didn't really exist in 1847, but those legislators traveling from the north didn't care. Forty miles could mean as much as a day's travel through undeveloped territory. And so, the speculators picked up and left Marshall, leaving the palatial homes to their fates and their businesses behind for others to tend to. Remarkably, most of those mansions survived until modern times, and to such a degree that the city sponsors a first-class home tour each September, as it has since 1964 in this city of 7,200. In addition to numerous other public events, three notable tours fill the city streets each year;



Historic Home Tour (September), Christmas Walk (December) and Garden Club Tour (July). Marshall boasts the nation's largest National Historic Landmark District in the Small Urban category with 867 buildings.

Marshall is the unlikely point of origin for not one, but two colloquial expressions in the American language. During the last century, Elijah McCoy manufactured a self-lubricating railroad part in the city that was so good, potential customers would accept no substitutes, insisting on "the real McCoy." Samuel Hill was a noted cartographer and mapmaker in the city, who's series of maps were so accurate and so detailed that his own name became interchangeable with the names of the maps, giving rise to the expression, "where in Sam Hill is ...?" However, former co-workers gave an alternate version of the story. They claimed that Hill's language was so heavily punctuated with profanity so much of the time, they began substituting his name for swear words!

A unique Marshall tradition is the annual Christmas parade, occurring on the first Monday evening after Thanksgiving. Every school band, fire department and political office holder you'd expect to see in a fourth of July parade marches down Michigan Avenue. The difference is that vehicles and floats are decorated in "high Christmas," with the arrival of Santa and Mrs. Claus signaling the end of the hour-long event. Following the parade, all lights strung by the city throughout downtown are lit. The visage of the garlands, wreaths and other decorations create an image that is nothing short of a Norman Rockwell portrait of an earlier, idealized time in America.

Local businessman Bill Arthur opened the Garden Theatre at 105 W. Michigan Avenue in 1915. Musical accompaniment for films and vaudeville acts was provided by a small orchestra or "DeLuxe" model Bartola pit organ. In 1927, the Bartola was traded in on a 2/4 Barton Organ, which was installed in a single cham-

ber to the left of the stage. W.G. Thick purchased the theatre from Arthur in 1931, and it stayed in the Thick family, passed down to sons Bob and Garth, who also owned the Bogar Theatre, just down the street. The Garden Theatre building became the home of the Marshall Civic Players in 1957, and one year later, the group had the organ restored in memory of its longtime organist. In 1970, the marquee was removed, and the interior and façade were remodeled into a Gambles store. This apparently was when the organ was removed. The building became a women's clothing store from 1983 through 1992, and exists today as an antique store.

At some point, a local pianist and church organist named Maureen Purcell was hired to accompany films and play intermissions. She was also known to play for sing-alongs during Saturday matinees. After the introduction of sound films, Maureen's duties were reduced, but she continued playing for the theatre right up to the end. Many fondly remember midnight jam



*The Garden Theatre facade in Marshall, Michigan, ca. 1930.*

*At left: The 2/6 Barton-Kimball in The Mole Hole. The creche figures were made by Stefano Fontanini, Florence, Italy.*



*Marshall resembles a Norman Rockwell painting at Christmas time. Even the traffic department gets into the act with their "camel crossing" sign.*



*Good friends cross great distances to visit the store at Christmas time. The author is seen here between Santa and Mrs. Claus.*

sessions that Maureen and other musicians participated in at the theatre. She also taught piano and organ in Marshall, and played for a daily radio program which originated from nearby Battle Creek, but is most remembered for her many years of playing an electronic organ at Win Schuler's restaurant. Most who have traveled through the area will tell you that you haven't really visited Marshall unless you've eaten at Schuler's, a true landmark. Organ music isn't part of the atmosphere anymore, but you might be able to forgive that little indiscretion once you've tasted the food. In any case, Maureen Purcell's mark on the Marshall community and surrounding area is indelible – even now, people refer to the Barton as "Maureen's Organ."

It is believed that Mark Crissy, an organ buff from nearby Albion purchased and removed the Barton from the Garden Theatre in 1970 and subsequently installed it in his home. Organist John Fischer remembers playing the organ for two home tours in Albion while attending college there at that time.

Mark Crissy was the Food Services Director of the Albion Public Schools cafeteria system. One of the duties of the job was to take the money collected during each day to the bank on his way home. On the evening of November 8, 1972, two students, thinking that Crissy took the money home first to count, and then to the bank, confronted him at his residence in a robbery attempt. When Crissy

could not produce any money, the two coldly murdered him with a single gunshot to the head. Mark Crissy would have been 34-years-old just ten days later. The two murderers were later convicted of the crime and remain in the state prison to this day.

Mike and Penny Kinter met while in college, at Michigan State University in East Lansing, Michigan. They married in 1965 and began parallel careers as teachers at the high school level in a Detroit suburb. A modest-sized Casavant church instrument was installed in their home, but when they decided to start a family, they began seeking a community with a higher quality of life than the one in which they lived. The Kinters also thought about a career change. The answer to the whole equation came in the form of a move to Marshall, Michigan, and the creation of the Mole Hole, one of about 100 such gift stores sharing that name throughout the Midwest and Florida.

By chance, during a leisurely Sunday drive in neighboring Tekonsha, the Kinters happened upon the Stable & House antique store. There, installed but unused, was the Barton, purchased from the Mark Crissy estate, only a few years before. When asked if the owners could help the Kinters with anything, Mike quipped, "The only thing I'm interested in here is probably the one thing you won't part with." Thirty days later, the Kinters found themselves as the new owners of the 2/4 Barton organ. The owners of the antique store

were persuaded to keep the instrument until the Kinters could figure out what to do with it. The idea of installing the organ in the gift store was not part of the original concept, but as plans developed, so did the idea of incorporating the Barton, and so it came to be. On October, 25, 1977, the Mole Hole of Marshall opened for business. Within a few months, the organ was playable, and by September 1978, teenage organist Victor Barz was at the console, entertaining customers attending the annual Marshall Home Tour. Victor, a talented young fellow from nearby Battle Creek was adept in both church and theatre stylings, and this was reflected in his playing.

All went well for the first ten years, including the acquisition of another storefront to the immediate west of the original building, which increased the original 2,000 square footage to 3,000. The west store is primarily a card shop, while the main store features gifts and provides entry into the Christmas shop in the rear.

On October, 24, 1987, a fire broke out in the furnace and soon engulfed every corner of the store. When the firemen broke through the front doors, the intense heat was measured at 1,200°F! Miraculously, the fire burned around the single organ chamber, badly scorching the exposed 16' Bourdon extension and the console. While most small businesses would have given up completely, the Kinters simply began rebuilding from the ground up, and on September 1, 1988, the Mole Hole once again opened its

doors for business, an incredible comeback story. Once again, the organ was not far behind in beginning to play. This time, the organ chamber was enlarged, and a Kimball Tibia (St. Anna's Theatre, Alpena, Michigan) and Tuba ("Waldhorn" from Berwyn Baptist Church, Berwyn, Illinois) were added to the original Barton ranks of Vox Humana, Viol d'Orchestre, Open Diapason and Stopped Flute. As a result of the fire damage, the console required new keyboards, new stop tablets and a complete refinishing. A solid-state relay and electric stop actions were also added at this time. Although refinished as well, the exposed 16' Bourdon extension still reveals a bit of scorching around the top portions of the pipes; a grim reminder of the fire.

My introduction to the organ, the store, and Victor Barz was on a walk-through during the 1980 Marshall Home Tour. My traveling companion for the day was not terribly interested in the organ, and waited impatiently outside while I quickly scouted the situation. I remember my first impression of being impressed with the sound of the organ, and the fact that the teenager playing got the best out of it. I would not be back for nine years.

In the fall of 1989, I received a call from my old friend, Russ Rowan, of Albion. He told me he had received a call from Mike Kinter, owner of the Mole Hole of Marshall, and that Mike was seeking a substitute organist at the

store for the bulk of the Christmas season. I called Mike immediately, and he explained that Victor Barz was involved in the production of a musical and, as a result, was unable to play for as many hours as he had in previous years. I drove to Marshall for an audition, and the deal was struck. Victor and I shared the playing duties for the first couple of years, but as responsibilities closer to home demanded more of Victor's time, I assumed the extra hours. I have been the store's only organist for several years now.

Over the years since I started playing for the store, I've also assumed the maintenance and tuning duties. The Kinters have generously given me a free hand with enlarging the traps and tuned percussions, as well as some specification changes. We've also been successful in regulating the voices down a bit in volume, to make it more palatable for the ears of shoppers. We've added a Barton Chrysoglott, glockenspiel and Wurlitzer tuned sleigh bells. I don't know of any other six-rank theatre organ with a set of tuned sleigh bells, but where else is more appropriate than in a gift store that features a Christmas shop all year long?

How does the organ fit in with the atmosphere of a gift store, you ask? The Kinters feel that shopping should be an event, as is fine dining or a cultural activity. They believe that the organ creates an air of excitement for-

shoppers, especially with a live organist present. People have become so accustomed to hearing the organ perform via the playback system, that it's not unusual to hear them exclaim "Look! A real person!" when I'm there. The atmosphere is further enhanced visually with Victorian wallpapers, slowly rotating ceiling fans, natural wood floors and antiques displayed in and around old display cases. The gentle scent of potpourri permeates every corner of the store, and the gentle sound of wind chimes can be often heard throughout. Playing the organ for the public in a gift store is like a cross between pizza playing and theatrical intermission. Like an intermission, the overall volume has to be kept down, as not to annoy the patrons. I really isn't a solo. Still, I feel the need to keep the quality and complexity of my arrangements up for those who really are listening, and much to my surprise, many of them do.

The console is wedged in between the organ chamber and the display tables in the main portion of the store. During those times when I am playing the organ live (versus through the playback system), the bench is pulled out into a narrow aisle. I wish I had a dollar for every time the bench has been accidentally kicked by passers-by! One of the funniest things that ever happened was back in 1989, during my first weekend of playing for the store. During a Christmas open house, the store can be jammed with scores of people, as discounts are offered and munchies are served. One rather ample-sized fellow decided that I really didn't need all of that aisle space. He lifted the left end of the bench off the floor (with me still perched on it, in mid-song), shoved it all the way forward into the console, and walked on. Imagine my surprise!

Another time, the owners had been warned of a ring of shoplifting teenagers that were hitting the downtown retail establishments. Not wanting to be victimized by these hoodlums, each clerk was alerted as to the potential situation, as was I. Sure enough, the slippery-fingered culprits entered the store, spread out, created a diversion, made a grab for the goods and headed for the back door. As the



*Grim appearance of the console immediately after the fire.*

slimy varmints ran past the console, with the owners and a band of deputized clerks in hot pursuit, I played a fast chorus of "Dirty Work at The Crossroads." It was like accompanying a live-action film!

Perhaps the most outrageous incident involved two male biker types and two elderly women. As recalled to me by one of the clerks later, all were admiring the organ pipes through the beveled glass window in the door to the chamber while I was playing for Christmas shoppers. One of the ladies commented how wonderful the experience was to the other, and she agreed. Suddenly, one of the biker types opened the chamber door and pushed both ladies inside, saying "This is the only way to really appreciate it!" as he shut and held the door behind them with a smile on his face. The ladies stood there, fingers plunged into their ears up to the second knuckle, as I played on unwittingly.

This little organ  
has been through nearly  
everything ...  
a cold-blooded murder,  
a disastrous fire  
and a bit of mayhem.  
Except for a train wreck  
and a car chase,  
this story has all the  
elements of a good  
silent movie!

The 16' Bourdon offset and the 8' Tibia offset are exposed; right next to the console. Periodically, one of the Tibia bass notes has a brief murmur that always clears easily by playing the note again. During the first day of the last season, I noticed that the murmur was not going away. Rats! That means getting inside the chest, and I didn't have the time or the inclination. Then, inexplicably, I noticed that the note cleared on its own. This was really strange! Further examination revealed

that the source of the sound was not a murmur at all, but a washing machine that the new renter in the apartment upstairs was now using, and it lives directly above the console! Worse yet, is that the washing machine emanates the musical note of "B." Unfortunately, I don't know anything in the key of "B."

A hastily produced ad by the local newspaper produced humorous results. The ad was supposed to read "Victor Barz will be at the Barton," however, it was printed as "Victor Barz will beat the Burton." Even though that was years ago, I'm still asked if I'm going to beat the Burton. Of course not ... that was Victor's job!

Unlike my colleagues who are lucky enough to play substantial-sized instruments of three or four manuals, loaded with the works, the two-manual Mole Hole organ is but a demure six ranks with five tuned percussions and a full battery of traps. There is no second-touch, no pizzicato and only two tremulant controls. Still, what is there is enough to make music to please the patrons and still keep it interesting for me. I draw inspiration and guidance as to how to play a two-manual instrument effectively from respected colleagues like George Wright, John Muri, Lowell Ayars and Walt Strony. Children and adults both get a kick out of seeing the percussion and trap actions work through the beveled glass window in the chamber door that separates the single organ chamber from the retail portions of the store. For many visitors, a trip to Marshall is not complete without a trip to the Mole Hole to show and to hear the organ. (I personally recommend the bakery show two doors down as well).

One of the great parts of the job is talking to the people who enjoy the music and make that fact known to me. Many who hear me for the first time assume that I am from Marshall and know nothing of organs in the outside world. I actually live an hour to the north in Lansing. It's not unusual to run into people who tell me that their home church has the biggest organ in the world. I love the stunned looks on their faces when I tell them I know their organist, the builder who created the organ, or the dirt that's

going on in their home church or theatre!

Over the years, we've heard some wonderful malapropos and outrageous theories as to how the organ works. Even though electro-pneumatic action is now over 100 years old, there are many who believe, quite fervently that all organs are trackers. Another common theory that is heard at least once or twice every season is that the swell shades open up only to release all of that air pressure built up inside the chamber! Really! All this time I thought they were for expression! One man said "Our organ's got a coach horn and a kristoglock!" Umm, that's a post horn and a chrysoglott, I think. One young woman saw me enter the chamber briefly and not realizing that I exited to go to the bench, insisted to her mother that it took not one, but two men to play this organ! Many people refer to the six-ranker as a "giant" organ. Many want to know what church it came from. Many insist that pipe organs are all antiques and that they are not built anymore. The general public really does not understand what a pipe organ is anymore, and this is why we need to be out in their world more than we are.

Two things I've learned about Christmas in my years at the store: 1) there is no comprehensive book of music on the season that has everything you need for this kind of thing, and 2) some people do all of their shopping on December 24. They're the ones who look like deer caught in headlights.

I've now played at the store for ten Christmas seasons, and it has changed me. I entered as a Christmas hater, but you can't work in this environment for long without becoming part of it. I am genuinely touched by the number of people who travel long distances just to hear me play. I'm humbled when they tell me their Christmas isn't complete without a trip to the store. It's a great gig.

The organ is well suited for the environment. Extremely reliable, it never suffers from dead notes, rarely misbehaves and stays rock steady in tune throughout the year. And when the organ isn't playing, you can hear the other sounds of the store that help

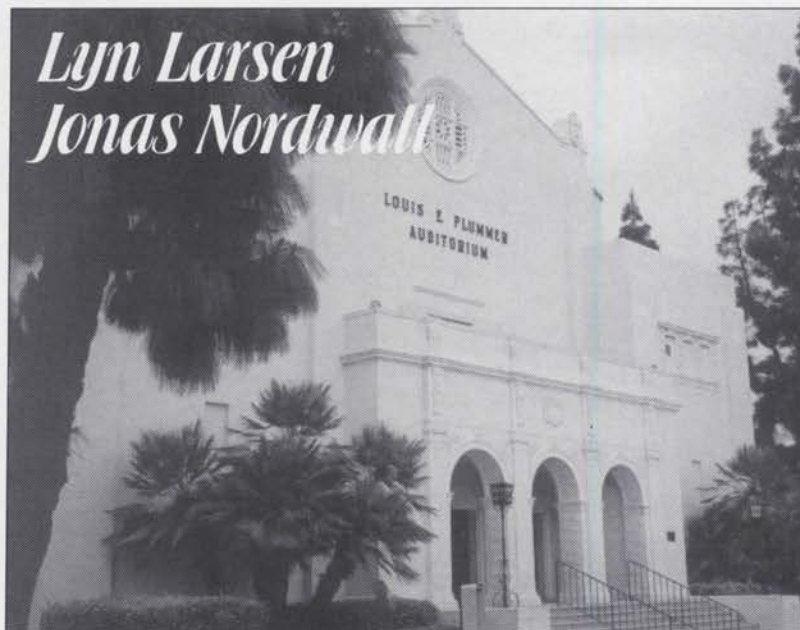
to create the magic ... soft wind chimes, clocks chiming, voices, laughter and even the store's Wurlitzer Military Band Organ that makes cameo appearances on special occasions (outdoors, that is!).

So, there you have it. The little organ that's been through nearly everything in its 70-plus years that you'd see in a silent film: a cold-blooded murder, a disastrous fire, a bit of mayhem and perhaps a little love along the way. The only things missing are a train wreck and a car chase! Come to think of it, if you saw me running late to get there, you could scratch the car chase ...

#### **How to get to Marshall:**

Marshall is located at the crossing of I-69 and I-94. From I-69, take exit #36 (Business Route 94) and proceed east along Michigan Avenue. From I-94, take Exit #110 and proceed south along Old US-27 or Exit #112 (BR-94) and proceed west/southwest along Michigan Avenue. The Mole Hole is at 150 W. Michigan Avenue, just two blocks east of Brooks Memorial Fountain. To verify store hours, call 616/781-5923. Travel time is roughly: 2 hours west of Detroit, 3 hours east of Chicago, and 4 hours north of Indianapolis. Marshall is just 37 miles north of I-80 off I-69.

*A tip for budding, young organbuilders:  
If you are locked in a gift store expecting to  
rack reed pipes and you run out of twill,  
do what I did ...  
USE RIBBON!*



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# Disaster Strikes Tacoma Pizza and Pipes

by Eric J. Shoemaker

Fire and water have silenced the Mighty Wurlitzer in Pizza and Pipes, Tacoma.



*The fire burned in the attic for some time before being discovered.*

*The roof collapsed on the restaurant tables.*



*How hot was it? Plastic drink containers abandoned by patrons who hurriedly left the burning building, began to melt from the heat.*



*The burned console. The shell remained essentially intact, but the stoptabs, keys and interior workings melted from the heat. Damage occurred from heat, smoke and water.*



Tuesday evening, August 3, 1999 a blaze likely due to a grease build-up in the pizza ovens, smoldered in the attic for some time before discovery. About 8:30 p.m., with smoke entering the dining room, the kitchen crew calmly evacuated the restaurant. As flames continued to get worse, the kitchen area and the entire rear portion of the structure was burning.

Several local fire companies responded, but, by the time they realized how hot things were, it was now a "surround and drown" situation. A blast of water was shot through the glass facade of the building, soaking the Main Chamber, sending shards of glass and debris all about.

As terrible as the fire was, at least no one was injured.





*View to the outside through the collapsed roof.*

*Sherrie Mael, staff organist who was playing when the fire broke out, is comforted by Dick Daubert as her husband, Tom, carries out her music.*



*Below:  
Dick and Margaret Daubert, with General Manager, Lance Winchell. The Pizza & Pipes sign survived the fire.*



*Another view of the console.*

The organ, however, is another matter. The chambers were drenched, the console and percussions suffered heavy fire damage. The Antiphonal Tuba melted. The majority of the pipework was salvaged, though very wet. Water was literally poured out of pipes, chests, and windlines. Ron Hemmi and Don Wallin are leading the salvage operation.

Careful attention to detail will allow most of the organ to be salvaged.

Hope remains optimistic that much/most of the organ can be saved, once everything dries out. This 20-rank Wurlitzer, opus 2168, style 260-special/Balaban and Katz was originally installed in the Paramount Theatre, Fort Wayne, Indiana. The last official time the organ was played publicly in the Paramount was 1936. It was one of three similar 3-manual waterfall consoles built by Wurlitzer. Many devices have been added to the organ over the years, but the original Wurlitzer electro-pneumatic relay was functional to the last night it played in Tacoma. The last piece Sherrie Mael played on the Wurlitzer before all the people were chased from the burning building was the theme from *Titanic* (no joke!)

Other organists who were on staff were:

Andy Crow, Tedde Gibson, Ron Hemmi, Eric Shoemaker, Sharon Stearns, and Don Wallin.

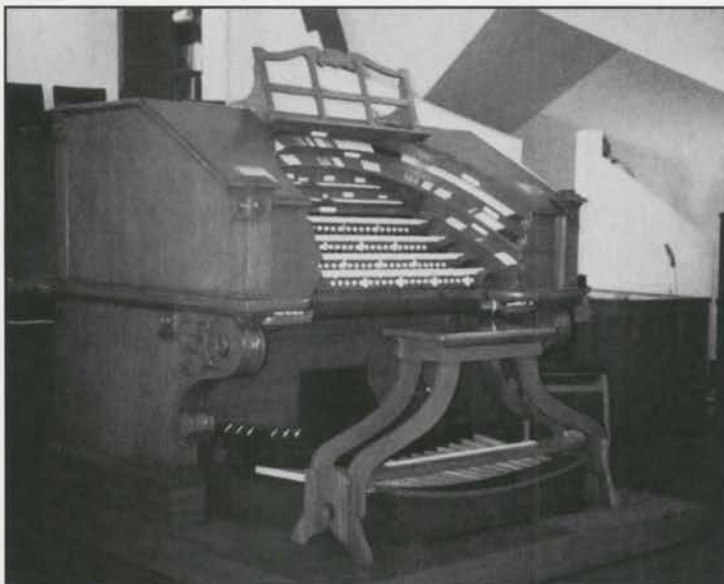
Ron Hemmi, Tony Miller,  
Eric Shoemaker and Jack Laffaw  
help with salvage efforts



At right: Lance Winchell, General Manager, with Don Wallin, Eric Shoemaker and Dick Daubert, examining pipework. Don Wallin is the prime person involved with the removal of the organ.

As to what happens next; we need to wait and see. The organ is expected to be resurrected in a new pizza restaurant away from Tacoma. The owners, Richard and Margaret Daubert are understandably heartsick.

Those of us who worked for them are now ... out of work! It will take some time to figure out the details on where to go from here. We have had so many volunteers come forward to help, our local community's support through the years as well as our fellow ATOS members, the Daubert's wish to express their thanks for all well wishers and supporters through the years.



*T*his handsome Empire style console originally controlled the four-manual Wurlitzer organ in the Strand Theatre, Madison, Wisconsin. It was recently rebuilt and enlarged to Style 285 specifications with new, deeper main, partial and back rails for the Theatre Organ Society of San Diego, now installed in Trinity Presbyterian Church. The renovation included a new concert bench, exclusively from Crome.

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# Central Indiana Organ Crawl

by Ken Double

The prospects of two days of theatre organ crawling, of hearing a new home installation, participating in the last concert before rebuilding for an organ of long-standing fame, and just having an all-around good time had spirits high for a group of 50 members of the Central Indiana Chapter of the American Theatre Organ Society.



*Louisville Uniphone at the Maurice and Carol Finkle home in Shelbyville, Indiana.*

It had been quite some time since the last bus trip by this ATOS chapter, and although some of our members had seen some of the instruments during convention after-glow functions, we had never made a full weekend trip to Cincinnati. Thus, on Saturday, July 24, we met at Warren Central High School for the trip to the south and east. Fortified by coffee, juice and donuts holes supplied by Paul and Barb Johnson (Barb's back problems precluded her from making the journey, much to our disappointment), the group hit the highway about 8:00 a.m., with a stop in Shelbyville at the top of the itinerary.

The residence of longtime CIC-ATOS members Morris and Carol Finkel is truly a home of music. Three beautiful grand pianos, a harpsichord and three pipe organs attest to that! We enjoyed a brief history of the organs as told by son David Finkel. The 2/5 Louisville from the Dream Theatre in Indianapolis, the Robert-Morton photo-player with a functioning roll mechanism, and the big 3-manual Wurlitzer/hybrid were fair game for all who wanted to play, and the talents of many of our members were on display.

From Shelbyville, it was off to Batesville, Indiana, and a stop at the Sherman House restaurant for a delicious lunch liberally highlighted by raspberries! It was time for the county raspberry festival, and everything (including the



*Ed Commons and Steve Brown (Lexington, Kentucky) at the Music Palace in Cincinnati, Ohio.*

green beans!) had raspberries in it, and what a treat. From Batesville, it was back on I-74 to Cincinnati, and the magnificent Wurlitzer at the home of Ron Wehmeier.

This is one of the great home installations in the nation. The 4/34 Wurlitzer has been well documented in THEATRE ORGAN, and guest artist Barry Baker beautifully played it. When one realizes that Barry has spent hours at this organ over the years (he grew up in the Cincinnati area), one then can understand his brilliance at this instrument. Spectacular sounds, the most unusual colors, lightning quick registration changes, and one gorgeous arrangement after another kept a crowd of nearly 100 enthralled. Enthusiasts from Cincinnati and Columbus for this performance joined the CIC group, and most all agreed Barry has never sounded better. As usual, the Wehmeiers were most gracious hosts, providing unexpected refreshments that were delightful. All were most appreciative!

After Barry's performance and a chance at open console on the big Wurlitzer, it was off to our Preston Hotel, and a chance to relax before dinner. Relaxation time was curtailed somewhat since the hotel staff had managed to mis-code almost everybody's room keys. Tour-guide Michael Fellenzer to the rescue! Risking his health in near-100 degree heat, he made the long journey from room to front desk and back to make sure our tired members could get in their rooms! And after a brief respite, it was back on the bus and off to the new Cincinnati Music Palace and another big Wurlitzer.

This newly opened pizza emporium has the Wurlitzer from the former Springdale Music Palace. Although it has been a long ordeal getting the organ to play, what a pleasant surprise to be greeted by the sounds of the 4/22 (soon to be more) in the capable hands of organist Trent Sims. As our group sat in the balcony, there was probably more than one tear shed in memory of the Paramount Music Palace in Indianapolis. What fun it was to hear the music, enjoy some delicious pizza, and once again spend an evening listening to a big Wurlitzer that lasted right up to closing time.



*Virginia Beck (Indianapolis), Marcy Chitwood (Indianapolis) and Warren York (Urbana, Illinois) at the Music Palace in Cincinnati.*



*Barry Baker (Milwaukee, Wisconsin) and Ron Wehmeier (Cincinnati, Ohio) in the music room of Ron's parents, Mr. & Mrs. Elmer Wehmeier, after Barry's performance.*



*Bob Goldstine (Fort Wayne, Indiana) at the Billmire residence Robert-Morton.*



*Warren York (Urbana, Illinois) at the Ohio Valley Chapter's Wurlitzer in the Emery Theatre.*

Sunday found the group back on the bus and off to a new destination, the home of Dr. and Mrs. David Billmire and their Robert-Morton organ. Nestled in a beautiful area on the outskirts of Cincinnati, the lovely home was built with the organ installation in mind. And what an installation! The 3/15 Robert-Morton is a perfect fit in the music room, and once again, after hearing the organ demonstrated via computer by installer Clark Wilson, the CIC membership had at it! This is how home installations should sound and play. Although not as extensive as the Wehmeier installation, the organ is nonetheless most satisfying to play and very enjoyable to a listener. Chamber tours and lots of questions and answers were part of the day, along with delicious refreshments. This new stop was clearly one of the highlights of the trip, and we extend our deep thanks to the Billmires for graciously opening their home to us.

