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JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY



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Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

November/December 2000 • Volume 42, Number 6

<http://www.atos.org>

PRESIDENT: Nelson Page

EDITOR: Vernon P. Bickel

EXECUTIVE SECRETARY: Michael Fellenzer

FEATURES

ATOS Competitions for 2001	5
ATOS Record Auction	12
ATOS Annual Convention Photos	
Milwaukee Panorama	19
The Impressive Preglow	20
A Grand Convention Welcome	22
The Spectacular Riverside Theatre	39
The Atmospheric Avalon Theatre	40
The Awe-Inspiring Oriental Theatre	41
The Breathtaking and Beautiful Pabst Theatre ..	42
The Oscar Mayer Theatre in the Picturesque City of Madison	43
The Crystal Ballroom Awards Banquet	44
Nostalgic Convention Scenes	45
The Fun-filled Afterglow	48
Magnificent Milwaukee:	
The 2000 ATOS Annual Convention	23
<i>Ron Musselman, Convention Reviewer</i>	
ATOS Awards for the Year 2000	33
The Digital Theatre Organ	
<i>Dwight Beacham</i>	52

DEPARTMENTS

General Information	3
Members' Forum	7
Closing Chord	10
Minutes of the Annual Membership Meeting	14
ORGANizing Popular Music	
<i>Al Hermanns</i>	18
The Sounds of Silent Movies	
<i>Robert Gates, Associate Editor</i>	50
For the Records	
<i>Ralph Beaudry, Associate Editor</i>	55
Theatre Organ Writer's Guide	67
Technical Talk	68
"An Acre of Seats in a Palace of Splendor"	
<i>Steve Levin, Associate Editor</i>	72
Chapter News	75
Classified Ads	90
Preview of Coming Attractions	92

President's Message



A mysterious thing happened to me the other day. I went to my local Wal-Mart, shopping for some tools and I was stunned to see Christmas decorations. Already! This was even more shocking given the fact that I am writing this in the beginning of October!

So ready or not the holidays will soon be upon us, bringing with them a mixed bag of wonderful sights and crushing crowds, warm friendly family reunions and over done turkey dinners. In the middle of it all there is that one quiet moment when, hopefully, we can all relax and count our blessings and give thanks for our good health and take stock of the great things that this year has brought us.

As ATOS President, I have been lucky to preside over an organization that seems to have a new vigor and a renewed commitment towards not only preserving the theatre organ, but promoting its magnificent sound through concerts, special programming and two superb conventions. Dairyland Chapter's exciting Milwaukee Annual Convention was extremely well executed and received and at this writing our New England Regional is sold out . . . now that's entertainment! All this is done at no small cost with the use of volunteer manpower that ATOS receives from its Board members to the folks handing out programs at organ concerts. Our commitment to the well being of this organization is limited only by the size and diversity of its membership.

Our "2000 for 2000" membership drive, which concludes at the end of this December, has asked everyone to sponsor a new member and get half off your next year's membership dues. For those of you who have not already done this, why not give the gift of membership and still get half off your dues? What a great stocking stuffer while helping our organization grow and grow.

On behalf of all your friends on the ATOS Board of Directors and the staff, let me be the first to wish you all a joyous holiday season and may the promise of the New Year bring us chambers that don't leak, pipes that don't cipher and toy counters whose sleigh bells ring on and on and on. May God bless us all.

Nelson Page

ATOS

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Front Cover, Clockwise from top left:
3/14 Barton, Oscar-Mayer Theatre
3/19 Wurlitzer, Avalon Theatre
3/39 Kimball, Oriental Theatre
3/14 Wurlitzer, Riverside Theatre

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General Information

Nominations for the 2001 ATOS Board of Directors Are Now Open

- Are you 18 years old—or older?
- Have you been a member of ATOS for two full years?
- This is your chance to run for the ATOS Board of Directors and help plan the future of ATOS.
- The Cutoff date for the submission of nominations is February 11, 2001.

Your nomination should include a written statement (not to exceed 150 words).

In addition, a photograph is also requested for publication in the election ballot information sheet. Please note that any member of ATOS may nominate any other ATOS member, with their written permission, or you may nominate yourself, which has been the usual process in the past. You may e-mail or fax your intent to run BUT you must MAIL in a signed 150 word written statement with your signature and a picture.

MAIL TO:

Nominating Committee Chairman
DOROTHY VAN STEENKISTE
9270 Reeck Road
Allen Park, Michigan 48101-1461
Phone: 313/383-0133
Fax: 313/383-1875
E-mail: dottiev@ili.net

New Technical Assistance Program

The ATOS Board of Directors has authorized a new Technical Assistance Program for chapters, which own theatre pipe organs. This program is designed to help furnish advice from qualified pipe organ technical professionals, who are familiar with high-pressure theatre instruments.

We have all heard about installations on which much time and money was spent, but which didn't turn out as planned. In many cases this was due to

lack of expert professional advice up front.

Under the terms of the program, ATOS will provide *partial payment* of the transportation cost (up to \$250), and *partial payment* of the fee charged by the technicians (up to \$250). The chapter will be responsible for paying the rest of the costs and fee not covered by the ATOS allotment. The program is *not* designed to pay for actual work done by technicians or their assistants, but helps pay only for the cost of advice. This service is available only for chapter-owned theatre pipe organs.

The President of any ATOS Chapter interested in using this service must contact the Chairman of the ATOS Technical Committee, Jim Stemke, in advance, to arrange for technical assistance. He will provide details as to how the program works. Jim Stemke may be reached by telephone, fax, or e-mail at the following:

Telephone: 847/534-9511
Fax: 847/534-1405
E-mail: Stemke@atos.org

Hopefully this program will encourage chapters to seek expert technical advice before attempting costly installation or maintenance, which might otherwise be done incorrectly.

The ATOS Archives/Library Has Moved

The ATOS Archives/Library has been moved to the Rialto Square Building in Joliet, Illinois. This new location provides adequate space to house our collection in a climate-controlled environment. There will now be enough space to access every item in the collection and to give the Curator ample room to catalog and maintain the collection. Please make note of this new address:

ATOS ARCHIVES/LIBRARY
JIM PATAK, Curator
Rialto Square
5 East Van Buren Street, Suite 224
Joliet, IL 60432
708/562-8538 • PATAK2@aol.com

Grant Money is Available to Chapters

A portion of the interest earned by the ATOS Endowment Fund is available to ATOS Chapters in the form of grants for projects or programs which will have a lasting impact on the preservation or presentation of the theatre pipe organ as a historically American instrument and musical art form and for projects or programs of particular historical or scholarly merit. All ATOS Chapters planning to engage in such projects or programs are encouraged to submit an application for a grant to the ATOS Endowment Fund Board of Trustees.

Now is the time for your Chapter representative to send for a grant application form. When the completed application is returned—it must be postmarked by April 1, 2001—the Endowment Fund Board of Trustees will review it. The recommendation of that group will then be reviewed by your ATOS Board of Directors, which makes the final decision. At its Annual Meeting in Milwaukee, July 2000, your ATOS Board of Directors approved over \$11,000 in grants to ATOS Chapters engaged in such projects and programs.

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Please request your grant application form from the new chair of the Endowment Fund Board of Trustees, Fr. Gus L. Franklin (Vice-President of ATOS). He may be contacted by mail at 6508 Willow Springs Road, Springfield, IL 62707-9500, by e-mail at franklin@atos.org, by telephone at 217-585-1770, or by fax at 217-585-0835.

Life Insurance as a Charitable Gift

Despite its benefits, life insurance is often overlooked when considering possible assets to contribute to charity. For a relatively small installment, you can provide a substantial gift to support the ATOS Endowment Fund; a gift you may have assumed was beyond your means. In addition, you may be eligible for income and estate tax deductions for your gift. Here are a few different ways life insurance can be used to make a significant gift to the ATOS Endowment Fund:

1. You may name the ATOS Endowment Fund as the primary or successor beneficiary of a new or existing life insurance policy.
2. You may donate ownership of a new or existing policy to the ATOS Endowment Fund and obtain a current income tax deduction. If you donate a policy to the ATOS Endowment Fund and continue to make the premium payments, you are eligible for charitable deductions for those payments.

For more information on how you may contribute to the ATOS Endowment Fund, contact Fr. Gus L. Franklin by e-mail at franklin@atos.org, by telephone at 217/585-1770, or by fax at 217/585-0835.

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ATOS Competitions For 2001

2001 ATOS YOUNG THEATRE ORGANIST COMPETITION

The American Theatre Organ Society is pleased to announce its Young Theatre Organist Competition for 2001. Each ATOS Chapter will have the opportunity to submit candidates in each category: Junior, Intermediate, or Senior. While a local competition within your Chapter brings a lot of publicity to your Chapter's activities, the method chosen to submit your entries is your prerogative. If you find it is impossible to hold a competition, try to find a talented student to sponsor. We are available to assist you in any way you desire.

The following rules and requirements have been established for the Competition:

1. Participants in the Competition must be ages of 13 thru 21 (as of July 1, 2001). Age categories have been established as follows: Junior, 13-15; Intermediate, 16-18; and Senior, 19-21. A Chapter may submit more than one entry in any of the three categories. The judges will select a winner from each category. If there should be insufficient entries in any one category, they may be combined at the discretion of the Competition Committee. After a winner has been selected from each category, he/she will be brought to the Annual ATOS Convention in Indianapolis, Indiana in August 2001 and will receive a three hundred dollar (\$300.00) cash award. A winner in a specific age category may not enter in that same age category again.

2. The Over-All Winner will be determined at the Convention after the winners of the three categories play their cameos during the performance of the Over-All winner of the 2000 Competition. There will be judges in the audience that will determine the winner and it will be announced at the conclusion of the concert. The Over-All Winner will receive an additional three hundred-dollar (\$300.00) cash award and will have the opportunity to perform a concert at the 2002 ATOS Annual Convention at a location yet to be determined. The Over-All Winner cannot re-enter the Competition.

3. The judges and Committee reserve the right to determine if an entry in any particular category is of high enough standard to win the Competition in a given year.

4. The entrant must be in an amateur status only (no steady engagement on a pay basis). The entrant may not have marketed tapes or CDs of his/her performance. If your

particular situation requires clarification, please contact the Committee Chair.

5. An ATOS Chapter must sponsor each entrant. Proper chaperones will be necessary for under-age winning artists who are brought to the Annual ATOS Convention.

6. Entries will be stereo (analog not digital) cassette tape recordings. Requirements and recommendations concerning the tape are available. It has been noted in past competitions that not enough attention has been given to the recording situation. For example, some performances are over-shadowed by noises and other distractions in the facility. These include talking, traffic or building construction noises during the recording. These should be minimized to insure that the recording has the highest quality.

7. The recording must be certified by the Chapter President or other Officer indicating that it is a true recording of the artist under the conditions specified in the rules of the Competition.

8. The following types of selections will be performed by the artist on the tape in the order given. In all cases, please supply the titles and composers of the selections played. In addition, please indicate the arrangement played, i.e., one of the artist, improvised, a teacher's arrangement, a printed arrangement, etc.

A. AN 'UP-TEMPO' OR RHYTHMIC SELECTION—This could be used as an opening number in a program.

B. BALLAD—This selection could come from composers such as Gershwin, Porter, Kern, or from the writers of contemporary ballads suitable to be performed on the theatre organ.

C. REQUIRED SELECTION—Medley of at least three songs, no more than five, from a single well-known Broadway Musical. The student may choose his/her own music. The Medley should not be less than five minutes and not exceed ten minutes.

D. CLASSICAL—A selection from classical organ literature, or a transcription of a classical piano or orchestral work.

NOTE: in all cases, the titles, composers, and arrangement sources must be provided.

9. There will be six judges who will be knowledgeable in theatre organ playing. The judges' decision will be final. The identity of the judges will remain with the Committee until the end of the competition.

10. A notification to the Competition Chairman, listed above, indicating that the Chapter will probably send in an entry or entries, should be sent not later than February 1, 2001. This in no way commits the Chapter, but does give the Committee an indication of participation and makes it easier for Jack Moelmann; this way he knows how many will be coming and in case of a delay at the post office, he can notify you.

11. The final Chapter entry or entries and tape(s) must be received by Jack Moelmann by **MARCH 20, 2001**.

12. A picture of your entry or entries and a résumé of his/her background should be sent by April 1st to the Competition Chair listed below. This makes it easier when it comes time to write the results of the Competition for the *ATOS Theatre Organ Journal*.

13. The artist's performance for the Competition must be played on a theatre pipe organ. The organ, however, need not be in a theatre. The performance must utilize only those features normally found on a "traditional" theatre pipe organ. For example, some pizza parlor organs and home installations have added automatic rhythm devices and other special effects not normally found on a theatre organ. These should not be used, as they will make comparative judging difficult.

14. Should you require additional information, please contact our Competition chairman.

BEST WISHES IN THE COMPETITION

Harry Heth, Chairman

1247 Peden, Houston, TX 77006-1130

Phone: (713) 527-8096 • Fax: (713) 527-9182

E-Mail: Heth@atos.org

Committee Members:

Jack Moelmann

Dorothy Van Steenkiste, Chairman Emeritus

Lew Williams

2001 ATOS HOBBYIST COMPETITION

This competition was established to help all hobbyist organ players become more familiar with the theatre pipe organ. Every entrant will receive helpful written comments from our judges and your \$5.00 entry fee will help raise funds for the ATOS Hobbyist Competition. Your taped entry will be judged on the following: Accuracy and clarity, Registration, Phrasing and Dynamics, Incorporation of Theatre Organ stylings and resources, and General Musicality. The judges for this annual Hobbyist Competition will be David Lowe and Lew Williams.

ENTRY REQUIREMENTS: The Hobbyist Competition is open to all NON-PROFESSIONAL organists ages 22-105! If you are older, enter anyway! We'll bend the rules a bit. . . If you have doubt as to whether you would be considered professional or non-professional, please contact Dan Bellomy by e-mail or by telephone if e-mail is unavailable.

ALL ENTRIES MUST BE PLAYED ON A THEATRE PIPE ORGAN. Sorry, no electronic instruments, please. Your entry will consist of TWO arrangements submitted on one cassette tape. If you have been a first place winner, you are ineligible for further prize positions. We do, however encourage you to enter in a non-scoring capacity. Your two selections of choice **MUST NOT EXCEED A COMBINED LENGTH OF SIX MINUTES.** If you use Dolby noise reduction on your tape, please indicate "Dolby B" or "Dolby C" on the tape. Please list the titles, composers and arrangers of the selections on the entry tape. Dan Bellomy will be numbering all entries

as they are received in the effort to maintain impartiality.

PLEASE INCLUDE a separate card or piece of paper with your name, address, e-mail address and telephone number, along with a list of your entry selections and the instrument used (i.e. 4/26 Wurlitzer) and its location. **ENTRY TAPES WILL NOT BE RETURNED.** Send your entry, together with a check or money order in the amount of \$5.00 made out to ATOS Hobbyist Competition by **April 15, 2001** to: DAN BELLOMY at the below address. There will be first, second and third place winners, with plaques awarded at the 2001 Annual Convention in Indianapolis, Indiana.

SPECIAL INCENTIVE!!! First place winners will ALSO receive a FREE one-year membership in ATOS!!!

THE WHOLE IDEA IS TO HAVE FUN!!!

CONTACT:

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E-Mail: bellomy@atos.org



Members' Forum

Dear Sir,

I am in complete agreement with Scott L. Grazier (July/August MEMBERS' FORUM) who calls for artists and record producers to spread their wings a little wider and give us the chance to hear a number of organs that get overlooked. Might I add to that suggestion and call for artists to be a little more adventurous in their choice of programme. For instance, was the "Stars & Stripes" the only march that Sousa composed? "Moonlight Serenade" the only piece Glenn Miller made famous? "In a Persian Market Place" the best of Ketelby's output and "Poet & Peasant" the best that Suppé had to offer? On that very note I was delighted to read the recent review of John Ledwon's latest recording in which he plays Suppé's "Beautiful Galethea Overture" and venture to suggest he is the only organist ever to do so—twice as it so happens! The aforementioned examples are but just a few that need putting on the back burner. In my opinion Ron Rhode is the only artist who appears to dig deep into the musical archives and constantly come up with some little gems. Jeff Barker is another artist who does likewise, but sadly doesn't get the recording exposure he deserves. I hasten to add I am not suggesting for one minute that recordings should comprise of nothing else but music of the '20s and '30s, but more inclusions from that era would be preferable to some of the over exposed and hackneyed tracks that make up so many releases.

Yours Sincerely,

Alan A. Ashton, United Kingdom



Dear Editor,

On behalf of all the young organists I would like to express appreciation for the help and support given to us during this year's convention in Milwaukee. Everyone from the Dairyland Chapter went out of their way to make our holiday truly memorable. I would also like to place on record my own grateful thanks to Dorothy VanSteenkiste for all her help and support over the last four years and wish her well with her continuing work in the Motor City Chapter.

Catherine Drummond, United Kingdom



Dear Sir:

I never heard of a theatre organ until I was well into my 20s. This was in the late 50s, but it was love at first sound! A neighbor of my sister in California had a collection of George Wright's Wurlitzer music and she played it on the first stereo I ever heard and I have enjoyed it ever since. I even drove from Boise, Idaho to San Francisco to hear George Wright's "Farewell To The Fox" and it was well worth it. What a show it was—until 4:00 a.m.—and not a soul left before it was over.

The house was packed to overflowing with many tears being shed at the end, including those of Mr. Wright who began his career at this place. What a sad crime it was to destroy this incredible theatre.

Last year I attended a concert at the Phil Maloof Music Room in Las Vegas, Nevada and I learned that the last Barton theatre pipe organ ever built (presently belonging to Robert Maes) was shipped from the factory on the day, month and year I was born (7-8-31). My first name is Barton. My mother is no longer living, so I will never know just where she got the name Barton, but I suspect she read about the shipping of this instrument in a newspaper article and decided to name me after it, as my mother was a great theatre organ fan. Her favorite organist was Jesse Crawford. Do you think that he ever played this instrument?

I left home at age 12 to work on a cattle ranch in Idaho where there are no theatre pipe organs, but when I first heard one, it was almost like hearing the voice of a long lost friend. It was very different from the music I was accustomed to hearing. Why was I so drawn to this sound? I was used to hearing western and country, why did it sound almost familiar? Coincidence? Who knows? It wasn't the name, as I never heard of a Barton organ until the 70s when I was given a record of Al Melgard at the Chicago Stadium Barton.

Though there are many people named Barton or Bart today, I have never met anyone close to my age group with this name. Obviously, it was not a very popular first name back then. I guess you might say, "Two Bartons were born on July 8, 1931," and somehow I feel connected to this instrument and hope to hear it play someday in its final installation.

Bart Eben, Mountain Home, Idaho



Dear Editor:

I have very often wondered about the reactions of fellow members who live in the U.S.A. when they discover that yet another Australian or Briton has won a division of the ATOS Young Organist Competition, particularly if he or she has gone on to win the overall award. Then there are the very generous scholarships that have been awarded to many overseas youngsters. Not to put too fine a point on it—to foreigners. While we all speak English, and there are very many similarities in our general culture and concern for democratic freedoms, there are nevertheless very definite differences as well, as Canadian members will feelingly attest. Our common citizenship in this context is in the wonderful world of the great picture palaces and the music, which has always been its very soul. In this we are all fellow citizens, hopelessly in love with the gorgeous shimmering beauty of the sounds that are unique to the theatre pipe organ.

I have been concerned for quite a few years now with the

preparation of Australian entries in the competition. Our initial motive, and it is still the most important consideration from our point of view, was to give our young organists the benefit of objective expert criticism of their musical skills. Eric Wicks who began the Australia Felix ("Fortunate Australia") Chapter, Anthony Taylor and I have always had this uppermost in our minds, and I know that such dedicated people as Graham and Gail Ward and Doug McGregor who have done so much of the work of recording and preparing the entries share the same motive.

Australian organists, like their fellows in Britain, developed their own styles of theatre organ playing very largely in isolation from overseas influences. Listening to old records and reel-to-reel tapes today makes this very apparent. There were some great musicians among those organists of the past. Adelaide's Horace Weber, aged twelve, was the assistant organist at St. Peter's Cathedral, playing for all the services for several months while the incumbent organist went to Britain and back by ship. In 1924 he opened Melbourne's first sizeable Wurlitzer under the myriad changing colours of the ceiling of the Aladdin's cave, which was the Capitol Theatre, the only one of its kind in the world. He was still making beautiful theatre and church organ music well into his eighties. To see and hear both of his feet flashing up and down the pedal clavier and playing the solo melody line was a never to be forgotten experience. Sydney had Owen Holland and Charles Tuckwell, father of the famous French horn player Barry. And, late in the heyday of organs in theatres, there was our own very talented classical pianist turned resident organist at Melbourne's Mighty Regent Theatre, Tony Fenelon, following in the footsteps of Stanfield Holliday.

Nevertheless, those of us who heard a twenty year old Lyn Larsen on Horace's former Capitol Style 260, by now in Bert Ward's Dendy Theatre in suburban Brighton, will never forget the electrifying shock which forever changed the whole Australian approach to making music on the theatre organ. A firm friendship and frequent musical partnership between two equally talented young men began that day and continues to the present. Those of you who have been privileged to attend a concert where Lyn and Tony have both starred at the organ console and the piano will know just what a wonderful experience that is.

We in Adelaide look forward very much around Christmas each year to the long-standing partnership of Tony with John Atwell (and sometimes with Chris McPhee) who give us memorable afternoons of very fine music and the intimate experience of sharing the deep friendship and respect for the other's musicianship which is so apparent whenever they appear together. That is an experience, which many of you have also enjoyed in your own venues in the United States. As I write, Sydney born and educated John Giacchi is preparing to leave his home in Melbourne for his second concert tour of the U.S.A. within the last year or so. What do John and Chris, with their very different musical styles, have in common? They are both winners in the ATOS Young Organist Competition, and are now well-liked concertizers in the U.S.A. and Britain. Then there are Ryan Heggie and Michelle Nicolle, who I predict will become familiar faces as a team and separately to your concertgoers in the very near future. Heath Wooster has also

been back to the United States to give a concert, and Sean Henderson is now residing in Arizona. From Britain, Russell Holmes and Richard Hills are both familiar faces and mighty talents on your musical scene, and if the fulsome praise, which I have heard from Australians who have heard her in concert, is any guide, Catherine Drummond will soon be too. New names which I am sure will become well known to you in the near future are Adelaide's fifteen year old Mathew Loeser, Brisbane's Robert Wetherall and Melbourne's Perin Smith.