The final stop before heading back to Indianapolis was the venerable Emery Auditorium in downtown Cincinnati where we were the guests of the Ohio Valley Chapter. This has been the home of the former Albee Theatre Wurlitzer for many, many years, and Sunday's informal concert was to be one of the last on the 3-manual Wurlitzer before a nearly \$12-million restoration of the theatre, which could include a full reinstallation of the pipe organ. Three different artists were heard on the organ. Cincinnati favorite, Jack Doll, entertained the crowd by playing almost all requests and playing in a most delightful 'jazz' style. Columbus area organist Patricia Immell also proved to be most entertaining, particularly showing off a dazzling pedal technique developed during years of classical study. She was also a "real trooper" playing before the crowd on an instrument she had never played before. Central Indiana's Ken

Double completed the program with some familiar tunes before a wonderful lunch of pasta and salad was prepared and served by members the Ohio Valley Chapter.

The "travel gods" were apparently unhappy with something, maybe one of Double's awful jokes, because the only "downer" of the trip occurred on the return to Indianapolis. The air-conditioning on the bus decided to malfunction, making the drive up I-74 a bit steamy. But all survived, and all decided that we should not wait so long between bus trips. It was great fun to enjoy new organs in new and old venues.

Thanks to Barb Johnson and Michael Fellenzer for handling the myriad details on behalf of the bus load of theatre organ aficionados.

Special thanks to the Ohio Valley Chapter for their invitation to the Emery that started the wheels in motion for our weekend trip.

# MOTOR CITY THROWS A GALA BIRTHDAY BASH FOR THE HISTORIC REDFORD THEATRE

by Brian Carmody



On October 24, 1998, the curtain rose on the 70<sup>th</sup> Anniversary Gala for the Historic Redford Theatre. This did not happen without months of planning and hard work by many members. Here's what happened.

Over a year earlier, a committee was formed that began investigating possible ways to celebrate the 70<sup>th</sup> anniversary of our home. Once January hit, the plans began to take real form with the enlargement of the committee and the dreams of so many expressed, listed to and acted upon. David Martin chaired the committee and led us all through the process of envisioning a show like we had not seen on our stage before, so dreams started becoming reality.

Interest in the restoration work on the building was re-ignited by George McCann who began the intricate

painting of the auditorium and proscenium. A "cherry picker" graced the stage for one month, allowing easy access to high and hard-to-reach places. Painting and cleaning took place at a fevered pitch. Suddenly the gray walls disappeared and the bright colors of the Japanese garden appeared. Once again the Samurai and Geisha girls appeared on the organ chambers.

Decorating the lobby and uncluttering some of the displays was undertaken by Edie Teevin. New seating for patrons waiting to enter was purchased; new cloths on display cases; new information racks; freshly painted doors; a new desk for presale tickets; fresh paint on the ceiling and much more. Members worked many hours to make the first impression comfortable and enjoyable. The auditorium's

new look made you feel warm and at home. Suddenly, new life was breathed into our building and you could sense the intrinsic beauty we always knew she had.

In 1928, a book entitled *Greater Redford* was published to celebrate the opening of the theatre. The search for this book turned up a copy at the local historical museum. Wonderfully, they had it photocopied for us. We had a history of why the theatre was built, who was involved and much more. Our program for the anniversary would take its look directly from that book! The one exception was the inclusion, in the center spread, of a full color print of the architect's rendering of the auditorium!

A search turned up Floyd Pontius, an original usher from the Redford Theatre. Now living in Tucson,

Arizona, Mr. Pontius spoke many times over the phone of his memories of the theatre and the way ushers worked. Suddenly a by-gone era was new again. He made copies of photos of those original ushers that became the basis for a display of original memorabilia from the building. Three panels form the original lighting fixtures glowed again 70 years later to delight our patrons. Pottery from the era graced either side of the exact miniature of our Barton console, on loan from Donald Martin. Leases and bills of sale from the original theatre graced display boards and pictures from the original opening graced our walls, thanks to the work of Mike Hauser. Many people donated time and talent to ensure our success.

The evening finally arrived! Patrons were greeted in the parking lot by a display from the Buick Car Club; instantly being transported back in time before ever reaching our building. Jim Teevin was our formal doorman for the evening. Then came the lobby displays and Gus Borman at the piano

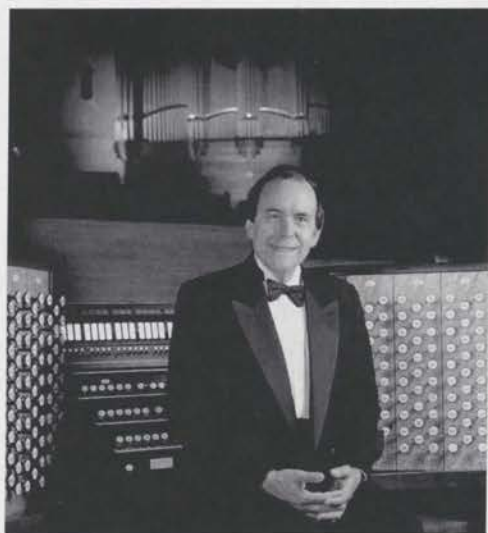
in the lobby serenading patrons with music of the era. Everyone knew they were in for a treat when the organ began to play at 8:00 p.m.

A short movie (30 seconds) from a commercial of the early 1930s was shown. This showed the original front façade and "Miss Redford" of that time. When the film ended, the audience was greeted with the same configuration of people on stage in the same places. We re-enacted cutting the ribbon on the opening night. Don Lockwood, our usual emcee, was now the manager of the New Kunsky-Redford Theatre. The original façade of the building, changed in "renovations" of the 1950s, was lovingly recreated on the stage under the able leadership of George McCann. Every door and window, the columns and box office all rose on the stage. Donald Martin, using his computerized manipulative powers, recreated the original marquee in slide form. These were projected over the faux brick, wood and glass elements. Suddenly you were back in 1928 witnessing his-



tory in the making. The audience was immediately drawn into the spirit as patrons, dressed in 1920s clothing, bought tickets and entered the New Redford Theatre.

John Lauter played the patrons into the theatre on the original 3/10 Barton.



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*The Center Stage Dance Company.*



*Tony O'Brien and John Lauter, star performers of the evening, with the Hotel Savarine Society Orchestra.*

Then the announcer introduced the Hotel Savarine Society Orchestra. The curtain opened and the band began playing. They moved forward on a new band car designed and implemented by Dave Martin, Dave Ambory and an army of other members. The orchestra, which specializes in music of the 20s, kept us in the era by speaking and playing the "current" music. The Hotel Savarine Society Orchestra takes its name from an east-side Detroit hotel that had been built in 1927. They use authentic 1920s instrumentation and arrangements. You would swear you were actually in the year 1928! Flappers danced the Charleston, John Lauter joined the orchestra for some pieces and a couple of comics pulled off gags during this first half of the program. Mike Przybylski played the piano in the lobby during intermission.

A crowd of 1,100 joined us to celebrate our home's anniversary. They joined in the spirit and made the

evening even more enjoyable. The evening's second half featured Tony O'Brien playing a medley of 1920s tunes and then accompanying Buster Keaton's *Our Hospitality*. The audience responded much as they did when the movie was new. Every scene had an audience reaction, every nuance accompanied flawlessly on the Barton. The crowd cheered at the end of the movie!

The orchestra moved forward as the screen rose and played us into "My Blue Heaven." Then, as a huge cake with a great big 70 on top was wheeled on stage, we all sang "Happy Birthday" to the Redford Theatre. The orchestra and John Lauter finished up with "Toot, Toot, Tootsie" and an encore of 20s tunes and the evening had reached an end with the sending of streamers into the audience from the stage. Patrons were given a magnet of our anniversary logo to hold their Redford calendar of events on the refrigerator for easy reference.

While the evening was one of class and magic, it also shows the magic that is Motor City. Our members joined together to make this event happen. It focussed our restoration work and moved it into high gear. Stenciling will commence in the spring, as the restoration work continues. Talents were shared by so many members, each doing what they could. Seats were repaired by Lou DeRocco. Elaine Mundt was in charge of ticket sales. Peggy Grimshaw guided us through the various deadlines and kept us on target. Bob Duerr and Dorothy Van Steenkiste sold advertising and recruited patrons for the souvenir program. Enid Martin purchased uniforms for the many workers who wore them that night, and for every event since then. Mabel Maciejewski and her crew spent the evening selling popcorn and candy to patrons. Allen FitzGerald fashioned a reproduction of a 1920s style microphone. Nancy Walther designed a special flyer for mailing. Oren Walther scanned numerous images for inclusion in advertising and program printing. Will Walther prepared dressing rooms. Michelle Walther ran the box office. A myriad of members staffed the theatre for the evening. Bo Hanley captured the evening on film for us. Dorothy Van Steenkiste put out a vast amount of publicity. Dave Calendine lived at the Redford for an entire week performing any task that was needed. New member, Charles Mack, spent countless hours helping with every area where extra hands were needed. Some spent every evening for two months at the theatre working on restoration, set construction, program design, publicity, and every facet of our organization. The dreams for an evening had changed into the dreams for our wonderful historic Redford Theatre. To all who worked so hard, for so long, we are sincerely grateful. We are deeply indebted to all that shared their talents. Most importantly, to those who dared to dream and helped us focus our energies, we are truly awed. I personally must say that never have I been more proud to say that I am a member of Motor City.

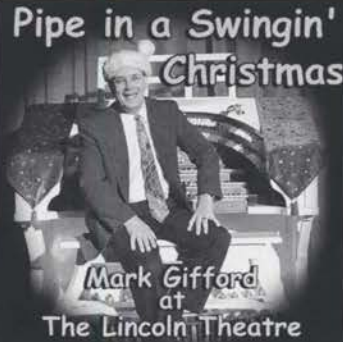
A note must be added that the very evening we celebrated our history we



watched the implosion of the Hudson Department Store in downtown Detroit. Even as history was being destroyed, we were ensuring its future. Happy Birthday, Redford Theatre!



Photographer Bo Hanley with a camera from the 20s.  
Below: Edie and Jim Teevin in the spirit of the evening.



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# The 15th Annual National Young Theatre Organist Competition

## 1999 CONTESTANTS

by Dorothy Van Steenkiste

*The cameo performances of our Junior, Intermediate and Senior winners of the 1999 competition, together with the concert of Ron Reseigh, the over-all winner of 1998, were great and the audience loved them. All four performances were outstanding.*

Len Rawle, as emcee, introduced Ron Reseigh, the performing artist at the Woking Leisure Centre on their 3/16 Wurlitzer. Following Ron's terrific concert, Len Rawle introduced the three winners of the 1999 competition: Junior, Heather Novak; Intermediate, Elizabeth Hanton; and Senior, Sean Henderson. The audience was thrilled with their performances. The organ was in excellent condition thanks to Len Rawle, Bernard Baldwin, Ian Ridley, and the rest of the crew. The young adults were treated royally during practice time. Since the Woking Leisure Centre was quite a long way from downtown London, Budgie Groom, who is Chairman of the Young Organist Competition in London, spent the whole day transporting and feeding our young contestants. We really appreciated it. We also want to thank Len Rawle for assisting our young adults as they sat down to a larger and different instrument than what they normally play.

Theatre organ is still very much 'alive' and in good hands. These young adults are practicing long hours and performing in their chapters, letting the world become familiar with one of the greatest and oldest art forms: Theatre Organ. The technicians (God bless them) all over the world are working hard to keep these instruments in wonderful condition, and our ATOS members work very hard supporting and raising funds so that we may enjoy our love of theatre organ. We are certain that ATOS will continue to grow.

The following judges determined the over-all winner of the competition at the Woking Leisure Centre concert: Cheryl Seppala, San Diego, California; Marian Bickel, San Marcos, California; David Johnston, Australia; and William Davies, London, England.

The over-all winner for 1999 is Sean Henderson in the Senior Division. Sean was sponsored by the Australia/Felix Chapter. Sean will be playing a full concert in the year 2000 in Milwaukee, Wisconsin.

Rules and regulations for the 2000 competition will be sent out in August. Be sure and encourage your young organists to enter the competition, contact your teachers, schools and music studios.

### SEAN HENDERSON

*Over-All Winner  
and Winner of the Senior Division  
Sponsored by  
Australia/Felix Theatre Organ Society*



Sean is 20-years-old and was born in New Zealand and later moved to Melbourne, Australia. His recording was done on the 4/29 Hybrid theatre organ in the Capri Theatre, Adelaide. His formal training began at age six on electronic organ and in the same year he was given the opportunity to hear and play the Wurlitzer in the Hollywood Cinema, Auckland. He gave his first public electronic organ concert at the age of nine. After moving to Australia he had many opportunities to perform for the Australian Organ Societies. At the age of 12 he was privileged to perform a cameo spot in a concert given by Walt Strony who encour-

aged his interest in theatre organ and later became his mentor. Sean is a past winner of the ATOS Young Theatre Organist Competition at both the Junior level, sponsored by the Australia/Felix Chapter, and the Intermediate level, sponsored by the Valley of the Sun Chapter in Arizona. After several trips to the United States, Sean moved to Phoenix when he was 16. He has become an American resident and his energies have been focused on his music studies at Arizona State University where he is majoring in organ performance. Sean is the second student to complete all three categories of the competition and become over-all winner. The first one was Russell Holmes from England.

### ELIZABETH HANTON

*Winner of the Intermediate Division  
Sponsored by  
Australia/Felix Theatre Organ Society*



Elizabeth is 18-years-old. She began learning the piano and electronic organ at the age of four. The Hanton family moved to Ballarat in 1993, allowing Elizabeth to attend the renowned music school, Ballarat and Clarendon College, which opened up many musical opportunities. She was introduced to the Ballarat Compton theatre organ at the age of eleven by her teacher, Myrtle Cox, and since then has appeared in

several of Australia's National Theatre Organ Conventions, performing at Perth in 1994, and Adelaide in 1998. Elizabeth was named School Captain of Music in 1998, her final year at secondary school, participating in the Stage Band on bass guitar, the Concert Band on keyboards, and leading the String Orchestras as 1<sup>st</sup> chair violinist. She was also the school chapel organist and an accompanist for other musicians at college. Elizabeth received the top mark in the state of Victoria for her efforts in the school subject of Music Performance, gaining a perfect score, 50/50. She also gained her Associate of Music in electronic organ under the guidance of Myrtle Cox. Elizabeth has deferred her Arts/Music course at the University of Melbourne until the year 2000. She is currently working as an accompanist in Ballarat, and plans to complete her Associate of Music in piano this year. Her goal after university is to become a professional accompanist, performer and possibly a music-journalist.

## HEATHER NOVAK

*Winner of the Junior Division  
Sponsored by  
Motor City Theatre Organ Society*



Heather is 14-years-old. She started her formal training on the electronic organ and then later had the opportunity to play the Barton 3/10 theatre organ at the Redford Theatre, home of the Motor City Theatre Organ Society. Her recording was done on this organ. Heather attends Mercy High School in Farmington Hills, Michigan, where she is very active, an honor student, a member of the Spirit Choir, the Freshman and Sophomore Choral Class, and Students Against Drunk Driving (SADD). She has played in the Young Theatre

Organist Concerts for Beginners and Pre- teens at the Redford Theatre in Detroit, Michigan, and has received plaques for her performances. Heather is very active at the Redford Theatre where she helps the members do the work that is necessary to keep producing programs and concerts to keep theatre organ alive. She also encourages the students from her high school to attend MCTOS functions. Her teacher, Melissa Ambrose Eidson, is her inspiration. She has encouraged her to study. Her lessons continue and she looks forward to continuing a career as a musician in college and as a teacher, to encourage future students to get involved in the theatre organ.

## JEFFREY ANDREWS

*Entry in the Senior Division  
Sponsored by  
Australia/Felix Theatre Organ Society*



Jeffrey is 20-years-old. Originally from Ballarat, Jeffrey now lives in Melbourne, studying for his third year Arts-Engineering double degree at Monash University. His is majoring in Civil Engineering and minoring in Music and Geography in his Arts. He is still studying electronic and theatre organ with Mrs. Myrtle Cox in Ballarat. The recipient of two American Theatre Organ Society scholarships, he was runner-up in 1998 and the winner in 1999 of the senior division of the theatre organ section in the ROTOSA competition jointly conducted by the Somerton Park Rotary Club and the South Australian Division of the Theatre Organ Society of Australia at the Capri Theatre in Adelaide. He also played during the TOSA National Theatre Organ Convention in Adelaide in 1998. Jeffrey also plays piano and saxophone, and is involved in a number of bands and ensembles in Melbourne and Ballarat. He traveled to Singapore with the Monash Wind Symphony in 1998 and is planning a trip to Austria in 2000. His recording was made at the Capri Theatre in Adelaide on a 4/29 Hybrid.

**CONGRATULATIONS  
TO ALL OF YOU!  
YOU ARE ALL WINNERS!**

## TROY ANDREWS

*Entry in the Junior Division  
Sponsored by  
Australia/Felix Theatre Organ Society*



Troy Andrews is 15-years-old, has been learning the organ for six years from Myrtle Cox, and plays the Compton theatre pipe organ in Ballarat, Australia.

He competes yearly in the Royal South Street Society Competitions, Ballarat. Last year he gained prizes in all sections entered, including three first prizes for the electronic organ and theatre pipe organ in the 14 years and under sections, and the theatre pipe organ 16 years and under. He was then invited to play in the Royal South Street Society's Junior Prize Winners concert playing the Compton organ. Troy has been fortunate to have the experience of playing a concert on the Capri organ in Adelaide, and also a Ballarat Theatre Organ Society concert on the Compton theatre organ. Troy is also a versatile musician playing the alto and baritone saxophone in many different Ballarat bands. Troy is in year 10 at the Ballarat Secondary College. He studies english, science, music and year 11 math. His recording was made on a 3/9 Compton theatre organ in Ballarat.

## CATHERINE DRUMMOND

*Entry in the Intermediate Division  
Sponsored by  
London, South of England Chapter*



Catherine Drummond is 17 years of age and is currently studying at Leicester Grammar School. She hopes to be awarded a university place in the year 2000. As well as playing both electronic and theatre organ, she also studies pianoforte and jazz saxophone and she has achieved grade eight in both these instruments. She is involved in music making at school where she plays in the concert band, wind band and the saxophone quartet. She has been awarded scholarships from ATOS

## YOUNG THEATRE ORGANIST AWARDS cont.

and is currently studying theatre organ styling with Len Rawle, whom she has performed concerts with, both as a solo artist and in duets. Catherine likes to experiment with modern music on the theatre organ and believes that the inclusion of suitable modern music in concert programs could help to encourage more young people to enjoy the unique sounds of the theatre organ. Her recording was made on the 3/17 Wurlitzer at the Woking Leisure Centre.

## STEVEN BALL

*Entry in the Senior Division*

*Sponsored by Motor City Chapter*



Steven Ball is 20-years-old. At the very young age of six he started piano lessons and at the age of twelve began studying classical organ at Calvin College in Grand Rapids, Michigan, with John Hammersma. Later he was accepted to the School of Music at the University of Michigan, in Ann Arbor. Now he is a senior in the organ performance program under Marilyn Mason. His first theatre organ teacher was Father James Miller. Steve is the recipient of several scholarships including the title of the James Harris Scholar. This year he also received a \$500 scholarship from ATOS to continue his studies. Among many other activities he is the student curator to the Stearns Collection of Musical Instruments, the Associate Carillonneur at the University of Michigan and also organist at St. John Baptist Catholic Church in Ypsilanti. He was admitted as a full playing member of the Guild of Carilloneurs in North America in 1998. Steve also plays at various local theatres, including the Redford Theatre, the Michigan Theatre in Ann Arbor, and the Frauenthal Center in Muskegon. Steve is heavily involved with the restoration of theatre and classical organs in the Detroit area as well as many other historic preservation projects. His recording was made at the Redford Theatre on their 3/10 Barton theatre organ.

## JOANNE LOUISE BALDWIN

*Entry in the Senior Division*

*Sponsored by*

*London, South of England Chapter*



Joanne Louise Baldwin is 19-years-old. She has followed through exams, and from grades four through eight she has achieved honors at each level (London College of Music). She has also achieved grade five theory with honors, gaining the highest mark in the county, 97/100. Joanne has been playing the electronic organ since the age of nine and has appeared at many local festivals and music events. After performing at the Cromer Festival she was approached by the adjudicator, Janet Dowsett, and asked if she would consider entering the ATOS Young Theatre Organist Competition at Woking, England. She did and won. Joanne wishes to further her studies of the theatre organ so that she may acquire the various technical skills and musicality necessary for public performance. Ultimately, Joanne would like to develop her own style of performance, repertoire and presentation, with the view of seeing the theatre organ attractive to all ages. Her recording was made on the 3/10 Wurlitzer theatre organ at St. Albans Organ Museum.

## VERONICA ANNE DILLON

*Entry in the Senior Division*

*Sponsored by Kiwi Chapter*



Veronica is a 20-year-old theatre organ student from Auckland, New Zealand. Four years ago she attended her first theatre organ concert and fell in love with the instrument immediately. In 1996 (exactly one year after attending her first concert) Veronica began taking lessons with British theatre organist Mr. Chris Powell. She had never played any instrument other than the Ukulele, nor had she had any previous musical instruction. More recently Veronica has studied with American organist Mr. Jelani Eddington, British organist

Mr. Paul Roberts, and the leading lady of the Australian theatre organ scene, Margaret Hall. Veronica is presently still studying with Mr. Jelani Eddington via cassette tapes, e-mail, faxes, and the telephone, as well as classical piano with local piano teacher, Mrs. Marie Laycock. During this past year the 1926 two manual Wurlitzer on which Veronica practices was converted into a beautiful three manual console with solid-state relays. She had the privilege of helping with this work, and gained much valuable experience. Apart from her musical studies, Veronica is a waitress and works with her father in sales and marketing. Her recording was made on the lovely 3/13 Wurlitzer at the Hollywood Cinema in Auckland, New Zealand.

## KRISTI MARIE MUMBRUE

*Entry in the Junior Division*

*Sponsored by Motor City Chapter*



Kristi Mumbroe is 14-years-old and has been studying theatre organ for four years. She has placed 4<sup>th</sup> once, and 1<sup>st</sup> twice in the Young Theatre Organist Competition at the Redford Theatre. Melissa Ambrose Eidson is her teacher. Kristi attends many concerts in the Detroit area. Her father is a theatre organ technician and very active in preserving the many organs in Michigan. Kristi goes with him and helps tune the organs. Kristi is quite excited as her dad is showing her the mechanics of the organ and teaching her more about it. Kristi is a freshman at Lahser High School in Bloomfield Hills, Michigan. She is fluent in sign language, very active in the hand bell choir, active in the youth group and church choir, "The Roaring Lambs," and hopes to become a lifeguard after finishing her training during the summer. Her recording was made on a 3/39 Hybrid theatre organ.

**ATOS is very proud of all of you that entered and encourage the continuation of your studies on the theatre organ.**

1999 Committee Members:

Brian Carmody, Melissa Ambrose Eidson, John Ledwon, Jack Moelmann, Steve Schlesing, Donald Walker, Bob Wilhelm.

# Final Results of the Hobbyist Division

We had five entries this year. Tapes were submitted with two of their favorite selections. The tapes were numbered and sent to the adjudicators.

The adjudicators were Scott Foppiano and Steve Schlesing. We would like to sincerely thank them for taking the time to review the tapes and offer their written comments to the contestants. Written comments of the two adjudicators are sent to all the contestants. Also, a final copy of the numerical valuation of each contestant is sent to each adjudicator.



**PAUL FORTE, 1st Place**

*Australia/Felix*

Paul Forte is 23-years-old and is a devoted theatre organist who enjoys performing on the Compton theatre organ at Her Majesty's Theatre, Ballarat. Paul is a floor-covering contractor by trade, so he must fit in practice time on the organ outside of working hours. This often means heading off to the theatre around 7:00 a.m. Paul has been receiving lessons from his teacher, Mrs. Myrtle Cox, since he was about nine-years-old. Over this time he has received many awards for his performances, including Eisteddfords, scholarships, musical examinations in theory, practical and performance, and he has been guest artist at a wide range of concerts. At the age of thirteen, Paul was invited to accompany his church's musical ministry team as keyboard player and cornet player. He has since also performed on the organ as part of a mission team to a number of churches throughout Haiti, West Indies. Paul has a strong commit-

ment to his local community and readily makes himself available to entertain audiences in many charity concerts. His family, chapter and friends were so happy that he won first place in the Hobbyist Division that they raised funds to send him to London, England to receive his plaque. Paul is Vice-President of the Ballarat Theatre Organ Society and is enthusiastically involved in its activities. He is undergoing maintenance training to service the local Compton theatre pipe organ. His recording was done on a 3/9 Compton theatre organ in Her Majesty's Theatre, Ballarat Victoria.



**PAUL JACYK, 2nd Place**

*Garden State Theatre Organ Society*

Paul has been playing organ and piano for 22 years and has also played clarinet with the Los Alamos Symphony. Towards the end of college while working in New Mexico, Paul heard Kay McAbee play the Roxy Kimball in Albuquerque and has been interested in theatre organs ever since. Paul maintains the Garden State Chapter's web site: [www.gstos.org](http://www.gstos.org), is on two theatre organ crews in northern New Jersey, and is currently the GSTOS Vice-President and Program Chairman. During the day he is a senior software systems engineer with The Mitre Corp. Paul is also interested in cacti and succulents, takes long organ related car trips, and likes to go bike riding. Thanks to everyone in and around New Jersey who have opened up their homes for open consoles which offer the great chance to play a theatre pipe organ.



**JOHN C. BECICA, 3rd Place**

*Garden State Theatre Organ Society*

John started piano lessons with his mother around the age of five. Then he spent six years with classical instructor, Florence Takayama, before switching to improvisational popular piano under teacher Phil Ellis. The Christmas and Easter shows at Radio City Music Hall fostered his love of the Mighty Wurlitzer sound, and in 1963 his family purchased one of the first Rodgers Trio theatre organs ever built. From then on his interest was strictly theatre organ. During his high school and college years he studied under Frank Cimmino and Jim Boyer. He was introduced to pipes about three years ago at open consoles of the Garden State Theatre Organ Society. He credits his recent experiences with pipes as markedly improving his playing ability and registrations. And ... he has recently come full circle. He is starting to play the piano again, both for the enjoyment, and for the help it gives him in working out chord arrangements for the organ. John also placed second in the 1998 hobbyist competition. His recordings were done on the 3/24 Griffith-Beach resident organ of Bob and Cathy Martin in Little Falls, New Jersey.

*There will be a Hobbyist Competition in 2000. Encourage your members to enter. Rules and regulations will be sent out in August. Next year the judges will be Scott Foppiano and Steve Schlesing.*

*Dorothy Van Steenkiste, Chairman*

# Young Theatre Organist Competition

## ADJUDICATORS

This was the fifteenth year of adjudicating the performances of young theatre organists. We had ten entries. The convention in London, England featured the three winners of the competition in cameos at the Woking Leisure Centre on their 3/16 Wurlitzer organ. The audience was very pleased with the performance of Heather Novak, Junior Winner, Elizabeth Hanton, Intermediate Winner, and Sean Henderson, Senior Winner. Ron Reseigh, our over-all winner of 1998 played an outstanding concert. Following the cameo performances, four judges at the competition in London determined that Sean Henderson was the Over-All Winner. The judges were Marian Bickel, Cheryl Seppala, David Johnston and William Davies.

Reading the remarks of the adjudicators indicated that they were very pleased to be part of this competition and feel that it is a very important program of ATOS. They spend a great deal of time reviewing the tapes and submitting a numerical value and also written comments. These written comments are sent to the contestants to help them with furthering their organ careers. A final copy of the numerical evaluation of each contestant is sent to each adjudicator and all committee members.

I would like to thank Jack Moelmann for duplicating 60 tapes and sending them to the judges. Thanks to all the adjudicators for their help, support and comments.

### FATHER GUS L. FRANKLIN



Father Gus Franklin, a priest in the Anglican Communion, has served several churches in central Illinois, most recently as the rector of the Church of St.

Andrew the Apostle in Peoria. Currently he is the Dean Emeritus of the Diocese of Quincy, Illinois and the diocesan coordinator for the national leadership program for musicians. Father Gus holds baccalaureate and graduate degrees in mathematics, music, and theology. He has been a mathe-

matics professor, church organist, choir director, seminary student organist, liturgics and church music professor, and, as he puts it, "cocktail lounge" organist, both in and out of such lounges! While always having had an interest in the theatre organ, he became the ardent devotee he is today only about four years ago when he acquired an Allen MDS Theatre III organ to replace the highly modified Hammond B3 with Leslie which he had had for over twenty-five years. After returning to his residence in Springfield in February of 1998, he began to determine if there was sufficient interest to organize an ATOS chapter in central Illinois. There was! The Central Illinois Chapter of ATOS was officially chartered in July at the San Francisco Convention. He currently serves as the first President of that chapter.

Comments: It was truly a pleasure and a privilege to serve as one of the adjudicators of the ATOS Young Organist Competition this year. I was indeed very encouraged by the high level of talent and proficiency that was demonstrated by these young artists and the evident amount of hard work they had all put into preparing for their performances. Knowing that there are capable and talented young people interested, enthusiastic and willing to work at becoming highly competent in the art of theatre organ performance is very heartening to me. Surely this annual competition is one of the most significant programs of ATOS. Although only a few of these young artists will be awarded the title of "winner," each and every one of them is truly a winner of the experience to develop his or her own skills, technique, and musicianship in preparing for this performance. Certainly ATOS is a winner also. Our common cause has been moved forward. We will be listening to many of these young artists playing that wonderful instrument known as the theatre organ in the years to come. Not only do I sincerely wish to thank and congratulate all of the young persons who participated in the competition this year but also to encourage them to continue their study of theatre organ performance. I wish each and every one of them continued enjoyment of music and every success.

### JIM STEMKE



Jim Stemke has been a member of ATOS since 1963. He is a theatre organ aficionado who is totally dedicated to restoring and preserving theatre

organs and their music to the highest degree of excellence for the benefit of future generations. Jim is Owner and President of Digital Sonic Productions, a recording company, which enjoys a 30-year reputation for producing high quality theatre and classical recordings, a member of the American Institute of Organ Builders, the Symphonic Organ Society of America, and President of the Joliet Area Chapter. Jim is also in charge of the organ restoration project for the 4/27 Barton Grande in the Rialto Square Theatre, Joliet, Illinois, which is the performance venue for *Pipe Organ Extravaganzas 1, 2, 3 & 4*.

Comments: Overall, this year's entries have shown to be an exciting and impressive group of young artists. Talent like this will surely extend the life of the theatre organ well into the next millennium, keeping the theatre organ art form alive for everyone to enjoy.

### ROBERT K. LOVE



Robert Love graduated with majors in Music Education and Church Music from Boston University. A former chorister, he has also directed band, orchestra,

and choral music in several area high schools and, for many summers, toured New Hampshire resort areas as Choirmaster of the Bretton Woods Boy Singers. As an organist, he has played in England, Holland, Germany, and Indonesia, as well as playing recitals and dedications on instruments all over New

England. Mr. Love is presently Minister of Music at the First Baptist Church, Malden, Massachusetts, a position he has held since 1957. His varied and interesting programs performed on the three manual E.M. Skinner organ of 45 ranks in that church are frequently broadcast by WCRB-FM. He is a member of the AGO, and belongs to the Eastern Massachusetts Chapter of ATOS, and also the Pine Tree Chapter.

Comments: This was a unique and exciting experience to be on the panel of judges to hear, compare and evaluate the tapes of the ATOS Young Organist Competition entrants. In each of the group and age categories, there were outstanding young musicians whose technical abilities and maturity were amazing. From the dynamic, crisp, up-tempo console risers, to the more gentle, moving ballads, the required student choice medleys, and a classical transcription, there was a kaleidoscopic palate of sounds, making the theatre organ alive and uplifting. It was an honor to be able to serve as part of this committee.

## CHARLIE BALOGH



Charlie Balogh is playing at the Organ Stop Pizza in Mesa, Arizona, at their magnificent new restaurant that features one of the largest Wurlitzer theatre

organs in the world. His most recent album on that instrument, *By Request*, has received rave reviews. He continues to delight the hundreds of thousands of people who visit the Organ Stop yearly. In addition to his schedule at the restaurant, he maintains an active concert schedule throughout the country and abroad, including Canada, England and Australia. For the past eight years he has been a featured artist at the Century II Civic Center in Wichita, playing the former New York Paramount Wurlitzer with the Wichita State University Jazz Band as part of the Wichita River Festival which takes place each year. He has also played for ATOS conventions and regionals.

Comments: It has been a privilege to serve for a second time as an adjudicator for this competition. This has been, and will continue to be, a much-needed vehicle for fostering new talent in the world of the-

atre organ. Several years have gone by since the last time I had participated as a judge and I have noticed a definite shift in the way our young organists are approaching the instrument. The difference lies in the more orchestral playing of many of the contestants. This approach is, in my humble opinion, a key factor in assuring that theatre organs and their music survive in an uncertain future. I have found that the younger listeners are increasingly impressed by the way a theatre organ can sound like an entire orchestra. This is particularly evident when playing orchestral transcriptions. I'm afraid that just including a few contemporary tunes in a program is insufficient for turning a few new ears our way. The theatre organ shines very brightly when it is played in an orchestral fashion. Under capable hands, it truly is a "unit orchestra." Many of this year's contestants should take a collective bow in this regard. I realize that it is very difficult to bring attention to theatre organ music when the vast majority of people in this country are bombarded over the airwaves with music that consists of the pounding of drums and reams of mediocrity. Fresh air in the music world is rare these days. But perhaps through this competition, and our encouragement, our younger organists can become ambassadors for the instrument, and offer some much needed musical refreshment to a parched listening public.

## JEFF BARKER



Jeff Barker is currently playing at the Immaculate Heart of Mary Chapel in North Bergen, New Jersey, on the 3/13 Robert-Morton installed there. He is also the

organist in residence at the Galaxy Theatre in Guttenbert, New Jersey, where he plays every weekend on the 3/12 Kimball that was originally installed in the Baghdad Theatre in Portland, Oregon. He also plays Sunday matinees on the 2/6 Möller lobby organ. This makes it one of the very few theatres to have two organs, three if you count the Hammond C-2 that they have for fun.

Comments: I thought the standard of playing on the part of the contestants was quite good. There was nothing that was

really bad. I think the main criticism would be that some of the junior contestants attempted some things that were a little too advanced for them making the performance a little shaky, but you have to give credit for the attempt. There is no easy way to play difficult music. On the other hand, the contestant who I chose as over-all winner was spectacularly good. In fact, I wish I could do as well! I should like to thank you for giving me the opportunity to be a judge in this competition. It was indeed an honor.

## ALLEN MILLER



Allen Miller is considered a leading authority on Wurlitzer and Marr & Colton pipe organs and his expertise with these instruments is in con-

stant demand all over the world. Allen has contributed a great deal to the theatre organ world by his technical writing abilities which were applied to a service manual for Austin and many published technical articles. His *Theatre Organ Shop Notes* is in its fourth printing and second edition. When not ensconced in an organ chamber, Allen can be found at the console of his own pipe organ, collecting and restoring antique mechanical musical instruments and clocks, computing, designing electronic circuitry, or recording digital audio.

Comments: Thanks for the opportunity to be an adjudicator for the 1999 competition. It was exciting to hear how hard these young people have worked and how seriously some of them take the theatre organ as an instrument. One of the submitted tapes captured my heart. The organist was very well accomplished and should be a joy to hear for years to come. I wanted to listen to this tape over and over again. As much as I appreciated the expertise demonstrated at the playing level, I was appalled at the poor quality of many of the organs used in the competition. Many need tonal regulation and mechanical work. Judging this competition was indeed hard work. I listened to each tape four times in order to make fair and comparative judgments and to make comments which I felt would be accurate and helpful.

# “An Acre of Seats in a Palace of Splendor”

## MARKET STREET, SAN FRANCISCO, SUMMER 1922



*The arrival of three theatres, having a combined capacity greater than eight thousand, within six months and a city block of each other, fixed the center of San Francisco's movie house district at Market and Sixth Streets and kept it there for as long as that mattered. From the left are the Granada, Golden Gate and Warfield. Note the infamous quartet of streetcar tracks, accommodating, separately, cars of the private and municipal lines. All photographs: Steve Levin Collection.*

For theatre openings, the season of 1921-1922 was easily the greatest ever seen in San Francisco, offering three of Market Street's six major movie palaces, a large and important nabe (Castro) and a significant legitimate house (Curran), all within ten months.

Movie houses gravitated to Market Street from the start, but the first real palace did not appear until 1917 in the form of the California, at Fourth Street (See TO Vol. 34, No. 6). Its enormous profits built the Granada, which inaugurated the annus mirabilis on November 17, 1921. A Paramount affiliate from the start, it became the Paramount in 1930 and lasted until 1965 (See TO Vol. 34, No. 2).

The Golden Gate and Warfield were built by long-established vaudeville circuits as combination houses, but for quite different reasons. Founded in San Francisco, Orpheum was the West's leading vaude operation, with a

string of two-a-day houses extending as far east as Chicago. Anxious to capitalize on the movie boom without compromising the existing franchise, they created a second circuit, called "Junior Orpheum," for continuous-performance films and vaudeville. Chicago's State-Lake (1919) was the first of them; most were designed by Lansburgh, the circuit's favorite architect; all looked rather alike, with two tiers of boxes and churchy organ screens above. The Golden Gate is entirely typical of the style.

Marcus Loew, on the other hand, was never a two-a-day operator, and embraced movies from the start. (In 1924, he would complete the assembly of Metro-Goldwyn-Mayer to guarantee a flow of pictures into his theatres.) In the early 20s, he began to expand beyond his traditional base of New York City. Lansburgh was selected for the San Francisco job by Thomas Lamb, Loew's usual architect. The box and



## WRITING A PRESS RELEASE

The following came in from the internet. It is a well written promo and I'm sure the fine people in Toronto won't mind presenting it here as an example for all to see.

**ATTENTION: MUSIC AND ENTERTAINMENT EDITORS FOR IMMEDIATE RELEASE TORONTO'S BEST-KEPT MUSICAL SECRET HAS BEEN THRILLING FANS FOR 25 YEARS** with its mighty musical sound kaleidoscope, in the spectacular surroundings of the Great Hall of Casa Loma.

**WURLITZER POPS AT CASA LOMA** presents the Wurlitzer Unit Orchestra in Casa Loma's Great Hall — this city's one remaining representative of perhaps the most amazing musical instrument ever invented to be playable by one person. In the hands of a skilled performer, it can imitate a symphony orchestra one minute, a marching band the next — it can swing like a dance band, groove like a small jazz combo, and meditate like its churchly older sister. At 77 years of age, it is, in essence, the analog great-grandparent of today's synthesizers and digital electronic keyboards.

And to celebrate 25 years as an integral, if not too well-known, part of Toronto's concert music scene, the producers of **WURLITZER POPS AT CASA LOMA** are proud to present the most varied and exciting season in its history:

*(The release goes on to list the scheduled artists as shown in the Calendar of this issue. Thanks, Geoffrey Paterson. Ed)*

### A JOINT MEETING FOR EXAMPLE

*This also from the internet:*

Greetings all,

I am most pleased to announce a very special meeting this October 11, 1999, at the Thomas Worthington High School in Worthington, Ohio.

This is the date of the 2nd Joint Meeting between the Columbus Chapter AGO and the Central Ohio Theatre Organ Society.

Patty Immell will present the Wurlitzer 3/16 organ in concert. Patty has played this instrument during the past decade before the Thomas Worthington High School Choir's Annual Christmas Concert. Open Console and Chamber tours await those who so desire. AGO members are urged to bring music that they would never play in church.

COTOS welcomes any one in the central Ohio area to attend this special meeting. Students are especially welcome to bring some music and play.

Thanks for letting me brag about this event!!!

Stan Krider

# International ATOS NEWS

THE NEWSLETTER OF THE  
AMERICAN THEATRE  
ORGAN SOCIETY

VOLUME 2, NUMBER 5

<http://www.ATOS.org>

OCTOBER 1999

## YOU DID IT!!!

At the beginning of the Regional Convention in Wichita, \$40,888 had been collected toward the Smithsonian Project fund. Brant Duddy made a detailed presentation to the attendees at the 1999 Annual Membership Meeting in which he outlined what needs to be done and where the organ is to be installed.

There was an undercurrent of conversation throughout the convention about how close we were to meeting our goal. Jack Moelmann, never the shrinking violet, came up with the idea of passing the "hat" at the banquet. He commandeered an industrial sized salad bowl and started working his way around the banquet tables, collecting money. By the end of the banquet, a total of \$13,379.63 was collected from those present giving a total of \$54,267.63. With the ATOS matching funds of \$50,000, this gave a grand total of \$104,267.63 for the project. This amount results in having the project fully funded, and was announced at the Convention Banquet.

Almost every pledge and promise of money was backed up with funding and it is this commitment that put us over the top.

ATOS will now have a playing instrument on display to the vast numbers of visitors to the museum. Stay tuned for progress reports on this installation.

Thanks to the generosity of the members of ATOS, this investment will let the Theatre Organ live on for generations to come.

### QUESTIONS AND ANSWERS

From Ken Fedorick: I would like to know how to build pipe crates. I'm sure there are as many ways as there are people building crates. From Kurt Schlieter: Check my website <<http://theatreorgans.com/wi/waukesha>>, and click on the link for "How to build some simple pipe crates."

From Kevin J King: Most of the pipe crates I've seen or used are made of 1/2 inch plywood tops and bottoms with "one by" board sides, (Fir, Pine, Douglas Fir, whatever is cheaper near you). The crates measure 2 feet wide by 8 feet long. This way you get one top and bottom out of a sheet of ply with no waste. The sides vary in dimension depending on how DEEP a crate you need. As small as one by four boards for a shallow string crate, up to one by ten (or bigger, maybe) for a deeper crate, say for diapasons. SCREW them together with "bugle" screws, deck, dry

wall screws, don't use nails.

REMEMBER it's better to use more crates than cram all of a heavy rank into one. Just try to lift it!! If you've ever tried to lift a crate with an entire Tuba in it you know what I mean, you may even still be recuperating! Small ranks like a Kinura could have neat small crates just for them. I have an entire Kinura in a box about 1 ft. by 2 ft. "square" if ya know what I mean. You can make small crates, maybe 6 foot long for things like a Sax or Vox or Strings 4' and up etc. It all depends on storage space if that's what you are doing.

### ANOTHER ^\$%#(\* FIRE

Tacoma Pizza & Pipes Restaurant Lost in Fire August 3, 1999A Sad Good-Bye to Tacoma Pizza & Pipes.

PSTOS members share with Dick and Margaret Daubert the heartbreak of losing this memorable place, while finding consolation in recalling some of the good

times we've all enjoyed there.

On Tuesday, August 3rd, the last remaining Puget Sound area restaurant featuring live pipe organ music burned, ending 24 years of enjoyment for local theatre organ aficionados, Puget Sound Theatre Organ Society members, and visitors from around the world.

The fire began in a pizza oven heat duct in which grease had built up over many years. It made its way to an attic storage area where it became well established before being discovered. An employee noticed smoke coming from the area where the heat duct leaves the pizza oven, and after cutting the circuit breakers, he returned to find flames. He tried to put them out with a fire extinguisher but could not.

The approximately 30 customers in the building heard the voice on the loud-speaker calmly instructing them to file out in an orderly fashion. The manager then checked all the bathrooms and other places people might be, having just enough time to get everybody out before the building filled with smoke.

Fire Marshal Dave Dupille praised manager Lance Winchell for his excellent job of evacuating people. Dick Daubert was called to the scene from home. He was treated in an ambulance after catching a mouthful of smoke while trying to show firefighters a way to attack the flames. It was to no avail. The roof fell in. At that point the fire fighters had no choice but to "surround and drown."

The last song played on the organ was "My Heart Lives On" from Titanic. How appropriate! Sherrie Mael was playing.

Dick and Margaret built the restaurant and opened the business in 1975. Its main attraction was the organ, a 1,200-pipe theatre organ that was built in 1930—only 100 of its size made by Wurlitzer. It was the restaurant's centerpiece, which Dick had received in boxes and spent 15 months assembling.

Although we all mourn this loss, we join the Dauberts in thanks that there were no injuries nor loss of life. (From: *PSTOS Web Site*)

### **GEORGE WRIGHT'S ORGAN MOVES**

Dear Theatre Organ Friends:

I wish to give public thanks to Susie Schafale for her gift of the 4/29 George Wright Hollywood Philharmonic Wurlitzer Theatre Pipe Organ to the Brigham Young University School of Music. Special thanks must be given Terry Cutshall owner of Banda Records, for his help in the pursuit of this magnificent gift.

It is our intent to reinstall the organ as closely as we can to what it was in George's home. When Ken Kukuk installed the organ in the 1980's, it was

carefully and thoughtfully wined and wired. It is because of Ken's 18 year dedication to George's music and his love of the instrument that the organ became so magnificent.

George had a lifelong pursuit of the illusive perfect ensemble. In that light, it is easy to understand why so many rackboards were reamed as pipes were moved from place to place in the chambers. He was always looking for that "Wright" sound!

Much of the pipework is dirty, dinged and otherwise untidy, but the sound, the sound is truly magnificent. One tibia is made up of four different sets. Each adding its complement to the harmonic content of the whole. One pipe is carefully marked that it should be placed with the mouth away from the swell shades so that it would blend properly. All of this will be kept as George had it. We will, however, clean, shellac and polish the pipework. We will make new rackboards to reflect the final placement of each rank, and we will install the organ in a KBYU-FM radio broadcast studio where it can be used for teaching, the study of George playing his own music on his own instrument in his own inimitable way. What a gift.

The instrument will be available for those who might wish to record it, collect samples for electronic use, broadcast with it, use it for research projects and any other reasonable request.

Long live the Living Legend, and his Mighty Wurlitzer.

May I also give my appreciation to those who worked 16 hour days in the process of removal and transport, hats off to John Shurtleff, Ed Burnside, and John Hoffman? There were several volunteers from the LATOS group, John Ledwon, Dick and Shirley Obert, John Koerber, Corey Edelman, Bill Coffman, Bill Fields, Todd Collins and, the man who kept the organ going for the last several months of George's life, Timothy Kopaceski. Without their help, we would still be there unscrewing rackboards from chests and wondering how it was all going to get on the two trucks.

Tomorrow we will have a crew from BYU to unload the instrument and begin the process of re-leathering, cleaning, repairing, and you know the rest.... Is it worth it? YOU BET!

Mike Ohman, Assistant Director, School of Music, Curator of Musical Instruments, Brigham Young University. September 19, 1999

### **NEWS FROM LOUISIANA**

We are pleased to let everyone know that the new Peterson relay has finally arrived for the ROSFHA Wurlitzer in Jackson, LA. Installation was begun this past weekend and we hope to have every-

thing completed within the next 30 days. We have updated the web page for that installation and it can be viewed directly from: <<http://atos.stirlingprop.com/jackson/organpage.htm>>. You can also reach it from either the Gulf Coast/Magnolia ATOS site at <<http://atos.stirlingprop.com>> or the East Feliciana Parish Department of Tourism web page at <<http://www.felicianatourism.org>>.

From: *John DeMajo*

### **HAPPY 75TH ANNIVERSARY**

PCC (Pasadena City College) celebrated their 75th year on Saturday September 25th from 10 am to 10 pm. They asked LATOS (Los Angeles Theatre Organ Society) to have the organ playing and do a silent film.

From: Keith Baldwin

### **MEMORABILIA ON LINE**

For those of you who collect or enjoy looking at theatre memorabilia, I've just started into getting some of my collection online to share with everyone. Of special interest is a circa 1923 Security pass for the Wurlitzer Factory of which I own three!!!!!!!!!!!!!!

More to come soon: check it out: <<http://www.ap.buffalo.edu/~jmmccabe>>. Please E-mail me any suggestions.

From: *Joe McCabe* <[jmmccabe@acsu.buffalo.edu](mailto:jmmccabe@acsu.buffalo.edu)>

### **NOR-CAL ON LINE**

The new NorCal Theatre Organ Society web site is up and running. There is still some work to be done on it, but it is available to the public. Jerrell Kautz, owner of the Theatre Organs web site, is graciously hosting the site for NorCal. If you haven't visited the main "TheatreOrgans" site you should, it has a lot of information. To get to the NorCal site either go to the main "TheatreOrgans" page at <[www.theatreorgans.com](http://www.theatreorgans.com)>, scroll down, and click on the NorCal pointer, or go directly via <[www.theatreorgans.com/norcal](http://www.theatreorgans.com/norcal)>.

From: *Chris Nichols*

### **A NOTE OF THANKS**

A big "Thank You" to all who supported me during the last three years and to those whose communications kept me on my toes. Serving as President of such a diverse organization is quite an undertaking. Without the work and assistance of the Directors, Officers, and Staff, the job would have been overwhelming. Also, many thanks for the warm send-off during the banquet in Wichita.

Nelson Page is ready to take ATOS into the next century. I know we all will do everything we can to assist him.

Harry Heth, Past President.

**CALENDAR —**  
SCHEDULES SUBJECT TO CHANGE

Please get your listings in as soon as possible. Please include the venue name, address, city, state, a contact telephone number, the make of the organ, number of manuals, and ranks of pipes in the organ, the date, time, and the artist's name.

Please note, October, November, and December dates are 1999, all the rest are 2000.

■ **ALABAMA**

**Alabama Theatre**, 1811 Third Ave. North, Birmingham, AL, (205)252-2262, (4/21 W) Sat, Oct 30, 8:00pm, Tom Helms, *The Hunchback of Notre Dame*; Sun, Oct 31, 2:00pm, Tom Helms, *Phantom of the Opera*

■ **ARIZONA**

**Organ Stop Pizza**, 1149 E Southern Ave, Mesa, AZ (602)-813-5700, (4/74+ W) Winter organ hours, 4:30pm - 9:00 pm, Fri-Sat until 10:00pm; Charlie Balogh, Sat, Sun, Mon, Wed; Lew Williams, Tue, Thu, Fri Summer organ hours, 5:30 till closing; Charlie Balogh, Sat, Sun, Mon; Lew Williams, Tue, Wed, Thu, Fri  
**Orpheum Theatre**, 203 W Adams, Phoenix, AZ, (602)262-7272, (3/30W) Sun, Nov 28, 3:00pm Walter Strony, Tom Hazleton, & Dayton Fowler Grafman

■ **CALIFORNIA (NORTH)**

**Grant Union High School**, 1500 Grand Avenue, Sacramento, CA, (4/21 W) Sun, Nov 14, 2:00pm, Joyce Clifford

**Towe Auto Museum**, ATOS Wurlitzer, 2200 Front St, Sacramento, CA 95818, (916) 442-6802, (3/16W) Sun concerts, 2pm: Oct 17, Bert Kuntz; Nov 21, Warren Lubich; Dec 19, Dave Sauer

**Bella Roma Pizza**, 440 Alhambra Ave, Martinez, CA, (510)228-4935, (3/16W) Tue, Wed, Thu, Sun, 6:00pm - 9:00pm, Fri - Sat, 6:00pm - 10:00pm, Tue, Wed, Sat, Dave Moreno; Thu, Fri, Sun, Kevin King  
**Castro Theatre**, 429 Castro, San Francisco, CA, (415)621-6120, (4/21W) Intermissions played nightly by David Hegarty or Bill McCoy

**Berkeley Community Theatre**, 1930 Alston Way, Berkeley, CA, (510)632-9177, (4/33 W) All concerts at Sun, 2:30pm, Oct 31, Simon Gledhill; Jan 23, Jonas Nordwall; Mar 19, Barry Baker

**Paramount Theatre**, 2025 Broadway, Oakland, CA, (510)465-6400, (4/27W) Movie Overtures, 7:30pm, Jim Riggs,

**Grand Lake Theatre**, 3200 Grand Ave, Oakland, CA, (510)465-7586, (3/14W) Intermissions: Fri, Warren Lubich; Sat, Ann Tanner; Sun, Don Reynolds

**Stanford Theatre**, 221 University Ave, Palo Alto, CA, (650)324-3700, (3/21W) Organ played before and after the 7:30 movie: Bill Taylor, and guest artists

**Towne Theatre**, 1433 The Alameda, San

Jose, CA, (408)287-1433, (3/16W) Sun, 4:30pm, Organ Solo Overtures, Bob Vaughn, Warren Lubich, Jack Gustafson; 5:00pm Silent Film Classics, short subjects, Bob Vaughn

**Johnson's Alexander Valley Winery**, 8333 Hwy 128, Healdsburg, CA (707)433-2319, (3/10RM) Daily in tasting room from 10:00am to 5:00pm

**Kautz Vineyards and Winery**, 1894 Six Mile Rd, Murphys, CA, (3/15 RM) Winery tours, theatre pipe organ

■ **CALIFORNIA (SOUTH)**

**El Capitan Theatre**, 6838 Hollywood Blvd, Los Angeles, CA, (800)DISNEY6, (4/37W) Organ played for weekend intermissions

**Sexson Auditorium**, Pasadena City College, 1579 E Colorado Blvd, Pasadena, CA, 1-888-LATOS44, (3/23W) Sat, Nov 20, 8:00pm, Lyn Larsen

**Plummer Auditorium**, 201 E Chapman, Fullerton, CA, (714)671-1300, (4/36W) Sun, Nov 7, 2:00pm, Ron Rhode

**Arlington Theatre**, 1317 State St, Santa Barbara, CA, (805)898-1948, (4/27RM) Sat, Oct 9, 12:00 noon, Barry Baker; Sat, Jan 8, 12:00 noon, Robert Israel; Sat, Apr 8, 12:00 noon, Dave Peckham

**Spreckels Organ Summer Festival**, Balboa Park, San Diego, CA, (619)702-8138, (4/72 Austin) Monday nights at 8:00pm, free admission

**Trinity Presbyterian Church**, 3092 Kenwood, Spring Valley, CA. (619) 715-9009 (4/23W) Sun, Oct 10, 3:00pm, Robert Andjulis; Sun, Nov 14, 3:00pm, Dennis James & Jacquelyne Silver, piano; Sat, Feb 12, 7:00pm, Greg Breed, "The Eagle"; Sun, Mar 12, 3:00pm, Bob Salisbury

■ **CONNECTICUT**

**Thomaston Opera House**, 158 Main St, Thomaston, CT, (860)868-7226, (3/15 MC) Sun, Nov 28, 2:00pm, David Peckham

■ **DELAWARE**

**Dickinson High School**, 1801 Milltown Rd, Wilmington, DE, (302)995-2603, (3/66K) All concerts Sat, 8:00pm; Nov 20, Dave Wickerham; Fri, Sat, Sun, Dec 10, 11, 12, 8:00pm, David Peckham, "The Nutcracker Ballet"; Jan 22, Bob Ralston, Mar 4, Chris Elliott; Apr 15, Jonas Nordwall; Jun 3, Neil Jensen

■ **FLORIDA**

**Tampa Theatre**, 711 Franklin Street Mall, Tampa FL, (818)274-8286, (3/12 W) Silent Movies, *Phantom of the Opera*, Sat Oct 30, 8:00pm & Sun, Oct 31, 3:00pm Rosa Rio

**The Kirk Of Dunedin**, 2686 Bayshore Boulevard, Dunedin, FL 34698, (813)733-5475, <www.kirkorgan.com>, (4/100H) Thu, Oct 21, 8:00pm, Terry Charles; Fri, Oct 22, 8:00pm, Terry Charles; Sat, Oct 23, 2:00pm, Terry Charles; Thu, Nov 11, 8:00pm, Chris Elliott; Fri, Nov 12, 8:00pm, Chris Elliott, Sat, Nov 13 2:00pm, Chris Elliott; Thu, Dec 2, 8:00pm, Terry Charles; Fri, Dec 3, 8:00pm, Terry Charles; Sat, Dec 4,

**ATOS CONVENTIONS**

**2000 ANNUAL:**

July 27 - August 2, Milwaukee, WI

**2000 REGIONAL:**

Chapters invited to apply.