I think that you will now be able to see what I mean when I make the claim that we have all benefited from the exchange of musical talent throughout the English speaking world, and particularly from the generous funding of young organists which you in America have provided over the years. We in Australia and our cousins in Britain have clearly reaped rich rewards, but you, our close friends in the United States, will also continue to enjoy the music of the young talents which we have produced and which you have nurtured.

To those who over the years have contributed so much to the success of the Young Organist Competition and scholarship scheme, and particularly to Dorothy Van Steenkiste and to Jack Moelmann, we all owe our deepest gratitude. We all reap the benefit!

Brian Pearson, President, Australia Felix Chapter



Gentlemen:

The article "The Wurlitzer That Made Hi-Fi," pages 44-48 in THEATRE ORGAN, May/June 2000 is a very well done article, and quite interesting.

For the sake of accuracy, however, we would appreciate your noting that the shell of the console at the Sanfilippo residence was built by Ken Crome. It exceeds the original *Paradise* console in that all the manuals have full-length keys. It was shipped to Chicago in a 'raw' state to Joseph R. DuciBella, A.S.I.D., who arranged to have all the ornamentation, including the angels, recreated. Added were designs for the back panel, as no vintage photograph was available. Because this console is on a Peter Clark turntable lift, the back is frequently seen by the audience. The late Dave Junchen did some of the mechanicals; Carlton Smith completed most.

Your attention to making this accurate would be appreciated.

*Robert Ridgeway, Curator
The Sanfilippo Collection*



Member' Forum:

I would like to thank my colleagues on the Board of Directors for the honor they bestowed on me at the banquet of the Annual ATOS Convention in Milwaukee, Wisconsin. I was over-whelmed and still get very flushed when thinking or talking about it. It was so wonderful seeing all the young artists that have been involved in our competition and scholarship programs and having them give me a hug, presenting me with a beautiful rose and telling me how much they appreciated the programs that ATOS sponsored. It was the start of their careers.

Nelson and Donna, how you kept this a secret is unbelievable. I really do appreciate all the work that you both put into

the presentation—and the book, Donna, is beautiful. My family and friends were thrilled for me.

After being involved for 15 years on the Board, 12 as a Director and three as Vice-President, I have served under several Presidents. Every one of them worked hard to continue the success of ATOS and their ideas were incorporated into new programs. I really appreciated the support I had for the four programs that I had charge of. Without the support of the Board they would not have been possible.

I wish continued success to the board members that have taken over the programs. I am not going away—I will still be working hard for ATOS and also my home chapters.

Dorothy Van Steenkiste



Editor:

Re: Technical Talk, Synthetic Stops, Item 5, July/August THEATRE ORGAN.

I want to take this opportunity to correct a persistent misunderstanding about “resultants” created by playing two notes together. The most common is the Resultant 32, which happens when a drawn stop simultaneously sounds the played pitch and the dominant (5th) above; e.g. CCC plus GGG ‘results’ in the perception of CCCC. A not so well recognized use of the effect ‘results’ (pun intended) from the pitches of a mixture stop which produce a resultant ‘base tone,’ with or without there being a pipe of that pitch, in addition to the harmonics emphasized by the fundamental pitches of the mixture ranks.

The resultant is NOT an acoustic phenomenon or wave cancellation. The acoustic space does NOT contain a wave of 32-foot pitch. The perception of 32-foot pitch is created entirely IN THE BODY of the listener by the non-linearity of the ear, and sometimes by the non-linearity of structural vibration of the body. In the air space of the room, there are simultaneously (in the example above) the wave of the CCC and the wave of the GGG and NOTHING ELSE. There will be interference patterns produced from the two tones, that is, points where the pressure waves will add and subtract, but this DOES NOT result in anything at 32-foot pitch, e.g. CCCC, because air is linear at “room pressure.”

Back to the basics. What happens is IDENTICAL to the operation of the super heterodyne radio wherein a local oscillator frequency is ‘added’ to the received radio frequency in a mixer. In fact, the process is a mathematical multiplication. If the two frequencies were linearly added, as are acoustic waves in the air of a room, there would be NO sum and difference frequencies. It is only at the output of the mixer, a purposefully non-linear device which does the multiplication $\text{sine}(f1) \times \text{sine}(f2) = \text{sine}(f1 + f2) + \text{sine}(f1 - f2)$, that we get the SUM and DIFFERENCE frequencies. The expression is simplified in this example for clarity. Any trigonometric reference will provide the correct relationship. In the typical radio, the intermediate frequency (IF) amplifier selects and amplifies the difference frequency, and rejects the sum frequency. This is then amplitude detected (in an AM radio), audio amplified and we hear the modulations of the original AM carrier frequency from their imposition on the difference frequency through the mixer.

The human ear is “sound-pressure logarithmic,” a particular variety of non-linearity, but ANY type of non-linearity will

do the appropriate multiplication including, for example, a rattling door which is a good analogy of an electronic diode. The sum and difference frequencies of the two played notes are ‘calculated’ in your ear, or perhaps by the door.

An easy to perform, and very illuminating, illustrative experiment, which is surprising to most, is as follows. Take a stereo amplifier feeding stereo headphones and inject a sine wave signal from one oscillator (frequency at CC) into the left channel and a different oscillator (frequency at GG) into the right channel. If the headphones are then placed on the head, and (this next is important!) the levels are set low enough so that bone conduction in the head doesn’t let the sound at one ear perceptibly propagate to the other ear, the subject HEARS TWO SEPARATE NOTES, but NO, repeat NO, difference beat or “RESULTANT.” The real drama occurs when I connect the two channels together (select MONO) so both frequencies go to both ears. Then, suddenly, the difference frequency is ‘heard’ though there is no change in the originally heard two tones. Each ear, when excited separately, cannot ‘do the calculation’ as its non-linear characteristic is acting on only one frequency. When BOTH frequencies are imposed on one or both ears, the calculation is made and the difference frequency is heard.

In sum, resultants are generated in the ear, and sometimes body, of the listener, which is why the effectiveness and interpretation of this, and many sonic phenomena are so subjective. Any perceived changes to the resultant caused by acoustics of the environment stem from how that environment affects the components used to create the resultant.

Nothing beats a real 32-foot stop, but resultants are also a useful effect.

William J. Trabucco, Los Altos Hills, California



Dear Editor,

I would like to thank the Dairyland Chapter for organizing an excellent convention (our first). Also I would like to say a big ‘Thank You’ to Diane Jones, her daughter Gigi and brother Bobby for their hospitality during our two-week stay in Milwaukee.

Sincerely, Richard Stephenson, England

*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 are welcome. Unless clearly marked “not for publication” letters may be published in whole or in part. 🎵

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Closing Chord

ART COX

We were saddened to learn of the death of Arthur M. Cox, Jr., a long time member and former Chairman of the New York Theatre Organ Society. Funeral services were held on September 5 in the Presbyterian Church of Lakehurst, New Jersey. Art was 82. He was active on the NYTOS Board of Directors for many years and had served as Chapter Chairman during 1971 and 1972. Born in Chicago, Art and his wife, Beatrice, lived in Maplewood, New Jersey for many years before moving to Leisure Village in Manchester Township several years ago. Art was corporate secretary and public relations director of the New Jersey State Chamber of Commerce before retiring in 1985 after 27 years with the state business advocacy organization. During his two years as NYTOS Chairman, Art worked to provide a businesslike structure to the chapter. He oversaw the revision of the by-laws and worked to establish NYTOS as a non-profit corporation with the IRS. He also established a membership development chair and an organ restoration chair, and set up a scholarship program, while scheduling 30 chapter concerts and events with 14 different artists. Later as a board member he organized the first chapter bus trip to West Point and NYMA, and in the early 1980s, was responsible for NYTOS acquiring the Clairidge Wurlitzer, which is now playing in the Middletown Paramount Theatre. In addition, to theatre organ, Art also had a great love for the railroad, and earlier in his career had served as public relations manager for the Pennsylvania Railroad, and as associate editor of *Railway Age*, a national weekly magazine. Art remained very active in his retirement, serving on the Leisure Village Board of Trustees, and as station manager of KLVW, the village's closed circuit TV station, and also as President of the West Organ and Band Club in the village. We extend our sincere sympathy to Bea, Art's wife of 57 years, and to all of his family.

Submitted by Roy Sharp

BETTY M. MASON

Betty was a person of very strong character. In being straight forward, Betty made the people she encountered face their beliefs and in doing so helped everyone grow. She was very dedicated to her music and it was a very big part of her life. She taught piano and organ for many years and many of her students became professional artists in both piano and organ.

Her life was dedicated to the preservation of the theatre pipe organ. She was involved at both the local and national levels. Betty and Al, her husband, were instrumental in the formation of the Motor City Theatre Organ Chapter in 1964 and Al became that Chapter's first president. They were also involved in the formation of the Wolverine Chapter and were charter members of the Detroit Theater Organ Society. They spent countless hours working in all of these organizations.

In 1968 Al was elected to the ATOS Presidency, and it was during that two-year service that Betty became the ATOS

Executive Secretary. This was practically a full-time job of keeping records for ATOS.

Betty and her husband were made honorary members of ATOS at the 1973 convention in Portland, Oregon. Betty was also made a lifetime honorary member of the Motor City Theatre Organ Society and the Detroit Theater Organ Society. From 1974 to 1981 Betty was the publisher of the THEATRE ORGAN Journal. This was a huge job and responsibility. She spent countless volunteer hours putting the Journal together, often working on the next issue before the current one was even out. She was very dedicated to this endeavor and greatly raised the quality of the magazine while it was under her control. Betty served as an ATOS Board Director from 1977 until 1981.

Betty and Al resurrected the 3/10 Wurlitzer Pipe Organ from the Mars Theatre in Lafayette, Indiana and with the help of many people installed the organ in a house they built especially for the organ. It was installed just in time for the 1967 convention in Detroit. For many years they entertained a number of houseguests, concert artists and visitors who provided a constant flow of guests through their home to play and hear the organ. When they took out the organ, years later, it went back into a theatre in Marion, Ohio.

Betty continued to teach right up to the time that she broke her hip. The surgery was successful but she contracted pneumonia, which caused her death. She passed away on August 2. Her husband, daughter Patsy (Mr. and Mrs. William Chrysler) and four grandchildren, John, Sheila, Kimberly and Jason survive her.

Betty was very close to her sister Sally. They shared a lot together, went through a lot together, and were always a great source of support to one another. They went to music school together and both received degrees in music and piano performance. Betty has touched many lives. She has left a legacy through her music, through her family, through all she has loved and in all who have loved her.

This Closing Chord was prepared by Dorothy Van Steenkiste with information provided by Larry Gleason who said Betty treated him like a son.

JUNE MELENDY MURPHEE

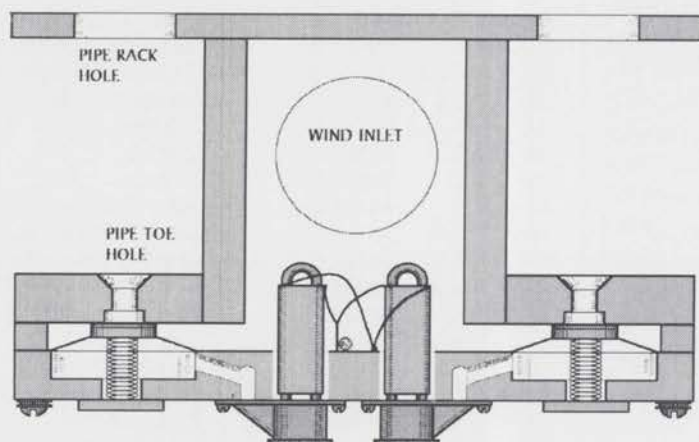
June Melendy Murphee, San Francisco theatre organist passed away this past summer. She performed under the stage name of June Melandy. She was a member of Musician's Local #6.

Circa 1941 to 1944 she was assistant organist to George Wright at the San Francisco Fox Theatre. She was often at the Fox when George was getting ready for one of his concerts. She was known to attend many of George's concerts and was introduced to the audience during several of his programs.

June also played the Hammond professionally in several different bay area venues. Her music was always well received. She will be remembered for her cheerful and scintillating personality.



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It's relatively easy to obtain Wurlitzer parts. Usually all you have to do is look in the classified ads in this publication. But, where do you turn if you want to find a replacement Carlstead chest for a Robert Morton? Where do you look if you want to have the advantages of a Carlstead chest in any other instrument? You could scan the classifieds, ask around and possibly get lucky, but now you only have to call or e-mail us. We are offering new reproduction Carlstead unit chests patterned directly from a 1928 Robert Morton instrument. **And, it gets even better.** Our reproduction Carlstead chests have *modern, highly reliable Reisner magnets*, and we make them from the finest grade of select poplar.

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CODES: M - Mono S - Stereo E - Excellent condition
G - Good F - Fair C - Cover damaged
A - Autographed by artist

12 INCH LONG PLAYING RECORDS

ITEM NO.	CODE(S)	ARTIST	TITLE
1	M G	Baker, Don	At The New York Paramount Organ
2	S G	Baker, Don	Homecoming
3	S E	Baker, Eddie	Shuffle Off To Buffalo
4	S E	Baker, Jeff	The Young Sound
5	M E	Barnett, Knight	Australia In Music
6	M G	Berry, Leon	Giant Wurlitzer Pipe Organ, Vol. 1
7	M E	Berry, Leon	Giant Wurlitzer Pipe Organ, Vol. 4
8	M G	Berry, Leon	Giant Wurlitzer Pipe Organ, Vol. 6
9	S G	Blackmore, George	Live At The Robert Morton Organ
10	M G	Bohr, Ray	The Big Sound On Broadway
11	M G	Bohr, Ray	The Big Sound On Broadway
12	M G C	Bohr, Ray	The Big Sound On Broadway
13	S G C	Boyce, Jimmy	The Organ Blows Its Mind
14	G	Brubacher, Ray	Who Is Ray Brubacher...?
15	M G C	Carson, Paul	Old Favorites, Volume 3
16	M G	Carson, Paul	Operatic Favorites, Volume 1
17	M G	Carson, Paul	Wedding Music
18	S G	Carter, Gaylord	The Golden Age Of Silent Movies
19	S G	Charles, Terry	My Way
20	S G	Charles, Terry	My Way
21	S G C	Charles, Terry	My Way
22	S G	Charles, Terry	Snazzy Rhythm
23	S E	Clayton, Donn	Mr. Entertainer
24	S E	Clayton, Donn	Mr. Entertainer
25	M G	Coffman, Bill	One Hour With You
26	S G C	Cole, Buddy	Pipes, Pedals And Fidelity
27	M G	Crawford, Jesse	Pipe Organ Magic
28	M G	Crawford, Jesse	Pipe Organ Magic
29	M F C	Crawford, Jesse	Pipe Organ Magic
30	S G	Curtis, Ronald	The Happy Wanderer
31	S G	Curtis, Ronald	It's Wonderful
32	S G C	Curtis, Ronald	What A Perfect Combination
33	S G	Dalton, Bill	Bill Dalton Ohio Theatre, Volume 1
34	S G C	Dalton, Bill	Bill Dalton Ohio Theatre, Volume 1
35	S E	Davies, Ian	Australian Style
36	S G	Davies, Ian	Australian Style
37	S G A	Del Castillo, Lloyd	Half & Half
38	S G C	Del Castillo, Lloyd	Half & Half
39	S E	Dell, Helen	Bright Pipes
40	S G	Dell, Helen	Helen Dell Plus Pipes
41	M G C	DeWitt, Don	Organ Treasures
42	M G	Duffy, John	Autumn Leaves
43	M E	Duffy, John	Carousel Music In Hi-Fi (Wurlitzer Theatre Pipe Organ)
44	M G C	Elmore, Robert	Boardwalk Pipes (Atlantic City Ballroom organ)
45	G C	Erwin, Lee	Plays Ben Hall's "Little Mother"
46	M G C	Erwin, Lee	Oldies For Pipe Organ
47	M G C	Erwin, Lee	Oldies For Pipe Organ
48	S E	Erwin, Lee	Pipe Organ Favorites
49	S E	Erwin, Lee	Sound Of Silents
50	S G	Erwin, Lee	Sound Of Silents
51	S G	Erwin, Lee	The Sound Of Silents
52	S G C	Erwin, Lee	The Sound Of Silents
53	S G C	Erwin, Lee	The Sound Of Silents
54	S E	Farney, Gus	Colossus
55	M G	Farney, Gus	Colossus
56	M G	Farney, Gus	Colossus
57	M G	Farney, Gus	Giant Five Manual Wurlitzer
58	M G C	Farney, Gus	Giant Five Manual Wurlitzer
59	M G C	Farney, Gus	Giant Five Manual Wurlitzer
60	M G C	Farney, Gus	Giant Five Manual Wurlitzer
61	M E	Farney, Gus	Giant Pipes
62	M G	Farney, Gus	Giant Pipes
63	M G	Farney, Gus	Giant Pipes
64	S E	Fenelon, Tony	Requests Repeat
65	S E	Fenelon, Tony	Requests Repeat
66	S G C	Fenelon, Tony	Requests Repeat
67	S G C	Fenelon, Tony	Requests Repeat
68	S G	Fenner, Andrew	Theatre Organ
69	S G	Ferrari, Larry	At The Mighty Wurlitzer Pipe Organ
70	S G A	Ferrari, Larry	At The Mighty Wurlitzer Pipe Organ
71	S G A	Ferrari, Larry	At The Mighty Wurlitzer Pipe Organ
72	M G	Floyd, Bill	The King Of Organs
73	M F	Floyd, Bill	The King Of Organs
74	M F	Floyd, Bill	The King Of Organs
75	M G C	Foort, Reginald	Intermission At The Mosque
76	M G C	Foort, Reginald	Intermission At The Mosque
77	M F C	Foort, Reginald	Intermission At The Mosque
78	M F C	Foort, Reginald	Pipe Organ In The Mosque
79	M F C	Foort, Reginald	Pipe Organ In The Mosque
80	M F	Foort, Reginald	Waltz And Ballet
81	M F C	Foort, Reginald	Waltz And Ballet
82	M F C	Foort, Reginald	Waltz And Ballet
83	S G	Frazier, Ray	Reflections Of A Golden Era
84	S E	Garrett, Roger	The Mighty Morton
85	S G	Garrett, Roger	The Mighty Morton
86	S G C	Gerhard-Sutton, R.	Request Time For Ramona
87	S G	Hamilton, David	British Style
88	S E A	Hammett, Vic	A Buckingham Special
89	S E	Helyer, Jack	Nottinghamshire
90	S G	James, Dennis	At The Fotoplayer
91	S E	James, Dennis	At The Movies, Volume 1
92	S E A	James, Dennis/Heidi	Puttin' On The Ritz
93	S E C A	James, Dennis/Heidi	Puttin' On The Ritz
94	M G C	Kibbee, Gordon	Mighty Wurlitzer Organ (no jacket)
95	S G	Kiley, John	Big Pipe Organ, Volume 1
96	M G	Kiley, John	Big Pipe Organ, Volume 1
97	M G C	Kiley, John	Big Pipe Organ, Volume 1
98	S E	Kiley, John	35 Organ Favorites
99	S E	Knights, Don	Viennese Knights
100	S E	Koury, Rex	Yours Sincerely
101	S E	Langford, Bill	Impressions
102	S G	Langford, Bill	Impressions
103	S G C	Larsen, Lyn	At The Organ Loft
104	S G	Larsen, Lyn	Organ Stop Pizza Presents Larsen!
105	M G	Leaf, Ann	At The Mighty Wurlitzer
106	S E	Leaf, Ann	Concert Echoes
107	S G	Leaf, Ann	Spectacular Pipe Organ
108	M E A	Ledwon, John	Organist At Play
109	M E	Ledwon, John	Organist At Play
110	M E	Ledwon, John	Organist At Play

111	M GC	Leibert, Dick	Leibert Takes Richmond
112	S G	Leibert, Dick	Leibert Takes You Dancing
113	M G	Leibert, Dick	Music In A Mellow Mood
114	M G C	Leigh, Leonard	Roaring Hi-Fi Twenties
115	S G	Lunde, Lin	The Mosque Wurlitzer
116	M E	MacLain, Leonard	Theatre Organ In Hi-Fi
117	M G	Melander, Jim	The Echoing Antique Shop
118	S E	Melander, Jim	Once In A Dream
119	S G	Melander, Jim	Once In A Dream
120	S E	Melcher, Byron	Pipe Power
121	S G	Melcher, Byron	Pipe Power
122	M G	Melendy, Guy	Pop Pipe Organ In Hi-Fi
123	M G C	Melendy, Guy	Pop Pipe Organ In Hi-Fi
124	S G C	Melgard, Al	At Chicago Stadium Organ
125	S G C	Melgard, Al	At Chicago Stadium Organ, Vol. 3
126	M G C	Miller, Ashley	Radio City Music Hall Organ
127	S E	Miller, Ashley	Showtime
128	S E	Miller, Ashley	Showtime
129	S G C	Miller, Ashley	Showtime
130	M G	Miller, Ashley	The Radio City Music Hall Organ
131	M G	Miller, Ashley	The Radio City Music Hall Organ
132	S E	Million, Bill	A Million Happy Sounds
133	S G C	Million, Bill	A Million Happy Sounds
134	M E	Montalba, George	The Best Of American Theatre
135	M G C	Montalba, George	Fantasy
136	M F C	Montalba, George	Fantasy
137	S G	Montalba, George	The Mighty Pipe Organ
138	M G	Montalba, George	The Mighty Pipe Organ
139	M G C	Montalba, George	The Mighty Pipe Organ
140	M E	Montalba, George	Pipe Organ Favorites
141	M E	Montalba, George	Pipe Organ Favorites
142	S G	Nalle, Billy	Big! Bold & Billy!
143	S G	Nalle, Billy	The Wizard Of Organ
144	S E	Olsen, Frank	Paisley
145	S G	Orcutt, Jim	Music In The Round
146	M G	Paige, Frances	Hi-Fi Pot-pourri
147	S E	Palmistra, Denis	Especially For You
148	S G C	Pegram, Ed	On The Wings Of Love
149	S G	Reese, Dave	The Way It Is
150	S G C	Rister, Greg	Contemporary Wurlitzer
151	S E	Roberson, Gene	Rides The Mighty Wurlitzer
152	S E	Scott, Don	An Evening At The Palace
153	S G	Scott, Don	An Evening At The Palace
154	S E	Selby, Hubert	Post Horn Gallop
155	S G	Selby, Hubert	Post Horn Gallop
156	S G C	Selby, Hubert	Post Horn Gallop
157	S E	Seng, John	Johnny Seng
158	S G	Sheen, Tom	Bringin' Down The House!
159	S E	Shindell, Rick	At The Marr and Colton Organ
160	S G	Shindell, Rick	At The Marr and Colton Organ
161	M G C	Siegel, Arsene	Matinee
162	M G C	Siegel, Arsene	Matinee
163	S E	Smith, Dick	Concert Time
164	S G	Strony, Walter	Organ Stop Pizza Presents
165	S E	Thompson, Don	The Best Of Two Worlds
166	S E	Thompson, Don	A Date With Don
167	S G	Thompson, Don	A Date With Don
168	S G C A	Thompson, Don	A Date With Don
169	S G	Thompson, Don	Fireworks
170	S E	Thompson, Don	New England Ragtime!
171	S E	Thompson, Don	New England Ragtime!
172	S G C	Thompson, Don	New England Ragtime!
173	S E	Thompson, Don	The Roaring Twenties
174	S G	Thomson, Bill	An Evening With Bill Thomson
175	S G	Van Camp, Bob	Here With The Wind
176	S G	Weaver, Eddie	The Mightiest Wurlitzer
177	S G	Welsh, Ed	Plays The 4/23 Wonder Morton
178	S G	Welsh, Ed	Plays The 4/23 Wonder Morton
179	S E	Wolf, Ralph	Holiday For Pipes
180	S G A	Wolf, Ralph	Holiday For Pipes
181	S G C	Wolf, Ralph	Holiday For Pipes