2:00pm, Terry Charles; Thu, Dec 9, 2:00pm, Terry Charles; Fri, Dec 10, 8:00pm, Terry Charles; Sat, Dec 11, 8:00pm, Terry Charles; Sun, Dec 12, 2:00pm, Terry Charles; Fri, Jan 14, 8:00pm, Philadelphia Organ Quartet (Peter Conte, Colin Howland, Michael Stairs, Rudy Lucente); Sat, Jan 15, 2:00pm, Philadelphia Organ Quartet; Thu, Jan 20, 8:00pm, Terry Charles; Fri, Jan 21, 8:00pm, Terry Charles; Sat, Jan 22, 2:00pm, Terry Charles; Wed, Feb 9, 2:00pm, Nicholas Martin; Thu, Feb 10, 8:00pm, Nicholas Martin; Fri, Feb 11, 8:00pm, Nicholas Martin; Sat, Feb 12, 2:00pm, Nicholas Martin; Thu, Mar 9, 8:00pm, Terry Charles; Fri, Mar 10, 8:00pm, Terry Charles; Sat, Mar 10, 8:00pm, Terry Charles; Sun, Mar 11, 2:00pm, Terry Charles; Thu, Apr 13, 8:00pm, Heath Wooster; Fri, Apr 14, 8:00pm, Heath Wooster; Sat, Apr 15, 2:00pm, Heath Wooster; Thu, May 11, 8:00pm, Terry Charles; Fri, May 12, 8:00pm, Terry Charles; Sat, May 13, 2:00pm, Terry Charles; Fri, Jun 30, Terry Charles 8:00pm, Terry Charles; Sat, Jul 1, 2:00pm, Terry Charles

■ **ILLINOIS**

**Lincoln Theatre**, 103 E Main, Belleville, IL, (618)233-0018, (3/15H) Oct 31, 2:00pm, Dennis Ammann

**Springfield High School**, Washington and Lewis, Springfield, IL, (217)525-3100, (3/12 B) Fri, Nov 5, 7:30pm, Mark E. Gifford

■ **IOWA**

**Union Sunday School**, Clermont, IA, (319) 423-7171, (2/27 K) Sun Apr 30, 2:30pm, Jack Moelmann

**Paramount Theatre**, 123 3rd Ave, Cedar Rapids, IA, (319)364-6300, (3/12W) Sun, Oct 17, 2:00pm, Clark Wilson

■ **INDIANA**

**Paramount Theatre**, 1124 Meridian Plaza, Anderson, IN, (800)523-4658 (3/12 Page) Fri, Feb 4, 7:30pm, Ken Double, *Mark of Zorro*; Sun, Feb 27, 2:00pm, Clark Wilson; Sun, Mar 19, 2:00pm, Michael Britt

**Embassy Theatre**, 121 W Jefferson, Ft. Wayne, IN, (219)424-5665, (4/17 Page) Sun, Oct 10, 2:30pm, Ron Rhode; Sun, Mar 5, 2:30pm, Jonas Nordwall

**Manual High School**, 2405 Madison Av, Indianapolis, IN, (317)356-3561, (3/26W) Sun, Nov 7, 2:30pm, Donna Parker; Sun, Feb 6, 2:30pm, David Peckham

**Warren Center**, 9450 E 18th St, Indianapolis, IN, (317)898-9722, (3/18B) Sun, Apr 30, 2:30pm, Dan Bellomy; Sun, Jun 11, 2:30pm, Ron Rhode

**ATOS NEWS**

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*HARRY HETH, EDITOR*

Please address all news correspondence to:  
1247 Peden, Houston, TX 77006-1130  
Phone: 713/527-8096; FAX 713/527-9182;  
E-mail: tibvox@aol.com.

All matters pertaining to membership or change of  
address must be sent to: Michael Fellenzer,  
ATOS Membership Office,  
P.O. Box 551081, Indianapolis, IN 46205-5581  
E-mail: felenzer@ATOS.org

ATOS Membership Office  
P.O. Box 551081,  
Indianapolis, IN 46205-5581

**Long Center**, 111 N 6th, Lafayette, IN, (765)742-5664, (3/21W)Sat, Oct 30, 11:00pm, Ken Double, "Phantom of the Opera"; Sat, Nov 6, 8:00pm, Donna Parker; Sat, Feb 5, 8:00pm, David Peckham, *Mark of Zorro*; Sat, Apr 29, 8:00pm, Dan Bellomy; Sat, Jun 10, 8:00pm, Ken Double

**■ MICHIGAN**

**Michigan Theatre**, 603 E Liberty, Ann Arbor, MI (616) 668-8397, (III/13 B) Fri & Sat intermissions (times vary); John Lauter, Henry Aldridge, Steven Ball, Newton Bates, Wade Bray and Fr. Andrew Rogers

**Redford Theatre**, 17360 Lahser Rd, Detroit, MI, (313)531-4407, (3/10B) Movie Overtures, Fridays at 7:30pm and Saturdays at 1:30pm & 7:30pm: Oct 8 & 9, Gus Borman & Brian Carmody; Oct 22 & 23, Gus Borman; Oct 29 & 30, Tony O'Brien; Nov 5 & 6, John Lauter & Gil Francis; Nov 19 & 20, Dave Calendine, Dec 3 & 4, Sharron Patterson & Gus Borman; Dec 17 & 18, Ron Reseigh; Sat, Dec 11 8:00pm, Tony O'Brien, Christmas Concert

**Grand Ledge Opera House**, 121 S Bridge St, Grand Ledge, MI, (888) 333-POPS, (III/20 Barton-hybrid) Sun, Nov 21, 3:00pm, Scott Smith, *Ben Hur*; Sun, Apr 16, 3:00pm, Ron Rhode "The Rhode Show"

**Public Museum of Grand Rapids**, 272 Pearl St NW Grand Rapids, MI, (616)459-4253, (3/30W) Tours by appt, and ATOS guests welcome to hear organ @ Thurs noon weekly story time slides program, during school year; Organ played Sundays 9:00am to 5:00pm; Fri, Oct 8, 7:00pm, & Sat, Oct 9, 4:00pm, Lyn Larsen; Fri, Nov 19, 7:00pm & Sat, Nov 20, 4:00pm, Clark Wilson

**The Mole Hole**, 150 W. Michigan Ave, Marshall, MI, (616)781-5923, (II/6 Barton-Kimball) Organ daily, Scott Smith, recorded artist.

**■ MINNESOTA**

**A Center for the Arts**, 124 W Lincoln, Fergus Falls, MN, (218)736-5453, (3/10W) Oct 23, 24, 30, & 31, 8:00pm, Silent Movie, *Phantom of the Opera*, Lance Johnson

**Sheldon Theatre**, 443 W Third St, Red Wing, MN, (651)385-3667 or (800)899-5759, (2/11 Kilgen) Fri, Oct 29, 7:30pm, *Phantom of the Opera* (1925), *The Cabinet of Dr. Caligari*; Fri, Nov 19, 7:30pm, *The Ten Commandments* (Cecil B. De Mille); Fri, Jan 14, 7:30pm, *Birth of*

*A Nation* (D.W. Griffith).

**■ NEW JERSEY**

**Galaxy Theatre**, 7000 Boulevard E, Guttenberg, NJ (201)854-6540, (3/12 K)Fri, Sat evenings before and after evening shows; (Lobby, 2/6 M) Sun afternoon before matinee; Jeff Barker; Wednesday 7:15pm, Silent Movies, Jeff Barker, organ, Aug 18, *Metropolis*, Sep 15, *The Beloved Rogue*; Fri, Oct 29 9:15pm & Midnight, *Nosferatu*, *The Vampire*

**■ NEW YORK**

**N Y Military Academy**, Academy Avenue, Cornwall-On-Hudson, NY, (4/31 Moller) Sun, Oct 31, 4:00pm, Lew Williams

**Auditorium Center**, 875 E Main, Rochester, NY, (716)544-6595, (4/22W) Sat, Oct 16, Len Rawle; Sat, Nov 13, Dave Wickerham; Sat, Dec 4, Clark Wilson

**Proctor's Theatre**, 432 State St, Schenectady, NY, 518/346-6204, (3/18W) Tue, Oct 19, noon, Ned Spain; Tues, Nov 23 noon, Gene Zilka; Fri Dec 24, noon, Special holiday concert various artists; Tue, Jan 25, noon, David Lester; Tue, Feb 22, noon, Avery Tunningley; Tue, April 25, noon, Al Moser and Ruby McGrory; Tue, May 23, noon, Jinny Vanore; Tue, June 13, noon, Robert Frederick

**Lafayette Theatre**, Lafayette Ave, Suffern, (914)357-6030, (2/10W) Sat, 7:30, Movie overtures

**■ NORTH DAKOTA**

**Fargo Theatre**, 314 Broadway, Fargo, ND, (701)237-0477, (4/17W)Fri & Sat, Oct 29 & 30, 7:30pm, Lance Johnson & Big Band All Stars, *Phantom of the Opera*

**■ OHIO**

**Palace Theatre**, Sixth & Broadway, Lorain, OH, (3/11 W)Sun, Oct 24, 3:00pm, Ken Demko

**Thomas Worthington High School**, 300 W Dublin-Grandville Rd, Worthington, OH. (614/885-4908) (3/16 W) Fri, Oct 22, 7 PM sharp, Tom Hazleton

**■ OKLAHOMA**

**Coleman Theatre**, 103 N Main St, Miami, OK (918) 540-2425, (3/10 W) Sat, Apr 1, Lyn Larsen

**■ OREGON**

**Cleveland High School**, 3400 SE 26th Ave. Portland, OR, <dajames@aol.com> (3/26 K) Fri, Oct 29, 7:30pm, *Erik*, *Phantom of the Opera*

**■ PENNSYLVANIA**

**Grand Court of Lord & Taylor**, 13th &

Market, Philadelphia, PA (6/469 Hybrid) Organ daily except Sunday, 11:15am-12noon, 5:15-6pm

**Sunnybrook Ballroom**, East High Street, Pottstown, PA, (610)326-6400, (3/14US) Organ plays for Sunday Brunch

**Longwood Gardens**, Kennett Square, PA (610)388-1000, (4/146 Aeolian) Sun, 2:30pm, Pipe Organ Concert Series

**■ TEXAS**

**Sunland Park Mall**, I-10 & Sunland Park Dr, El Paso, TX, (3/15W) Mon, Wed, Fri, 12:30pm - 1:00pm; Tue, Thu, Sat, 6:30pm - 7:00pm; Sun, 3:30pm - 4:30pm

**■ VIRGINIA**

**Byrd Theatre**, 2908 W. Carey, Richmond, VA, (4/17 W) Sat 7:15 & 9:30pm, intermission

**■ WASHINGTON**

**Mt Baker Theatre**, 106 N Commercial, Bellingham, WA (2/12W)Second Sun monthly, 2:00pm, open console

**■ WISCONSIN**

**Phipps Center for the Arts**, 109 Locust St, Hudson, (715)386-8409, (3/15W)

**Oriental Theatre**, Farwell & North Avenues, Milwaukee, WI, (920)994-4813, (3/38 K)Sun, Oct 17, 1:30pm, Lew Williams

**Organ Piper Pizza**, 4353 S. 108th St., Greenfield (Milwaukee), WI. (414)529-1177, (3/27 W/K) Organ hours, 5:30pm - 9:00pm, Tue, Wed, Thu, Sun, 5:00pm - 10:15pm, Fri, & Sat; Barry Baker - Sun, Tue, Wed, Dave Wickerham - Thu, Fri, Sat

**■ CANADA**

**Casa Loma**, 1 Austin Terrace, Toronto, ON, (416)323-1304, (4/18W) Mon, Nov 1, 8:00pm, Lew Williams; Mon, Dec 13, 8:00pm, Ron Reseigh; Mon, Mar 27, 8:00pm, Clark Wilson *Wings*; Tue, Apr 11, 8:00pm, Simon Gledhill; Mon, May 8, 8:00pm, Fr Andrew Rogers

**■ UNITED KINGDOM**

**The North East Theatre Organ Association**, High Street, Howden-le-Wear, Crook, Co. Durham. England, (0)1388 763247, (3/12 W) Concerts Sat 7.00pm, Sun 2.30pm, Sat, Oct 16 & Sun, Oct 17, Larry McGuire; Sat, Nov 13 & Sun, Nov 14, Kevin Grunill; Sat, Dec 18 & Sun, Dec 19, Joyce and David Alldred

**The New Ritz Ballroom**, Brighthouse, W Yorkshire, (01484)513879, (3/8W) All concerts, Sun, 2:30pm; Oct 10, John Mann; Nov 14, John Bowdler; Dec 12, Keith Beckingham

## Golden Gate

San Francisco

Opened: March 26, 1922

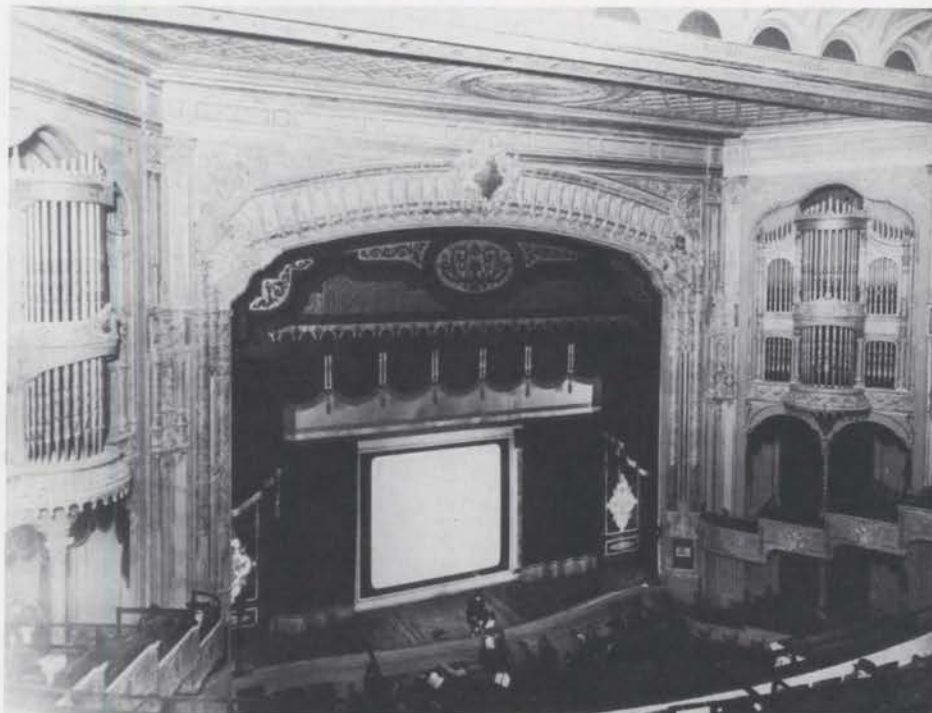
Architect

G. Albert Lansburgh

Capacity: 2654

Organ

Möller 3/13, Op. 3131  
Wurlitzer 3/13, Style 240  
Op. 1980 (1928)



## Loew's Warfield

San Francisco

Opened: May 13, 1922

Architect

G. Albert Lansburgh

Capacity: 2647

Organ

Möller 3/18, Op. 3141  
Wurlitzer 3/11, Style 235  
Op. 984 (1924)



organ screen set-up is along the Junior Orpheum model, but the Warfield, oddly shaped by necessity, has an expansive feeling absent from the boxier and more conventional Golden Gate.

Both theatres survive. The Golden Gate lost its boxes and organ screens in the early 40s, was twinned in 1966, but was un-twinned and partially restored in 1979. Less abused, the Warfield had its boxes stripped out in 1949, but it is otherwise reasonably intact.

Both theatres had their original organs replaced. In 1924, the rapidly expanding West Coast Theatres circuit took twenty-five-year leases on Loew's State, Los Angeles, and Loew's Warfield. One of their first acts was to order identical new Wurlitzers to replace identical Möllers. A few years later, Orpheum, now the "O" in RKO, began a campaign to replace some of their stodgy old instruments with real theatre organs, almost always Style 240s. Neither organ has survived intact. The Warfield's console, totally redecorated, has been playing in the Pizza Joynt, San Lorenzo, since 1963, which means it has been there longer than it was in the theatre!

*Steve Levin*

For membership, back issue publications,  
photo availability, research and  
museum hours information, contact:  
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OF AMERICA**  
152 N. York St., #200  
Elmhurst, IL 60126-2806  
630/782-1800  
[thrhistsoc@aol.com](mailto:thrhistsoc@aol.com)  
[www2.hawaii.edu/~angell/thsa](http://www2.hawaii.edu/~angell/thsa)

# The Sounds of Silent Movies

by Robert Gates

THE LAST OF THE  
PARAMOUNT VIDEOS  
Organist, Gaylord Carter

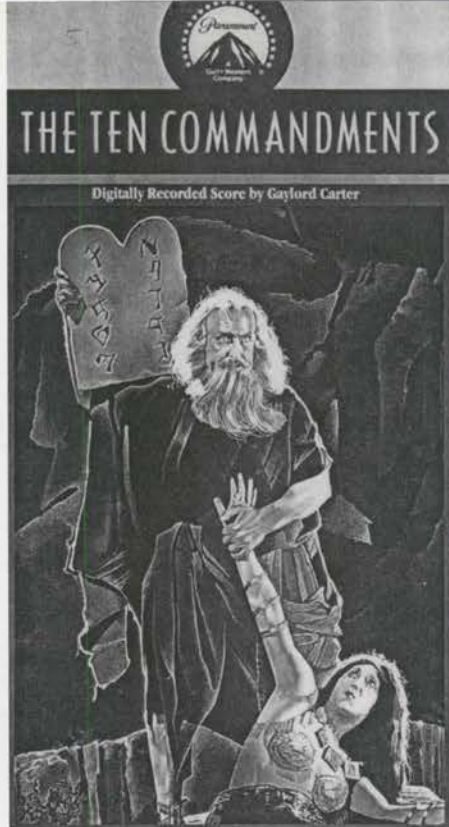
THE TEN COMMANDMENTS  
(1923)  
Directed by Cecil B. DeMille

In October 1922, articles appeared in various newspapers bearing headlines such as, "A thousand dollars for an idea; Got one?" DeMille was offering this "fat prize" for a "real notion" of what his next motion picture should be. From the "notions" which poured in, a screenplay with a biblical theme was chosen, and the filming of *The Ten Commandments* began.

DeMille was pleased with the selection. He had reportedly fallen in love with the "spectacular" from his experiences making *Joan The Woman*, (THEATRE ORGAN, Sept/Oct. 1998). Once again a huge cast was assembled, vast tracts of real estate conscripted and massive building replicas constructed.

The film was unusual in that it was two screenplays in one, a long prologue followed by a "contemporary" story. The prologue was based mainly on *Exodus*; recounting the enslavement and abuse of the Jews by the Egyptians, the last of the ten plagues that were inflicted upon them, the release of the Israelites and their long trek to Sinai. The pilgrimage is wonderfully recounted, with unforgettable scenes of the parting of the Red Sea and its subsequent closing upon the Egyptian charioteers. Moses (Theodore Roberts) is then seen on Mount Sinai receiving the Commandments, but while he is away his people turn to earthly pleasures. The prologue ends with the frightful vengeance suffered by the Israelites for their wantonness.

The "today" story mirrors the Old Testament account. Two brothers, carpenter John McTavish (Richard Dix)



and rebel Dan (Rod LaRocque) live with their judgmental, Bible-carrying mother (Edythe Chapman). One stormy night waif Mary (Leatrice Joy), is rescued from downpour and hunger by the family. Both brothers fall in love with her, but she and Dan run off to be married vowing to live a heathen life and "- finish rich and powerful - with the world at our feet." Three years later, Dan has become an outstandingly successful contractor living in a richly furnished townhouse. To achieve this, however he has broken so many Commandments that you know trouble is in store for him. Sure enough, a "beautiful" Eurasian named Sally Lung (played by an overweight Nita Naldi) appears, having been smuggled from the "Leper Island of Molokai" in a burlap bag. She and he meet (somehow), and she becomes his mistress. Meanwhile, Dan is building a large church, using substandard materials to maximize profits. As you might anticipate, a wing collapses and, of course, Mother McTavish is trapped beneath with only a few minutes of life remaining.

It gets worse. Dan murders Sally when he finds she is a leper, and then confesses the crime to Mary and whispers the terrible word "leper" in her ear. He then leaves for Mexico in his motorboat, but is washed ashore in a storm and fatally injured. Mary, think-

ing she might have the disease, puts a good-bye (sic) note on carpenter John's door. He reads it, finds her and brings her into his home.

We now flash back to New Testament times. A Christ figure, seated in what appears to be a stable, holds out his hands to a leper (Agnes Ayres), and cleanses her to soft Vibraharp strains. We return to "today" to see John reassure Mary that she is in fact untainted, and as the dawn breaks Mary looks at her hands and says, "Yes - in the LIGHT - it's gone!"

*The Ten Commandments* was De Mille's most expensive silent feature, reportedly costing \$1.48 million, four times that required for *Joan the Woman*. Its gross earnings were \$4.17 million, repaying the studio handsomely. Both movies had splashes of color. Joan had only "register prints" in the fire scene, but the pilgrimage in *Commandments* was photographed by a red-green Technicolor process using a split-beam camera. All of the color filming was done by the Technicolor company on approval; scenes were to be included in the film only after DeMille had viewed them. At this time, the processed film was very expensive, around fifteen cents per foot, and years had to elapse before costs and quality became appropriate for commercialization. Unfortunately, some of the original coloration is lost in the small screen version compared to the original 35mm print. Greens have almost disappeared and the parting of the Red Sea seems to take place in black and white.

The parting and reuniting of the Sea were two of the most impressive effects ever put on film in the 20s. Apparently the set-up was large; DeMille was quoted as saying that a 40,000-gallon water tank was required. Sharp-eyed viewers will note that both events appear alike, but time seems to run backwards when the Sea is split. The smoke and fire during the presentation of the Commandments on the mountain (each accompanied by a Carter gong-bash) also seem to have a back-and-forward nature.

Both screenplay and director were contrasts of piety and lasciviousness. Good John lives a life rooted in the Commandments. Lawgiver Moses

lives in abhorrence of sin. Yet when the Israelites cut loose we are shown scenes of undraped revelry which in 1923 were as hard-core as the National Board of Review would allow. It is widely reported that DeMille read the Bible every night before bed and was Moses-like in his commandment of cast and crew. He was the voice of God in the 1956 version of *The Ten Commandments*. But he had another side.

Jeannie Macpherson, who is credited for the story, and Julia Faye, an actress, were his mistresses for years. They were well rewarded for their loyalty. Macpherson wrote for 31 of DeMille's films, her career ending only because of a fatal illness. Faye, prized by him because of her small feet, appeared in more of his movies than anyone, and was in each of his productions made after 1939. Wife Constance seemed to have tolerated this "extended family" very well. They were married for sixty years.

Oddly, since the Bible is at the heart of *The Ten Commandments*, liberties were taken when it is quoted in the film. Compared to translations in use at the time the movie was shot, the title cards carry some excerpts that contain excisions and other changes. Each "quotation" is identified by chapter and verse, but nowhere is there any indication that it has been altered.

Only few of Carter's melodious compositions for this film are heard in other movies, and each does the screenplay justice. The themes for the pilgrimage and for the quiet times in the story are especially attractive. Aside from a couple of surprising pedal-muffs, the performance is excellent. Some of the brass pipes should have been re-voiced before they were recorded.

Picture quality is especially good in the story, although there is one sequence where repeated "lightning strokes" make viewing difficult. The print used for the prologue is not always clear. Fortunately, gaps in the continuity are rare.

In brief: An enthralling 146-minute sermon.

From Movies Unlimited, 3015 Darnell Rd., Philadelphia, PA 19154; 800/4MO-VIES; \$19.99.

**THEATRE HISTORICAL  
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*publishers of the quarterly journal*  
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152 N. York Street • Elmhurst, IL 60126  
630/782-1800 • Fax 630/782-1802  
thrhistoc@aol.com  
Monday - Friday, 9 a.m. to 4 p.m.  
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# ORGAN-IZING POPULAR MUSIC

by  
**AL HERMANN'S**

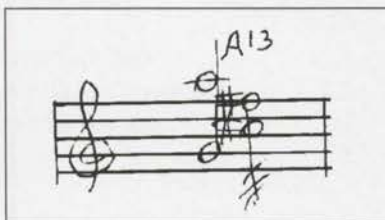
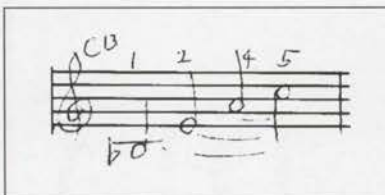
## AN EXTENDED CHORD INTRODUCTION

For an impressive, ear-catching introduction, play a series of 13<sup>th</sup> chords with the right hand, accompanied by a series of 9<sup>th</sup> chords with the left hand. A 13<sup>th</sup> is a 6<sup>th</sup> above a 7<sup>th</sup> with the root on top.

Practice finding various 13<sup>th</sup> chords with your thumb on the 7<sup>th</sup>, 2<sup>nd</sup> finger on the 3<sup>rd</sup>, 4<sup>th</sup> finger on the 13<sup>th</sup> (6<sup>th</sup>) and 5<sup>th</sup> finger on the root. Then move downward chromatically.

On the long notes, trill the two middle notes with the 2<sup>nd</sup> and 4<sup>th</sup> fingers.

The left hand plays the same 9<sup>th</sup> chord and moves downward the same way. Play the right hand chords detached, and the left hand chords legato.



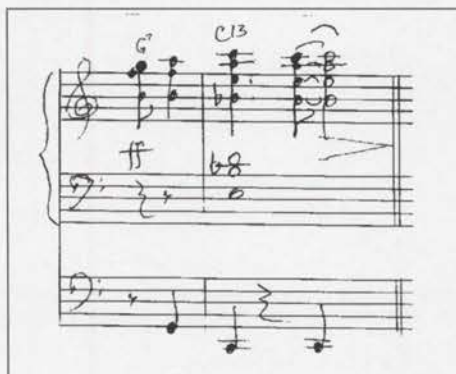
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George Wright uses these chords at the end of his most jazzy recording of "Frankie and Johnny." If you have never heard this recording (Hamilton, 1964) you don't know what George Wright could do. He plays six choruses, each in a different style, in a different key, on a different registration.

This intro can be used on Blues and other medium tempo and slow songs. If you can play the above example in C, it will not be difficult to learn it in other keys. With enough repetition, your fingers should fall right on the notes without thinking about it.

These chords can also be used for an ending. They should always be played loud, on full organ.



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Quarterly Publication of  
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This publication is devoted to the dissemination of knowledge regarding the design, construction and maintenance of pipe organs in North America. Although primarily a technical journal for the benefit of organbuilding professionals, it is also a valuable resource for architects and project consultants, church musicians, building committees, seminary and university libraries, and anyone involved with the design or renovation of contemporary worship space.

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RALPH BEAUDRY, EDITOR

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## Pipe Organ Extravaganza #3 5 ORGANISTS, SYMPHONY ORCHESTRA & GUEST ARTISTS



"This is a Lovely Way to Spend an Evening" has been the Exit Music at the close of every *Pipe Organ Extravaganza* at the Rialto Square Theatre in Joliet, Illinois. But never before has that great Jimmy McHugh tune (introduced by Frank Sinatra in the 1944 film *Higher and Higher*) been more appropriate! This new 143-minute TWO CD SET captures all the thrilling highlights of the 1998 Extravaganza – PLUS THREE numbers from the previous day's programs on the world's largest theatre organ, the mighty 5/80 Sanfilippo Wur-litzer in Barrington Hills!

First the artists; returning for the third appearance are Tom Hazleton and Walt Strony who are joined by Jelani Eddington (in his second appearance), Lew Williams, and Kay McAbee. In addition to the original installation 4-

manual, now 27 rank "Golden Voiced" Barton, this event was the mid-west introduction of the new 4-manual George Wright Signature Allen organ. A two manual Allen theatre concert grand pianos, needed on some solos for the en masse productions numbers, are also featured on this album.

Wait! There's still more! This was also the premiere performance of the 35-piece Rialto Symphony Orchestra led by pianist Larry Dalton. For even more variety and entertainment, some of the world's best known and loved personalities were also presented "live" on stage in the person of master impressionist Frank Pisani. Despite this performance being a complete sell-out, the listener has the best balcony-center seat in the house thanks to the recording skills of Digital Sonics' Jim Stemke.

The voice of Lee Maloney (who announces the artists throughout the program) first introduces none other than Jimmy "Schnozzola" Durante whose amazing career began at age 16 as a nightclub pianist in 1909 and continued into the late 70s in Las Vegas and on TV. Of course, it's actually impressionist Frank Pisani in one of his right-on, fully costumed characters. (The CD set comes with 12 pages of detailed liner notes and full color pictures of

Pisani and the other artists.) "Durante" sings a bit of his own "Inka Dinka Doo" and then introduces Larry Dalton and the Rialto Symphony who get the musical program off to a great start with a spirited Overture of eight great show tunes. (Because there are over four dozen musical selections heard on the CDs, space prevents our listing each title but they are all in the liner notes.)

Joliet's longtime favorite organist (for 40 years) Kay McAbee opens at the Barton by demonstrating first his demonic digital dexterity on "Tic-Tac-Toe" and then a subtle, sensitive reading of the great Sammy Cahn/Paul Weston melody "I Should Care." Jelani Eddington begins his solo portion with Cole Porter's rousing "From This Moment On" and then moves to the Steinway for one of Jerome Kern's most romantic ballads, "The Song is You." Returning to the Barton, Jelani plays his own breathtaking arrangement of Zez Confrey's "Dizzy Fingers."

A fiery, powerhouse arrangement of Lecuona's "Malaquena" is Walt Strony's first contribution to the festivities. Walt then debuts the George Wright Allen with an emotionally dramatic "My Heart Will Go On" from *Titanic*. (A perfect antidote for that lugubrious melody can be found on the 1999-revival cast album of Cy Coleman's zippy score for *Little Me* – it's Martin Short's hilarious musical sketch "I Love Sinking You.") Dalton and the RSO group return with a compassionate performance of 1960s Academy Award winning theme from *Exodus*, followed by a wonderful, nostalgic medley of Henry Mancini's "Days of Wine and Roses," "Two For the Road," "Dear Heart," and "Moon River."

Just before the spectacular

first half closing medley, "George Burns" greets the audience and expresses some hilarious thoughts about his life and loves. *A Salute to George Wright* brings all five organists on stage (alternately at the Barton and the Allen) in nostalgic recreations of Wright's "Jalousie," "The Continental," "The Boy Next Door," "Brazil," and "Who's Sorry Now." After intermission, Dalton and the RSO kick off the second half with Steve Allen's enthusiastic "This Could Be the Start of Something Big." Then it's Lew Williams' solo turn in the spotlight as he plays Jimmy Van Husen's lush "All the Way" on the Barton. (Frank Sinatra first sang this Academy Award winning song in the 1957 film *The Joker is Wild*, but did you know the composer was named for a brand of men's shirts? His real name was Edward Chester Babcock.)

Hazleton at the Allen is next with the Cole Porter pepper-upper "It's De-Lovely." Tom is at his hilarious best playing a 6-1/2 minute *Bill and Monica Medley*, the titles of which we'll leave to your imagination! With Larry Dalton leading them from the piano, the RSO group bounces into a Big Band arrangement of that great spiritual "Joshua." To cool things off, Larry solos at the Steinway with the magnificent Marvin Hamlisch theme from the 1979 film *Ice Castles*, the story of an Olympic skater who is accidentally blinded but whose fiancé gives her the courage to carry on "Through the Eyes of Love."

Now it's time for the grand entrance of a very special guest star, again courtesy of Frank Pisani, none other than the outrageously flamboyant Liberace! Throughout the *Extravaganza Grand Finale*, Liberace decorates each artist's console with

(continued on next page)

candelabra while the entire cast of organists and orchestra play a 17-minute musical tribute to George Gershwin's 100<sup>th</sup> birthday. Once again, the *Extravaganza Encore* is an en masse arrangement of "Stars and Stripes Forever" – this time with a hilarious Tuba substituting for the usual Piccolo obbligato in the finale chorus!

After the Barton's pre-recorded exit music, is the near 17-minute special bonus of three selections from the previous day's concert on the Sanfilippo Wurlitzer. First is Jelani Eddington with a rollicking arrangement of "Steppin' Out with My Baby" (from Irving Berlin's score for *Easter Parade*) and then Jelani's wistfully elegant arrangement of Rodgers and Hart's "My Romance." The last selection on this two hour, 23-minute two CD set is Tom Hazleton's simply spectacular, though abbreviated, presentation of Mousorgsky's *Pictures at an Exhibition*. This entire program truly does live up to its name *Extravaganza* for "This IS a Lovely Way to Spend an Evening."

Just arranging a onetime event of this magnitude is, by itself, a heroic deed; but to capture it in such true-to-life detail for organ buffs everywhere to enjoy, merits our thanks. It's simply wonderful entertainment! Remember *Pipe Organ Extravaganza #4* is scheduled for November 12-14 this year! The two CD set is available for \$30.00 (postpaid – overseas add \$5.00 – and the purchase can be charged to your Visa, MasterCard, Discover or AmEx account. Be sure to include your number and expiration date) from JATOE, P.O. Box 471, Joliet, IL 60434.

## Kings of Instruments Concert

TOM HAZLETON



February 14, 1999. The 1,500 seat concert hall of the Singletary Center for the Arts on the campus of the University of Kentucky in Lexington. On the stage sit three "Kings of Instruments" consoles. To the left is an Allen electronic MDS 317, in the center is a 3-manual Wurlitzer console and on the right is the 5-manual console of the Center's own 90 rank Möller (Opus 11,192) classical organ installed in 1979. It's Valentine's Day and an enthusiastic audience is here for a remarkable Tom Hazleton concert. Fortunately for us, this concert was recorded; and it is here on this 104-minute two CD set!

Both that concert and this notable recording are part of the fundraising efforts of Kentucky's Mighty Wurlitzer theatre organ project to return the Wurlitzer to its original home in Lexington's Kentucky Theatre. Opus 0562 (a 2/8), the first Style F built by Wurlitzer, was installed in the Lafayette Amusement Company's Kentucky Theatre for the grand opening in 1922. Four years later Wurlitzer enlarged the instrument to 14 ranks and installed a new 3-manual console. Unfortunately, in the late 20s, the organ suffered water damage and since talkies had replaced silents, the organ was not rebuilt. In 1977 Oscar Wilson bought, restored, and installed it in his Lexington home. Following his death, the

organ was donated to the U of K, and since the city now owns the Kentucky Theatre, Opus 0562 is to be professionally rebuilt and returned to its original home.

In this concert, Hazleton plays his popular selections on the Allen 317 (with 23 speakers) and his classical music on the Möller. It's interesting to note that this is Tom's third recording on which he plays both pops and classics on what can be quite accurately described as two "different" organs. Back in 1987, he presented a concert (later released in cassette format) on the 1928 dual console Kimball organ, known as the "Mighty Voice of Minneapolis," in their Civic Auditorium. (That 5-manual classic console controlled all 122 ranks while the 4-manual horseshoe console played the 26 theatre ranks. Sadly, that organ has been in storage ever since.) At the 1992 ATOS Convention in Philadelphia, Tom played the Philadelphia Convention Hall's dual console, 89 rank Möller from both its classical and theatre consoles. That program was later released on compact disc.

A full-blooded theatre organ arrangement of Rodgers and Hart's elegant, old-fashioned waltz "Lover" opens Tom's program. (Although we usually associate Rodgers and Hart only with Broadway musicals, between 1931 and 1941 they also wrote scores for 16 Hollywood films! Jeanette MacDonald sang "Lover" in 1932s *Love Me Tonight*). A sprightly "You, You, You" is followed by another R & H favorite, "My Funny Valentine." (Although lyricists are rarely mentioned in music reviews, it's interesting to find that, in this song, Hart's poetic genius created a rare six-syllable rhyme for the lines "Your looks are laughable, unphotographable.")

Moving to the Möller, Tom plays Bach's youthful (he was 19) composition, the all-too-familiar "Tocatta and Fugue in D Minor." We hasten to add, however, it's the most robust, enthusiastic version we've heard in some time! Returning to the Allen, Tom presents a 12-minute selection of four great Duke Ellington melodies (out of his more than 900 published tunes) "Don't Get Around Much Anymore," "Mood Indigo," "I Got it Bad and That Ain't Good," and "Caravan" (complete with a camel race chorus!). The Möller handles the French romantic literature every bit as well as Bach as Tom next plays Franck's very symphonic "Chorale #3 in A Minor." To close out the program's first half, Tom dips again into the R & H songbook for a medley of "Falling in Love with Love" and "This Can't Be Love." Both of these strikingly different romantic delights come from their 1938 show *Boys from Syracuse*.

Opening the second half is that show-stopping Gershwin tune from 1930s *Girl Crazy*, "I Got Rhythm" complete with all the inventive tempo changes and fun inserts you can expect from Hazleton. (Would you believe Ethel Merman could hold that tune's high C note for a full 16 bars and that the show's pit orchestra included Benny Goodman, Glenn Miller, Red Nichols, Gene Krupa, Jack Teagarden and Tommy Dorsey?) Next up is Tom's wonderful 11-minute medley of seven great melodies from Lerner and Loewe's *My Fair Lady* including the unlisted "With a Little Bit of Luck" and "Wouldn't It Be Lovely?"

Returning to the Möller console, Tom plays the delicate and descriptive Scottish folk song "Flowers of the Forest" and follows that with what might be best described as a slightly tipsy, carousel-like "Sortie in E-

Flat" by Lefebure-Wely, who wrote it as a Postlude! Dipping again into the R & H songbook is an emotionally rich version of "Where or When." For his finale, Tom plays his usual *Where Do I Go From Here?* medley which this time includes "Back Home Again in Indiana," "Chicago," a red light visit to "Manhattan," "Carolina in the Morning" (complete with barnyard braying!), "I Left My Heart in San Francisco" (in the middle of a cable car/auto traffic jam!) and, of course, "Pennsylvania Polka" with a chorus of preposterous theatre organ fun sounds. Encore time and, appropriately, it's "My Old Kentucky Home," pre-programmed on the Allen so that halfway through he can move to the Möller for the final chorus.

These two discs contain the entire concert program exactly as it was played and, because of the skilled work by recording engineer Ed Commons, you only hear the audience when they applaud but you DO hear both these massive organs in all their tonal detail in a wonderfully live and reverberate room – there is no artificial enhancement. Tom's brief and pithy spoken introductions to each selection are also included. We believe that pipe purists will be quite pleasantly surprised by Allen's fine voices and superb tremulants (with, here and there, some quite appropriate MIDI supplied additions.)

This is a well-balanced program of some of the best music from both the pop and classic fields. Add to that the musicianship of the artist (who is quite obviously having a lot of fun) and the "you are there" quality of the recording, and you get a **Must Have** rating for everyone who enjoys a wonderfully varied, magnificently played concert. In addition, this is a truly worthy fundraiser to help re-install a Wurlitzer in its

original home! The two CD set is \$30.00, postpaid from KMW-TOP, P.O. Box 138, Lexington, KY 40588-0138.

## Tour De Force JONAS NORDWALL



*Tour de force (toor' da fors') [Fr] a great deed, achievement, feat, or exploit, an unusually skillful, brilliant or ingenious creation or performance.*

This new Jonas Nordwall album fits every one of the dictionary definitions listed above! Jonas first became acquainted with the new Mesa Organ Stop 4/74 (and growing) Wurlitzer at the ATOS Regional Convention in 1997. His excellent liner notes tell us, this 66-minute album is "... a musical tour through a most remarkable musical instrument ... I have not played a theatre organ with this much musical potential since the Portland Organ Grinder ... many of its unique pipes and percussions were acquired for Mesa ... the results produced an organ over one and a half times larger."

A glance at the tunes listed on the album's nine tracks reveals that all but one item are well known. These are frequently heard selections, but we'll assure the reader right now, not one of them has ever been heard before with the startling imagination and dazzling brilliance Jonas and the Organ Stop Wurlitzer give them! The opening number, from Richard Rodgers' score for the groundbreaking 1936 musical *On Your Toes*, is a 9-minute version of "Slaughter on 10<sup>th</sup> Avenue." (In

other reviews we've mentioned it was originally danced by Ray Bolger; but the entire show was actually conceived as a movie for Fred Astaire who turned it down as the story gave him no opportunity to wear his signature Top Hat, White Tie and Tails!) As re-written for the Broadway stage this ballet runs over 14 minutes – cutting out the "Three Blind Mice" and several repeats are hardly missed.

"The Continental," Jonas' liner notes tell us, "... has a quasi George Shearing style reminiscent of the early 1950s, using many subtle jazz combo sounds." It's totally refreshing! Jonas' 10-minutes of selections from *My Fair Lady* include fresh arrangements of "I Could Have Danced All Night," "Wouldn't It Be Lovely," and "Get Me to the Church on Time" along with the show's first act closing number, the completely enchanting "Embassy Waltz." "Malaguena" is alternately seductively quiet and then dramatically romantic. Jonas writes that he presents "Unchained Melody" in a "prom-style 1950s rock n' roll" version – and it's soft rock at its best!

An 11-minute medley from *Oklahoma* has quite orchestral arrangements of "Oh, What a Beautiful Morning," "Surrey with the Fringe on Top," "People Will Say We're in Love," and the title tune. There are varied ensembles of lush Tibias here and there as well as some delightful, unique "Nordwall touches" throughout. Jonas writes that a roll for his grandfather's player piano influenced his arrangement of "Parade of the Wooden Soldiers." That may be, but these soldiers have spanking brand new uniforms for these briskly executed maneuvers!

Attention *Titanic* fans! For his next to closing number, Jonas plays a fully orchestral

16-minute arrangement of James Horner's four main themes from the film, "Hymn to the Sea," "Never an Absolution," the jaunty "Southampton," and a mist-filled setting of "My Heart Will Go On." His orchestral arrangement of the film's score magnificently captures all the tragic drama of the Titanic story. Quite possibly this is some of the finest sixteen minutes of theatre organ music ever recorded! Smetana's "Dance of the Comedians" ends the program with exuberant, energetic enthusiasm! (Anyone interested in comparing the sound of the Mesa organ with the former Portland organ will find the same version of this ballet on Nordwall's *Bits, Bytes and Pipes Vol. 2* album.)

Does the album live up to its title? We'll answer that with an enthusiastic YES because it is extraordinary, fascinating, incredible, and exciting throughout. Once again, recording engineer Bruce Liddel has captured the entire range of the organ exactly as it sounds in the marvelous acoustical environment of the 70 set Organ Stop. The album notes indicate the recorded range goes from 18 Hz to over 20,000 Hz and that some passages exceed 100 decibels in volume! Although the liner notes conclude with the words "Play at your own risk!" that's really only to assure you that this is red-blooded theatre organ as it's rarely heard! Our recommendation and note of caution is "Don't risk missing this great theatre organ experience!"

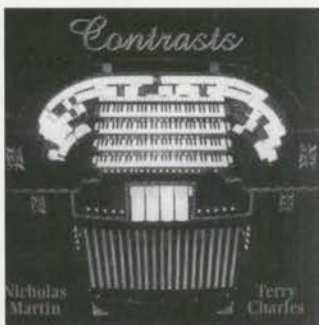
Cassettes are \$14.00 and CDs are \$20.00 (both postpaid – add \$4.00 per recording for overseas) from Organ Stop Recordings, 1149 East Southern Ave., Mesa, AZ 85204. Note: You can charge your purchase to MasterCard or Visa (be sure to include your account number and expiration date.) ALSO

– here's a first for a Journal record review – you can order from the Organ Stop on the Internet!

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## Contrasts NICHOLAS MARTIN & TERRY CHARLES



What an appropriate title! Nothing could be in greater contrast than the British Blackpool Style of Nicholas Martin and Terry Charles' "... playing in the Big Sound style so dear to the hearts of the 20s movie palace organists," (Stu Green, *Journal*, Feb. 1971). On this album both artists are playing the 4-manual, circa 100 rank hybrid organ in the Kirk of Dunedin near Clearwater, Florida.

Although the Kirk of Dunedin's organ (affectionately known as "The Grand Duchess") was the cover story for the *Journal's* November 1983 issue, here's a brief review and update about this unique, indeed custom built, instrument which Terry Charles built and is the curator for. As a youth, Terry aspired to have his own pipe organ. In the mid-1950s, he purchased Opus 2236 (a renumbered repossession of Opus 1066) and Opus 1384. These instruments were combined with ranks by other organ builders to form a 3/19 organ. Ultimately Terry found

the Kirk of Dunedin to be its ideal home. Installation at the Kirk started in 1964 and Mr. Charles played the dedication program on Easter Sunday, 1968.

A concert series, featuring both Terry Charles and guest organists, began in October 1968. The series (presented monthly between October and May) grew in popularity over the years and soon, to accommodate the crowds, had to be expanded to three or four performances for each artist! When an arson fire damaged the church in 1977, it sparked alterations and additions to the instrument. At the time of the 1983 cover story, the organ had grown into a 4/43. Since then, the expansion program has continued. Today 307 stop tabs control the 100 ranks, one third of them are theatrical and the remaining can be best described as romantic/classical voices.

Nicholas Martin (currently in his 16<sup>th</sup> year as resident organist at the Turner's Musical Merry-Go-Round 3/19 Wurlitzer in England) was invited to play his first concert at the Kirk in 1985. His enthusiastic reception by American audiences had led to his returning almost every year since. Harmonic couplers have been added to the stop rail to facilitate his duplicating the Blackpool Sound. The Kirk concert series is now in its 31<sup>st</sup> year. That surely qualifies it as the most successful organ concert series in the world! Terry Charles estimates he alone has presented more than 500 concerts on the Kirk organ.

On this 69-minute CD, the artists take turns playing one or two numbers so that throughout the album there is an interesting contrast of the two playing styles and registrations. Martin opens the program with a jolly British quickstep mark, "Sons of the Brave." In startling

contrast is Mr. Charles' first selection, a near full organ, dramatic (and somewhat unusual) arrangement of "Battle Hymn of the Republic," complete with what visually must be quite spectacular pedal work! In most of Mr. Charles selections, the romantic/classic side of this organ sounds to be much more reverberant and surprisingly, seemingly electronic.

A crisp, crackling "Canadian Capers" by Nicholas precedes Terry's "Hymne" (by an unnamed composer) and then a medley of two Academy Award winning title tunes, Ernest Gold's *Born Free* and John Barry's *Exodus*. Martin is next heard with a medley of Jimmy Van Husen's lovely "Here's That Rainy Day" and Harry Warren's "September in the Rain." (Van Husen's tune is from his 1953 Broadway musical *Carnival in Flanders*, which closed the same week it opened; while Warren's song spend 14 weeks on *Your Hit Parade* in 1935!)

Terry gives a full blown oompa-band treatment to the "Liechensteiner Polka" and Nicholas plays a typical Blackpool arrangement of what might be called his *American Medley* with "Is it True What They Say About Dixie," "New York, New York," and "California, Here I Come." Charles features some unidentifiable but haunting solo voices in a quite dramatic "All I Ask of You" (from, of course, Webber's *Phantom*.) Lots of piano and cute novelty touches are on Martin's "Original Dixieland One-Step" and, in almost the same spirit Charles presents "Elmer's Tune." (Anyone know Elmer's last name? It's Albrecht and, it's completely true, he was a Chicago mortician who played piano on the side!)

Nicholas somehow finds a connection between that country music classic "Crazy"

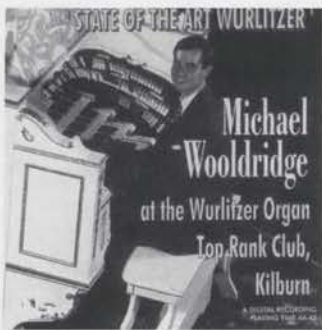
(Patsy Cline sang it in the film *Doc Hollywood*) and Alfred Newman's magnificent title tune for the 1955 film *Love is a Many Splendored Thing* (for which he won the 1955 Oscars for both the song and his film score.) Terry counters with Bob Merrill's gentle ballad from the Broadway musical *Carnival*, "Love Makes the World Go Round." Martin's "That's A Plenty" gets a beautiful Blackpool bounce treatment which is followed by Charles' rather mournful rendition of Stephen Sondheim's best known song "Send in the Clowns."

Terry continues with a snappy "Washington Post March" and a brief "If." Nicholas next presents a 4-1/2 minute group of four tunes from a Broadway show originally titled *Away We Go*. It opened in 1943, fifty-six years ago; yet, it's one every theatre organ buff knows well, Rodgers and Hammerstein's *Oklahoma*. Closing out Martin's tunes is the wonderfully different "Choo Choo Samba" and then Charles concludes the disc with a most enthusiastic march – probably also everyone's all-time favorite, Sousa's "Stars and Stripes Forever."

Lots of contrast to be sure. Indeed, you might think two quite different organs are being heard. Martin certainly sounds as if he were at the Turner's console back in England, while Stu Green quite accurately described Charles' style in the opening paragraph. It's available in cassette format for \$11.00 (£7.00 Sterling) and CD for \$17.50 (£11.50 Sterling.) The prices include postage to the US and UK. Add \$2.00 (£1.50 Sterling) for other countries. The album is available in person from Terry Charles at the Kirk of Dunedin or at Nicholas Martin's concerts. (Note: US\$ checks are OK, sorry no charges). Order from Lawrence Whitfield, 903 Sahara Tower,

P.O. Box 53553, Dubai, United Arab Emirates.

## State of the Art Wurlitzer MICHAEL WOOLDRIDGE



In response to the question "Which of the theatre organs did you like best?" Sidney Torch replied "The Wurlitzer Gaumont State Kilburn ... this was the best achievement ... Wurlitzer had over here. It was the keenest, cleanest sounding organ in this country" (Journal, April 1973). Torch opened this unusual 4/16 Wurlitzer in 1937 and, after leaving for the military in 1940, he never again played an organ, but he did become one of the UK's most popular orchestra leaders until his retirement in 1972. (He died in 1990).

Opus 2215 (the Walton List shows it as 2216 due to a numbering error) was not designed by Torch (though he did have it voiced and regulated to his liking) but by the greatly respected organist Quentin Maclean who wrote in the Journal (reprinted in July 1996) "My object at Kilburn was to strike a true balance between the extremes of 'lushness' (Tibias and Flutes) and 'brashness' (English Horn, etc.)" Oddly some of the usual color reeds (like Clarinet, Oboe, and Sax) were omitted and, due to the width of the 4,000-seat theatre, both chambers were installed on the left side with the Solo atop the Main. For full information about the Gaumont State organ (including the stoplist)

see the cover story article in the Journal, July 1988.

Originally the console was installed on the right side, 110' from the nearest pipe, and Torch remarked "It had a terrific lag, so you had to play it by touch." Since 1976, the members of the ATOS London Chapter have maintained this most unusual original installation. This year's conventioners heard young Richard Hills play it. Remarkably, few recordings have been made of this fine instrument although several recent releases have had a few tracks played on it. Perhaps the most outstanding recordings of this organ remain the 11 cuts on the two LP Torch set released by Doric in 1972. (In recent years the Sterndale label in England has issued three wonderful CDs of Torch music, but oddly, none of his Gaumont State discs! Hopefully, someday soon that omission will be corrected.)