182	S E	Wright, George	Best of George Wright, The
183	M F C	Wright, George	G. W. Encores
184	M F C	Wright, George	G. W. Encores
185	M G	Wright, George	G. W. Encores, Volume II
186	M G	Wright, George	G. W. Encores, Volume II
187	M G	Wright, George	G. W. Encores, Volume II
188	M G C	Wright, George	Flight To Tokyo
189	M G C	Wright, George	Genius Of George Wright
190	M G	Wright, George	G. W. Goes South Pacific
191	M G	Wright, George	G. W. Goes South Pacific
192	S E	Wright, George	G. W. Plays The Mighty Wurlitzer
193	M G	Wright, George	G. W. Plays The Mighty Wurlitzer
194	M G	Wright, George	G. W. Plays The Mighty Wurlitzer
195	M F C	Wright, George	G. W. Plays The Mighty Wurlitzer
196	S E	Wright, George	Mighty Fortress
197	M G	Wright, George	More George Wright
198	M G	Wright, George	More George Wright
199	M G	Wright, George	My Fair Lady
200	M G C	Wright, George	My Fair Lady
201	M G C	Wright, George	My Fair Lady
202	M G C	Wright, George	My Fair Lady
203	S E	Wright, George	Organ Favorites (2 record set)
204	M G	Wright, George	Wright Touch
205	M F C	Wright, George	Showtime
206	M F C	Wright, George	Showtime
207	S G	Wright, George	Surrey With The Fringe On Top, The
208	S E	Wright, George	Touch Of Your Hands, The
209	M G	Wyatt, Bob	The Happy Organ Of Bob Wyatt

MULTIPLE ARTISTS

210	S G C	Brown, Cleaver, Curtis, Hamilton, Loxam, Rodwell, Selby, Thompson	8 Ways
211	M E	James & Nourse	Farewell To The Fox, Volume 1
212	S E	James & Nourse	Farewell To The Fox, Volume 2
213	M E	James & Nourse	Farewell To The Fox, Volume 2
214	M G	James & Nourse	Farewell To The Fox, Volume 2
215	M G	Ditmar, Lasker	5,002 Pipes!
216	S G C	Carter, Leaf	Music For Movie Palace Organs
217	S E	Bohr, Dixon, Foort, Fox	Organ Memories (4 record set)
218	S E	"	Organ Memories (4 record set)
219	S F C	"	Organ Memories (4 record set)
220	S E	Leibert, Mickelson, Miller, Nalle, Purvis	The Organ Plays Golden Favorites (4 record set)
221	S E C	"	The Organ Plays Golden Favorites (4 record set)
222	S G C	"	The Organ Plays Golden Favorites (4 record set)
223	S G C	Denke, Nourse	Who? The Key Masters
224	M G	DeWitt, Scott, Seng	Wurlitzer Pipe Organ
225	M G C	DeWitt, Scott, Seng	Wurlitzer Pipe Organ

UNKNOWN ARTISTS

226	S GC	Unknown	In The Still Of The Night
227	S F C	Unknown	In The Still Of The Night

10 INCH LONG PLAYING RECORDS

228	M G	Baker, Don	Playing The NY Paramount Organ
229	M G C	Baker, Don	At The Organ
230	M F	Crawford, Jesse	When The Organ Played At Twilight
231	M G	Foort, Reginald	In The Mosque, Volume 4
232	M G C	Foort, Reginald	In The Mosque, Volume 4

45 RPM RECORD ALBUMS

233	M E	Crawford, Jesse	Popular Organ Favorites, Volume 1
234	M E	Crawford, Jesse	Popular Organ Favorites, Volume 2

45 RPM SINGLE RECORDS

235	M E	Ledwon, John	Waiting For The Robert E. Lee/ Satan Takes A Holiday
236	M E	Ledwon, John	Waiting For The Robert E. Lee/ Satan Takes A Holiday

MINUTES OF THE ANNUAL MEMBERSHIP MEETING OF THE AMERICAN THEATRE ORGAN SOCIETY (ATOS)

(Held during the Milwaukee Annual ATOS Convention)

**Pabst Theatre, Milwaukee, Wisconsin
July 29, 2000, 6:30 p.m.**

The Annual Meeting of the ATOS Membership was called to order by President Nelson Page. He noted that the Meeting would be conducted in accordance with Robert's Rules of Order, and that Joy Stephens would serve as the Parliamentarian. A quorum was present (50 or more Members) to conduct the business given in the notice of the Meeting.

The Officers, Directors, and Staff were introduced (not necessarily in this order) and present for the meeting: Nelson Page, President; Bob Maney, out-going Vice President; Gus Franklin, newly-appointed Vice President; Jack Moelmann, Secretary; Steve Schnieders, Treasurer; Directors: Dan Bellomy, Don Bickel, Doris Erbe, Harry Heth, John Ledwon, Donna Parker, Connie Purkey, Jim Stemke, and Jeff Weiler. Staff Members/Committee Chairs present: Mike Kinerk, Joy Stephens, Michael Fellenzer, Jim Patak, and Vern Bickel.

Motion to approve the Minutes of the last Annual Membership Meeting (1999) as published in the Nov./Dec. 1999 issue of the Theatre Organ Journal: Motion by Bob Leutner, and Second by Rick Smith—Unanimous.

TREASURER'S REPORT:

As of the end of the fiscal year, June 30, 2000:

Income: \$381,524.45

Expenses: \$246,059.12

Investment Fund Balance: \$543,439.88

Endowment Fund Balance: \$181,376.52

Motion to approve the Treasurer's report: Gordon Schwacke, Second by Dorothy Van Steenkiste—Unanimous

Secretary Jack Moelmann, provided a report on the actions taken by the Board of Directors during the past year. The items reported follow:

From the Mid-Year Board of Directors' Meeting, St. Louis, Missouri, January 29–30, 2000:

Because of the lateness of the November/December 1999 *Theatre Organ Journal*, an interim change to the nomination deadlines specified in the Bylaws was required. The Executive Committee established the following dates: Deadline for submission of nominations—February 29; ballots mailed not later than March 15; and the closing date for the receipt of votes—April 25. This action was ratified by a vote of the Board.

Steve Schnieders was appointed the interim Chairman of the Endowment Fund Board of Trustees. Thus he will also serve in a dual capacity as Treasurer in the interim

Vern Bickel was assigned as the *Journal* Editor effective with the March/April issue at a contract price of \$1,250 per issue.

His contract will expire on August 31, 2000. An announcement is to be placed in the *Journal* advertising the availability of the Editor's position.

Since the Editor of the *Journal* is a contractual position, Vern Bickel resigned his Board position, which will be filled during the next election. John Ledwon was appointed to fill the vacancy on the Executive Committee.

There is a need for a state-of-the-art digital camera for taking official photographs at conventions. Up to \$1,000 was allocated for the purchase of a digital camera. Ron Musselman, the convention reviewer and photographer, will be offered the option to purchase the old ATOS 35-mm camera for \$10.00. This camera is to be replaced by the new digital camera.

Since Tom DeLay procured a computer system to assist in his Editor job, he will be given the option to purchase this equipment for \$650.

It was voted to direct and authorize the Treasurer to sell approximately 50 percent of the mutual fund holdings of both the Endowment Fund and the Investment Fund. The proceeds will be placed in U.S. Government securities, such as Treasury Bills, or in bank certificates of deposit. The remaining investments in both the Endowment Fund and the Investment Fund will continue to be held in mutual funds.

The Archives and Library Curator was authorized to have an ATOS-procured FAX machine. A purchase was not necessary as there was a surplus item available.

The Awards and Recognition Committee will determine awards for the Hall of Fame, Honorary Member, and Organist of Year.

Because of pricing problems involving the Record Shop at the 1999 Wichita Regional Convention, the Wichita Chapter requested funds from ATOS to offset the problems. The amount in question was \$514, which ATOS was requested to pay. It was determined that we should settle the issue.

The Recording (audio and video) and Photography Policy at ATOS Conventions is as follows:

- a. All recordings are for personal use only and no copying is permitted for distribution or monetary gain.
- b. Only hand-held battery operated equipment is allowed. Electrical power will not be available.
- c. Additional seats will not be used for equipment.
- d. Nothing is permitted on an overhanging balcony rail or ledge (safety) nor shall equipment be in the line of sight

of other concert attendees. This includes microphone stands and tripods.

- e. No equipment may be placed in an aisle, exit, or stairway. (safety)
- f. The operation of the equipment shall not distract the persons in the vicinity.
- g. No advance access is allowed to the venue for setup.
- h. No recording is permitted of an artist who is under an exclusive contract with a commercial recording company or has indicated that recording will not be permitted.
- i. No recording is permitted when other professional musicians are involved. Union contracts require extra payment for recording in addition to the performance.
- j. Recording is generally not permitted when the concert is open to the public. (Safety and union requirements)
- k. Recording media must be of such length that no manipulation is necessary during the normal time frame of a concert segment, normally 45 minutes to 1 hour. If the recording time runs out, of either medium or batteries, the equipment is to remain off until the intermission or end of the concert to avoid distraction.
- l. Once started, the recording equipment must be left running to avoid the noise of starting and stopping until the intermission or end of the program. Be cautious with "auto stop" equipment since there could be distracting noise when the equipment turns off automatically.
- m. Flash photography is never permitted by anyone at any time during a concert. Even if the flash is not used, be careful with cameras that tend to make noises when a picture is taken and the film advances. Time is usually available before and after the concert as well as intermission for any photography.
- n. Recording of Convention concerts is a privilege and not a right. Always be mindful of those who have come to the concert to enjoy it and not be distracted by recording equipment, flashlights, etc. Be familiar with the equipment and its limitations and distracting potential. ATOS is one of the few organizations that still permit recording and photography at its programs.

The Eastern Massachusetts Chapter submitted a proposal for a Regional Convention to be held in November 2000 with Bob Evans as the Convention Chairman. The proposal and Convention Chairman were approved.

Tonal finishing is required on the ATOS organ in the Towe

Auto Museum, Sacramento, California. Funds were approved up to \$5,000 for the tonal finishing to be done by Clark Wilson when he is available.

Signatures on ATOS checks: The Treasurer may sign checks up to \$500 only. Checks over \$500 require signatures of both the President and Treasurer.

The term "Special Services" needs to be renamed for clarity as to its function. "The ATOS Marketplace" was suggested and approved.

From the Annual Board of Directors' Meeting, July 25-30, 2000, Milwaukee, Wisconsin:

An offer from the Central Indiana Chapter to host the 2001 ATOS Annual Convention August 18 to 22 with Tim Needler serving as the Convention Chairman was approved.

An invitation to locate the Lowell Ayars Wurlitzer Theatre Pipe Organ in the National Music Museum, a part of the Smithsonian Institution in Washington, D.C., was accepted pending a written invitation from their Executive Director.

New Board Members were seated: they are Dan Bellomy, Don Bickel, Harry Heth, John Ledwon, Jim Stemke and Jeff Weiler.

Officers were appointed for the next year:

President: Nelson Page

Vice President: Gus Franklin

Secretary: Jack Moelmann

Treasurer: Steve Schnieders

The compensation for the Executive Secretary, an Independent Contractor, was raised from \$22,200 to \$28,000 per year for a 3-year contract with a 6% increase approved for the second and third years of the contract.

A proposal was accepted to relocate the ATOS Archives and Library from the Theatre Historical Society facility in Elmhurst, Illinois, to the Rialto Square complex in Joliet, Illinois, by October 31. This action will provide more space. Money due the Theatre Historical Society was approved plus \$2,000 was approved for the moving expenses.

More than one Honorary Member and inductee into the Hall of Fame may be named in any one year.

Responsibility for the Honorary Member and Hall of Fame selections was returned to the Board of Directors from the Awards and Recognition Committee. Selection of the Organist of the Year will remain with the Awards and Recognition Committee.

New and returning Chapters were accepted:

Great Salt Lake

Heart of Ohio

Jelani
EDDINGTON
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Northern Michigan
Rocky Mountain

Grants were approved from the Endowment Fund:

\$2,500 was approved for the Motor City Chapter for the Redford Theatre Barton Organ towards the purchase of a solid-state combination action system.

\$5,500 was approved for the Central Indiana Chapter for the Page/Wurlitzer organ in the Hedback Theatre in Indianapolis, Indiana, for the upgrade of the 2-manual console.

\$2,633.93 was approved for the upgrading of the console of the Barton Theatre Organ in the Warren Center, Indianapolis, Indiana.

\$1,000 was approved for various repairs of the Copley Symphony Hall Robert-Morton Organ to the San Diego Chapter.

The annual appointment of the ATOS Endowment Fund Board of Trustees for the next year was made:

Gus Franklin—Chairman
Don Bickel—Recording Secretary
Steve Schnieders—Financial Secretary
Dick Kline—Trustee
Alden Stockebrand—Trustee

The Advertising Manager's contract remains the same as last year.

The contract for the *Theatre Organ Journal* Editor, an Independent Contractor, was approved with an increase from \$1,250 to \$1,500 per issue for the next three years.

Dorothy Van Steenkiste was appointed as the Chairman of the Nominating Committee.

All the people applying for membership in ATOS during the past year were accepted. The current membership is around 5,230 members.

\$4,000 was budgeted for the production of a sampler theatre

organ CD to be provided to new members and for sale to others.

\$10,000 was allocated for the re-publication of the *ATOS Shop Notes* produced by Allen Miller and for sale from the ATOS Marketplace.

\$1,000 was allocated for the replacement of the two air-conditioning units for the chambers of the ATOS Wurlitzer Organ in the Towe Auto Museum in Sacramento, California.

It shall be a policy that any person serving as a committee chair, committee member, judge in any competition, scholarship adjudicator, etc., must be an ATOS member in good standing.

The first sentence of Section 4.2 of the Bylaws dealing with the number and qualification of Directors and in particular paragraph "a" dealing with the minimum age of Elected Directors was changed to read: "Any member at least 18 years of age and who has been a member of the Society for two years prior to the date nominations are closed may serve as a Director of the Society."

Likewise, the first sentence of Section 5.2 of the Bylaws dealing with the selection and term of Officers was changed to read: "Any member at least 18 years of age and who has been a member of the Society for two years prior to the nomination may serve as an Officer of the Society."

Section 4.4a of the Bylaws was changed to read:

"a. Elected Directors. Each Elected Director shall serve for a three-year term; provided, however, that terms of less than three years may be served pursuant to Section 4.5. Three Elected Directors shall be elected each year by the members as provided in these Bylaws. If no election of Elected Directors is held, they shall continue to serve in office until the election of successors. An Elected Director may serve for no more than two consecutive terms of any duration, and shall not be eligible for re-election or appointment until at least two years have elapsed from the expiration of his or her last elected term."

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An ATOS Theatre Pipe Organ Technical Assistance Program was established and will be publicized later in the Journal.

\$1,000 was allocated for a literary prize for a call for papers of technical articles to further theatre organ scholarly research.

\$6,500 was allocated for more preliminary activity supporting the David Junchen Wurlitzer book. ATOS will be the copyright holder and ATOS will be reimbursed as the books are sold.

The Executive Committee for the next year consists of the President, Nelson Page; the Vice President, Gus Franklin; the Secretary, Jack Moelmann; the Treasurer, Steve Schnieders; and two members from the Board: Doris Erbe and Jim Stemke.

The following Committees were established for the next year:

American Guild of Organists (AGO) Liaison
Archives/Library
ATOS Marketplace
Awards and Recognition
Bylaws
Chapter Relations
Convention Planning
David L. Junchen Scholarship
Education
Endowment Fund
Hobbyist Organist Competition
Inner-City Youth Program
Membership
Nominations
Organist Scholarships
Public Relations
Publications Review
Restoration and Preservation
Smithsonian Organ Project
Special Interest Groups:
Electronic Organs Group (ETONES)
Pipe Organ Owners Group

Technical

Towe Auto Museum

Young Theatre Organist Competition

The Secretary asked for a motion to approve the Certificate of Restatement and Amendment of the Articles of Incorporation of the American Theatre Organ Society. Copies were provided in the Convention package for review by the members prior to the Meeting. Motion to approve by Donald Donnelly, second by Grace Simanski—Unanimous.

Doris Erbe made comments concerning the Chapter Relations Committee activities and noted that five new Chapters were accepted: Great Salt Lake, Heart of Ohio, Land O' Lakes, Northern Michigan, and Rocky Mountain. This brings the total number of Chapters to 72.

Vern Bickel commented on the *Theatre Organ Journal*.

Mike Kinerk made comments concerning Convention Planning and noted that there needs to be some more in the planning phases if there are to be conventions past 2001.

Nelson Page elaborated on the Smithsonian Organ Project status and also introduced the drive to get 2000 more ATOS members in the year 2000.

NEW BUSINESS:

Questions and/or comments were invited from the members.

Jeff Weiler responded to a question concerning the status and schedule for the publication of the Junchen Wurlitzer book.

A request from a Chapter for an ATOS membership list was made. The President agreed to provide one upon request.

The President announced that the next Annual Meeting of the ATOS Board of Directors and the Annual Membership Meeting will be held in conjunction with the Annual Convention to be held in Indianapolis, Indiana in August 2001.

The meeting was adjourned at 7:30 P.M. by a motion from Deke Warner and a second by Jim Vincent—Unanimous.

Respectfully submitted,

JACK MOELMANN, *Secretary*



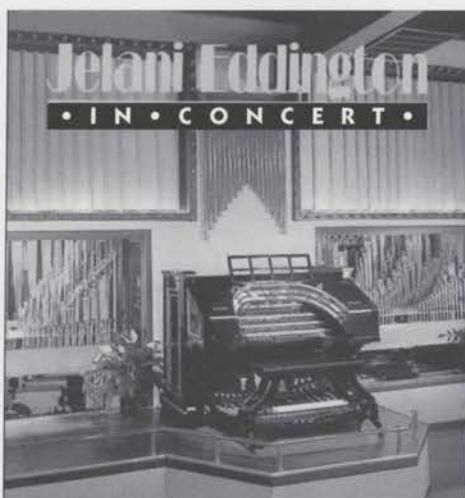
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As you practice harmonizing the five scales in 3/4 time as presented in the last edition of *THEATRE ORGAN*, hum each scale as you play it. Then try humming the scales instead of playing them with the same accompaniments. When you can do that easily, play the first note of a scale and sing the fifth note. The way to do this is sing ONE - 2 - 3 - 4 - FIVE. Then sing ONE - FIVE several times until you remember how it sounds. Then play another note and sing the fifth above that.

When you can sing and recognize the interval of a fifth, do the same thing with all the other intervals of the scale—upward and downward. If you will do this at every opportunity (while waiting for a traffic light to change, while taking a walk, etc.) in a few weeks you will be able to recognize the intervals in any song and reach for them on the keyboard. IT HAS BEEN PROVEN THAT YOU MUST MAKE THE SOUND WITH YOUR VOICE FOR IT TO REGISTER IN YOUR MEMORY.

An inexpensive musical accessory is the Kratt Pitch Instrument, which you should be able to obtain at music stores and can carry around in any pocket. This will enable you to sing and listen to intervals anytime, anywhere. More on scales and intervals next time. 



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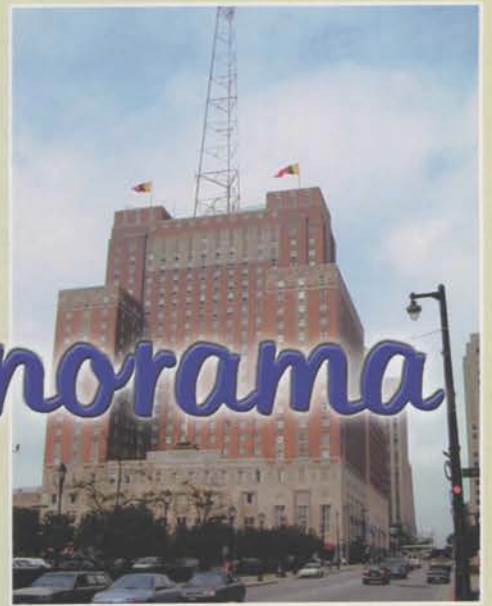
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Clint Lehnoff,
Transportation Chairman



Magnificent Milwaukee: THE 2000 ATOS ANNUAL CONVENTION

By Ron Musselman, *Convention Reviewer*

STARTING ON WEDNESDAY afternoon, more than 700 theatre organ enthusiasts began to converge and absorb the essence of Milwaukee (not necessarily the local liquid product). Many of them were jazzed long before any of the featured console artists played a single note. This city triggers a variety of sensory responses. It is a metropolis with the expected cluster of tall buildings. The distant sound of train horns from the busy rail yard smacks of Midwest shipping activity. And yet the periodic evening mists from nearby Lake Michigan and frequent echoing cries of seagulls give off a pervading ambience of a fishing pier on California's coast. While downtown has a cosmopolitan feel, there is something that gives a hint of all the farms that lie not far from the city's outskirts.

One can find a diversity of ethnic groups in Milwaukee, partially reflected in the numerous types of area restaurants, some of them serving fine cuisine. Conversely, there are still local institutions like "Maxie's Old World Café," the sort of place offering "Good eats at best prices," where one of the house specialties is golden hash browns with a comforting undercurrent of warm oil. When you stroll down the streets, total strangers actually look you squarely in the eye and say, "Hi, how 'ya' doing?" As one native put it, "You can walk downtown at night and not worry about getting conked in the noggin." And Milwaukee has a wealth of architectural charm that survives from an earlier time. Amazingly, more recent modern structures have been tastefully styled in a way that compliments the vintage buildings, unlike many of the nondescript monstrosities that have popped up in other American cities.

The convention headquarters this year was the Milwaukee Hilton Hotel, built in 1928. This tall, broad-shouldered art deco-styled landmark has been fully restored to its original luster. Its impressive public areas surpass the elegance seen in many period movie sets. As we gawked at the details of the lower lobby, four of the young organists were making their way down one of the grand staircases from Level II. As they descended from the final steps to the landing, an unintentional but truly grand "arrival" was made.

In addition to more than 15 concerts, the convention would also feature numerous meetings and seminars, an emporium of merchandise, and showrooms demonstrating the latest instruments from three manufacturers.

THURSDAY, JULY 27

Even on paper, it was obvious this year's preglow would provide a strong, interesting start. Because of demand and limited seating, it was expanded to four tours over two days. The initial Thursday group hopped on the buses at 10 a.m. and headed for the Organ Piper Music Palace. Inside the pizza parlor is the

cozy ambience of a room that is entering its third successful decade of operation. Resting between the two glass-fronted pipe chambers is a 3-manual ebony finish Kimball console. It controls 16 ranks of pipes, approximately half Kimball and half Wurlitzer. As the crowd dined on a special buffet lunch, Dave Wicherham took his place on the bench and played a meal-length concert. He got things off to an appropriate start with "I Want To Be Happy/Put On A Happy Face." The hybrid instrument proved to be commendably mellow—sufficient volume through much of the room, but never obnoxious. Dave continued with another two-parter, "Stormy Weather" and "Here's That Rainy Day." He leaned towards pleasant traditional theatre organ registration, moving to a nice jazz combo sound in a later verse. He quickly proved to be a good solid musician. And we weren't blasted with constant sforzando pizza power. In fact much of the time, no more than four or five blades were open on each chamber. And on most Post Horn accents, he actually "shaded down" to keep the volume closer to that of surrounding medium combinations. In pizza parlor tradition, Wickerham played a standard Italian medley, all familiar, well-worn warhorses, but he managed to freshen them up to the point it was a pleasure to hear them again. Dave changed pace with an old hymn, "In The Garden," the first solo played on one of those gorgeously gooey Tibias. It was given due respect. The great "Fats" Waller was remembered with his sentimental "I've Got A Feeling I'm Falling." It opened with a piano solo reminiscent of the era, then moved on to the cheery color reeds. The hour of music concluded with a '20s medley, including the upbeat "It's Only A Paper Moon" and the ubiquitous "Charleston."

A word about an important part of this first venue—its pizza. A personal favorite was topped with smoky, flavorful pepperoni, sourced from a Wisconsin company, and quite unlike the usual "salt chips." It gets a "9" out of a possible "10," but I had to work through four slices to verify my first impression.

In the early afternoon, the group hopped on the buses and left for the day's second event at the ultimate home theatre—Fred Hermes' lakeside residence near Racine, Wisconsin. It was enroute that we had our first exposure to the picturesque Wisconsin countryside. A constant parade of beauty passed by—lush, deeply shaded wooded areas, aged barns, classic silos, and two-story farmhouses with park-like yards. In a fit of excessive enthusiasm, this writer unwisely tried to capture these scenic wonders with a camera aimed through the window of a speeding bus. One view shows a power pole in front of an ocean of green, and the best shot features a farmhouse obscured by a blurred tree. Iowan and fellow passenger Dave Kelzenberg saw this shooting frenzy and yelled out, "Hey Ron... Ever seen a cornfield before?"

The buses eventually rounded the lake on a road that

wound around custom homes on estate-sized lots with mature trees. Soon we were walking along a foliage-covered path and down into America's most unusual and exciting "Basement." As the bottom of the stairwell is reached, you make a right turn and step into a miniature movie palace, complete with a balcony and all decorated with genuine cast plaster décor rescued by Fred from real 1920s theatres. These trappings from large auditoria have been nicely adapted to a much smaller space. Our host greeted many of us individually, answering several questions about his unusual installation. There was a moment to admire the Hermes mini-atmospheric, then the group settled into their seats. After a few introductory comments, the house lights dimmed, and the sound of the first super-sized residential theatre pipe organ took command of the room. Then it came into view—the massive Wurlitzer console manned by Kay McAbee. We were finally hearing the largest of three 5-manual instruments built by Wurlitzer. The console, looking very much like a Fox special with an extra manual, had left the factory with an impressive 28-ranks of pipes. Now we were hearing it as fortified up to 34. Even in a studio-size environment, it sounded magnificent—big but not oppressive. This organ seemed to take on a persona that said, "I was once in a much larger place, and now you're going to get a sample of what it was like." And who better to speak through it than a console legend like Kay McAbee? A former student of his, a certain Mr. Walt Strony, played Kay's "Land Of The Pharaohs" during a concert a few years back, and it blew the audience away. We still hadn't heard Kay himself play until today. And it must be admitted, there was a fleeting thought—The man has had a lengthy career, and as the saying goes, "He's no spring chicken." Well, not to worry in the least. Kay McAbee made it quite clear in the first 60 seconds that all those credentials are still in the pocket, and that the next hour would be musically riveting. His playing displays facets of another generation, some things that are timeless, and all of it is enhanced by some brilliant displays of technique that most modern of ears find musically satisfying. And he is a musician who can cover a lot of ground quickly in presenting a varied program. Kay turned in a dazzling performance of "Dizzy Fingers" with relative ease. This just after a dream-like "Meditation" from *Thais*, which incorporated an enchanting passage on the Voxes. He played an expertly woven medley of Irving Berlin songs, and the standout in this collection was a heart-rending "What'll I Do?" As the Berlin set drew to a close, this Wurlitzer was opened up and delivered a soul-stirring wallop.

In addition to what he did musically, it was most refreshing to find that Mr. McAbee is blessed with a quick wit, sometimes aimed at himself. At one point, while talking about his concertising efforts, he mumbled an aside about "trying not to bomb as bad as usual." And as he spent a few extra seconds trying to recall some presets for this concert, Kay glanced back at the audience and quipped, "We changed the pistons to make 'em more usable. Now I forgot what we put on them!"

As the concert was about to end, McAbee said that there were two things he was told he *must* play—"Tea For Two" and "Land Of The Pharaohs." "I was told to play both of them, or I don't get dinner." Fred Hermes then barked out from the back of the room, "Yeah, and no check!" So to insure dinner and the check, Kay played his intro to "Tea For Two," and it progressed

as a fairly conventional ballad. Then the dam burst, and after a dizzying second half, he brought it home with a powerhouse ending that utilized the full scope and weight of the big Wurlitzer. Then came the grand finale, and a trademark piece we had hoped to hear, "Land Of The Pharaohs." This spectacular, thrilling composition, with its sometimes vaguely oriental flavor, sense of mystery and cinematic sweep, is in the best tradition of the grand epic. The marrow began to dance in the bones as Kay played through that incredible sequence of chords toward the final seconds of the coda. We were hearing a majesty that was beyond mere aural sensation. Goosebumps and five stars!

It was near 3 o'clock as we climbed aboard the buses to head for the last event of the day at the Petersen residence. The ride was one more series of rural delights. Arriving at the destination, the group was split up into "upstairs" and "downstairs" locations. We found upstairs music room seats facing the pristine white 3-manual Wurlitzer console, which controls the organ's 12-ranks of pipes. As we walked by a very comfortable looking sofa near the console, a neatly printed sign was seen propped up on the sofa back. It read, "Reserved for the Petersens." There was also a sign on the console bench, "Reserved for Russell Holmes." These days, you don't make any assumptions when it comes to manners. At the appointed time, Russell took his reserved seat and opened with "From This Moment On." Right off the bat, it struck one that this is a mellow and "scaled to the room" organ; nicely tamed yet not buried . . . and a very low "listener fatigue factor." Ditto for young Mr. Holmes. He has developed into a fine concert artist who plays with ease and confidence that is always an aid to letting the audience relax and enjoy the performance. After the "riser" he continued with a march, "Under The Double Eagle." Next was a pretty intro on the flue work to Jerome Kern's "Long Ago And Far Away." He provided a nice transitional passage on a Tibia-Clarinet pairing followed by a sequence of gentle combinations. It was an introspective, mature arrangement from such a young artist. Russell played "Has Anybody Seen My Gal," one of those evergreen "get happy" favorites with a little '20s "do-wacka-do" in it. And of course he had to include a full verse on the zippy little reeds with one ear-catching super-clean run. Holmes played a collection of 42nd Street tunes, comprising all of the familiar material, all rolled up into a deftly assembled package with some welcome variations from the usual registrations. Following that was a little Spanish fluff piece, "On A Little Balcony In Spain." Romberg's "Lover Come Back To Me" was his next offering and it established him as a superb balladeer. The 1914 hit "Aba Daba Honeymoon" was Russell's closer, using many of the organ's facilities. It's a great novelty tune, and several people in the group filed out of the Petersen's home singing its irresistible chorus.

As the buses took a final early evening scenic route back into Milwaukee, it was a nice end to a full day that had been worth far more than the \$50 per person cost. As the Hilton lobby was entered, most of the remainder of the attendees had arrived, and many friends whom we had not seen in nearly a year were finally located. The evening was open for several hundred of the conventioners, and after diner, a popular destination was the newly opened fifth floor recording empo-

rium. The room was colorfully decorated in a patriotic motif and filled with the expected array of CDs, cassettes, books, souvenirs and assorted memorabilia. One of the exciting new items this year was the Woody Wise videotape of old Wurlitzer factory films. This fascinating historic capsule shows various stages of Wurlitzer pipe organ construction nearly 80 years ago.

FRIDAY, JULY 28

The final 100 preglow people left the hotel on their buses in the morning, but everyone else had free time to explore the city until the evening. Some strolled down Wisconsin Avenue, walked through the vast, multi-level shopping mall that extends through several buildings along the street, and a few wound up discovering Milwaukee's beautiful river walk with dozens of restaurants and shops along the banks of the river that runs through downtown. The Mrs. and I hopped aboard one of the bright red faux cable cars that stop in front of the hotel every few minutes. When the driver found out our interest was in vintage architecture, he proceeded to give us detailed mini-lectures on many of the dozens of historic buildings we passed during the 20-minute ride, which also gave us a view of the Lake Michigan shoreline for several blocks. The cost? 50¢ per person.

At 5:00 that evening, Jack Moelmann conducted a meeting with the young theatre organ enthusiasts, which also drew several other interested parties from the general membership. ATOS President, Nelson Page, who continues to show a keen interest in all areas of vital activities, was also present. Jack had every person in the room introduce himself or herself and give a sort of personal vision statement. It was essentially a strategy session, with the main focus on moving into the future and keeping the theatre organ a viable art form.

FRIDAY EVENING

The Riverside Theatre, just a few blocks down Wisconsin Avenue from the Hilton, was the venue for the first concert of the convention, played by Walt Strony. The theatre opened a full hour before the 8 p.m. event, so there was plenty of time to admire the understated French-style elegance of the 2,500-seat movie palace. After President Page welcomed everyone and officially kicked off Convention 2000, MC Ken Double took the stage. This marked Ken's 10th convention as Master of Ceremonies, and he has become such a familiar and welcome presence that no major ATOS gathering would be quite the same without him. Many are not aware just how valuable a good MC can be. Ken had obviously again packed his extra little suitcase with choice jokes and brought it to Milwaukee. These bits of humor, along with an ability to think "on his feet" and a deep enthusiasm for the whole theatre organ scene, all provide an effective warm-up for the artists he introduces. And this large audience was good and ready as the final two words pealed from the P.A. system... "WALT STRONY!"

Things then did a 180 as the house lights slowly dimmed, followed by a long moment of silence in the darkened theatre. Finally, a soft String was heard from the left chamber, answered by the Tuba on the right. Strony had done it again. Instead of immediately blasting away straight out of the pit, he cleverly

heightened anticipation with silence, then went into a soft opening. The intro then escalated into a recognizable and energetic "Down By The Riverside," fortified with several ear-catching antiphonal effects between the two chambers. The audience was taken with the power, presence and spacious sound of this superb 3/14 Wurlitzer. Walt continued with "Fats" Waller's "I've Got A Feeling I'm Falling," clothed in a slinky, restrained arrangement. In recognition of veteran theatre organist John Muri, Walt played several "beer-related" songs, or in his words, "What Milwaukee is all about." He began with some interesting new combinations of sounds and patterns, then launched into "Roll Out The Barrel," accompanied by the fancy filigree from the Widor Toccata! He segued into some other inventive surprises, which included a tremolo-off calliope with a prominent wrong note (intended). There was also a strong hint of "How Dry I Am," played against a very churchy-sounding answer. All of this was done with a sly twist, which pushed the audience's buttons, drawing vigorous applause and quite vocal approval. One of the highlights of the concert was "Serenade" from *The Student Prince*, in which Strony presented us with a fresh palette of colors that literally gave this gorgeous piece a new birth. Walt ended the first half with a real tour de force—"Malagueña," one of the most wonderfully dramatic pulse pounders ever performed by this gifted artist. As Walt said in his introductory remarks, "I have to break after this... there's nowhere else to go."

The second half continued the high level of playing exhibited in part one. We were treated to a skillful assemblage of songs from *South Pacific*, including the heart breaking "This Nearly Was Mine," one of the most effective versions we've ever heard. It all came to an end with one of those patented Strony clamp down/swelling crescendos that have such great impact. In his closer, music from *Showboat*, Walt took a new road to deliver the goods. His grasp of everything was absolute and the songs were rendered with a great variety of colors and some new details, all of it topped by one of the most emotionally gripping renditions of "Old Man River" ever played. Of course, it produced a standing ovation. His encore, "The Flight Of The Bumblebee," was played with clean, lightning-fast finger work. Bottom line—Walt Strony has elevated himself into the category of "Established Master."

LATE NIGHT

As the large crowd spilled out of the doors and under the Riverside marquee, many who wanted still more boarded special coaches that went directly to a jam session at the Organ Piper. The pizza palace's facilities turned out huge quantities of good food and grog while several players took turns at the console. Among the participants that night: Russell Holmes, playing a rousing "There's No Business Like Show Business," John Ledwon, former ATOS President, Harry Heth, and Jeff Barker, who played a nimble-fingered "Black And White Rag." "Artist procurement director," Jack Moelmann, also took a turn and gave the audience "God Bless America." His console efforts produced vigorous applause and cheering, but everyone remained seated and immediately went right back to eating and drinking. Jack stood up, grabbed the mike and said, "I'd like to thank everyone for that standing ovation!" The last bus

left for the hotel after 1:00 that morning, and even when it finally dropped this final bunch off, there were still other diehards roaming the lobby!

SATURDAY, JULY 29

At 8:00 in the morning, coaches began carrying attendees to the Avalon Theatre to hear Sean Henderson and the young organist competition finalists. The cross-town ride showed still another face of greater Milwaukee. The various styles of "seasoned" residences and commercial buildings combined to form an intriguing mix of architecture that can only be fully realized in cities towards the east coast. The Avalon, built in 1929, is a neighborhood house of the budget atmospheric/Spanish style. While its interior is fairly simple in many areas, the 1,400-seat movie house is appealing and definitely not something that would have been built much after 1930. At the right side of the stage is a beautiful French-style 3-manual Wurlitzer console fronting an organ of 19-ranks.

Sean Henderson has made a name for himself over the past few years, and his strong opener captured and held the audience's attention. Music from *Phantom Of The Opera* was featured, very well played with timely registration changes, some carefully overlapped transitions and a most ethereal String flavored coda. Henderson gave us a bit of Christmas in July with a *Nutcracker Suite* excerpt, and the Wurlitzer was utilized as a true "unit Orchestra." What came next must be labeled as the atmospheric peak of the concert. "Too Many Mornings" is a rather sad ballad, arranged by Sean in a soft-BIG-soft format. He used a great deal of contrast and showed a complete understanding of what was played. By the time Henderson brought "Mornings" to a close with a huge String ensemble, it had passed the goose bump test. Five Stars. A couple of classical pieces were included, an unusual bit of whimsy by Debussy, and a Mendelssohn sonata excerpt, skillfully rendered, sans trem. Then a medley from *Camelot* finished an hour of satisfying music.

Next up were the three division finalists of the young organist competition. Each played a cameo on the Avalon Wurlitzer, starting with 15-year-old Clayton Smith from Australia who opened with "No Biz Like Show Biz," exhibiting impressive, clean playing. He continued with "Memory" from *Cats*, and it was becoming clear that young Mr. Smith will be a force to reckon with as the musician in him continues to mature. Several pieces of the complete picture are already in place. He ended with some music from *Jesus Christ, Superstar*, followed by an interesting comment, "This has been fantastic. I never thought the organ would take me half way around the world."

Appearing next was Catherine Drummond from England, who proved to be very capable in previous years, but now is quite sensational. After a strong attention step with "That's Entertainment," Miss Drummond played "There's A Place In My Heart For You," which illustrated that she knows how to handle pretty ballads as well. Her final offering was a medley from *The King And I*, and in her dark satin outfit, this young lady generated an elegant presence at the console.

The overall winner, Michelle Nicolle of Australia, played the final cameo. She started with a captivating "Puttin' On The Ritz," and in a matter of seconds, it was obvious—here is

another sure-footed player who really understands the instrument. Her ballad selection was a tender "The Man I Love." The last piece is what really established Michelle's credentials and endeared this lovely young lady to her audience. The spectacular French toccata began with a quiet statement by the untremmed Concert Flute in the main. As things progressed, she added stops from the main and solo chambers in a growing panorama of sound. A big finish in the grand manner brought nearly explosive applause.

NOON AND BEYOND

The motor coaches whisked us off to the Oriental Theatre just in time for lunch. Everyone lined up in the spacious lobby of this very large (original 2,300 seats) neighborhood palace, an intriguing concoction of eastern influences. The center entrance to the orchestra floor was opened, and the long line filed through the wide corridor, each person picking up their box lunches before entering the auditorium. The sight of several hundred people dining in their seats on the main floor of this 1927 oriental temple was most unusual, but it was a clever solution—our convention hosts had provided more time for events and avoided the impossibility of nearby restaurants trying to feed so many people at once.

By 1:30, it was time to transform the world's largest and most ornate lunchroom back into a concert venue. The artist this afternoon was Clark Wilson, and with the many colors of the big 41-rank Kimball at his disposal, we found ourselves sonically bathed in the best of both worlds—theatrical and church/concert. A large assortment of the latter category of voices is in this instrument, and Clark had the taste and savvy to pull out those jewels of voicing. Even though there were no church or classic organs in this year's lineup of concert venues, the three artists who played this beauty covered that area admirably. And it is a tribute to Kimball's abilities as an organ builder that they could produce a single instrument that can cater to two totally different types of music.

Wilson came out of the pit with "Hooray For Hollywood," and there was that big, complex but smooth orchestrally tinged sound . . . a sound that can only be layered together by many ranks of pipes playing simultaneously. Supported by the firm pedal fundamental, it was just unique enough to make one sit up and take notice. Clark played three songs associated with theatre organ great Jesse Crawford, and even in this vintage music, that big orchestral sound was still present. Interestingly, one of the three had a very "hip," modern sound for its time. In his wistful "Love Is For The Very Young," the crowd was shown that various solo reeds of the Kimball are very distinctive yet quite polished. He changed pace with a jaunty "The Continental." In the Strauss waltz that followed, a bass reed cipher developed. Clark gave only the slightest shrug of the shoulders and kept right on playing without missing a beat. Afterwards, he made a passing reference to "something up there snoring."

The first half drew to a close with a tribute to Irving Berlin, which featured one of those imaginative intros Wilson is so good at creating. All the titles that followed served as a reminder of just how many memorable tunes Berlin penned. There was a lighter-than-air "Girl That I Marry" and that timeless pledge of love in "Always." The requisite "Alexander's

Ragtime Band" utilized some of the smaller color reeds in the first verse. The perfect ending was "God Bless America," which built up into a resounding fervor of patriotism. The sound of applause filled the theatre, and Clark turned around to salute the audience as he and the console descended into the pit.

We grabbed some coffee in the lobby during intermission then ran up to the balcony where the organ sounded even more expansive. The front of the balcony afforded dramatic sightlines and provided some counter space to rest our reviewing paraphernalia. You haven't really lived until you've sat in the first row of the balcony in the Milwaukee Oriental, cup of French roast perched on the spacious rail cap, while you're looking down at Clark Wilson seated at that white console and Kimball magic is rolling out of the chambers.

One of the finest moments of the afternoon was his rendition of "Trees." It summoned up much of the aforementioned "Kimball magic"—Spitzflutes, Gemshorns, a rare English Horn (not Post Horn) worth ten times its weight in gold, and many delicate sounds not found on most organs. The sound level came up only a bit as he brought in an ocean of those silvery Strings then augmented the pedal. This was more a moment of meditation than a concert piece. Clark even gave us a dose of some modern music from the likes of Billy Joel, the Moody Blues and the Carpenters. With hits ranging from "If" to "Benny And The Jets," it was a package custom made for the baby-boomers in the crowd. His concert concluded with the prelude to Wagner's *Lohengrin*. It was a spectacular effort, and spirited, lengthy applause brought Wilson out for an encore, an unannounced piece which can best be described as a light romp through a green meadow on a spring day. It ended with a slide whistle and stinger. Synopsis: Another superb performance from Clark Wilson, and a wonderful introduction to an exceptional instrument.

After the unavoidable pass through the convention emporium and a quick dinner somewhere, we next headed to the historic Pabst Theatre. Built by brewmeister Frederick Pabst in 1895, this pre-movie palace Victorian classic stands across the street from the stupendous, ornate clock tower of Milwaukee's City Hall. As soon as the Pabst lobby is entered, it is literally like stepping back in time a full century. The immaculate auditorium is dominated by a pierced horseshoe-shaped proscenium arch flanked on each side by uncluttered but elegant draped organ grills. It sports two very steep balconies, and all seats are arranged so that no patron is very far from the stage.