Here, we have a near 67-minute digital recording of this unusual organ by a young organist, Michael Wooldridge, who first played this organ in 1979 when he was just 14. Since then, he has developed his own exuberant style of playing that is well described by the album's title. Michael begins with an exceptional Big Band arrangement of "Serenade in Blue" and continues with a jazzed up dynamite performance of "Love for Sale," with nary a hint of George Wright! A 7-1/2 minute medley of four numbers from Ivor Novello's *King's Rhapsody* is next. (Novello was a British silent film idol who became one of their most versatile theatre personalities. He was a lyricist, composer, and actor who later wrote seven lush, romantic operettas. This one opened in 1949 and ran for 839 performances in London.)

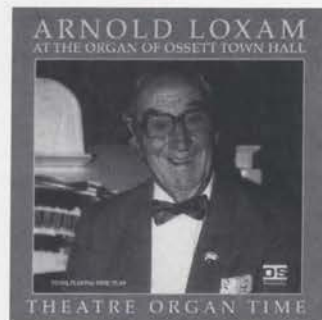
Composer Neil Hefti's spunky, slightly jazzy

"Spanky" is next. Most of you will remember Hefti as writing the music for TV's *The Odd Couple* and *Batman*. Organist Bobby Pagan's "Vina Los Valentés!" adds a Latin flavor to the program. The next two tracks "They Say it's Wonderful" and the playful, jaunty "Who Do You Love, I Hope!" come from Irving Berlin's just revived hit show *Annie Get Your Gun*. The latter number and the next tune, a sparkling, shimmering "Smile to Smile," are two of the disc's best selections and are reminiscent of the Torch style. "I Left My Heart in San Francisco" features the Tibias and some delicate ensembles.

Why don't we hear the "Wurlitzer March" more frequently! It's good, as Michael proves beyond a doubt here. Since he's often played for minstrel shows in the UK, we hear a near 9-minute medley of six Stephen Foster favorites next. Closing the disc are a somewhat subtle, Latin flavored "What Now My Love," an extended version of "Over the Rainbow," an 8-1/2 minute zesty "Zampa" overture, and "It Had to Be You."

On the recent recordings of the Gaumont State organ we've noticed this instrument tends to be something of a "screamer." Why this should be so eludes us unless it is as Torch said in the same article as the earlier quotes: "The difficulty of playing the cinema organ is to restrain yourself and show good taste." Does the album live up to its *State of The Art* title? In many ways it does. Wooldridge certainly has some fresh and fascinating musical ideas but, in a few numbers, his exuberance seems to get a bit out of control. Cassette for \$13.00 and CD for \$21.00 (plus \$3.00 per order) from Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184-5918.

## Theatre Organ Time ARNOLD LOXAM



Continuing the celebration of his 80<sup>th</sup> birthday (and other notable events in his life – see *Dr. Arnold Loxam Celebrates* review in the last issue) he traveled to the Ossett Town Hall's 3/13 Compton/Christie to record this 75-1/2 minute CD. This organ was assembled from ten ranks of Compton pipe work (including a metal Tibia) plus a Christie Diapason, Clarinet and wood Tibia. Unfortunately the 3-manual Compton console is not pictured close up in the excellent, detailed liner notes for it boasts three complete rows of stop-keys which provide an unusually complete unification (although the lowest row is devoted to 2<sup>nd</sup> touch, traps, percussions and tremulants.)

Loxam's association with this organ (which was installed by, and is owned and maintained by the Northern Theatre Organ Trust) goes back to even before its official opening in January 1970, for he started broadcasting on it in 1969. He has performed on it innumerable times in the past 30 years. While this under-the-stage installation instrument has been recorded many times before, this is its first CD. In the hands of Loxam, it's never sounded better!

The console raiser is Loxam's own composition, "The N.T.O.T. March," an appropriate, methodical, but quite melodic march. An outstanding 11-1/2 minute medley of six Gershwin tunes is a fasci-

nating tour through the wonderful solo voices and interesting ensembles of this distinctive organ. Listen closely to Loxam's amazing pedal lines in these selections and you will know why he's often referred to as "Hot Socks." Next is a charming waltz, "Please Kiss Me Goodnight," written by one of England's finest young organists, Kevin Grunhill, whose recent recordings were reviewed in the March/April Journal.

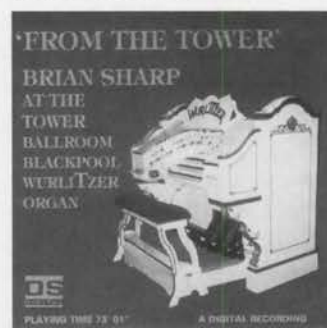
"Song of India" is given the famous "Loxam bounce" treatment, "Santa Lucia" is a gentle waltz, and "Dales Delight" is a pleasant novelty. Another Loxam composition, "Thame Waltz," is followed by a Blackpool flavored "Avalon" and the hard to describe Symphonic Foxtrot "Samum." (It's almost as if a Bach tune went to Blackpool!) Verdi's "Chorus of the Hebrew Slaves" is one of the most unusual selections we've found on a theatre organ album but Loxam makes it a delicate untremmed delight and follows it with a 9-1/2 minute medley from Robert Stolz' 1932 operetta *Wild Flowers*.

The light and airy "Song of Paradise" is followed by the delicate bossa nova beat of "Santiago." Although George M. Cohen (who was actually born on July 3, 1878) was one of America's most prolific composers (with about 500 songs to his credit) he was also a librettist, singer, dancer, actor, director and producer on Broadway in the early years of the 20<sup>th</sup> Century. Yet, his music is rarely heard today except on the 4<sup>th</sup> of July! Loxam plays Cohen's charming waltz, and also title tune, from one of his last musicals (1922) *Little Nellie Kelly*. Another oldie but goodie is "Grandfather's Clock." Closing his disc is a luscious arrangement (again with Loxam's subtle, distinctive pedalwork) of

"Little Things Mean a Lot" and a rather raw, raucous Rock Gospel Medley of "Swing Low, Sweet Chariot" and "Deep River."

Certainly not your usual album from either an American or British organist, but is IS Arnold Loxam at his very best. It's obvious how well he knows and loves the Ossett Town Hall organ. He shows it off magnificently and with a brilliance and imagination which completely belie his age. All organists should be so youthful and energetic! Compact disc only for \$21.00 (plus \$3.00 per order postage) from Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184-5918.

### From The Tower BRIAN SHARP



Stay with me! Yes, it's another recording made on Blackpool's famous Tower Ballroom 3/14 Wurlitzer – but with a major difference! This time organist Brian Sharp brought along his various electronic instruments and a drum machine to create a thoroughly entertaining 73-minutes of relaxing, cheerful tunes, both old and new. Actually we're guessing about the electronics and drums for the otherwise excellent liner notes don't say one word about these notable additions to his program.

Only two of Sharp's numerous recordings (the Organ Literature Foundation catalog currently lists 15 of his releases) have been reviewed previously in these pages (July 1985 and January 1992). And these earli-

er reviews were of albums Sharp recorded at his long-time "home venue," Sandford Park with its Christie pipe organ to which he also added various electronic and synthesized voices. Reviewer Beaupre's remarks included these quotes: "... Brian has what it takes to make this melange work wonderfully well. He's a first rate musician, a superb arranger, and has the technical skills to put the bits and pieces together." Those statements are completely valid for this disc, too! We can only add that Brian does not feature either the usual "Blackpool Style" registrations or playing techniques. While the spacious room sound is evident on the organ passages, the electronic voices and piano (which may be the Tower organ's own Grand Piano or an excellent electronic substitute) are recorded rather close up. Yes, this entire album is very much like The Three Suns 1957 LP with Ray Bohr at an unidentified pipe organ (RCA LPM 1333.) to be more current, it's quite similar to the "fusion" sound organist Rob Richards has promoted throughout his career.

Sharp has divided this disc into two parts. First is a 30-minute "Tower Concert" while the rest of his program is played in strict tempo for dancing. Rather than opening with a rousing march (such as his second selection, Eric Coates' "Calling All Workers") he's chosen to play a 10-1/2 minute A.L. Webber medley of "Love Changes Everything," *Phantom of the Opera*, and "All I Ask of You" which, better sets the mood for most of the music that follows. It's all easy listening with the piano and other solo instruments sharing the melody and accompaniment lines with the organ. The other "Concert" program selections are Ivor Novello's romantic "Fly Home, Little Heart," an

unusual choo-choo arrangement of "Coronation Scot" (which ends on plucked strings!) a 10-1/2 minute group of eight melodies from *South Pacific*, and the cheerful march "In the News."

A bouncy quickstep arrangement of "My Blue Heaven" opens the "Dancing at the Blackpool" part of his program. Interestingly, only five of these 16 tracks are medleys. Of course, there are a number of rhythmic variations including waltzes, tangos, and two steps. While we can't list all the more than three dozen tunes of the disc, here's a sampling of the titles: "Ramona," "Charmaine," Richard Rodgers' lovely "No Other Love," Ray Nobel's "The Touch of Your Lips," "Sentimental Journey," "When You're Smiling," "Roses of Picardy," "Annie Laurie," and a brief closing medley of "Hello, Who's Your Lady Friend," "I Love the Sunshine of Your Smile," and "I Do Love to Be Beside the Seaside."

Out of the ordinary – yes! But this is so very well done and such a delightfully different organ listening experience we certainly can highly recommend it as a theatre organ delight! Cassette for \$13.00 and CD for \$21.00 (plus \$3.00 per order postage) from Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184-5918.

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# Closing Chord

## DOUGLAS REEVE

It was with shock and great sadness that we heard of the death of "Mr. Brighton," Douglas Reeve, on July 18. Douglas had not been in the best of health for some time and, unfortunately, felt compelled to cancel some recent concerts including an appearance for the ATOS Convention at Southampton Guildhall.

Douglas Reeve was one of the 'characters' of the theatre organ world with, in addition to an outstanding musical ability, a tremendous sense of humour and a particular gift for 'patter' and repartee.

Born in The Lanes at Brighton in 1918, he began his career as Assistant to H.G. Goddard at the Savoy in that town in 1932, at the tender age of 14. While at the Savoy, he was heard by the great Reginald Foort when visiting the nearby Regent, and was immediately engaged to tour County Cinemas as the "WONDER BOY ORGANIST," with an Eton jacket, described by Douglas as a "bum freezer." Cinemas he visited included the Regals at Golders Green, Canterbury, Wimbledon and Hull, Empire Aldershot, and the Ritzes at Nottingham and Southend.

From January 1936, Douglas doubled at the Orpheum and Regal cinemas at Golders Green, accompanying variety and with occasional solos. Artists he accompanied included Mario 'Harp' Lorenzi, the illusionist "Maskelyne", Les Allen, Beryl Orde, Norman Evans, Clapham & Dwyer, Harry Hemsley, Hughie Green, Teddy Brown (xylophonist) Nellie Wallace, Joe Loss and Flotsam & Jetsam.

From December 1938 variety ended and Douglas performed interludes at both theatres until 1939 when he transferred to management for County Cinemas. He then spent a short time in the army, where he met the youngest "AT" and very soon married her (he proposed romantically by candlelight as there was a power cut). Joyce Reeve had a superb singing voice, not unlike Deanna Durbin, and latterly took part in Douglas' concert programmes.

In 1941, the famous Dome at Brighton had been converted partially to a dance hall for the servicemen and women but the organ was not being much used. Douglas persuaded the Corporation to utilise the organ as a band relief as at Blackpool and, such was the success of this and his popularity, that he was appointed Borough Organist, a position he held for over 50 years.

The rest is legendary. Douglas' "Pack up Your Troubles" concerts at the Dome were always a sell-out, and there was an unwritten rule that 'Douglas Reeve at the organ' was a vital part of any presentation at the Dome if one wanted a capacity audience! Not only was he the high spot in the weekly variety programme, "Tuesday at the Dome" but he later produced this show, with guest organists, and became Manager of Brighton Dome & Corn Exchange. He was appointed Assistant Director of the Resort & Conference Department at Brighton in 1977, in effect hav-

ing control of all indoor entertainment in the town. Finding that he had little time for his music, he retired from that post in 1979 but continued as Borough Organist and producer of "Tuesday at the Dome."

Douglas made many recordings at the Dome (and elsewhere), and with those and his frequent broadcasts put the Dome Brighton well and truly 'on the map.' On the occasion of his first broadcast in 1937 from the BBC Theatre Organ, Reginald Foort wrote and congratulated him on "the splendid show you put up . . . and thank you for the fine way you backed up my effort in launching this series of First Broadcasts. You really played like an old hand and everybody here was delighted." Douglas was then only 18.

Recently honoured by the Mayor of Brighton with a reception and presentation for more than 50 years of devoted service to Brighton's entertainment, Douglas' name will always be synonymous with that of the Dome Brighton. In recent years, he has also had a close connection with the Sussex Theatre Organ Trust, often appearing at the Worthing Wurlitzer. He will be sadly and painfully missed.

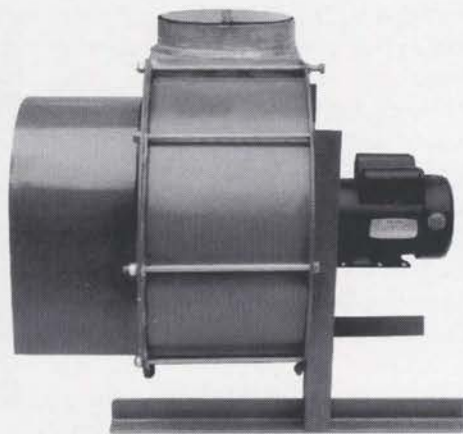
May we extend our sympathy to Douglas' daughter and son-in-law, Sally Anne and Andrew, and his granddaughters.

*Tony Moss, Co-founder and Vice President  
of the Cinema Organ Society  
and used with permission of the COS*

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# CHAPTER NEWS

SEPTEMBER/OCTOBER 1999

## ATLANTA

Danny J. Brooke:

**Atlanta, Georgia.** The Atlanta Chapter has been quite busy since the first of the year with many exceptional events and activities.

In February, Ron Carter of the Atlanta Chapter accompanied the silent movie *Wings* for us at the Callanwolde mansion. This huge Atlanta home, formerly owned by the Candler family of Coca-Cola fame, has its original Aeolian organ intact. This 50+ rank instrument has been fully restored by the A.E. Schlueter Pipe Organ Company. John Tanner is principal craftsman on the project. Ron Carter's music was superb and highlighted all the powerful emotion this film contains.

In March, chapter members visited Stephenson High School to hear the Page organ for the first time in eight years. Thanks to Randy Anderson, we were able to hear several ranks speak. This four manual instrument will eventually be 23 ranks. Jack Sandow has done a great job as project manager at the school.

We also visited the A.E. Schlueter Pipe Organ Company to see a 3-manual Möller being rebuilt for the Rylander Theatre in Americus, Georgia. This instrument, opus 5351, was originally installed in the Riveria Theatre in Scranton, Pennsylvania. Chapter member James Thrower generously donated the instrument to the theatre, and once again, John Tanner is leading the rebuild and installation effort on the Möller.

In April, we visited with the Alabama Chapter to hear Dolton McAlpin. The Alabama has an original Wurlitzer Publix #1 installation. Dolton's performance is always excellent, and he seems to bring out the best in the Wurlitzer. Both the organ and the theatre have been fully restored and the results are outstanding!

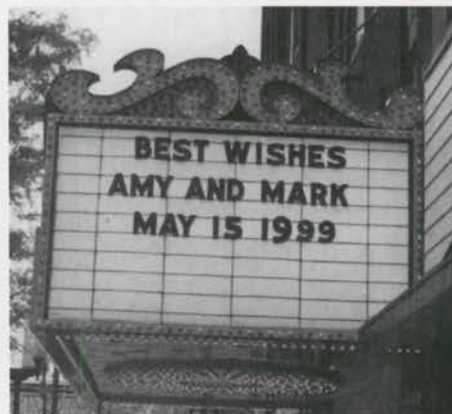
The Alabama and the Atlanta Fox are two fine examples of how and why

these wonderful buildings should be preserved.

June was a grand month for us in that we had not one, but three occasions to hear Lyn Larsen! Friday, Lyn presented a super concert at the Stephenson High School playing an Allen Renaissance. On Saturday, Lyn presented an all day workshop at the Allen Organ studios, and Sunday he played another Allen at Bob McKoon's residence. Lyn is just wonderful - come back and play the Fox Möller for us, Lyn!

The Möller at the Rylander opens in October, and we have several other events planned for the rest of the year.

*Paul Beavin*



## CEDAR RAPIDS

Ray Frischkorn: 319/364-6300

**Cedar Rapids, Iowa.** We had another "first" this year for the use of the Paramount Wurlitzer! There is no record of any wedding having been performed from the stage of the Paramount Theatre since it was con-

structed in 1928. On May 15, ATOS members Amy Eichacker and Mark Dean exchanged vows that afternoon. I provided appropriate music for the ceremony. It was an added pleasure for me since Mark's mother was an employee of mine before his birth.

Our June membership meeting was on June 13, at the Iowa Theatre building, the home of the Rhinestone Barton. Arrangements were made with CRATOS Board of Director, Paul Montague, who maintains control of it through Cedar Rapids Barton, Inc. It was open console from noon until 5:00 p.m., giving all that so desired a chance to play the "Black Beauty."

It will be past history by the time this issue of THEATRE ORGAN is mailed, but we are looking forward to Jonas Nordwall's performance on the Rhinestone Barton on August 15. This is an additional spectacular for our chapter this year. Ordinarily, we have one each spring and fall, however, the board decided to have this additional program so that more people could hear the Barton. Jonas has performed for us before at the Paramount and we are well aware of his caliber of performance.

Our regular fall spectacular at the Paramount "Wurlitzer" will feature Clark Wilson at the console on October 17. He will also be performing for all 5th grade students (approximately 2,500) with two identical programs to accommodate all of them since the Paramount has a seating capacity of 1,913. Clark has done this show for the students previously and we look forward to another exciting event for them as well as a fine spectacular for the general audience on Sunday.

The annual picnic was held the last Sunday of June at a local park. The attendance was rather disappointing, but the twenty-some which were there, had a bountiful dinner with our chairman, Ray Frischkorn, doing the chef's duties at the grill.

Bill Peck, our former chairman who



spearheaded our most successful regional convention, has recently retired and is now a man of leisure; supposedly! He says that isn't so! He and his wife, Pat, are building a new home in Clear Lake, Iowa, which is approximately 150 miles from Cedar Rapids. We will miss seeing them frequently but know that they will not abandon us and will return as often as possible to attend our spectaculars as well as checking on us to see that we continue to maintain the well-run organization he headed for seven years!

Thanks also go to Darren Ferreter who makes the arrangements for our monthly board meetings. These are held at the Clark Alumni House on the Coe College campus. It is a most convenient meeting venue and we appreciate his getting the confirmations for its use. Darren is our current Vice-Chairman and was the Treasurer for our regional convention.

*George K. Baldwin*

## CENTRAL INDIANA

Carlton B. Smith: 317/638-4918

**Indianapolis, Indiana.** The Central Indiana Chapter met at the Hedback Theatre, Indianapolis, on June 13, 1999, for its monthly meeting. Following a short business meeting, a delightful program was played by our own Ken Double, who is always a real crowd-pleaser!

A bus trip to the Cincinnati area was held on July 24 and 25, with about 50 people participating. The first stop was the Finkel home in Shelbyville, with three organs and several pianos. Open console followed a brief performance by Warren York. Upon arrival in Cincinnati, we met at the Wehmeier residence. At Wehmeier's, we were

treated to a spectacular performance by Barry Baker, former CIC chapter member. The Ohio Valley and Central Ohio chapters joined us for this concert. Our final stop of the evening was the Music Palace at Sharonville, with Trent Sims at the console.

The next morning the group was graciously entertained at the home of Dr. and Mrs. David Billmire, hearing their Robert-Morton Opus 2401, Model 23N, originally housed in the Empress Theatre, Columbus, Ohio. From there, we went to Cincinnati's Emery Theatre, again meeting with the other two chapters for a combined spaghetti lunch and performances by Jack Doll, Jr., Patty Immell, and Ken Double.

All who went agreed that it was a wonderful weekend! Thanks to Barb and Paul Johnson for all their work in planning the trip and to all those who graciously hosted and/or performed for us.

*Louise Eddington*

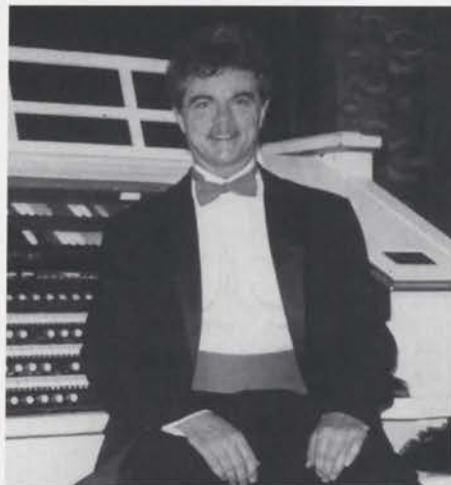
## CONNECTICUT VALLEY

Jane Bates: 860/529-7141

**Huntington, Connecticut.** CVTOS completed another successful year with Clark Wilson in concert on May 23 at Thomaston Opera House. Clark's program included the familiar and the not so familiar and was a definite crowd pleaser. His technical and musical abilities combined to make many say they'd never heard the Marr & Colton sound so good! The organ crew had done considerable work in the weeks before the concert! I will report on those improvements and replacements at a future date.

Following Clark's wonderful concert, we met on June 5 at the home of Mike Foley in Tolland for an afternoon of fun and relaxation. Mike has been

restoring the Wurlitzer he purchased ten years ago from Phil Stock. A work in progress, the organ currently has 22 ranks playing. President Jane Bates presented Juan Cardona, Jr. with the Past-President's plaque. Juan then entertained us with an hour-long concert as is usual at our general meetings. All in all, it was a great afternoon.



*Clark Wilson at the Thomaston Marr & Colton. Art Bates photo*

What follows is a recap of the events of the past concert year. We held four concerts during the 1998-99 year, beginning in September at Shelton and featuring the talents of Ralph Ringstad. Two short Laurel and Hardy films, *You're Darn Tootin'* and *Two Tars*, were included. This was the second year we worked with the Sons of the Desert, the international Laurel & Hardy appreciation society. The society furnished excellent prints of both films and held a raffle that was very well received.

Juan Cardona, Jr. was the artist for our holiday concert, held the Sunday after Thanksgiving, at Thomaston. Juan plays regularly before the opera house shows, so when he gives a con-

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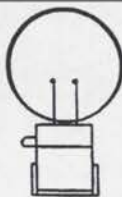
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### Theatre Organs

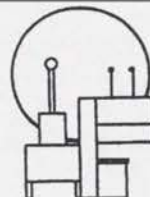
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### CONNECTICUT VALLEY cont.

cert he has a "following" that literally packs the house! His talents and the opera house in holiday garb put everyone in the Christmas spirit. After intermission, the Opera House Committee presented Juan with a newly issued Cat's Meow collectible. This new Cat's Meow depicts the Marr & Colton organ on the front and gives a short history of the organ on the back. It would be wonderful to see these collectibles produced for more ATOS chapter organs.

The weekend after the holiday concert, we held our yearly Christmas party at the Angevine Tree Farm. We enjoyed a catered dinner, grab bag gift exchange and entertainment by Allen Miller, Juan Cardona, Jr. and Jelani Eddington. Each performer came to the Robert-Morton with his own style and each was greatly enjoyed by everyone.

Our annual birthday party celebration took place in February. We met at Thomaston Opera House for our meeting and concert by Juan Cardona, Jr. and then adjourned to a nearby restaurant for dinner.

Scott Foppiano was the artist for our March concert at Shelton. Scott's artistry and enthusiasm continue to make him a popular artist with our audiences. *Jane Bates*

### ATOS CLASSIFIEDS GET RESULTS

### CUMBERLAND VALLEY

Robert Eyer, Jr.: 717/264-7886  
eyerr@cvn.net

**Chambersburg, Pennsylvania.** Five more ranks of pipes in the chapter's Möller have come to life at the Capitol Theatre in Chambersburg. Bringing the organ's current total to 14, and playing from a totally rebuilt five-rank windchest, were the completely refurbished Gamba, Gamba Celeste, Concert Flute, Concert Flute Celeste, and Clarinet. The new voices were heard by the public for the first time at Bob Eyer, Jr.'s organ preludes for community-singers concerts in May, and the results were marvelous. The organ crew now has turned its attention to the installation of a Xylophone and Chimes. *Bob Maney*

### DELAWARE VALLEY

Harry Linn, Jr.,  
TOSDV Hotline: 610-275-5623

Web Site: <http://theatreorgans.com/pa/tosdv/>

**Pottstown, Pennsylvania.** On Saturday, June 26, 1999 members of TOSDV assembled at Bruce and Jean Williams' Northlandz for our annual meeting. About 30 members attended, and a few tried their hands at the big five manual console. Bob Raymond, Jr. opened and played the organ with a wonderful, easy familiarity before some of our other chapter folks took their turns. Bruce and Jean Williams further extended their hospitality by

offering their recreation room for our potluck supper. Bruce also gave members a free pass to their new outdoor narrow gauge railroad ride. All TOSDV members extend our sincerest thanks to Bruce and Jean Williams at Northlandz.

While at Northlandz, Chapter President Harry Linn, Jr. conducted a short business meeting dealing with current and future projects:

**Penn State, Abington:** The Dedication Concert with Candi Carley-Roth has been scheduled for October 16, 1999 at 7:30 p.m. in Sutherland Building Auditorium.

**Keswick Theatre:** The chapter's Möller, formerly of the Sedgewick Theatre, has been partially operational for some time during which chapter members were unable to arrange work or play time on the instrument with theatre management. Recently discussions on the organ began to move forward when a grant was secured for us from the state of Pennsylvania through the efforts of a former TOSDV member employed as organist by the Keswick. The funds will hopefully permit us to replace the relays damaged by flash flooding in the area along with replacement of missing components and the necessary finishing so that we can complete a project now several years behind schedule.

**Colonial Theatre, Phoenixville:** An agreement is now in hand with the

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new non-profit group that will operate the Colonial as a Performing Arts Center. TOSDV will install a theatre organ in the original chambers. The previous owner sold the large 4-manual Kimball brought to the Colonial from the State Theatre in Philadelphia as a 19R. It was vastly expanded, even to covering a good bit of the stage, turning it into a concert instrument stand-out. The chapter has secured an instrument for the installation more in keeping with the size and specification which would be historically accurate for this hall, about a 2/15 (*This theatre originally housed a 3 manual style 190 Wurlitzer opus 1738; Ed*). This replacement instrument, has been assessed as being in need of a thorough rebuild. TOSDV needs storage and work space for this project in this area. Interested members with space to donate and with time to learn and practice organ repair skills are urged to contact our chapter officers now! *Tom Rotunno*

## GARDEN STATE

Cathy Martin: 973/256-5480

**Trenton, New Jersey.** The month of May was very interesting. Our chapter was host to the visiting members of the South Eastern New England Theatre Organ Society (SENETOS). Their bus arrived at Journal Square in Jersey City Friday May 14, and they enjoyed a wonderful weekend. There were tours, open consoles, lunches and dinners.

Featured tours were the Stanley Theatre in Jersey City, the Martin's home and their 3/23 Griffith Beach, the Union County Arts Center in Rahway (former Rahway Theatre) and its original 2/7 Wurlitzer, Northlandz in Flemington (largest HO railroad and 5/39 Marr & Colton hybrid), George Pasquaye's 2/9 Wurlitzer in Wallington, Loew's Jersey City Theatre (former home of Wonder Morton in Santa Barbara), the Mayfair Theatre's 3/4 Kilgen in West New York, and the Park Theatre's 3/20 Möller in Union City. The group traveled back home Sunday evening, May 16. This splendidly organized "Rhode Island Rendezvous" tour was planned and executed by our President Cathy Martin and her husband Bob.

Everyone enjoyed the tours of the Stanley and Loew's Jersey Theatres, and the organists took advantage of all the open consoles where available. Many wonderful new friendships were made.

Our chapter sponsored two special educational events in May. Over 100 school students attended two private homes and were introduced for the first time to the sight and sounds of theatre pipe organs. GSTOS members Everett and Cathy Oliver invited the Brielle Band Director Robert Carver and his 8th grade graduating band members to visit their home to see and hear their 3/11 Wurlitzer. On



L to R: Paul Jacyk, 2nd place Hobbyist winner, Dr. Catherine Martin, GSTOS Chapter President, and John Becica, 3rd place Hobbyist winner. *John Becica photo*



Jinny Vanore, organist, answering questions from the enthusiastic 8th grade band students. Robert Carver, Brielle Band Director, is to the right of the console.

Thursday May 20, Robert Carver and band students arrived by school bus and were greeted by Everett Oliver.

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## GARDEN STATE cont.

Jinny Vanore was introduced and she gave a brief history of theatre organ, explained and demonstrated the many sounds of the organ. She played several selections that the band members were currently playing. The students then visited the pipe chambers and Joe Vanore pointed out ranks that corresponded with the instruments the students are playing in the band. A silent film of Laurel and Hardy with organ accompaniment was then shown. The remainder of the hour found the students flocking around the console eager to play the organ. Of course, the toy counter was very popular. Band Director Carver and the students thanked Mr. & Mrs. Oliver. All wish to return again.

On May 27, one hundred 3rd grade students walked from their school to Bob and Cathy Martin's home, in Little Falls, New Jersey. Their large music room has a 3/23 Griffith Beach theatre pipe organ. Seated on the floor they listened to Ralph Ringstad, a well-known professional member, who explained and demonstrated the sounds of the organ. The children especially enjoyed hearing five of their classmates (coached by Ralph) blow into five flute pipes and together play the famous "Mary had a Little Lamb." School Superintendent, Dr. Binder, who is also a talented organist, added to their fun by ending the program with several organ selections.

We are proud of our President Cathy Martin who successfully arranged with the school officials to have all of the third grade students visit the Martin home each year. Our special thanks go to Ev and Cathy Oliver and Bob and Cathy Martin for sharing their homes and pipe organs

to acquaint students with the wonderful world of theatre pipe organs.

On June 26 an important business meeting, followed by open console and a potluck dinner, was held at the home of Jim and Dorothy Shean, in Levittown, Pennsylvania. Not only is their 3/19 Wurlitzer pipe organ famous, they are also known for the warm welcome and fun atmosphere that they extend to all. Several highlights began before the meeting. Garden State has two members, Paul Jayck and John Becica who won the 2nd and 3rd place awards in the 1999 Hobbyist Competition. Their picture was taken with President Cathy Martin.

A very special thank you was given to George Fenn, who has spent many hours as a crewmember and organist playing the 3/20 Möller orchestral pipe organ. George has been an important member as liaison between GSTOS and Father Ashe, Director of the Park Theatre Performing Arts Center. The meeting included up-to-date crew chief's reports of the progress being made on our venues; Loews Jersey City Theatre; Brook Theatre; Newark Symphony Hall; Mayfair Theatre and Park Theatre. Open console began and the Wurlitzer was played constantly. It was a great day.

The 1998 and 1999 years have been extraordinary ones for Garden State Chapter. We suddenly became the owners of three fine theatre pipe organs: a 3/4 Kilgen, a 4/23 Robert-Morton and a 2/8 Wurlitzer. In May we were thrilled and excited to have the world famous Rainbow Room Wurlitzer, which was on the 70th floor of the RCA building in New York City, donated to us. We are in the process of

moving it from Pennsylvania, (its 3rd home) to its new home in Rahway, New Jersey, where it will be installed.

Jinny Vanore

## HUDSON-MOHAWK

Frank Hackert: (518) 355-4523.

**Schenectady, New York.** The artistic culmination of the 1998-99 season for the Hudson-Mohawk Chapter was personified in the excellent and well-received concert performed by artist Dennis James, under the Chapter's sponsorship, on May 23, at 3:00 p.m. The concert celebrated the fifteenth anniversary of the installation, in 1984, of Goldie, the 3/18 Wurlitzer in Proctor's Theatre, Schenectady, New York. The event also served as a fundraiser for planned enhancements to the instrument. Mr. James' repertoire included a sing-along; genre favorites; Broadway tunes and a wonderful silent film. His skill and artistic ability was extremely evident to his enthusiastic audience. A reception, attended by the artist, followed the concert in the theatre's Guild Room.

The final formal chapter meeting for the season followed the theme of the anniversary celebration. On May 24, John Wiesner, who played a large role in Goldie's original installation, provided a nostalgic, informative and entertaining history of the installation of the instrument in the theatre. A short program followed his talk, with slides for emphasis, about the organ in which he highlighted Goldie's versatility and charm.

What would summer be without a picnic? For the Hudson-Mohawk Chapter, one summer outdoorsy outing was not enough to close out the season. On June 12, an informal open console session was held at the rustic

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Dennis James at Proctor's Theatre.

home of Betty and Ted Wood in Salem, New York. Guests were able to play Ted's fine organ in a beautiful "woody" environment. Many thanks go to the Woods for the opportunity. On June 19, Mina and Ed Lungen hosted the annual end-of-season chapter picnic at their home in Cobleskill, New York. Mother Nature cooperated to provide a perfect picnic day and Ed and Mina were the perfect hosts. Guests enjoyed a luscious array of foods and the opportunity to experience the Lungens' mini-museum of musical treasures. Thanks again for the lovely time!

On May 18, *The Gazette*, a local Schenectady paper, published an article on the first page of the arts section about Goldie and her fifteenth anniversary at Proctor's Theatre. The article provided a history of the acquisition and installation of the instrument and was rich in quotes from Hudson-Mohawk Chapter members. Chair Frank Hackert and members



Round Lake Performers (L to R): Ruby McGrory, Avery Tunningley, Carl Hackert, William Hubert, Edna VanDuzee and Al Moser.

David Lester, William Hubert, Avery Tunningley, and Ned Spain provided interesting insights into the workings of, and performing on, the Mighty Wurlitzer. Special mention was made of technical volunteers like Richard Calderwood and Harold Russell who maintain Goldie in such excellent condition and will be responsible for future technical improvements. The article also called attention to the Dennis James anniversary concert, which was presented on May 23.

The final free noon concerts presented by the chapter and Proctor's Theatre were held on May 18 and June 15. The featured performers were Jinny Vanore and Robert Frederick respectively. Both concerts were well received and well played. The series will resume in September with organizer Carl Hackert and vocalist Charlotte Lowe. An upcoming summer regional event featuring Hudson-Mohawk members will be the August 29 concert at the historic Round Lake

Auditorium. The exciting program will feature Carl Hackert with guest artists William Hubert, Al Moser, Ruby McGrory, Avery Tunningley and Edna VanDuzee.

For genre-related activities during the summer months in the Capital District, Round Lake, not Saratoga, was "the summer place to be." Round Lake, New York is a jewel of a Victorian village near Saratoga Springs in upstate New York. This locale is the home of the historic Round Lake Auditorium, which dates from 1885. In this setting, resides an 1847 Ferris tracker pipe organ. Both the auditorium and the organ are listed in the National Historical Registry. Each summer, the auditorium hosts an antique pipe organ concert series featuring the Ferris tracker. The organizer of the series is the auditorium's artistic director Edna VanDuzee.

This summer's organ series was notable for its eclectic selection of programs ranging from classical to hymn



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## HUDSON-MOHAWK cont.

singing to pops. It also included walking tours of the Victorian village with organ recitals featuring Hudson-Mohawk Chapter members William Hubert and David Lester. The series culminated in the most popular and eagerly awaited program of the series, the "Pops Concert with Two Organs" (AKA Carl Hackert and Friends) on August 29 at 8:00 p.m. which was reprised with variations, the next afternoon. The concert was organized by chapter member Carl Hackert who is a popular area organist and musical director of the Cultural Center at RPI College in Troy, New York. The concert, always comprised of diverse, interesting elements, was especially varied this year. The evening began with *The Way Over the Hill 4 Plus 1 Band*; a Jazz/Dixieland band composed of Fred Randall on drums, Gordie Rockstroh on saxophone; Don Day on trombone, Ed Kebabjian on banjo, and chapter member Al Moser on Allen electronic organ. These performers really kicked the evening into high gear with an energetic performance that included "Basin Street Blues" and "Bill Bailey." Al Moser and pianist Ruby McGrory delighted the audience with several memorable duets and solo numbers. Of special note was a beautiful rendition of Andrew Lloyd Webber's "Memory" on piano and organ which was dedicated to Norman Walter; the auditorium's renovation project advisor who is recovering from surgery. Vocalist Edna VanDuzee, accompanied by William Hubert on organ, turned in a memorable performance of a frothy tune from the musical *Pippin*. William Hubert also soloed on the electronic organ in some real crowd-pleasers. Avery Tunningley



Chapter picnic hosts Mina and Ed Lungen.

and Carl Hackert lit up the second half of the concert with dazzling numbers for organ and piano. Finally, all the musicians joined in a rousing evening farewell offering of the "Washington Post March" by Sousa.

The Hudson-Mohawk Chapter's 1999-2000 season begins with the annual banquet on the stage of Proctor's Theatre, Schenectady, on September 27. The next day Proctor's Theatre-sponsored free noontime concerts begin, featuring Carl Hackert. English organist Paul Roberts comes to Proctor's Theatre for the first time on October 10 at 3:00 p.m. *Norene Grose*

## LONDON & SOUTH OF ENGLAND

Jim C. Bruce:

Kevin Grunnill entertained us in May at the console of our ex-Regal Edmonton Christie, housed in the Barry Memorial Hall. The audience thoroughly enjoyed the concert.

The dances at Barry and Woking seem to be going well. Our friends of the Windsor Organ Trust held a con-

cert at the Memorial Hall, where Bill Davies entertained us.

Toward the end of May we had two organists who gave us a wonderful evening of music: Joanne Baldwin, last year's YOY winner, from Dereham in Norfolk, played the first half. Richard Openshaw, the 1995 winner, gave us a varied selection in the second half.

Iain Flitcroft opened his programme at Kilburn with a selection of marches. Iain started his second half with Latin American tunes.

The members who came to our garden party had a very enjoyable afternoon, although the weather was not very good. The money we raised will go toward the Young Organist Competition, which will be held in October. *Gwen Light*

## LOS ANGELES

Irv Eilers: 323-254-0987

**Los Angeles, California.** A large contingent of LATOS members, friends, and guests were up early on Saturday morning May 22 to catch the 9:00 a.m. boat to Santa Catalina Island. The Catalina Island Museum Society's 12th Annual Silent Film Benefit, with Robert Salisbury, resident organist at the 4/16 Page theatre organ in the beautiful Avalon Theatre in the Casino building, was waiting for us. He played his own, newly composed score for the silent movie classic *The Thief of Bagdad*, starring Douglas Fairbanks, Julianne Johnston, Snitz Edwards, and Anna Mae Wong. Bob did a superb job at the console. Historian, Documentarian and Producer, Elaine Mae Woo, gave a brief autobiographical sketch of several of the actors after the intermission.

Following the film, a reception was

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held in the museum downstairs from the theatre. The Casino building has undergone a million-dollar restoration over the last couple of years in preparation for the 70th anniversary of its opening. The restoration included work on the Page theatre pipe organ which Bob Salisbury and Jim Spohn of Bakersfield lovingly care for.

The morning didn't look too promising when the boat departed the mainland, but after a breakfast buffet at El Galleon Restaurant on the island, the sun made its way through the clouds. There was time for shopping before the movie, and a quick dinner after the performance before it was time to line up and board the boat for the return trip.

Thanks once again to Shirley Obert for making all the arrangements for a delightful day for all.

Just a week later, LATOS presented "Off We Go ... with Jack Moelmann" on the 3/16 Wurlitzer in the San Gabriel Civic Auditorium. After an opening medley of the armed services songs, including the Air Force anthem, "Off We Go Into the Wild Blue Yonder," Jack got right into his known repertoire of humorous jokes, good natured kidding, and novelty music, playing "Rubber Ducky." The audience was laughing between every number and sometimes with the music itself. He even kidded with a guest group, The Studebaker Car Driving Club, by playing "Henry Made a Lady Out of Lizzy." He found time to include music from Broadway, the movies, hymns, early Americana, and a sing-along. Jack told his audience, "we're going to have fun," and I think everyone did, including Jack. He closed the show with his "Tribute to America" which he announced "...

ends with the "Star Spangled Banner" to insure that I get a standing ovation!"

On June 26, the artist at the Sexson Auditorium 3/23 Wurlitzer was Kevin King from the Bella Roma pizza restaurant in Martinez, California. Kevin not only plays but he's the genius who designed and fabricated the winding system for Nor-Cal's 4/33 Wurlitzer in the Berkeley Community Theatre. He is also the owner of his own 3/18 Wurlitzer in the Grand Lake Theatre in Oakland, California, which he has completely rebuilt. He changed all non-Wurlitzer parts for original Wurlitzer, and expanded the instrument from a 3/13. Kevin played a very enjoyable program of theatre organ pops bringing back many memories for this writer. His program included selections from the movies and musicals of the 40s, 50s and later, plus pop songs of that era.

The San Francisco Fox 4/37 Wurlitzer has had its Los Angeles debut (*with added Flute Celeste: Ed.*) in its new home, the Disney-owned El Capitan Theatre in Hollywood where it is being played daily before each of the several showings of the Disney movie *Tarzan*. Good reports have been received from a number of LATOS members who have already gone to hear it. LATOS is organizing a group visit in August.

Planning with the Orange County Theatre Organ Society is well underway for Wurlitzer Weekend II that will be held January 22-23, 2000. Mark your calendars and stay tuned. Visit the new LATOS web site, "<http://www.latos.org>" for more information as it becomes available. From phones in the Los Angeles metropolitan area you can always check the LATOS Information Line and

Message Center toll-free at 1-888-LATOS-44 (1-888-528-6744). From other areas dial 1-310-217-9202 (not a toll-free number). *Wayne Flottman*

## MOTOR CITY

Thomas Hurst: 248/477-6660

**Detroit, Michigan.** Our editor for chapter notes has not been able to send them in for the past three issues. There has been so much activity in the Motor City Chapter during this year that we thought all of our friends in ATOS would like to be brought up-to-date.

On September 13 we presented "In Tune with the Rhythm of Our Nation." Mike Tyo and John Lauter played our concert. Mike Tyo, who has been blind from birth, played the new F-100 Technics organ and John Lauter played the Barton theatre pipe organ. They combined their talents for a very exciting evening. Technics Musical Instruments and Bill Loos' Southland Music Store at Southland Shopping Center sponsored this program.

On October 3 we featured Lee Erwin in concert. He accompanied the silent film *The Merry Widow*. The generation gap seemed to disappear under the spell of Lee Erwin's superb musicianship.

In October of 1998, MCTOS celebrated the 70th anniversary of its home, the Redford Theatre. (See article elsewhere in this issue.) The most valuable part of the 70th anniversary was the fact that so many worked together so well, for such a long time. It is a lesson we have learned and valued. David Martin, who chaired the event, should be congratulated for envisioning and carrying out such a major undertaking!

December saw one of the most

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## MOTOR CITY cont.

beautiful Christmas stage settings ever presented at the Redford Theatre. It included a lavish living room, which radiated the warmth of the season. Our audience enjoyed the gigantic Christmas tree, and our fantastic running train display in the orchestra pit. It was a true "Christmas Spectacular!" with Steve Schlessing at the theatre organ, Pierre Fracalanza at the grand piano, and David Taylor on percussion.

December 13, friends of various organizations joined us for a Christmas party at the historic Redford Theatre. In addition to the famous and popular holiday train display in the orchestra pit, there was a live steam model railroad set up on our stage.

January saw the passing of Virginia Duerr. Her tireless efforts in promoting MCTOS and the Redford Theatre made many friends for her, and for us. She seldom missed a movie or a show, and always had stories and jokes to tell everyone. Even though Detroit was in the midst of a major snowstorm most members visited the funeral home and the funeral. Tony O'Brien, one of Ginger's favorite organists, provided the music for the occasion. A luncheon followed at the Redford, which boasted a marquee of her name and the phrase "we will all miss you."

We were very sorry to hear about the death of one of our most dedicated



L to R: Tom Wilson, Alison Harris and Lee Erwin. At right: David Taylor, Percussion; Steve Schlessing, Organist; Pierre Fracalanza, Pianist, played our Christmas program.



workers in February, Charles Burns Markey, an amateur entertainer who kept his family smiling by playing the harmonica, singing Irish songs and cracking vaudeville style jokes. He always presented himself with a smile on his face, and his motto was "leave 'em laughing." For many years he handled the mailing at the Redford Theatre, did many maintenance jobs, and performed during amateur nights at the Senate Theatre in Detroit, sometimes sharing the stage with another young Detroit resident with show business in his veins, Danny Thomas.

In March we lost another dedicated member, Paul John Fields. We remember all the work he and his wife Janice did at the theatre, the many plastering

plumbing jobs that he performed to keep us going. Paul was always there when things needed repair.

March 7 we presented our "Young Theatre Organist Concert." Lance Luce was the emcee. Performing were Kristi Munbrue, Heather Novak, Stephen Warner, Steven Ball, and Ronald Reseigh. The music was exciting and very well received by all of our guests. Our professional theatre organists were there in full support of our young members. Each player received one of our new Redford Theatre pins.

Our April show was entitled "Twentieth Century Un-Limited" and featured organist Brian Carmody, the Red Garter Band, and songstress Fran Carmody. The evening began with a lobby of banjo players, then a train arrived on stage with engineer Brian Carmody and we were off to relive the Twentieth Century in song, and with train lure! One of our more popular concerts, this proved to be an evening of pure entertainment from beginning to end.

Our theatre organ programs continue every Monday on the radio program *Somewhere in Time*. C. Thomas Wilson and Alison Harris direct this program and MCTOS and the Detroit Theatre Organ Society sponsor it.

May 8 featured Jack Moelmann in concert. He accompanied the silent film *The General*. Jack closed with his "Tribute to America," which is always well received by our patrons. It was a fun evening with the audience singing and asking for more. We even had them dancing in the aisles!

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Twentieth Century Un-Limited (L to R): Fran Carmody, Songstress; and Brian Carmody, Organist.

been playing for our bi-weekly movie series: Newton Bates, Gus Borman, Steven Ball, Brian Carmody, Sharron Paterson, Tony O'Brien, Lance Luce, Gil Francis, Jennifer M. Candea, Dave Calendine, Ron Reseigh, Richard Dengate, Wilma Taylor Steslick, and Jim Boutell. We continue our bi-weekly series of classic movies. On October 2, we will feature Scott Foppiano in concert and accompanying the silent movie *The Hunchback of Notre Dame*. On December 11, our Christmas show will feature Tony O'Brien at the Barton Theatre pipe organ.

For more information write: Motor City Theatre Organ Society, 173660 Lahser Road, Detroit, Michigan 48219. 313/537-2560 or visit our internet site at: <http://www.theatreorgans.com/mi/edford>  
*Brian Carmody*

## MANASOTA

Charles Pierson: 941/924-0674

**Sarasota, Florida.** Work on the installation of the former Andre Wurlitzer is progressing in the Solo chamber of Grace Baptist Church in Sarasota. The blowers are installed and wind lines have been run to each chamber. All regulators and chests have been moved to the chamber. All swell shades are in place and winded. Norman Arnold has spent many hours fitting and adjusting the placement of these parts. He says that he is building a new organ with used parts. The used parts have all been thoroughly refurbished to better than new condition.

The original relay system is being replaced with Z-Tronics solid-state controls and additional ranks are being added for church purposes. The Solo chamber is filled with a seven rank chest; two four rank chests; and a four rank mixture together with the associated offset chests. All wind lines are in place and wire cables are laid to the control boards. Eight of the nine regulators are in and winded. Most of this accomplishment has been the result of the labor of Norman Arnold.

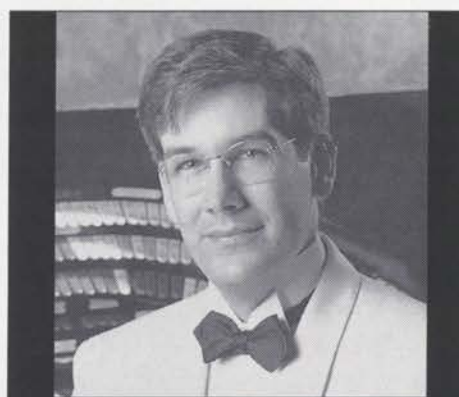
The replica Wurlitzer 4 manual console by Ken Crome has been finished to match the woodwork in the church. Vernon Blanch has been working on the Wurlitzer manuals, refinishing, repairing and replacing where needed. The combination action parts will arrive shortly, as will the stop tabs and switches. Then Bob Chute and his crew will heat up their soldering irons and make some connections.

September and November meetings will be at the Charles Ringling mansion on the campus of the University of South Florida/New College in Sarasota. The featured instrument will be the 1926 Aeolian residential player pipe organ that members of Manasota Chapter restored and maintain. The December meeting will be at the home of Chuck and Joanne Pierson, where we will enjoy the sounds of the mostly Hinners pipe organ. *Carl Walker*

## NEVADA DESERT LIGHTS

Kahara Pavé:

**Las Vegas, Nevada.** Nevada Desert Lights Theatre Organ Society hosted a most successful organ concert with Walt Strony performing on the Grand Barton pipe organ console from the Chicago Stadium. This event was held in the Music Room at the elegant home of Phil Maloof, a prominent Las Vegas resident. Even at the ticket price of \$50.00, the event was sold out. Guests came from Idaho and California, as well as Las Vegas. The evening began with a cocktail hour on the patio and ended with a champagne dessert reception. Kahara Pavé set a light mood for the concert with her humorous introduction of Walt Strony. Walt was at his best and told us that this particular organ, which was then located in the Chicago Stadium, was the first pipe organ he had ever played.



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## NEVADA LIGHTS cont.

Phil Maloof brought the Barton organ console to Las Vegas. The console has been carefully and lovingly restored and permanently resides in Phil's Music Room, where frequent concerts are held. The Barton replaces the Kansas City Granada Theatre console (also housed in the Music Room) that has been expanded to 44 ranks, 11 of which are classical. The chapter looks forward to the expansion of the Music Room, which will contain yet another fine theatre organ in the future.



Walt Strony at the Grand Barton.

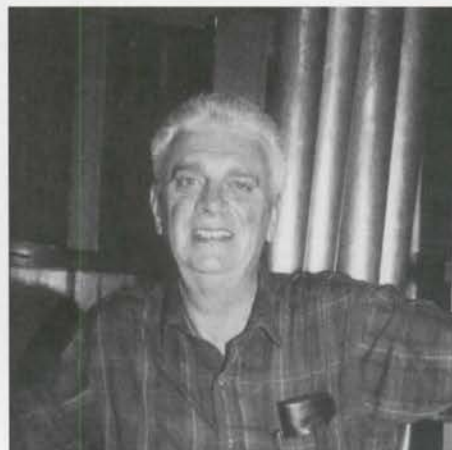
## NEW YORK

David Kopp: 973/305-1255

**New York, New York.** On Saturday, June 19, the New York chapter held its annual open console session at Long Island University in Brooklyn, where a number of talented chapter members of all ages were among those who took a turn at the 4/26 Brooklyn Paramount Mighty Wurlitzer. Other members came to listen and enjoy the camaraderie of their fellow theatre organ enthusiasts over coffee and refreshments. It was interesting to note the tremendous diversity in age among those who played. The youngest was a pupil of Larry Hazard, 11-year-old Devon Hinz, who rendered a flawless *Star Wars*. On the other hand, member George Fenn, at age 80, was able to shake the place with his performance at the Wurlitzer. House organist Bernie Anderson was on hand to render assistance to anyone who requested help in registering his or her selections. Bernie capped off the morning with an excellent mini-concert, putting the big



Organ teacher Larry Hazard looks on as his student, 11-year-old Devon Hinz, takes his turn at open console at the Long Island University/Brooklyn Paramount 4/26 Wurlitzer. W. Putnam photo



LIU crew chief Warren Laliberte led members on a chamber tour during the New York Chapter's June meeting at Long Island University. W. Putnam photo

Wurlitzer through its paces and demonstrating his fine musicianship. For those interested in the technical end of things, crew chief Warren Laliberte led a tour through one of the pipe chambers. Special thanks to chapter vice-chairman Chris Broadwell for organizing the event and keeping everything moving on schedule. Thanks also go to Warren Laliberte and Margie Plows for their work maintaining this magnificent Mighty Wurlitzer.

The chapter board of directors met on June 12 at the Lafayette Theatre in Suffern. Chairman Dave Kopp laid out plans for concerts and other chapter activities for the remainder of the year, and board members were brought up-to-date on the New York chapter's various organ projects.

William Putnam & Tom Stehle

Saturday, August 28, the New York Chapter continued what has become an annual tradition, our joint summer "organ crawl" with our neighbors from the Garden State Chapter. The event gave members a chance to catch up with old friends and make some new ones while visiting three interesting venues in New Jersey. The morning got underway at the Galaxy Theatre in Guttenberg. The Galaxy is a modern movie theatre located on the shopping mall level of a high rise apartment complex overlooking midtown Manhattan from the New Jersey Palisades. There, our host and theatre owner, Nelson Page, treated the group to a delicious buffet of breakfast refreshments, while organists Ralph Ringstad, Jeff Barker and Al DeLuca treated the members and guests to three excellent mini-concerts on the Galaxy's 3/12 Kimball. Following the demo concerts, members had a chance to play open console both on the Kimball and on a 2/6 Möller that Nelson has installed in the theatre lobby.

From the Galaxy, activities moved a few blocks away to the Mayfair Theatre in West New York, New Jersey. The Garden State Chapter owns the 3/4 Kilgen that a volunteer crew of members recently installed in the Mayfair. The original home of this instrument was the Rivoli Theatre in Hastings, Nebraska. Members of both

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chapters enjoyed taking turns at open console on this small, but interesting, Kilgen theatre organ. Theatre owner Andrew Dai hosted the group at the Mayfair.