Before Tom Hazleton's concert at 8 p.m., the annual ATOS Membership Meeting was held in the auditorium, with tables and a podium set up on stage. After the usual reports, discussions and answering of members' questions, President Nelson Page declared, "Now we're back in business," and the meeting was adjourned.

The pipe organ in the Pabst was not currently usable, so the concert was played on a George Wright IV Allen digital specially installed for this evening. At the appointed time, Tom Hazleton walked out on stage to applause, took his place at the 4-manual walnut console, and the sound of "76 Trombones" filled the theatre. As he addressed the audience, Tom seemed pleased to be there. He said, "This is a beautiful theatre, it has acoustics like the New York Paramount . . . and I'm going to play the socks off this thing!" "Unforgettable," a standard

endeared to millions by the Cole family, featured solos on a Style "D" Trumpet, one of the sounds so favored by a certain California organist, whom this title was probably in memory of. Hazleton's *Carousel* medley began with band organ and caliope sounds, leading into one of his incomparable multi-tune creations, one song melting into the next. Tom brought it home with a powerful "You'll Never Walk Alone," finished with one of those pulse-accelerating crescendos. Next was the "Pabst Theatre March" actually written for the theatre's opening in 1895, and played from an old copy of the sheet music. With a blazing brass fanfare, it's a typical period march piece.

He shifted moods with "Lolita," vintage silent-era music, very Crawfordesque, and Hazleton used some registrations that heightened the effect. In a tribute to Larry "The Vanooch" Vanucci, Tom played "Ten Cents A Dance" and "I'll Build A Stairway To Paradise." This irreplaceable icon of versatility and unpredictability was known mostly on the west coast, but the mention of his name brought strong applause from many of the more than 700 present. Tom recalled Larry's days at the fabled Wurlitzer-equipped San Francisco bar, "The Lost Weekend." Hazleton, who has himself been crowned with the unofficial title "The Sultan Of Sleaze" rendered music that had much of Larry's soul in it.

Christian Elliott's arrangement of "I Would Be True" was played with theatre organ registration. Elliott's setting of that hymn was inspired, and so was the rendition heard that night. Chris later expressed surprise (and a feeling of having been honored) that Tom had seen fit to feature it in his concert. Then things took a turn with "Honey Please Don't Be That Way," a big band-style romp. A recurring favorite, "On A Spring Note" is a sprightly piece with delicate Strings colored with solo Clarinet. One of the truly stunning efforts of the concert came up next—"Lullaby Of Birdland." It began as an up-tempo jazz combo sound, complete with vibraphone and a trumpet-like Tuba solo. Most unexpectedly, he then went into a very classical sounding variation, including a well-executed passage with an imitation of an ancient regal stop. This remarkable portion built to near sforzando (and a quite hair-raising effect), then made a seamless transition back to the combo sound. It was brilliant music making that only someone of his prowess could pull off. He then cooled things off with "Clair de Lune," a moment of tranquil beauty nicely underpinned with a subtle 32' pedal stop. The great artist was obviously enjoying himself, and once while picking out tabs around the stop rail was heard to say, "So many tabs, so little time."

He then played a series of "Cities I'm Going To Play In" songs, including places like Manhattan and London. The San Francisco part of the tour sported dueling car horns, cable car bells and the sounds of Chinatown. At the end of the all too-short concert, Tom told his audience he had enjoyed "Being here to share a little music with you." He then announced the closer, "God Bless America." There would be no encore, as he explained, "You can't top that." In an arrangement that separates the great from the good, the intro had multiple calls and answers from an array of solo stops, and it built into a powerful, lofty sound. The audience had been asked to sing along for the last verse, and the nearly full house joined in. This stirring closer ended with one last glorious "push" from the GW IV. The loud, sustained applause was the final comment.

Something wonderful and significant happened in the historic Pabst Theatre that night. If we can be permitted to make a pronouncement of sorts, let it be said that Tom Hazleton has achieved a certain status as a musician. You could feel it in the way the audience responded to his playing. Yet it was not just this one particular evening alone, but the cumulative effect of the past 30 years. Many of us have followed his career—many memorable evenings of music. It has ranged from devilishly clever novelty originals to the indescribable beauty of Richard Purvis compositions. And we have seen him perform this magic on as few as five ranks of pipes, as well as on vast giants of well over 100. Among his recent extraordinary work, a familiar old folk song he expanded into a “pocket symphony” that represents a staggering level of creativity. And it is no exaggeration to say there are times when no other musician, playing *any type* of musical instrument, can outshine Mr. Hazleton. I truly believe we are witnessing the arrival of the theatre organ’s next Grandmaster.

SUNDAY, JULY 30

Sunday morning was a sleep-in for many of the ATOS bunch, although there was a fair turnout for the 9:30 a.m. Members’ Forum meeting. The first concert event was Simon Gledhill at the Oriental Theatre at one in the afternoon. This young English artist is a heavy-hitter whose considerable abilities have won over a vast audience. After his console riser “Up, Up And Away,” Simon played a light, lilting piece suggestive of the islands, “Caribbean Dance.” Then, what happened next literally made time stand still. The high-velocity air conditioning system in the Oriental pushes its cooled air into the auditorium through two registers, one under each organ grill. Its considerable amount of white noise is audible, but not too objectionable at volume levels at which the Kimball is normally played. But Simon had the AC turned off because of the extremely delicate sounds he would use in his next piece. He announced it would be “I Dream Of Jeanie With The Light Brown Hair,” and the feeling was “Oh, that’s a nice old song . . . this should be pleasant.” We had no idea what his fertile imagination would do with this old chestnut. It began like something out of a dream with those incredible Strings and other celeste voices. And all of the smallest sounds that would have been nearly smothered floated out into the now silent auditorium. The best way to describe what he was doing is to say that it was a nostalgic “long ago and far away” fantasy. He built it up to a mezzo forte level, laced with some emotion stirring chords that reached near symphonic proportions. He skillfully brought in and faded out a vast section of Strings. It was one of the most exquisite things we’ve ever heard from this exceptional musician.

Next came a great slice of Broadway with a medley from *Guys And Dolls*, kicked off with one of those rousing “feel good” overtures. Gledhill continued with a quiet, introspective ballad, “I Cover The Waterfront” with another welcome dose of those Kimball Strings (this time backed by broader cello-like color). There was a bluesy, lonely feel to it, and the String ensemble coda literally soared. Then he picked up the pace again with “Serenade For A Wealthy Widow,” one of those quirky, offbeat tunes with a sly wink. The first half

ended with an enthusiastic, brassy “It’s Delovely.”

In an unusual offering, Simon harkened back to his accordion playing days with “Oriental Dance,” using smaller scaled reeds as oriental flavoring. “Little Serenade” is a gentle, pretty lullaby-style setting by English organist Bobby Pagan. The colorfully registered piece is reminiscent of driving on a winding road through the lush greenery of the English countryside (a UK “Surrey With The Fringe On Top”). He also included a comprehensive medley from *The King And I*, which made use of many of the big Kimball’s tonal resources. In an outstanding opera to theatre organ adaptation, Gledhill rendered the overture to *The Barber Of Seville* with some nice orchestral accents. Some of the tonalities in his combinations virtually glowed, and it was one of the finest efforts of this type we’ve yet to experience. It earned him a standing ovation studded with cries of “Bravo!”

Back at the hotel, there were two late afternoon seminars offered, one on computer networking conducted by Dave Kelzenberg, and a technical session presented by Clark Wilson. The Wilson seminar was very well attended with over 150 present. The main focus was on how to approach possible changes in a pipe organ installation, particularly in pipe voicing. Clark was very articulate, using almost no notes, and his analogies illustrated his points with clarity. He emphasized the need for proper tools, making a joke about a crude attempt to revoice a rank of pipes “with a butter knife.” He explained that slight character changes are o.k. “But don’t try to turn a Diapason into a Vox Humana.” And his bottom-line in considering any tonal changes—If you don’t know what you are doing, get a professional for the job.

In an overview of instrument status, Clark stated that if your instrument is historically significant, then you are a curator. His advice—Don’t drastically modify it, especially if it is the last remaining example. In the “look before your leap department”—“If you do make a change, can it be *undone*?”

That evening, the hotel’s huge, elegant Crystal Ballroom was the scene of the banquet and award ceremony. The always eagerly anticipated Theatre Organist Of The Year award went to Charlie Balogh. And it was “Dorothy Van Steenkiste Night,” as several people gave her much verbal recognition of her efforts. Although this awards ceremony ran very long, and Dorothy’s portion was a sizeable chunk of it, it was nice to see such recognition for her role in encouraging young talent. The most enduring image from that evening is the sight of Dorothy standing at the podium, and the bevy of former young organist competition winners lining up along the front of the ballroom to pay their respects. Among them was Heather Novak, Dorothy’s granddaughter.

Rob Richards had been scheduled to perform at the outstanding new 4-manual Walker digital theatre organ, but due to the length of the awards ceremony, he shortened his program to a couple of numbers. Our first taste of this impressive instrument was “Jalousie,” given the sweeping, grand treatment everyone is used to hearing. In the vast space of the ballroom, the sound was expansive and very convincing. And then there was that rock-solid pedal. The tight and true fundamentals that extended clear down to 32’ CCCC could be heard and felt four floors above and below the ballroom! After the general gathering drifted back to their rooms, Rob returned to the

console and played a while longer for the hard core enthusiasts. Richards, who plays hundreds of performances a year on the former San Francisco Fox Wurlitzer now in Disney's Hollywood El Capitan Theatre, is a top-flight musician and one of the very best console artists on the current scene. What he did in the Crystal Ballroom was almost the equivalent of a bonus event. Between this and his other appearances in the Walker showroom, we heard a lot of Disney movie music that week, all of it most enjoyable and concert-level quality.

We had a chance to meet and briefly talk with the genius behind this pipe like achievement, Bob Walker. He was found to be an unassuming, soft-spoken person. When I remarked that the organ's potent pedal transducers must have been tuned to an actual 16HZ, Mr. Walker answered in true engineer fashion, "Actually, it's 15.5HZ." Both instruments he displayed caused quite a splash, and the name of Walker has now made itself known.

MONDAY, JULY 31

This was a long day as the buses formed a caravan to Wisconsin's capital city of Madison. The 1½-hour trip took the attendees past still more of that green countryside and dozens of picture-perfect farms. Madison proved to be a beautiful city, with charmingly restored storefronts along tree-lined streets. The crowd walked into the spacious Oscar Mayer Theatre (originally the Capitol) in the Madison Civic Center to hear perennial favorite Ron Rhode play the theatre's original 3/14 Barton. The 1928 house has been remodeled, but much of its original character remains. Ron got things underway with "Who Paid The Rent For Mrs. Van Winkle," and followed with an optimism laced "Music, Music, Music." The lovely ballad "Bewitched" showed off the organ's gentler solo and accompanimental sounds, and some very listenable Strings. The light classical "Liebesfreud" was balanced with a jaunty old Broadway confection "I've Got The Feelin' You're Foolin'," with the necessary smaller color reeds making an appearance. Ron closed the first half with "Pietro's Return," a vigorous march with a tip of the hat to the late California bay area organist Everett Nourse.

Part two kicked off with Rhode's high energy "March Of The Steel Men." We really liked "Are You Lonesome Tonight." It was not an Elvis setting, but a contemplative arrangement driven home by orchestral Strings.

In a loving remembrance of Karen Carpenter, one of the greatest female vocalists of all time, Ron played a group of three songs, including the joyous "Top Of The World." An obviously well thought out and detailed medley from *Annie Get Your Gun* brought things to a close and included hits like "I've Got The Sun In The Morning And The Moon At Night" and "The Girl That I Marry." It contained some bold, brassy and jazzy wake up music, and Mr. Rhode finished with a home run ending. For the encore, another of his trademark packages of musical sunshine that sent a very contented bunch of people out of the doors humming. A lot of the charm of Ron Rhode's music lies in both the overt and underlying lightheartedness present in much of his playing. At time, he also provides a stylistic window to bygone eras. Rhode's efforts constitute an indispensable part of the theatre organ's musical tapestry.

After lunch, we reconvened at the Civic Center for the week's silent movie presentation, accompanied by Chris Elliott. He brought the console up with a march, and then began to preface the movie *The Mark Of Zorro* by explaining the themes in the score and setting the scene. As he has in the past, Elliott smoothly integrated his accompaniment with the visual. The Barton was generally more restrained in this mode, as compared to the more aggressive sounds in solo performance. He used some nice orchestral touches. Among the themes, a romantic Latin melody. The movie was screened with clarity and the image was bright, fairly close to what might have been seen in a show of the '20s. "The Mark" is wonderfully melodramatic, especially when Zorro makes his entrance. He pops into the frame, and the tobacco smoke around his face is used in conjunction with lighting to create an air of mystery and a sense of danger. And indeed, a swordfight soon erupts. The jagged "Z" carved into the targeted victim's pants drew a big laugh. And there is one scene where the power of one Zorro holds 20 men at bay. Even though this is a "meller," the silent had some very funny sight gags. In an unintended piece of humor, the sub-titled pitch of woo to the leading lady was pure period leading man hyperbole. In the scene where a ravishing nearly takes place, Zorro "drops in" to spirited applause. As swordfight number two was triggered, Chris added more stops, opened up the organ, and it did much to heighten the tension.

On a personal note, we congratulate Chris on his recent successful entry into the corporate world. We are also thankful that his schedule still permits him to give the public presentations like this.

At 4 p.m., it was back to Milwaukee and on to the Avalon for Dave Wicherham's evening concert. After another energetic introduction by MC Ken Double, the concert got underway mildly, then a big Post Horn reinforced ensemble broke into "Avalon." Next was one of the ultimate sadness themed ballads, "Here's That Rainy Day," played with a smoky, late night jazz club feel. He came out of that with a contrasting "On A Clear Day." Wickerham managed to cram a lot of music into the evening, a potpourri with much variety. In a collection of old timers, the appearance of "Flat Foot Floogie" started a spontaneous sing along. In one of the more rhythmic parts, someone in the audience cut loose with a most peculiar sounding "Oh yeah!"

Dave continued with the dignified theme from *The Apartment*, which was given a slight air of classicism. He played a couple of hymns from his church service the day before, concluding with "How Great Thou Art," propelled into its powerhouse finale by an ethereal String bridge. Wickerham presented the "Liberty Bell March," starting unusually with a few bars of the kiddie song "Oh Say, Say Playmate" and some bits of classical motifs rolled into the march. He played a pleasantly atmospheric "Somewhere In Time," with a short but effective Tuba solo and a medium combination dropping back to a String chorus that led to the coda.

Perhaps our favorite thing in this broad assortment of music was his treatment of "Ode To Joy," commencing with a bold tremors off shot of Beethoven. The segue to part two had an air of ancient pageantry complete with a Kinura generated baroque reed. He played several variations, even a lightly

swinging jazz segment. Then a beefy toccata passage led to a quite heroic finish. The crowd had obviously already decided it liked Dave Wickerham, and this impressive conclusion brought them to their feet.

TUESDAY, AUGUST 1

At 9 a.m., the assembled multitude settled into their seats in the Oriental Theatre to experience the youngest convention artist, England's 19-year-old Richard Hills. Still in his teens, this is his *third* concert for an ATOS Annual Convention! Richard plays with insight that is way beyond his years, as we witnessed at his Oakland Paramount concert two years ago . . . at age 17. Today, he opened with a peppy English style number, "Wake Up And Live." Then came a set of four hits from 1927, including a true international evergreen "The Best Things In Life Are Free," big, open, lots of color and some dexterous chorus reed riffs. He played tribute to master showman Al Jolson in several songs, the inevitable "Mammy" intro, "Sittin' On Top Of The World," etc. It suddenly occurred to us just how timeless these songs really are. "Toot-Toot-Tootsie" was in this bunch, with a bit of GW, but Richard goosed the tempo, but good. When the accents came along, it gave him a chance to play them really fast. This was a remarkable collage of music with a very emotion charged Jolsonesque ending. "Elfs" was an irresistible light, fluffy piece showcasing one of the Kimball's magical tiny color reeds. Such a flawless, delicate, complex piece just could not be coming from the hands and feet of a 19 year old. He finished the first half with two Sidney Torch songs, snappy arrangements from England's fondly remembered theatre organist, an innovator who was ahead of his time.

During the concert, Hills provided a good helping of classically oriented material and generally lively, up-tempo fare, everything played with unswayable confidence. In the second half, there was another of those delightfully English novelty pieces, "Bats In The Belfry," with some nimble fingering and flavored with a Clarinet solo. He played the immortal Nat Cole hit "Stardust." A solo combining Tibia and Clarinet gave off a pleasant silvery edge in this haunting rendition. The concert closed with another stunning classical piece that produced a standing ovation. Richard addressed the audience one last time, saying, "Thanks for coming out this morning . . . you really didn't have much choice did you?" Richard Hills played a varied and well-balanced program infused with some moments of grandeur. And make no allowances for his age folks—this is a first-rate musician.

That afternoon, we were all back at the Riverside Theatre to hear Jelani Eddington. After the opener, "All's Fair In Love And War," he segues into a light, bouncy little novelty tune, "Leaning On A Lamp Post," featuring two variants of an era tickling reed combination. Duke Ellington's "Sophisticated Lady" made good use of the orchestral String effect, and "Speak Low" was an uncluttered, precisely played version, typical of Jelani's work. His Cole Porter medley was one of those multi-part-arranging marvels with an intro that weaves in a couple of recognizable hints. Some of the complex links were quite interesting on their own. As "I Get A Kick Out Of You" neared its end, there were three simultaneous and interesting elements at work, all distinctly different. We observed some

quick maneuvers including a few seconds of crossed hands, ending with a mighty stinger that seemed to come from somewhere beyond the proscenium. Not confined to just pop/show tune material, Eddington also made an impressive showing with some demanding classical material. In the second half, he led off with an energetic "Veradero." Jelani played a *Porgy And Bess* medley that sparkled with orchestral details. It can only be described as a masterful arrangement with registration and playing that displayed the aches and joys of Gershwin's score. His notable use of Strings in various parts of the compass, combinations and configurations all put this medley over the top. Every component was crisp and distinctly different. The big climax was not a pointless slam-bang ending, but an appropriate conclusion to what had been building for several minutes.

His final offering was the overture to *Die Fledermaus*, a brilliantly adapted piece of opera, which brought a standing ovation. Jelani's music, like his console disposition, is elegant, refined, and well mannered. But there is fire when the moment calls for it.

There was a goodly amount of time until the evening concert. Some went to the pipe organ owner's meeting, and a big crush of people descended upon the emporium/recording shop, which would soon be pulling up stakes.

THE FINAL CONCERT

The coaches began taking groups to the Riverside Theatre an hour before the much-anticipated closing convention event. Barry Baker has made quite an impression on the theatre organ community, including his fellow musicians, not to mention members of the general public who have chanced to discover him through open concerts. This 1999 ATOS Theatre Organist Of The Year has now shed many of the obvious influences of earlier years (beginning with his first concert at age 11) and his talent continues to develop in new directions. At shortly after 8 p.m., the console ascended on its lift with Barry playing a Broadway "opening night" "You Are My Lucky Star." As of late, he has been incorporating a fair quantity of classical fare into his concerts and the very next selection was Brahms's "Hungarian Dance In G Minor." It's an energetic piece that gave ample evidence of the Baker dexterity, along with some vivid contrasts in power and texture. Then he reverted to popular songs with Dolly Parton's hit "Here You Come Again," which began in a sauntering jazz style and served as a vehicle to showcase his infallible sense of rhythm. In "Sweet And Lovely" there were overtones of Ravel, a prime example of Barry's extraordinary ability to marry two or more styles and/or sources, combining them into a compatible whole. It emerged as a sophisticated, somewhat mysterious mood study, quite unlike what one would anticipate. He gave it a powerful, brass-accented middle portion, then things relaxed back into dreamy Diapason backed Flute fancywork. This imaginative excursion next ventured fully into the classical realm with a French collection of short miniatures—light, playful stuff that is hard to describe or categorize. There were many small but effective details, which were inserted with lightning fast precision. This reviewer has never before heard anything resembling these colorful nuggets, and others in the audience obviously hadn't either, but they were well received

by this gathering of pop oriented listeners. "Fats" Waller's infectious "Little Rock Getaway" went beyond the original and there was almost too much to be happening in real time. The stop changes were rapid and added interest to the ear. In Baker's hands, the song was transformed into sort of a rollicking "Let The Good Times Roll." The first half concluded with an incredible "Muskrat Ramble." This turbocharged romp's unbelievable harmony had some heads shaking in amazement. It landed on an ear-tweaking chord that elicited whoops and hollers from the audience.

Part two got underway with "Put On A Happy Face." What happened next was almost as remarkable as the music itself. Barry had condensed the themes from the opera *La Boheme* down to about 14 minutes for this concert. He began to play, and about two minutes in, with everything seeming to be fine, he suddenly stopped cold, and then stood up to address the house. He picked up the mike and said, "I have reached a point where I can't continue... there is a problem with the organ. So my question now is, is there an organ doctor in the house?" As technician Bill Hansen made his way to the console, Barry kept the audience occupied with an impromptu speech laced with humor to put everyone at ease. The top came off the lily-white console, partially exposing its innards, not the prettiest sight under a spotlight in mid concert. Baker continued to cover things smoothly as Bill quickly diagnosed the problem, which turned out to be a stuck coupler. If this interruption bothered Barry, it never showed. He maintained his cheerful, easy going demeanor throughout the whole ordeal. As the problem was solved, the top replaced and Bill left the stage, Barry "covered" it in the character of a TV reporter doing live coverage.

He then explained that, had he continued to play, the upcoming problem would have been obvious to everyone. Two unrelated registrations would have been tied together, and as he said, "You don't want to turn a tragedy like *La Boheme* into skating rink music." Without a lapse, he slid back onto the bench and played the opera miniature as if nothing had happened. And a unique, brilliant adaptation it was. The passionate melody lines sounded great on this instrument. Overall, it was a truly astonishing feat. Sometimes, he was down to a single stop on melody and accompaniment, and other times the sound swelled up to the power of a full orchestra. At the conclusion, the applause was peppered with opera style "Bravos." Barry then picked up the pace with a fast moving jazz combo style "Cherokee" with a slap bass effect in the pedal and a flawless ascending xylophone run at the end. He followed with another classical excerpt, the last movement of a Chopin composition. Untremmed sounds from both chambers were used and some of the fastest, cleanest runs imaginable issued from those flying fingers. He couldn't leave without playing an encore, and Barry responded with a college fight song, which segued into the "Stars And Stripes Forever."

It was an exciting conclusion to the first ATOS convention of the new century. Mr. Baker was in absolute control of the console at all times, and he managed its machinery in the most complex sequences with apparent ease. As one very observant soul remarked, "His reflexes and thought processes are way beyond those of the average person." Of course, this gift has been developed through tireless dedication to the art of theatre organ performance. And indeed, during a discussion

of personal goals, Barry told us, "My passion is the theatre organ and its music."

WEDNESDAY, AUGUST 2

While many of the convention attendees stayed for the afterglow, some of our friends had to leave Wednesday morning, so some hasty good-byes were said in the lobby before we headed on to Baraboo at 8:30. After a long ride of nearly two hours (and still more of that gorgeous Wisconsin landscape), the caravan arrived to find a quaint town of 10,000 that has changed very little in the last 75 years. In the center of several blocks of vintage two-story buildings is the Al. Ringling Theatre, an 800-seat opera house-style jewel. It still houses the original 1928 3/9 Barton installed in a single chamber above the right side of the proscenium. During convention MC Ken Double's short program on the organ, we were given an historical perspective of this outstanding piece of theatrical architecture. This occasion was made even more special by the fact that the Ringling grandchildren, many of them now in their 60s were in the audience, seated in the boxes that ring the auditorium at mezzanine level.

With Mr. Double now switching hats and assuming his other role of console artist, Nelson Page manned the post of MC for this last musical event. In an introduction shaped by personal memories, he told everyone how "as a kid growing up, I bought a book on historical theatres and on the last page, it had a picture of the Ringling Theatre. I looked at that picture often, wondering where is Baraboo? And thinking I'll probably never get there in my entire life." And now this multi-theatre operator couldn't seem to believe he was actually standing on its stage. With that, Ken was introduced, and he had his work cut out for him in the musical part of our visit. The console's short single stop rail plays nine ranks of pipes spread out over three manuals and the pedal, resulting in limited unification. This is fine for its usual duties of intermission music or movie accompaniment, but the requirements of solo concert work are quite different.

Ken came up out of the pit playing "On Wisconsin" and "When You're Smiling," making use of some color reeds, a brief Tibia solo, and percussion accents on the xylophone. He played a short but nice arrangement of "Don't Get Around Much Anymore," flavored with what he referred to as "a little of that George Wright jazzy stuff." He gleaned some interesting and well-colored combinations from the parameters of the pipe work, including one backed with the Tuba, the only major reed in the organ. In the Latin tango "Kiss Of Fire," he managed to build some atmosphere with String backed combinations and smaller reeds with Flutes. One of the best moments of the hour, "Who Can I Turn To?" spotlighted some of the Barton's assets including the Oboe Horn and made extended use of the Clarinet, to which the domed ceiling added an acoustic halo. In "A Walk In The Black Forest," Ken made good use of the organ's Strings. A big combination in the song's middle showed this instrument to have a fair amount of power even without the benefit of a Trumpet, Post Horn, or the added backbone of a Diapason. In the remainder of his presentation, we heard a soft and pretty "Gigi," a circus tune, and as the pressing applause demanded, an encore of "Rockabye Your Baby With A Dixie Melody."

Ken is a professional broadcaster and has excelled in several other areas of endeavor. On this day, he proved he is also a fine theatre organist as he played with control and pizzazz at the console of a small instrument of unusual specification. A most impressive aspect of this outing was how he made some clever substitutions for what wasn't there. While by far the smallest and most basic instrument of the convention this rare Barton ballad instrument fills the theatre well and has a potent bottom in the pedal. We are very pleased to have experienced it and the perfectly formed room it speaks into.


In the few minutes remaining after the concert, it was amazing how many people did little else except study the details of the theatre. While we were talking with Nelson, he suddenly raised his arms, looked around the auditorium and exclaimed, "Just look at this beautiful place. This is the ultimate small theatre. I can't believe I'm actually HERE!" Then, once again surveying it ourselves, we had to echo the sentiment. Larger, more elaborate theatres have been built, but the Ringling cannot be topped when it comes to proportion and the perfection of its pleasing lines.

We left the theatre for a short bus ride to the Circus Museum, which straddles the banks of the scenic Baraboo River. The group first entered a long pavilion housing part of the museum's priceless collection of ornate circus wagons, one of them loosely resembling a deluxe Barton console! Long rows of tables and a buffet lunch were set up in this building. After lunch, we gathered around a real steam calliope outside which had been pulled out and set up especially for this ATOS event. The museum's events director and talented singing ringmaster, David SaLoutos, is also an organist, and he demonstrated this

potent beast, then let several ATOS organists have a go at it. During one of the more lively numbers, President Nelson Page grabbed this scribe's arm, and the two of us broke into a wonderful moment of spontaneity that was part barn dance and part highland fling. Were there any second thoughts about that inspired bit of lunacy? Heck no, I'd dance with him again!

Our next stop was a band organ equipped carousel. By now, Mr. Page was buying strips of tickets then pressing them into friend's hands and yelling, "C'mon, get on . . . Let's ride this thing!" There were several families around with small children riding that carousel, but the biggest kid of all was enjoying it the most. We wandered about the grounds in several groups and saw horse-drawn wagon parades, a demonstration of musical instruments, and a fast-moving big-top show in a real full-sized circus tent. It was a rewarding afternoon of fun, but probably the most valuable part of it all—a very enthusiastic ATOS President taught several people how to be kids again.

A FINAL THOUGHT

After arriving at the Milwaukee Hilton for the final time that evening, a few of us got together for "The Last Supper." One thing that everybody agreed on—This had been a week where all the various elements had come together and produced a stupendous event. Our thanks to Convention Chairman Bill Campbell and an army of other hardworking volunteers for a priceless time of musical enrichment. Beyond that, there really isn't much more to say, except for one thing—The real afterglow is the collection of indelible memories from those days. 

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THE ATOS AWARDS FOR THE Y E A R 2 0 0 0

Organist of the Year

CHARLIE BALOGH

The Organist Of The Year for 2000, Charlie Balogh, originally hails from Trenton, New Jersey, where his interest in music began at age 11 and organ instruction soon followed.



Studying with various teachers, he eventually attended Trenton State College where he immersed himself in classical studies with Albert Ludecke while performing in supper clubs throughout the area. For a short time, he also studied with Lee Erwin in New York.

From those early beginnings, he emerged as an exciting, energetic, dynamic performer on the theatre pipe organ. His unique

style stems from a love of jazz and the music of the '30s and '40s, along with classical influences and a broad background in traditional theatre organ techniques.

Under the guidance of Lyn Larsen, he worked as a staff organist at Organ Stop Pizza in Phoenix, Arizona from 1973 until 1976. He moved to Grand Rapids, Michigan to become one of the featured organists at the Roaring '20s Pizza, eventually purchasing the business a few years later with his family and re-naming it Good Time Charlie's.

He recorded three very successful recordings on the 3/33 Wurlitzer there, one recording combining the sounds of the pipe organ with digital keyboards. *Pipes Plus* not only won the praise of record reviewers, but from his colleagues as well. He also had his own radio program on WGHN in Grand Haven, Michigan.

After 14 years at the console, it was decided to close the restaurant in 1991. He—and the theatre pipe organ—had developed a monumental following of fans in Michigan during his tenure, which ultimately led to a wonderfully successful community project to relocate the restaurant organ to the Grand Rapids Public Museum, where it sounds forth to intrigued museum goers.

After the restaurant's closure, he returned to the Phoenix area and Organ Stop Pizza—this time located in Mesa, Arizona. This magnificent restaurant features one of the largest Wurlitzer theatre pipe organs in the world. His most recent recording on that organ, *By Request*, has received rave reviews. He continues to delight the hundreds of thousands of people who visit yearly. This includes audiences of all ages!

In addition to his restaurant performance schedule, he

maintains an active concert schedule throughout the country and abroad, including Canada, England and Australia. He also performed on three separate occasions for the American Theatre Organ Society's annual conventions and for the most recent regional convention in Phoenix.

His promotion and presentation of the theatre pipe organ in different, unique venues is to be commended. For eight years he was a featured artist at the Century II Civic Center in Wichita, Kansas, playing the former New York Paramount Wurlitzer with the Wichita State University Jazz Band as part of the Wichita River Festival. By introducing the theatre pipe organ to new audiences, he is indeed strengthening the future of this magnificent instrument.

Congratulations to Charlie Balogh, the ATOS Organist of the Year for 2000!

Hall of Fame

BILL THOMSON

The ATOS Hall Of Fame recipient for 2000 is Bill Thomson. Bill was born on May 29, 1929 in St. Petersburg, Florida. With very supportive parents, he made it known very early he



wanted a career in music. His first organ and piano teacher was Richard Lehman, and his first organ recital at age 15 marked his appointment as organist and choir director of Grace Lutheran Church in St. Petersburg.

In the late 1940s, he and his parents journeyed to New York City where he auditioned for George Wright at the New York Paramount Theatre. He was turned down, but this rejection

did not daunt him. During his second attempt, George Wright recognized his talent, and agreed to work with him.

During the Korean War, he served in the Army Special Services at Fort Jackson, South Carolina. His music career was endangered when he stood too close to a cannon when it discharged. Being very clever, he always compensated after that time for the hearing damage that occurred.

Following his Army service, he moved to Southern California, attended USC, cut his first record, and began playing concerts throughout the area. Subsequent recordings were made on the Harvey Heck residence Wurlitzer, and at the South Pasadena Rialto Theatre Wurlitzer. During this time, he was also the organist for Eaton's Restaurant in Arcadia, California, where he developed a devoted following of fans.

He became a very popular teacher in Southern California, which began his affiliation with many electronic organ companies. With his enthusiasm for updating theatre organ styles, to include contemporary music of the day, many of his students perpetuated the theatre organ to a new listening audience via the electronic theatre organ. He eventually expanded his teaching schedule across the entire state of California. An avid pilot, he once estimated he had flown at least one million miles in his private plane to teach all of his students during his career.

Though a renowned organist of theatre and popular music, he continued his classic organ studies with Richard Purvis. He graciously made his Woodland Hills home available to Mr. Purvis when he traveled from San Francisco to Southern California once a month to teach several select students.

In addition to his theatre and popular organ work, he was an active studio musician frequently substituting for George Wright on *General Hospital*. A most memorable event was driving a car onto the stage at Hoberg's Home Organ Festival. Some people who did not even care for theatre organ were so intrigued by his entrance they had to see what his concert had to offer. Many new fans were won in this manner.

Amongst his best-remembered achievements in the theatre organ world were a series of special concerts at his homes in Woodland Hills and at Lake Tahoe. He was a perfectionist and consummate showman. One of his concert series called the "Moonlight Concerts," included tunes written about the moon and was scheduled so the audience would look out over the valley or the lake at a rising full moon filling the night sky.

His musical stylings were always sophisticated, yet enjoyed by listener and musician alike. He was intrigued with unique Latin rhythms, and during the 1960s and '70s, was one of the few organists to bring this intricate rhythm style to the organ. Striving to be different from the mold of typical theatre organ styling, he even set his pistons in an unorthodox manner, and no one—but no one—could ever figure out his method. He was an original!

Although he passed away two days after his 55th birthday in 1984, his music lives on through the many students he taught throughout the years, the wonderful recordings he made, and the lovely memories so many of us have of his unique concert performances.

The American Theatre Organ Society is very pleased to honor Bill Thomson as the Society's Hall Of Fame recipient for the year 2000!

Honorary Members

ANDY CROW

Andy Crow was raised in Santa Barbara, California and began piano lessons at age 8. He studied with Miss Irma Starr, who when she died at age 99, still had piano students. He began playing the organ at 10, with formal instruction from Emma Lou O'Brien, a fine classic and theatre organist, at First Presbyterian Church in Santa Barbara.



During high school, he played radio, early TV, church services, weddings, funerals, banquets, skating rinks, dance studios, recitals and endless stage shows with orchestras and bands. He graduated from Santa Barbara

High School and went on to the University of Redlands, where he earned his Bachelor of Music Education degree in 1955, studying with Leslie Spelman. During college, he served as the organist and choirmaster at a large 1200-member church in Colton, California. His Master of Music Education was earned at the University of Southern California at Los Angeles, where he studied with Irene Robertson.

How he ended up a Washington state resident began with being drafted into the US Army in 1956, where he spent two years in the medical corps at Fort Lewis, Washington. He was the regular organist at five chapels on the fort, including Post Chapel. During time off, he practiced in those chapels as well as at the Roxy, Music Box and Temple Theatres in Tacoma. After his Army stint, he played often at the Paramount and Orpheum Theatres in Seattle, and to this day still plays occasionally at the Paramount.

From 1958 through 1962 he taught general music at the Franklin-Pierce District in Tacoma. In addition he kept a private studio and taught piano and organ to 40 students.

In 1964 he became the staff organist at the Rodgers Organ Company in Hillsboro, Oregon, hence extensive travel and concertizing. It was during this period that he was the chief negotiator to acquire the San Francisco Paramount's 4/33 Wurlitzer for Howard and Jean Vollum, Rodgers majority shareholders in those years.

Rodgers built a large theatre-touring organ for him, and a large classic touring organ for world-famous Virgil Fox. He teamed up with Ted Alan Worth to form a duo that toured the US and Canada under Columbia Artist Management of New York for the Community Concert Association. In over 15 years, the duo gave 366 organ concerts! He wrote and arranged the music for two organs, which was performed in the concerts. Their programs are truly legendary in American organ history.

He has always been active in organ restoration of both classical and theatre pipe organs, and has contributed immensely to various restorations around the country. He was the co-owner of the Capitol and Olympic Theatres in Olympia, Washington. In 1979 he sold the Olympic Theatre, which became the site for the new Washington Center For

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The Performing Arts. It houses an organ comprised of the former 2/10 Wurlitzer installed there plus additions that doubled its size.

He is presently involved in the installation of a three-manual Robert-Morton pipe organ at St. Columban Church in Yelm, Washington. The organ was originally in the Roxy Theatre—now Pantages—in Tacoma, Washington where he used to practice during the Army years.

Before its recent demise, he was one of the staff organists of Pizza and Pipes Restaurant in Tacoma for 24 years. For 23 years, he has served as the organist for the First United Methodist Church in Olympia.

With a true love and zest for life, his hobbies reach beyond the organ world and include travel, old cars and co-ownership of a private railroad car, which has traveled over 80,000 miles complete with a cook and steward.

He still continues to perform nationally and is the spark plug for numerous new theatre pipe organ installations. His dedication to the preservation and promotion of the theatre pipe organ is to be admired and honored.

The American Theatre Organ Society congratulates Andy Crow as one of the Society's Honorary Members for the year 2000.

ALLEN MILLER

Born in Hartford, Connecticut in 1941, Allen's roots connect directly to the Ballou genealogy, early settlers of Providence, Rhode Island Plantation. Both parents were musically inclined, his mother a church organist and AGO member, while his father played the accordion and later on, the organ. He was exposed to all types of music in the home as well as to live concerts by Richard Elsasser and Virgil Fox, among many others.



An early interest in mechanics, electricity, and music quickly led toward the organ. By age 13, he was playing professionally at

trade shows for the Minshall Organ Company, and building his first electronic organ. Early high fidelity recordings "hooked" him, especially upon hearing the State Trumpet of the Cathedral of St. John the Divine, and *Pipes, Pedals and Percussion* from the Richmond Mosque. The organ that initially turned him on to theatre organ was indeed the organ in the Mosque and the one cut, "Nightmare In The Mosque" by Reginald Foort. It was a caricature of silent movie cueing. Of course, there was also the overwhelming influence of the great George Wright. Other theatre organs that had a significant impact on his life were the Byrd Theatre, Mosque and Shea's Buffalo Wurlitzers.

While researching a high school term paper on "Theatre Organs in Connecticut," he discovered Alden Miller's *Kinura* round-robin letter and magazine. When the proposed formation of ATOE was announced, he practically emptied his small savings account to join. At age 14, the youngest member of ATOE at the time, he began copying theatre organ arrangements from recordings, and by the age of 16, had researched and written an extensive paper on theatre organs.

It was then that he began to build his first pipe organ. While

a student at East Hartford High School, this organ won recognition in the National Science Fair and attracted the interest of executives at Aeolian-Skinner and Austin Organs. This organ became the nucleus of a three-manual theatre pipe organ now installed in his home.

While attending Trinity College in Hartford, Connecticut, he also worked for Aeolian-Skinner, and began restoring the organ in Hartford's Allyn Theatre. This led to his forming the Connecticut Valley Theatre Organ Society. He served two terms as its first President. Pursuing a BS major in Interdepartmental Engineering, he set his goals toward organ building and tailored his studies to include related arts, music, and economics. Electronics interests led him to the college FM station, where he became a technician and wrote and hosted a 16-week program on the theatre organ entitled *Popular Pipes*. Forming a partnership with John L. Swope, III, the pair operated a custom recording company for several years. S&M Master Recordings became known for their state-of-the-art stereo fidelity and local stereo stores were giving away their recordings as "demos" to new stereo system buyers.

In 1962, he joined Austin Organs, Inc. design staff. He became involved in component and console design, pipe organ layout, research and development, purchasing, and plant operations. Serving as plant superintendent and assistant vice president, he learned every phase of the business from lumber selection to tonal finishing, tasks that would serve him well.

Allen's design contributions included pioneering of solid-state switching, an electric swell engine, a console with adjustable playing dimensions, a universal tremulant winding system, and use of synthetic materials. Orlon felts, silicones, Teflon, and Delrin are among those "experimental" materials, which are in general use in the pipe organ industry today.

During two years of duty in the Army, he became recognized for his teaching and writing abilities. He designed and wired two radio broadcast and recording studios, and wrote a completely new Audio Specialist Course. His technical writing abilities later were applied to a service manual for Austin and several articles for THEATRE ORGAN, CONSOLE, THE DIAPASON, and the AMICA journal.

In 1977, he left Austin and formed Allen Miller Associates. His company has produced electronic pedal extensions, custom switching circuitry, and Wurlitzer copy pipework. He has primarily concentrated on theatre organ restoration and renovation consultation, rebuilding, and tonal finishing. His work on some 27 in-theatre or performing arts installations is constantly expanding. Closest to his heart are Shea's Buffalo 4/28, Karl Saunders' 3/31, Thomaston Opera House 3/15, Grace Baptist Church, Sarasota 4/32 and Shanklin Conference Center 4/34.

In 1991 he purchased the Z-tronics firm from Bill Zabel and added Record/Playback and combination action facilities to this already well-established multiplex relay system.

A charter member of the American Theatre Organ Enthusiasts, it was he who proposed the name change to "Society." He has served on the ATOS Board of Directors for numerous terms of election. His contributions to the society include The Technical Award for excellence in theatre organ restoration, acknowledging accomplished theatre pipe organ technicians showing a high degree of excellence in their work, as well as The Restoration and Preservation Award, honoring exemplary theatre

organ restorations and installations. A National Registry of Historic and Significant Theatre Organs was started in 1997.

Allen Miller is a recognized authority on pipe organ design, construction, winding, and tonal finishing, especially in the high pressure and theatre organ field. He assembled and edited ATOS THEATRE ORGAN SHOP NOTES, a compilation of technical articles published in THEATRE ORGAN journal over a period of 40 years. This book, published by ATOS in a unique binder format, includes commentary and corrections by Allen and several other recognized pipe organ authorities. As reference material, SHOP NOTES has become a bible to many amateur organ builders.

He has conducted seminars and lectured to conventions of the ATOS and American Institute of Organbuilders, of which he is a member. Allen's interests also include the Audio Engineering Society, Musical Box Society, Automatic Musical Instrument Collectors Association, The American Guild of Organists, and the Antique Wireless Association. His restorations go well beyond theatre organs and include Hammond electric clocks, music boxes, reproducing player pianos, acoustic and early electric phonographs, radios, and antique toasters.

Allen has a special fondness and interest in Victor Electrolas, early electric phonographs dating from circa 1925, and The Capehart—the state-of-the-art radio/phonograph between 1936 and 1950. Besides having circuitry and high-fidelity design years ahead of its competition, The Capehart boasted an incredible phonograph mechanism that played a stack of records continuously, turning each one over so as to play both sides in succession. These interests have led into collecting and restoring jukeboxes, especially Wurlitzers and Seeburgs of the 1940s and 1950s.

When not ensconced in an organ chamber, he can be found at the console of his own theatre organ, computing, designing electronic circuitry, or recording digital audio and video. His interest in Hammond electric clocks has turned him toward writing a book on Hammond clocks, and he has become a recognized authority on the subject.

One can easily see how those early interests combined into a lifetime of diverse occupations and hobbies all sharing the

same common thread. The American Theatre Organ Society congratulates Allen Miller as one of the Society's Honorary Members for the year 2000.

Special Award of Merit

AL HERMANS

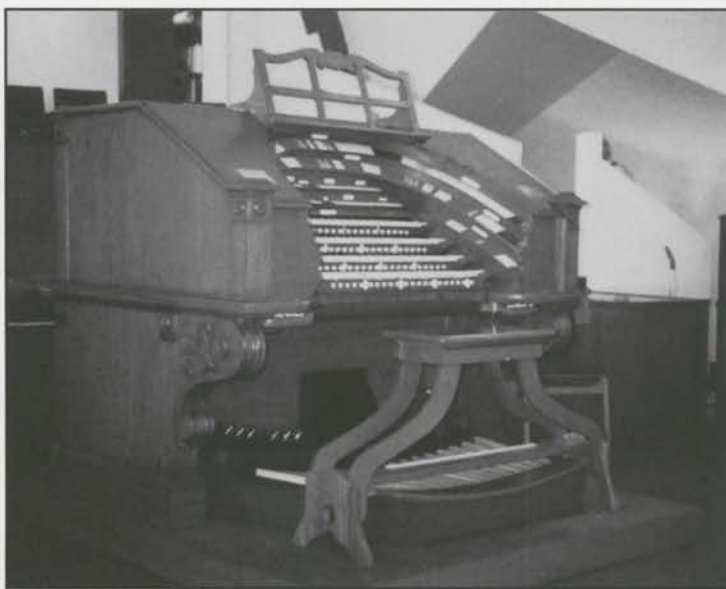
Al Hermans was honored by being selected to receive a Special Award Of Merit in recognition of his many years of dedication to theatre organ causes and especially for his regular column in THEATRE ORGAN, *ORGANizing Popular Music*.