Our day of "crawling" ended at the vast Loew's Jersey Theatre, Journal Square, in Jersey City. The Loew's Jersey is one of the five Loew's "Wonder Theatres" built in the late 20s in the New York area, all of which included identical 4/23 Wonder Morton theatre organs. The Jersey is undergoing restoration as a performing arts theatre. Two years ago the Garden State Chapter acquired the Wonder Morton, which was originally installed in Loew's Paradise in the Bronx, and a dedicated crew of Garden State volunteers is restoring the organ for installation in the Jersey. Our hosts at Loew's, Bob Martin and Bob Balfour, provided an interesting and detailed tour of the workspace, chambers and console, pointing out the progress that has been made to date in restoring chests and other components of the organ. Meanwhile members of "Friends of Loew's" who are involved in the theatre's restoration, led groups into every nook and cranny of the vast, ornate picture palace, also highlighting the progress of the theatre's restoration. In all, this year's "organ crawl" proved to be an interesting, informative, and most enjoyable way to spend a summer Saturday. Thanks to GSTOS

Vice-President Paul Jacyk and NYTOS Chairman Dave Kopp for organizing the event, and to Nelson Page, Andrew Dai, Bob Martin and Bob Balfour for serving as our hosts.

Tom Stehle

## NORTH TEXAS

Donald Peterson: 972/517-2562

**Dallas/Ft. Worth, Texas.** Certainly, NTC Program Chairman, Don Reasons, didn't anticipate that his plans for the June meeting would provide a built in back-up plan in case of the unthinkable possibility of the unavailability of the main attraction - the Robert-Morton theatre organ. His program plans included the organ played in concert and in performance with a live jazz orchestra.

Advance preparation for the meeting included last minute maintenance and fine tuning of the organ as well as rehearsals by the featured organists.

On the meeting day, as members and guests assembled in the theatre, the organ was given last minute run-throughs by the artists with everything was in order. President, Don Peterson, took the stage to welcome guests, some of whom would be hearing the organ for the first time. For their benefit, Don recounted the extensive rebuild work that had preceded today's program, including the addition of electronic computer components to control the organ. Then, just as he was about to turn the meeting over to Don Reasons, the Robert-Morton began to loudly proclaim its presence by signaling all of the pipes to play in unison (and in loud dissonance).

Unable to be heard above the din, Peterson joined crew chief, Earl McDonald, and other crewmembers into the innards of the organ to try to find the reason for the mayhem. Finally, there was nothing to do but turn off the power and quiet the beast.

Program Chairman, Don Reasons, took over the stage microphone and stalled for time by talking about the chapter and the Robert-Morton organ in the Lakewood Theatre. After several more attempts to restart the organ were unsuccessful, Don decided to bring on the "ScoJazz" orchestra that he had planned for the second half of the program and to let them play first,



*ScoJazz played for North Texas June meeting in the Lakewood Theatre, home of our 3/8 Robert-Morton.*

without benefit of pipe organ accompaniment. The group was quickly assembled on stage and readied to do their planned program.

ScoJazz is a group that was formed by a group of members of the orchestra that accompanies worship at the Dallas Scofield Memorial Church, directed by NTC program chairman, Don Reasons. ScoJazz member are: Larry Kent, leader and keyboardist; Clay Cox, Eddie Fletcher and Byron Parks, on trumpet; Bill Geyer on trombone; and James Schrodt on drums. This audience enthusiastically received their program of typical big band selections, including two by Duke Ellington. Comments after the program were all very favorable and praised the fine musicianship of the ensemble. One visiting couple com-



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## NORTH TEXAS cont.

mented that they certainly enjoyed the program and were looking forward to returning to hear the theatre organ!

Organist, Bill Hanson, who was to be featured in concert on the Robert-Morton, has promised to return as soon as possible to play for us.

Currently, after some "swapping" of electronic component boards, the organ is again playing. Sleuthing is now being done to pinpoint the problem and try to avoid a recurrence, particularly during a concert! *Irving Light*

## OHIO VALLEY

Jan Peek: 606/334-3824

**Cincinnati, Ohio.** The Ohio Valley Chapter is getting ready to host the Indianapolis and Columbus Chapters for a Sunday at Emery Theatre on July 25. It is our annual chapter meeting and we thought to make it a "combined effort" by inviting our neighboring chapters to join us. Road excursions are always fun and we are pleased that they are joining us for the afternoon.

The Tina Marie School of Dance held their spring dance recital at Emery on the evenings of June 18 and 19. This is a dance studio for ages two to 18, located in Finneytown, a suburb of Cincinnati. What makes this special is the exposure that the Emery Wurlitzer receives. Tina always insists that the organ play a pre-show concert and intermission entertainment on both nights. There are packed houses each night ... parents, uncles, aunts, grandparents, neighbors and friends. This writer played the Saturday night date. It is always pleasing to hear so many ask questions about the organ, and it is equally satisfying to hear a generous round of applause in appre-

ciation of our chapter's effort in helping make this a special night for the students. We welcome opportunities such as this to present the Wurlitzer to audiences for their listening enjoyment.  
*Joseph L. Hollmann*

## PIEDMONT

Ernest N. Boyd, Jr.

**Lumberton, Maryland.** Following the Clark Wilson Concert at the Paramount Center for the Arts in Bristol, Tennessee, much of the chapter's efforts were directed to the repair of the Carolina Theatre's (Greensboro) 2/6 Robert-Morton. The organ was damaged by smoke back in 1981 after the fire department opened the chambers while fighting a fire that started in a stairwell at the other end of the building. The organ was returned to service and played for about five years while the theatre used the "cleanup" money to start a renovation. In 1986 the organ console was removed from the pit and a contractor took over the building to begin the work. The contractors needed access to the chambers to other areas of the theatre and sometimes used the chambers for material storage. The chambers were filled with dust from construction, open roof drains over the Main and Solo chambers soaked the swell engines and part of the chests, the relay was severely drenched, and the main windline between the chambers was removed. The theatre held off restoration of the organ until 1998.

The theatre has raised the funds to install a Uniflex relay and a lift for the console along with other items. After about 200 man-hours the pipes play the computer and organ music can again be heard in the Carolina in Greensboro.  
*Buddy Boyd*



*Adeline Hook, Master of Ceremonies at Pizza & Pipes Spring Social.*



## PUGET SOUND

Marilyn Schrum

**Seattle, Washington.** Once again Dick and Margaret Daubert graciously welcomed PSTOS members to Tacoma Pizza & Pipes for a Sunday evening spring social and open console.

Encouraged to arrive "after the kiddie rush," members gathered at 7:00 p.m. for pizza and socializing. At 8:00

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p.m., a planned open console began with Adeline Hook acting as Master of Ceremonies. Half a dozen members had prepared music and enjoyed taking a turn at the big Wurlitzer.

Puget Sound Chapter has awarded a scholarship to young Owen Cannon, a student of classical organ. The scholarship will help to fund his studies with Dr. Kraig Scott at Walla Walla College. Owen, who has received high praise for his musicianship, also plays the bassoon in his high school symphonic band while maintaining a 4.0 grade point average. Chapter members who have supported the scholarship fund are delighted that such a deserving young lad is a beneficiary.

The Paramount Theatre once again brought Dennis James to Seattle for a seven-week series of "Silent Movie Mondays" during June and July. Although not a chapter event, the series provided PSTOS members the opportunity to once again hear the 4/21 Wurlitzer they had been instrumental in restoring and preserving during the 60s, 70s, and 80s. It's great to have the Paramount Wurlitzer functioning again.

The PSTOS website, ably managed by webmaster Tom Blackwell, continues to grow. Hailed as one of the best such sites around, it's bulging with historic information about organs, organists and theatres in the Pacific Northwest. Readers are encouraged to go to [www.pstos.org](http://www.pstos.org) and check it out.

*Jo Ann Evans*

*(See article elsewhere in this issue about the terrible fire that destroyed this restaurant. Ed.)*

## RIVER CITY

Gregory A. Johnson: 402/264-5655

**Omaha, Nebraska.** Gertrude Lawrence hosted our May 16 meeting in her lovely north Omaha home. Vice-President Lynn Lee conducted the short business meeting, with several progress reports presented on area theatre pipe organs. Gertrude Lawrence opened the program on her Lowrey Celebration organ, presenting several numbers with a country and western beat, including "Your Cheating Heart." The Celebration is a truly



*Gertrude Lawrence at the console of her Lowrey Celebration organ.*

*At right: Donna Baller at the console of her Baldwin Model-195 organ. Tom Jeffery photos*

amazing instrument with a large variety of built-in introductions, endings, rhythms, voices and accompaniments – something appropriate for every tune. The instrument's "control panel," with lights, buttons, tabs and displays reminds one of a 747 jumbo jet cockpit. Next, Harold Kenney offered several songs. Ed Martin then played, Maurine Durand followed, and Lynn Lee closed the program.

For our June meeting, we journeyed to Dona Baller's home in nearby Oakland, Iowa. Donna's home boasts an electric player piano, a spinet organ, a second upright piano and also a Baldwin Model 195 micro-processor organ. Donna's program was an eclectic mix of many old favorites, ranging from "Whispering," with a lilting rhythm and lovely registration, to a polka medley request. The Baldwin Model 195 is also a very versatile musical instrument. Donna demonstrated its lovely flute, clarinet, trombone, saxophone, violin, and piano voices by playing appropriate tunes and rhythms. Then, with Jeanne Mehuron at the piano and Donna at the organ, we were treated to several foot-tapping duets ranging from "The Sheik of Araby," to "Mack the Knife" from *The Three Penny Opera*. All of our River City members enjoy the fellowship of a



"wives day off" Sunday meal, so we migrated to a restaurant in nearby Treynor, Iowa.

We are indebted to both Gertrude Lawrence and to Donna Baller for opening their homes to us, and for providing their generous hospitality.

*Tom Jeffery*

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## SAN DIEGO

John J. Dapolito

**San Diego, California.** Our membership was able to see, hear and play at open console our chapter organ on May 22, following a chapter meeting. By that time tonal finishing was far from complete, but allowing for this, we were all very pleased. Chris Gorsuch continues to make good progress in the tonal finishing which is certain to be completed by August 22. At that time we have planned a joint concert featuring Tom Hazleton and Lyn Larsen who will play an Allen Theatre Organ and our 4/22 Wurlitzer at Trinity Presbyterian Church in Spring Valley.

Chris Gorsuch will perform our dedication concert, probably late in September or October.

We are currently making preliminary plans for a regional ATOS convention for the fall of 2002. Vern Bickel, our Vice-President heads up a committee investigating and planning all the details.

Our chapter is proud to have contributed \$1000 to the Smithsonian Fund for the restoration and installation of the Lowell Ayars organ.

*John Dapolito*

## SOONER STATE

Joyce Hatchett: 918/743-1854

**Tulsa, Oklahoma.** The mini-concert for Sooner State Chapter's May meeting was shared by two of our members playing our 3/13 Robert-Morton at Tulsa Technology Center's Broken Arrow campus.

First up on the bench was our President, Joyce Hatchett. From our new Suggestion Box had come an idea that those who don't play the organ could entertain us in some other way, so Lee Smith stepped to the microphone to tell us some amusing stories of his days as a World War II Army Air Corps cadet. Then it was Wayne Barrington's turn at the organ. He played a stirring "Amazing Grace," with the unbelievable sounds of bagpipes! If you closed your eyes, you could almost see the pipers standing under the trees. Wayne did it with drums and cymbal in the pedal, snare drum in the accompaniment, Oboe with the Sostenuito on the Great for the drones, and high Post Horn for the melody! Six people played at open console later.

Our June meeting was a special treat. Guest artist Bill Flynt, of Dallas, masterfully accompanied a 1917 Charlie Chaplin silent film *The Adventurer*. We thought it interesting that the film was shown by videotape on a couple of television screens! He also played a medley of George Gershwin

tunes, and we enthusiastically joined in on singing a number of old time favorites during the slide show, which included some genuine 1920s movie theatre slides.

Seven people played at this month's open console, where we heard, among others, Carolyn Craft accompany her husband, Paul, singing "The First Day in Heaven." Bill Flynt played an Irving Berlin medley and Sam Collier a delightful "The Whistler and His Dog."

We are encouraged by news that Tulsa's Central High School Alumni Association has taken the first steps in a project to restore the school's 4/45 Kilgen. The organ was moved to their new campus a number of years ago, but has remained unplayable all this time.

*Dorothy Smith*

## SOUTH FLORIDA

Steve L. Fitzgerald

**Ft. Lauderdale, Florida.** The June meeting of the SFTOS was held June 27th in the lower lobby of the Amature Theatre at the Broward Center for the Performing Arts in Fort Lauderdale, with 27 members in attendance.

Although there was not an operational instrument to play in the lower lobby, the members were given a group tour of the theatre where the chapter's 2/12 Wurlitzer is going to be installed.

The console of the Wurlitzer is on display in the lobby and formed a backdrop for the meeting. After a short business session, led by President Steve Fitzgerald, the group was divided into two smaller groups in order to tour the theatre, where a stage rehearsal was in progress. The groups were able to visit the box seat areas that are to become the organ chambers and the lighting control booth that is high above the back of the house.

The groups of members were also shown the orchestra pit area workshop where work is ongoing on various components of the organ. Also on the tour was the locked storage area where the bulk of the instrument is stored in disassembled orderly piles.

The members were informed that the theatres Board of Directors had given the final approval for the project to proceed and permission for the chapter to begin promoting the organ as a part of the theatre itself. This means that fundraising by SFTOS can now begin in earnest.

Following refreshments, served in the lower lobby, members were ushered to the stage of the Au-Rene theatre next door in the complex. They were then given opportunities to try out the large four manual Allen Digital organ in the Au-Rene. The Au-Rene theatre seats 2800, while the Amature theatre seats 600. Together with a banquet room, the three rooms comprise the Broward Center for the Performing Arts, a nine-year-old facility in the heart of Fort Lauderdale.

## VALLEY OF THE SUN

Donald Reasor: 602/877-0635

**Phoenix, Arizona.** Chapter member Johnny Harris served as organist, composer, singer, humorist, and accompaniment for our March 14 meeting at the Orpheum Theatre. Shortly after his opening numbers on the Wurlitzer, Johnny sang, "I had hoped to write a song to move the afternoon along ... but nothing rhymes with



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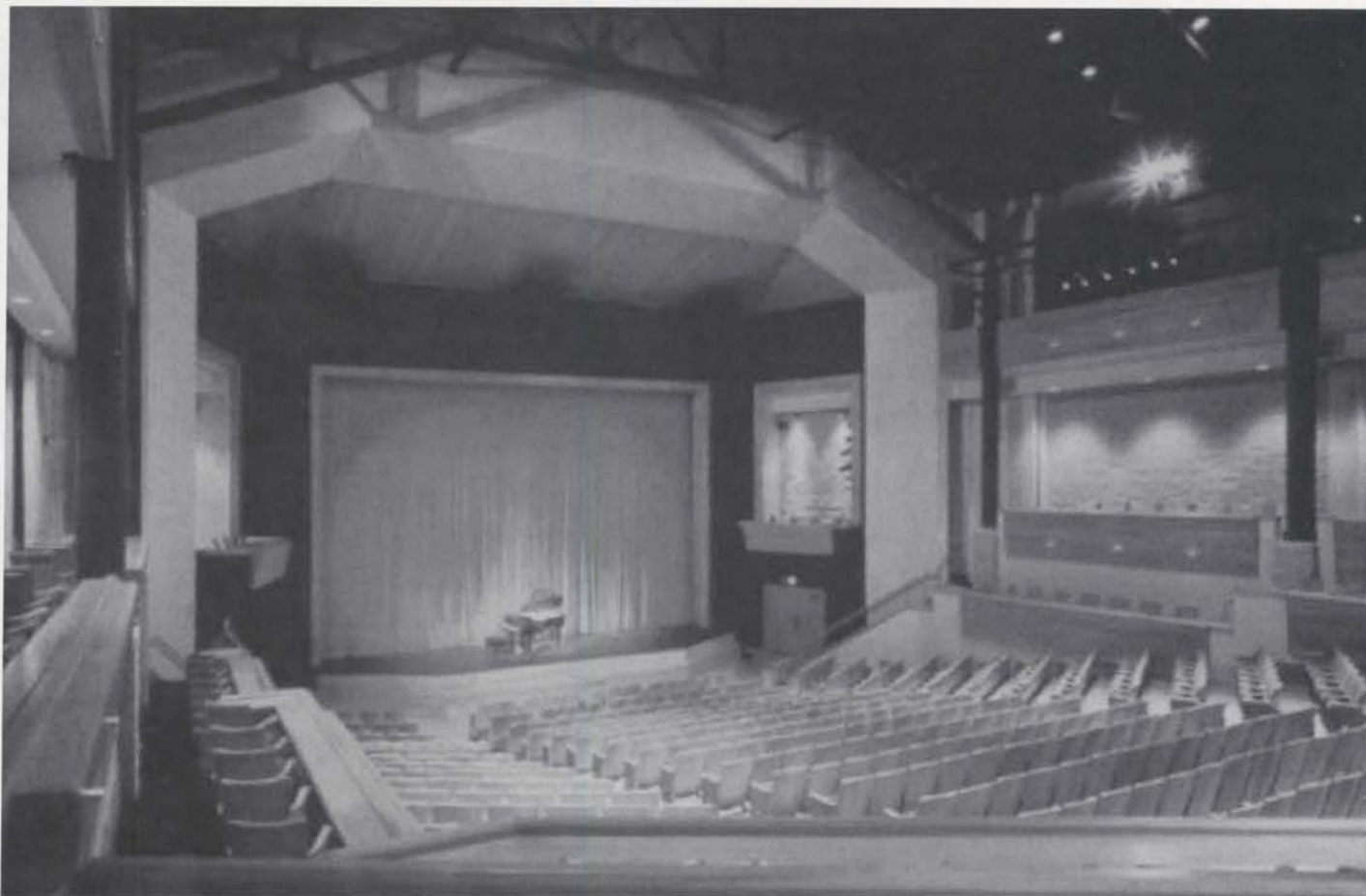
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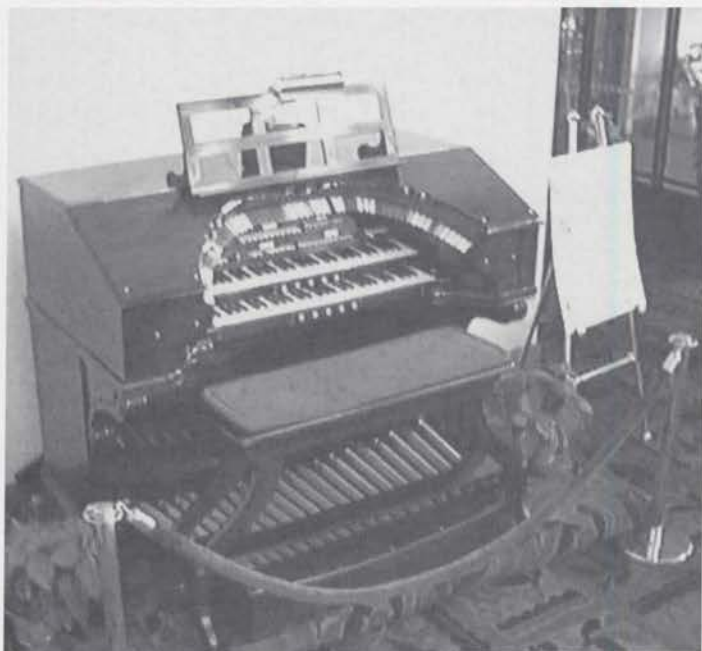
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*The Amature Theatre in Fort Lauderdale, Florida.*

*Below: The console in the lobby of the Amature Theatre.*



Wurlitzer and nothing rhymes with Orpheum, so have a real nice day." Later, Johnny did play and sing his own composition, "The United State of America." Johnny's choice of happy, sunny, rainbow selections reflected his upbeat personality. He also accompanied baritone Michael Alyn on a few numbers. It was a fun afternoon for audience and organist alike.

Ron Rhode played the Rodgers 805 at Ed Wolfe's home for our April 17 meeting. Ron played both theatre organ and classical selections and a couple of numbers that featured special MIDI sounds. Ed sat at a small keyboard to duet with Ron on "Come Holy Spirit," "Thank You, Lord," and "Who Wouldn't Love You." Members were invited to participate in open console after the meeting.

The Orpheum Theatre Foundation presented the 1926 *The Son of the Sheik*, starring Rudolph Valentino, on May 2. Ron Rhode provided the musical accompaniment for the silent film on the Mighty Wurlitzer. Ron played a few numbers before the movie, including a 1926 composition, "Valentino," that was written as a dedication to the film star. Silent film enthusiast Fred Linch provided commentary on *The Son of the Sheik*, and presented short films of Auguste and Louis Lumiere that were first shown commercially in 1895.

Our June 13 meeting was held at the First Christian Church Fellowship Hall. We had not met there for about a year and a half, and it was nice to go back to this friendly atmosphere. Chapter member Don Story came up from Tucson to provide the entertainment for the afternoon. We tease Don about being a master at finding obscure tunes to play for us on the Wurlitzer. His program that day included some of those ("The Falcon and the Dove" from the movie *El Cid*) and some we recognized right away (his "red light version" of "Embraceable You.") An open console opportunity followed the meeting.

We look forward to more special activities at first Christian and the Orpheum this fall. *Madeline Livolsi*

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December 1996

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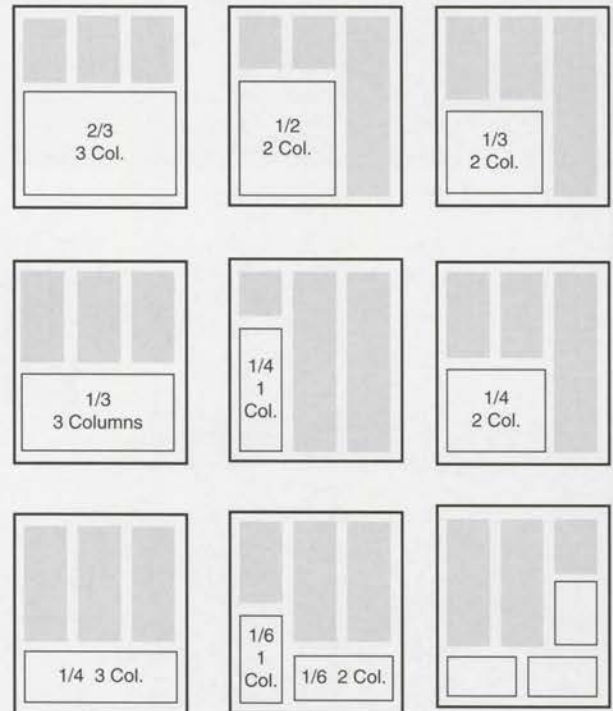
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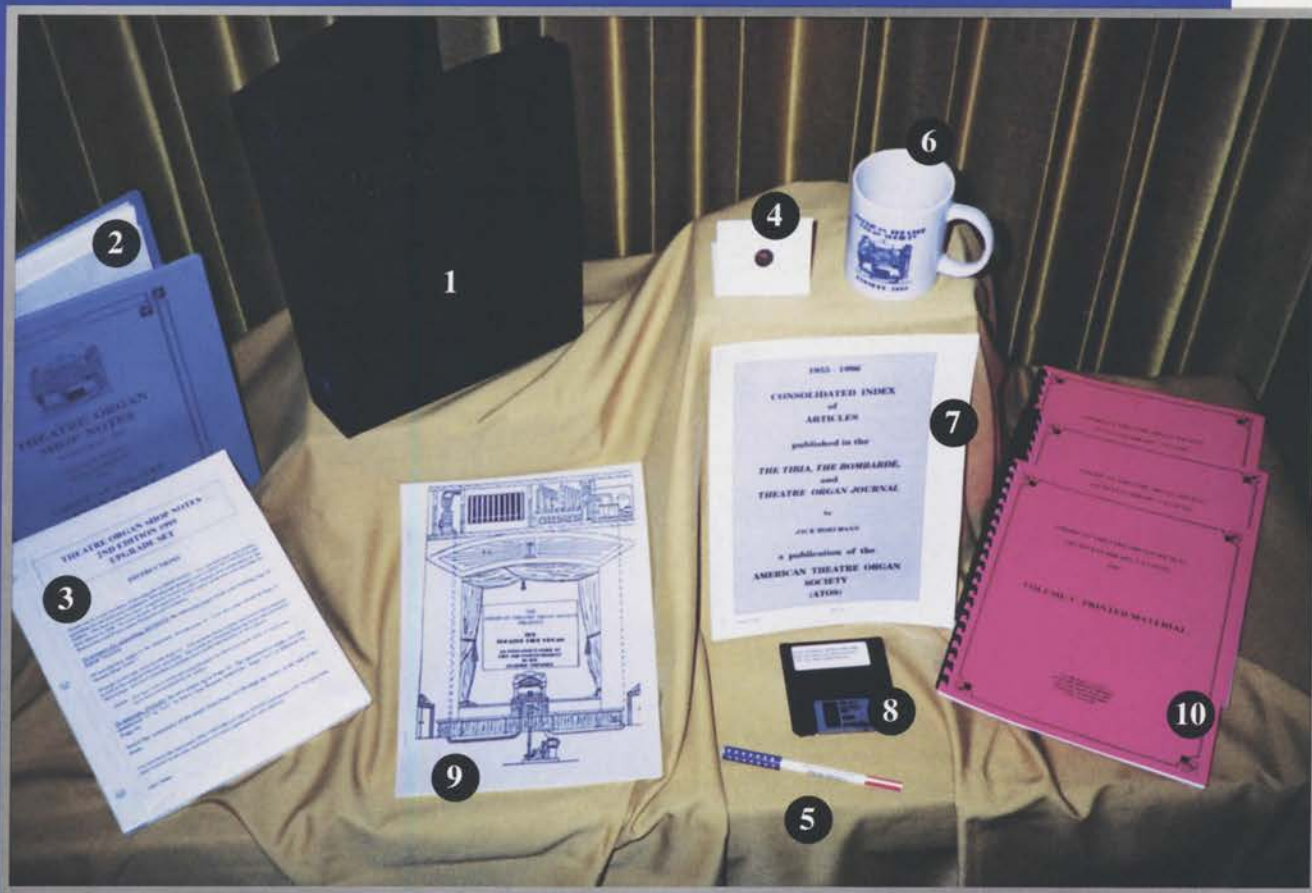
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<http://theatreorgans.com/lancast/lanc1.htm>

**Cinema Organ Society,**  
<http://www.mrc-bsu.cam.ac.uk/COS/society.html>

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sales@theatreorgan.com,  
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tvrdc@aol.com

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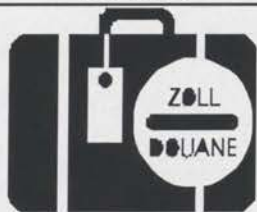
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