Al was attracted to the sound of the theatre organ on the radio while going to Junior High School. It was possible at that time to hear many great (and some not so great) theatre organists almost any time of the day. The best programs came from the Paramount Studio on CBS featuring Fred Feibel, Ann Leaf, Jesse Crawford and others. Al

soon discovered that when he listened to any kind of music he heard the complete sound—bass notes, rhythms, fills, counter-melodies, registration, etc.

He graduated from Temple University School of Music with a Master's Degree in Harmony, Counterpoint, Arranging and Composition. After serving in WW II, Al played the Hammond in roller skating rinks in Pennsylvania for 17 years. During that time, home organs became very popular and Al began teaching popular music to home organists. He soon discovered that there was very little teaching material available on that subject and in 1966 wrote his *ORGANizing* books, which were then published and distributed nationally by Robbins Music Corporation in New York. From 1966 to 1978 he was Organ Solo Arranger for Robbins, succeeding Jesse Crawford, Dick Leibert and others in that position.



This 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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As a member of ATOS since its inception, Al has made a concerted effort to promote its purpose—namely “The preservation of the theatre organ and its music.” Al has been happily married for 54 years and has three sons, two of which are accomplished musicians (the other one has a steady job).

The American Theatre Organ Society is extremely proud to honor Al Hermanns as the recipient of the Special Award of Merit!

Technical Award

NORMAN ARNOLD

Norman is a pipe organ technician possessing the highest degree of workmanship. His background includes years of collecting and restoring old radios, nickelodeons, player reed organs, reproducing pianos and band organs. His meticulous repair of modern electronic and mechanical devices, including Video Cassette Recorders and Camcorders, makes him a highly sought after electronics technician in Southwest Florida.

With a reputation for top-notch workmanship, many people would have nobody else touch their most valued audio or video equipment. If it is mechanical, and especially if it makes music in any way, he is first in line to admire, play, or restore it.

It comes as no surprise that this quiet gentleman would eventually encounter the pipe organ. Working with a small crew of five, the nucleus of the



Manasota Theatre Organ Society, he quickly proved himself to be a leader, teaching and guiding volunteers through the painstaking restoration of the Charles Ringling Mansion's 3/43 Aeolian residence organ with player, now owned by the University of Florida at Sarasota. Under his guidance, this small group learned new skills and restored this instrument to its former glory, working in the years 1992–1995.

There is an old adage that “work well done is rewarded by more work to be done.” In this case, a high degree of craftsmanship was rewarded by an even greater project—removal, restoration and reinstallation of a four-manual Wurlitzer, augmented to 32-ranks with a conglomeration of unmatched components. This is the augmented Famous Players/Florida Theatre, Jacksonville and Andre Hall, Miami, instrument newly installed in Grace Baptist Church in Sarasota.

Undaunted, he led 26 volunteers through the process of complete dismantling, releathering, refelting and generally remanufacturing of each and every component to the tightest specifications and highest skill of restoration ever witnessed. Work not up to the most exacting quality was simply disassembled and done over until it was right, where others might just have said, “Hey, it works, let it go.” However, “good enough” is not part of this man's vocabulary.

The results obtained in this new project are of the highest degree of exacting workmanship. Other technicians would marvel at chests so airtight and closely adjusted that they can be pressurized and operated by human lungpower. Whether

idling silently with no hiss or rumble, or playing grandly, every note of every chest operating at uniform lightning speed, this is workmanship that would astound Wurlitzer, if the original builders could witness it. Working almost single-handedly, installing this organ in tight chambers, this gentleman was tireless in his efforts to make everything as perfect as possible.

Upon seeing this work, one would first think it was an original, untouched, installation, until closer and less casual examination reveals details indicating a compulsiveness for perfection never achieved in the “glory” days of hurried installation. Even with deadlines to meet, Norman never lowered his quest for quality. He is applauded and admired, and justifiably held in awe, by all who have worked with him, been guided by him, or have just seen his craft.

His skills are of a wide scope, including anything mechanical, pneumatic, electrical, electronic, including tonal adjustment and tuning. Add to this that he also plays the organ, and you have an astounding array of talents.

The American Theatre Organ Society takes great pride in awarding the Technician Of The Year Award for the year 2000 to Norman Arnold!

David L. Junchen Technical Scholarship

THOMAS G. HURST

Tom Hurst was awarded the David L. Junchen Technical Scholarship for the year 2000 because he has demonstrated an aptitude and a high level of competence in the design, restoration, maintenance and installation of theatre pipe organs. By being selected to attend this year's Convention of The American Institute Of Organbuilders he will have the opportunity to gain a greater knowledge of pipe organ design, construction, tonal finishing and business management techniques from recognized experts in the field.



Tom, a life long resident of the greater metropolitan Detroit

area has been a member of the Motor City Theatre Organ Society (MCTOS) since 1982 and is currently finishing his term as MCTOS President. The origin of Tom's interest in the theatre organ can be traced back to early childhood exposure to his father's theatre organ recordings of such artists as George Wright, Ashley Miller, Leonard MacLain and Dick Leibert.

As a member of MCTOS, Tom immediately got involved with the maintenance of the Redford's 3-manual, 10-rank Barton as an assistant to Norwood (Marty) Martin, then Redford Theatre organ maintenance chairman. Since that time Tom has endeavored to learn every aspect of proper organ maintenance with the goal of keeping the instrument in the best mechanical, electrical and musical condition possible. Over the years, Tom has also been involved with other instruments including maintenance of the Barton organ in the Michigan Theatre,

CONTINUED ON PAGE 66

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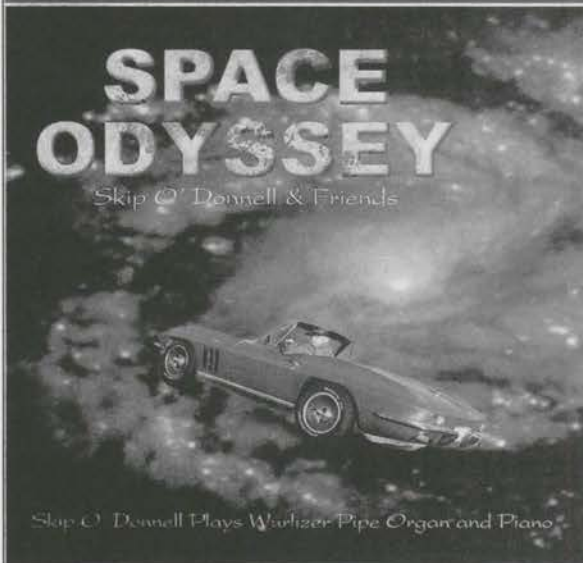
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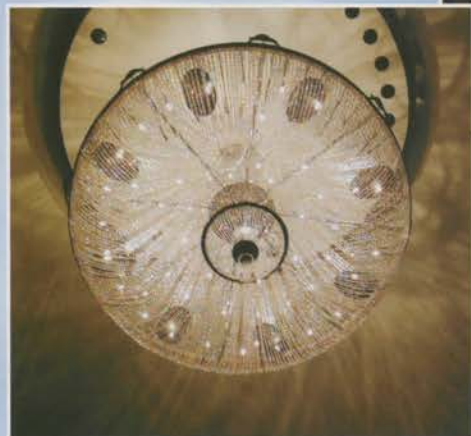
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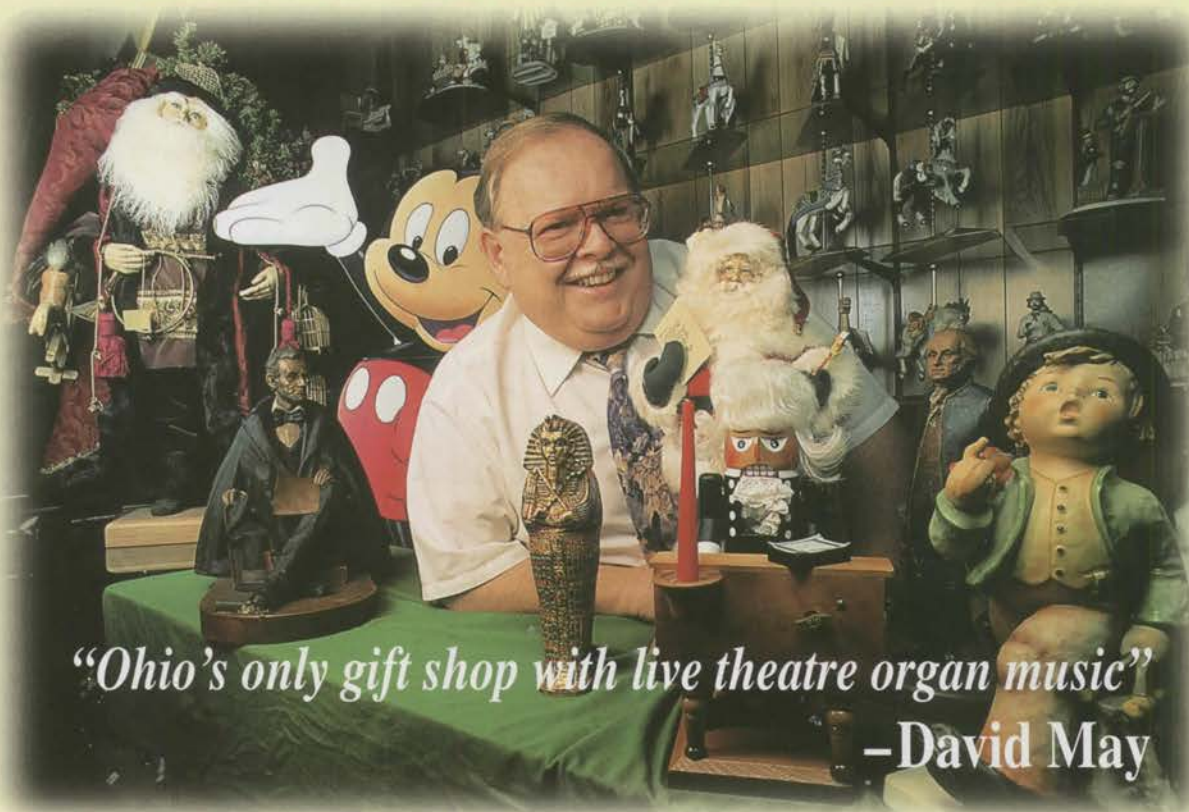


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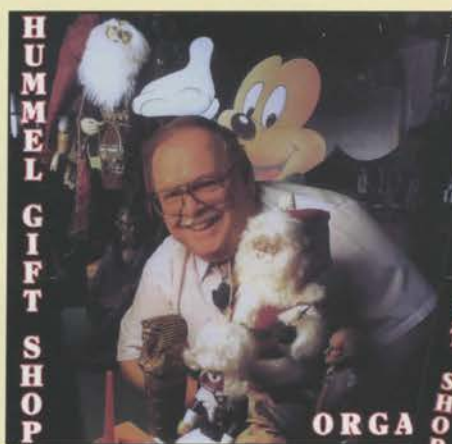
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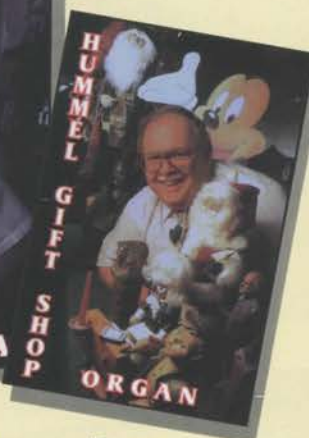
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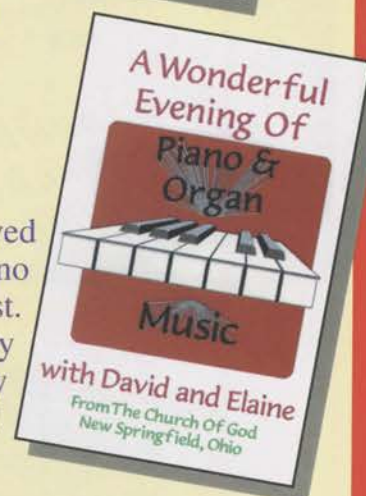


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The Sounds of Silent Movies

By Robert Gates, Associate Editor

THE THANHOUSER CLASSICS, VOLUME IV, THE VICAR OF WAKEFIELD (TWO VERSIONS)

THE VICAR OF WAKEFIELD, (1910),
with Martin J. Faust
Organist, Ray Brubacher

This twelve-minute one-reeler is the first version of the long, and extremely popular, 18th century Oliver Goldsmith novel of the same name. The film focuses on one of the many adventures of the Vicar and his family, but in so attenuated a form that it is hard to understand some of what happens. It would be well to view the 1917 screenplay before seeing this one.

Typical of early films, hands are raised skyward in times of stress and the title cards describe the actions before they occur. The Thanouser logo appears in almost all of the shots, either tacked to a tree or affixed to the inside wall of a house or a debtor's prison. It was included to establish the origins of the scenes in a time before copyrights were possible.

THE VICAR OF WAKEFIELD, (1917),
with Frederick Warde and Carey L. Hastings
Organist, Ray Brubacher



Thanouser Classics
Volume IV
The Vicar of Wakefield (1910 & 1917)

In this movie, the complex tale is presented in 90 minutes. We are introduced to prosperous Dr. Primrose (Warde, "Iron-hearted Pemberton" in *The Fires of Youth*), his wife (Hastings, sister-in-law of Edwin Thanouser) and six children. In a warm opening scene, the Vicar presents his wife, to her pleasure, with a plaque praising her—"meekness, economy and obedience—". But misfortune soon rains on the happy family, bringing a torrent of woes. A daughter is tricked into an apparently false mar-

riage with an evil Squire and runs away. The Vicar loses his fortune, a son loses a wealthy fiancée, the family moves to a humble vicarage, then to an even more humble barn when their house burns down (it is impossible to tell from the movie what started the fire), whereupon the Squire has the Vicar put into debtor's prison for back rent. One son is cheated by "swindlers" and the Vicar's horse is stolen. The two older daughters' career opportunities are blighted by a scurrilous letter.

But following the predictions of a strolling Gypsy fortuneteller, things slowly become brighter for the family. There are many chance meetings and a powerful friend casts aside his ne'er-do-well persona to secure the release of the Vicar from prison. All are reunited and the daughters anticipate bettering their lot in marriage.

As was the case in Thanouser Volumes V and VI, Ray Brubacher provides a pleasingly tuneful accompaniment on the Style-H-in-the-basement described in the September/October 2000 issue of the "Journal". He uses early English airs for his themes, the most notable of which is a Gavotte of Samuel Wesley. This is first heard (in altered form) well after the movie begins, then threads its way through other strands to cheer pleasingly when the happy end finally arrives.

Picture quality is acceptable, but the contrast is heavy enough at times to make it difficult to identify who is on stage. Careful viewing or a second showing may be needed to make the story line clear.

Frederick Warde's stage career as a Shakespearean stage actor started in 1867, when he was fifteen. Born in England, he came to America around 1874 to debut at the Booth Theater. In 1904 he filed for bankruptcy, citing losses from theatrical tours. He later regained his "fortune" and conducted seminars on Shakespeare at his 30-acre New York estate. He joined Thanouser about 1915, succumbing to what he called "the film inevitable," and was directed in several pictures by his son, Ernest C. Warde. (In *The Vicar*—, however, Ernest is listed as having "staged" the production.) Frederick Warde made his last movie when he was 74 years old.

In Brief: A lovely Olde English tapestry, stirringly accompanied.

From Tanhouser Co. Film Preservation, Inc., 705 N.W. Albemarle Terrace, Portland, OR 97210; tco@teleport.com; \$24.95.

SPARROWS (1926) with Mary Pickford
Organist, Ray Brubacher

Never have good and evil been so polarized as in this 81-minute feature. Was there ever a more evil setting than the middle of a swamp bristling with "sink holes" and alligators

with huge gaping mouths? Could evil be better personified than by Mr. Grimes, (Gustav von Seyffertitz), a black-clad, skeletal, limping operator of a "baby farm" who would threaten to throw children into a sink hole for little probable cause? Could goodness have a better embodiment than Molly (Pickford), an orphan herself, the only one on the farm to care for the "seven orphans and a baby" who were imprisoned there?

The first half of this screenplay is devoted to the struggle between the two forces. Molly is all pluck and piety, while farmer Grimes wastes no opportunity to be demonic. When a small doll is sent to the baby by its ill mother, he crushes its head and throws it into a bog. But when the baby dies, possibly of malnutrition, and another baby (as cute as can be) is kidnapped for ransom, Molly decides that Grimes has gone too far and she and her charges must escape. Armed with straw-filled flotation devices and a length of rope, they begin an adventure-packed trek through the swamp. Sinkholes threaten, alligators snap, the farmer's dog menaces (with tail wagging); but finally they make it through, only to be arrested and hauled before a magistrate for kidnapping. To find out what happens next, and you will want to, you must see the picture.

Ray Brubacher's accompaniment to this film differs completely from his work for the other pictures reviewed in this column. Where there is cruelty or peril, he speaks in short, angry sentences, as though no melody could ever express the prevailing mood. In tender scenes or those with a religious flavor, tuneful strains are heard, emphasizing the contrast



between good and evil. Although there is not that much to hum to oneself after viewing this picture, the music seems completely apropos.

Picture quality is fine throughout, and the well-written title cards contain some amusingly ironic statements.

Mary Pickford, born in 1892, had a remarkable screen and business career. She is credited with acting in 247 films, 50 of which were made in one year, 1909. Additionally, she produced 28 films (supposedly including *Sparrows*) and wrote for nine. A skilled actress, she would sacrifice glamour where necessary, as in this film, where she wears tattered clothing and wades in mud.

Her contribution to the industry was equally remarkable. She helped establish the United Artists Studio in 1920 and was one of the 36 founders of the Academy of Motion Pictures Arts and Sciences. As is well known, she was the business and marriage partner of Douglas Fairbanks from 1920 to 1936 (they were divorced). Despite this alliance, the two starred together in only one movie,

The Taming of the Shrew, in 1929.

She married Charles (Buddy) Rogers (star of *Wings*) in 1937, and although Clark Gable predicted that it wouldn't last six months (Rogers was eleven years younger than she), they were wed for 42 years. She was 87 years old when she died. Rogers died last year at 94.

In Brief: An exciting Simon Legree and Little Eva romp through the swamp, with colorful mood-enhancing music.

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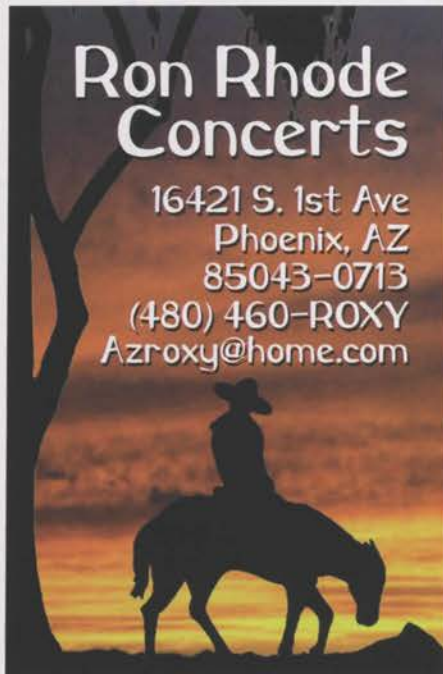
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The DIGITAL Theatre Organ

By Dwight Beacham

I LOOKED IT UP. The last time there was an article specifically about Allen Organs in THEATRE ORGAN was the January/February 1989 issue. We were featuring the model ADC 4600 theatre organ at that time. Wow!!! Things have changed.

I have been with Allen Organ Company for 25 years. Funny, it seems just like yesterday that I was a teenager sitting in the Rialto Theatre in South Pasadena ready to listen to yet another remarkable performance by my idol, George Wright. I have been very fortunate to be involved with the digital theatre organ from its inception. Since those early days, one priority I have maintained was to help keep the theatre organ alive.

As an innovator in marketing and production techniques for theatre pipe organs, Wurlitzer was able to maximize the impact of the theatre organ on American culture of the 1920s by the sheer number of instruments it produced. We would not have the number of organs or interest today in theatre organs if Wurlitzer had not had some part in creating or enlarging the market in the 1920s. Wurlitzer introduced mass-production methods to the pipe organ industry. There were also "second tier" builders like Kimball, Robert-Morton, Barton, and others. The debates went on (and still do) over which had the best sound or better building quality, but ultimately Wurlitzer defined the theatre organ by its marketing (like those Jesse Crawford recordings with that "At the Wurlitzer Organ" marketing tag line) and the number of organs it sold.

To a great extent, I have Wurlitzer to thank for my career. It's true, creating and furthering the development of theatre organs are fringe benefits for me. I have loved theatre organs for as long as I can remember and this is a way I can keep working on and playing them.

The rumors are correct; I "sold" the idea of the George

Wright Signature Series to the management team at Allen Organ Company on the basis of selling possibly four or five the first year. I missed the mark by a wide margin! Since the introduction of the George Wright Signature Series four-manual at the San Francisco convention a little over two years ago, we have been fortunate enough to build more theatre organs than we thought possible. The success of these instruments (GW4, GW319, GW319EX) has

exceeded even our wildest expectations. At the same time, the theatre organ is still a very small part of our organ business. Still, I feel a personal sense of satisfaction that we as a company in some small way have been able to further a form of music and art that is so dear to me and many of my associates.

While most of the GW4's are purchased for home use, one of the first George Wright Signature Series four-manual instruments was purchased (along with a four-manual custom classical organ) for use by the Calgary Philharmonic Orchestra and the Calgary International Organ Festival.

With its portable speaker towers, this organ has been used for both indoor and outdoor concerts and silent movies featuring Dennis James, Tom Hazleton, and Walt Strony among others.

Two other George Wright organs have been purchased by Walt Strony (GW4) and Lyn Larsen (GW319EX). I am honored and pleased with the acceptance that these organs have obtained by musicians of the highest caliber.

George Wright approached me about creating a "replica" of his organ long before the Renaissance™ Series of organs had been released. While working with George in the mid 1970s he mentioned a desire to "leave a legacy" in the electronic organ field. Neither of us felt the time was right. Digital tone generation was in its infancy back then. In fact, Allen was the only organ builder at that time using digital sampling. Others were using and continued to use analog technology for years to



George Wright Signature Custom Series "French" style console.

*George Wright Signature Series (GW4)
with 'Fox' style decorations*

come. However, I filed the idea in my memory bank until we began working on the concept that would ultimately become the Renaissance™ Series organs. Without getting into too much detail here, Renaissance™ involved a massive development effort to produce a totally software driven organ. We “slipped in” a few “goodies” that would be of little or no use to classical organs, but would definitely make our theatre organs more authentic.

One of the major “goodies” was including the ability to accurately copy tremulants. This is most important on the Tibias; however, it is also important in every rank in making up the full, rich ensemble of a theatre organ. George Wright was specifically interested in how we were to “sample” the tremulants of his Hollywood Philharmonic Organ. Theatre tremulants change radically within a given rank. Simply making the depth adjustable for each note is not good enough. To give it that GW trademark sound, the actual waveform of the tremulant must change throughout the compass of a rank. Individual multiple tremulant samples for each rank must be used. Even when a wind system (regulator and tremulant) is used for several ranks, each rank is affected differently by that same tremulant. Some thirty years of digital sampling skills enabled us to take this into account when designing the Renaissance™ organs. Thus, all of our theatre organ tremulants are sampled from Wurlitzer wind systems designed by George Wright.

George was a delight to work with. He was like a mother hen about this project. I think he especially enjoyed the “clandestine” nature of the project—most people even at Allen knew nothing about it. Only our management, the engineering team, and GEORGE! He thought that was great. Sometimes I would get a call from George every night during a week. He kept having new ideas. Occasionally, I would tell him I added something without asking him—like the third Tibia (he called it Foundation—a Robert-Morton Tibia). He would then sarcastically say, “Thanks for asking.” We were both enthusiastic about this new “beast.”

He did know how to “put you in your place” if he wanted to. When we were finished with the sampling of his organ, he was in another part of the house. I decided this would be a great opportunity to play the Hollywood Philharmonic Recording Organ! I was in heaven for a few seconds. Whatever I was playing, it didn't take George long to re-appear, stand beside the console for a few more seconds, and then announce, “That'll be enough of that!” So much for deflating my ego. I felt like Stu Green! But I had a blast being there, anyway.

WHAT'S NEW?

In addition to the *George Wright Signature Series* we also produce the model R211, a 2-manual, 10-rank instrument, and the R311, a 3-manual, 12-rank instrument with 2nd touch. These “non-GW” organs all have most of the basic samples from a style “F” Wurlitzer. Additional ranks are sampled from the many Wurlitzer, Möller, Robert-Morton, Kimball, and E. M. Skinner ranks we have had access to over the years. We are just now coming out with the C19 which is a less expensive (approximately \$18,000.00) 2-manual, 9-rank (Style “D” Trumpet, Diapason, Tibia, Orchestral Oboe, Clarinet, Violin and



Celeste, Flute, Vox, Chrysoglott, Chimes, Glock, Cymbal) instrument utilizing our lighted *Lumitech Capture™* system but with similar samples to those used in the R211/R311. By bringing out less expensive theatre organs, we hope to help create even more interest in theatre organs by making them available to a larger number of people.

Allen also produces many Custom and “customized” organs. On the back cover of this issue is our ad featuring the first “French” style theatre console we built. This organ is basically a GW4 but has a pipe/percussion/traps/shutters interface to drive winded equipment. We right now are building two more organs with this style console (with more traditional Wurlitzer molding) at our factory. One of these will be a GW4 that also controls nine ranks of pipes plus percussions. In addition, we have on order an even larger full replica console for a custom organ.

Since George's pipe organ was a recording organ, it's only fitting that the *George Wright Signature Series* organs should be recorded. In addition to my original recording on the GW4, Lyn Larsen has a CD on the GW319 and Jonas Nordwall has just brought out a new CD on the GW319EX.

WHAT'S IN THE FUTURE?

We never like to talk about what is coming in the future, but I will make a couple of exceptions this time. One benefit that computers and digital tone generation have brought us is programmability. Up to this point only our installers had the “keys to the kingdom” as far as the programs used to voice and regulate the organ. We realize that if you own an instrument, whether pipe or electronic, you should have control of what it sounds like—and everyone has different tastes. In the near future we will be offering a program called PRISM™ that will allow you the owner, or whomever you choose, to voice your Allen Renaissance™ organ the way you like it!

A second “future” item is one that is very important to me. Our organs can record and play back performances via MIDI. This can be a very important tool in learning to play. We

acquired several digital Trousdale relay style recordings that were used to record George Wright's compact disk recordings. These, when fully translated for Allen organs, will be available for the *George Wright Signature Series* models. This is a time consuming project, but one that will be very rewarding for all. George Wright playing the *George Wright Signature Series* organs is a thrilling possibility for the legend to continue.

The future looks great! Many of our theatre organs are not going to ATOS members. This is a good sign! It means there are more people out there interested in the sound of the theatre organ. If we all work together promoting the theatre organ, we can encourage more people to "Join Our Ranks." 🎵



*Clockwise from Top Left:
George Wright Signature Series Model GW319EX.
George Wright Signature Series, Model GW319.
Model C19 with lighted Lumitech Capture™ system.
Renaissance™ Series, Model R211D.*

For the Records

Ralph Beaudry, Associate Editor

Compact discs, cassettes, videos, and books to be reviewed should be sent to Ralph Beaudry, 1119 N. Louise #5, Glendale, CA 91207. Please be aware items must be received three months prior to the issue date in which the review will appear. Information telephone: 818-243-8741

PIPE ORGAN EXTRAVANGANZA #4

Four Organists, Symphony Orchestra and Guests



There's no doubt about it, Joliet, Illinois' Pipe Organ Extravanganzas are now a well established entertainment event that attracts theatre organ buffs from everywhere for a satisfyingly saturated evening of music and fun. And here, once again, is a TWO CD-SET (totaling 138 minutes), which captures most of the evening's music from a choice center balcony seat! The organists this time are Tony Fenelon (from Australia), Tom Hazleton (returning for his fourth appearance), Jonas Nordwall and Walt Strony (in his third appearance).

In addition the program featured the marvelous teenage piano/violin team, The Figard Sisters, and pianist virtuoso Larry Dalton with the 40-piece Rialto Symphony Orchestra. (Also adding to the evening's entertainment, though not heard on this recording, were juggler Dario Vasquez and the Shirley Smith Dancers.) Again, as a delightful listening bonus, there are four selections from the following day's concert on the Sanfilippo 5/80 Wurlitzer!

Extravaganza #4 took place on Saturday, November 13 last year—readers should note the Rialto's #5 Extravaganza

is scheduled for April 28, 2001 and reservations must be made early as these events are so popular a sellout crowd of 2,000 is certain! The keyboards heard on this CD are the Rialto's original installation 4/27 "Golden Voiced" Barton, the Allen George Wright Model 319, the Allen Diane Bish Concert Model DB-40, and two grand pianos. The ten pages of liner notes have 15 color photos of the individual entertainers and some of the big, colorful production numbers.

Disc 1 opens with the Rialto Orchestra's swinging Big Band arrangement of Steve Allen's "This Could Be The Start Of Something Big" during which Lee Maloney introduces the four star organists. Jonas Nordwall is up first at the Barton with a rollicking version of "Music, Music, Music." That 1950s hit was actually written as "The Melody Rag" in the early years of the 20th Century! Oddly the next tune, Joe Monaco's beautiful ballad "You Made Me Love You," was introduced by Al Jolson in 1912! Moving up to the rock and roll era, Jonas' third song is Floyd Axton's "Joy To The World." If you doubt rock music can be played on pipes, Jonas will surely change your mind!

Tom Hazleton on the 319 Allen offers a wonderful ten-minute medley of six selections from Rodgers and Hammerstein's *Carousel*. Both Puccini and Gershwin had asked Ference Moinar to let them turn his tragic story *Liliom* into a musical but he turned them down. Later he gave R&H an OK. Although they substantially changed his ending, after seeing it in previews, Moinar told them, "What you have done is so beautiful. And you know what I like best? The ending." Tom plays "Carousel Waltz," "If I Loved You," "June Is Bustin' Out All Over," "What's The Use Of Wond'r'in," "A Real Nice Clambake" (which had been cut from *Oklahoma* where its title was "A Real Nice Hay-

ride"!), and "You'll Never Walk Alone."

For a charming diversion the Figard Sisters (violin and piano) are introduced and play "Fiddle In The Fiddle" followed by Leroy Anderson's spirited "Fiddle Fiddle." Walt Strony takes over the big Barton next for a pleasant nostalgic trip down 42nd Street. Originally written by Harry Warren for three different films (*Gold Diggers* of 1933 and 1935, and *42nd Street*) they finally were combined on Broadway in 1980. Walt plays the title tune, "Shadow Waltz," "Young And Healthy," "We're In The Money," "Shuffle Off To Buffalo," and "Lullaby Of Broadway." In the Broadway show that last number was sung by *Law And Order's* world-weary, seen-it-all detective Lenny Briscoe! Yes, Jerry Orbach has a beautiful baritone and has been featured in a number of New York musicals!

At the Barton console Tony Fenelon recreates an amazing duplicate of Buddy Cole's Wurlie-Morton registrations and his magnificent arrangement of Noel Coward's "I'll Follow My Secret Heart."

tom hazleton
Pipes Alive!
live concert recording

It's All Right With Me • Lover, Come Back to Me • 1929 Medley (Great Day • Ain't Misbehavin' • More Than You Know • Honeysuckle Rose • You Do Something to Me • My Sin • Sunny Side of the Street) • Flowers of the Forest • Prelude in Classic Style • Falling in Love with Love • Something's Gotta Give • In a Monastery Garden • On a Spring Note • Adagio in G Major • Willow Weep for Me • Little Girl Blue • "Where Do I Go from Here?" Medley (Back Home Again in Indiana • Manhattan • Canadian Sunset • Chicago • Carolina in the Morning • Beautiful Ohio • Beer Barrel Polka • Back Home Again in Indiana)

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Then it's Big Band time with Larry Dalton leading the Rialto Orchestra from his grand piano. First up is a smoothly swinging "It Had To Be You" written by Isham Jones who led one of the best sweet bands in the 1920s and early '30s. Their next two pieces were composed by Johann Sebastian Bach, but when they get a 1940s Big Band arrangement, both his "Invention in D Minor" and "C Minor Partita" proves even Bach can be a swinger!

Closing out the first-half all the organists join the orchestra in a grand 12-minute Duke Ellington medley honoring his 100th birthday. Nordwall on the Allen starts with "Take The 'A' Train." (Although this was written by Ellington's arranger Billy Strayhorn in 1941, it immediately became the Duke's signature music.) Hazleton at the Barton plays a delicate "Sophisticated Lady" and is joined by Dalton and the Orchestra in the second chorus. Fenelon (at the Barton) features piquant voices and the vibraphone on "Satin Doll" and then Strony on the Allen concludes with an alternately mystical and exhilarating "Caravan."

Kicking off the second half the Rialto Orchestra plays Jule Styne's bubbly "Make Someone Happy" from 1960s hit musical *Do Re Me*. At the Allen organ Jonas swings into a Big Band Classic—it's Louis Prima's drum dominated "Sing, Sing, Sing" which segues tastefully into Hazleton (at the Barton) playing a seductively sensual version of Cole Porter's "I've Got You Under My Skin." Walt Strony's carousel introduction leads into Stephen Sondheim's best-known melody "Send In The Clowns." It's surprising that, out of the hundreds of wonderful melodies Sondheim has written over the years, this is the only one people recognize for, as Sondheim said,

"It was a tiny little throwaway song for a little voice." Tony Fenelon next presents his arrangement (with some George Wright touches) of band leader Bennie Moten's "South" which Moten first recorded in 1924!

For the next to closing spot the entire cast of organists join Larry Dalton and the Rialto Orchestra in a 22-minute medley of Christmas season favorites. These are Leroy Anderson's "Sleigh-ride," Mel Torme's "Christmas Song," "Jingle Bells" (during which, to audience laughter, Santa appears distributing gifts), "Brazilian Sleighbells," "Jingle Bell Rock," (with some enthusiastic hand clapping), "Silent Night," Leon Jessel's "Parade Of The Wooden Soldiers," Irving Belin's "White Christmas," and en masse singing of "Auld Lang Syne." Once again the Joliet Extravaganza closes with "Stars And Stripes Forever" accompanied by more hand clapping, some confetti cannon explosions, and cheers.

The CD's bonus numbers on the Sanfilippo 5/80 Wurlitzer are played by Fenelon and Nordwall. Tony's selections are a Buddy Cole recreation of Harry Warren's "September In The Rain" and a surprisingly classical-flavored "Beatles Rhapsody." Jonas plays a somewhat different version than that heard on his *Tour de Force* CD of the mystical "Unchained Melody" and concludes with an untremmed, though brief, arrangement of Rachmaninoff's "Prelude In C# Minor."

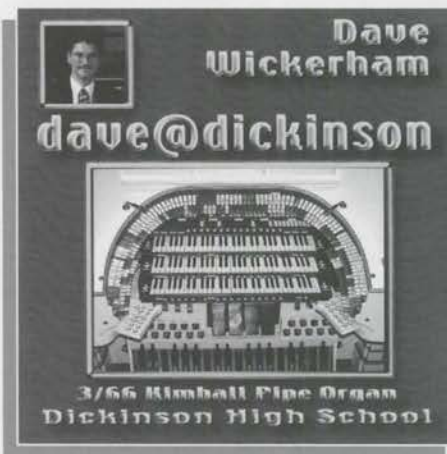
Once more the great folks in Joliet have staged a memorable musical evening with extraordinary performances by some of the world's top organ stars. Although live performance recordings are difficult to capture for a "just listening" audience, this 138-minute, 2 CD set, recorded and mastered by Jim Stemke in

the new 24-bit technology, is, as usual, among the best. Since it was miked from a center balcony location, while the organs come through perfectly, listeners may wish to adjust the volume on the orchestral pieces and piano selections.

Compact disc only for \$30.00 (post-paid—overseas please add \$5.00 per order). You may charge on your VISA, MasterCard, Discover/Novus and American Express cards, but be sure to include your card number, expiration date, and signature. Order from JATOE, P.O. Box 471, Joliet, IL 60434. PS: The first two Extravaganzas (single CD) are still available at \$20.00 each and #3 (2 CDs) is available at \$30.00. You may order all 4 Extravaganza recordings (6 CDs) for just \$75.00.

DAVE @ DICKINSON

Dave Wickerham



Since Dave released his first CD recording, *Steppin' Out To The Rialto* (reviewed in the September 1997 Journal), he's been one mighty busy organist filling concert dates around the U.S., being a featured artist at the Australian National Theatre Organ Convention in April 1999, and (after a ten-year resi-

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dency at Milwaukee's Organ Piper Music Palace) moving to Las Vegas where he's now lead organist at the brand new Roxy Pizza Parlour in the Fiesta Hotel! Fortunately for us he's also found time to make his second CD on the magnificent 3/66 Kimball pipe organ in Dickinson High School.

On November 20 last year Dave made his Dickinson console debut and we'll quote some excerpts from reviewer Enos Shupp's comments. "Dave Wickerham was an unqualified hit with the large audience. In a widely varied program, he explored the many facets of the Dickinson Kimball with uncommon skill . . . His registration used many of the solo voices of this grand instrument, as well as the tuned percussions and often the piano in solo and ensemble . . . As for another Dave Wickerham concert—the sooner the better!!!"

Dave returned to Dickinson on April 16 this year to make this recording and, although it's not an exact duplicate of his earlier concert, about half the selections are from that program. And we completely agree with Mr. Shupp's favorable statements. This 71-minute disc's opening number is Rube Bloom's jaunty, philosophical ballad "Give Me The Simple Life" which John Payne sang to June Haver in the 1947 film *Wake Up And Live*. Scott Joplin's "The Easy Winners" goes by like greased lightning with Dave's amazing digital dexterity. And then comes an orchestral arrangement of Chopin's "Polonaise in A" which is festive and vigorous with a decidedly military flavor.

Yes, the former 15-year old silent film organist (at Harlem's Lincoln Theatre in 1918) later did have one of his biggest hits with the song "When Somebody Thinks You're Wonderful." But it was actually written by Harry Woods (the "Red, Red Robin" and "Four Leaf Clover" man) for "Fats" Waller in 1936. One great Waller tune deserves another—and the "Jitterbug Waltz" was written by him! While Dave gives it a spirited tempo, as do other organists who infrequently play it, Waller's own version (on a Hammond and with his Rhythm Boys on RCA LPT 1001) takes it at a slower, more delicate tempo!

Composer Irving Gordon wrote only a few songs in his career but this one number, written in 1951, is surely one of the greatest pop melodies ever written

and everyone knows "Unforgettable" was one of Nathaniel Adams Cole's biggest hits. Also it helped Cole switch from being (as one critic wrote) "... one of the finest jazz swing pianists in history. . ." into one of the all-time finest male vocalists. Dave's smooth-as-silk arrangement opens with the vibraphone and, on the second chorus, note the haunting solo voices, one of which is the best pipe version of a Melotone we've ever heard! Cole received his "King" nickname from Bob Lewis, owner of the Swanee Club, when, just for fun, Cole donned a gold paper crown during a performance there in the late 1930s.

Dave's first medley is a beautifully orchestrated 13-minutes of five Gershwin classics and includes both his first and his last composition all tied together with some strains from "Rhapsody In Blue." Although "Swanee" was not Gershwin's first published piece, it became the biggest hit (in sheet music and record sales) Gershwin had during his lifetime—mostly thanks to Al Jolson singing it in 1919! Also heard are "I Got Rhythm," with some really tricky fingered runs, "Fascinating Rhythm," and "(Our) Love Is Here To Say." One of Harry Warren's brightest and jauntiest best is next—"About A Quarter To Nine" is from the 1935 film *Go Into Your Dance* that starred the husband and wife (at the time) team of Ruby Keeler and Al Jolson.

It's déjà vu all over again with Dave's quite melodramatic 15-minute medley of "The Phantom Theme," "Music Of The Night," "Think Of Me," and "All I Ask Of You." The public's enchantment with Lloyd-Webber's magnum opus (which opened in 1986) has made it by far the highest grossing musical in history. By the end of 1999 receipts totaled \$3 billion from the 91 cities in 15 countries where it has played. Plus it's sold over 25 million original cast albums—and they have yet to start making the movie! While the *Phantom* music adapts beautifully to the organ, Dave's wonderfully contrasting next number is forever linked to the Hammond organ! It's "Tico Tico"—as you've NOT heard it before—in an unexpected, but most refreshing, slow tempo!

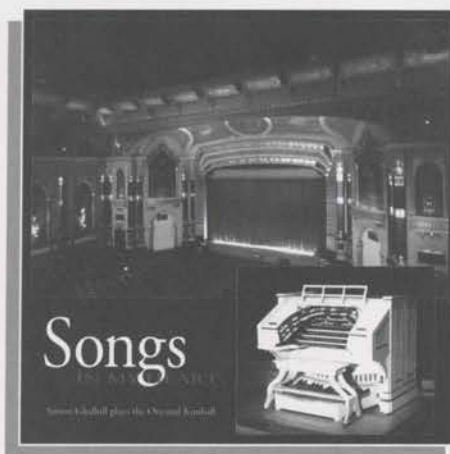
Beethoven's "Ode To Joy" (from his 9th Symphony) is without doubt one of the most spiritually uplifting themes ever written. Dave's quite innovative varia-

tions on the main theme never verge into parody but we especially liked the brassy, jazzy treatment heard in the middle. A reverent, fully theatrical "How Great Thou Art" concludes the program. Dave's artistry, the magnificent Dickinson Kimball, and superb recording and mastering by Bill Greenwood and Dick Clay receive our Highest Recommendation!

Compact disc only for \$20.00 (post-paid) from DTOS Music Shop, %Bob Noel, 110 Edjil Drive, Newark, DE 19713.

SONGS IN MY HEART

Simon Gledhill



Welcome back, Simon! As our readers may be aware, in 1998 Simon took a year off from performing concerts and recording to "catch his breath" after 15 years of an increasingly full schedule due to his tremendous popularity on both sides of the Atlantic. This is his first recording since the *Carousel* CD on the Sanfilippo 5/80 Wurlitzer (Journal May 1998). For this CD he's at the console of the 3/39 Kimball organ in Milwaukee, Wisconsin's Oriental Theatre on which he was featured at this year's ATOS Convention. But this isn't Simon's first recording of a Kimball; that was his *Kavalkade* CD on the now 3/66 Dickinson Kimball (Journal November 1996). And, technically, this isn't the Oriental Kimball's first recording; that was made by organist Paul Wesley (*Midnight At The Centre*, Journal October 1971) shortly before KPO 6946, a 3/28, was removed from its original 1931 home in Milwaukee's Warner/Centre/Grand Theatre. (See Clark Wilson's excellent article in the January 2000 issue, and this album's 16 pages of detailed liner notes, for the full story about this impressive Kimball.)

The Oriental's chambers had previously housed an original installation Barton and, since that organ is alive and playing today, we've added a Footnote to this review with the remarkable story of that instrument's travels and travails.

Simon opens his 58½-minute CD with a simply astonishing combination of "I Feel A Song Coming On" and "With A Song In My Heart" (along with a couple of subtly placed phrases from "Without A Song") that makes for one of the most breathtaking console raisers we've ever heard! The first tune was introduced by the surprising vocal trio of Alice Faye, Frances Langford and Patsy Kelly in 1935's *Every Night At 8* while the second comes from Broadway's 1929 musical *Spring Is Here*. This is a listener's perfect introduction to the wonderfully warm and richly robust Kimball voices that are heard throughout this album—it certainly can't be confused with a Wurlitzer.

Morton Gould's softly delicate "Pavane" is next and don't miss Simon's ear-twitting ending. The Kimball's smooth ensembles and untremmed brass are featured in Simon's melodious arrangement of Harry Warren's "I Know Why (And So Do You)" which the Glenn Miller orchestra played in the 1941 film *Sun Valley Serenade*. A 13-minute medley of eight great Frank Loesser tunes from Broadway's *Guys And Dolls* is next. Because the producers of *Guys And Dolls* had a problem finding

the right person to write their script, Loesser completed all the songs before Abe Burrows was hired to write the libretto! But, when Burrows' script was finished, all 14 of the previously written songs fitted perfectly! There's lots of variety and tasty touches throughout Simon's medley which runs the gamut from the ballad "I've Never Been In Love Before" to the raucous "Sit Down You're Rockin' The Boat."

Stephen Foster's "Jeannie With The Light Brown Hair" receives a subdued, almost mystical interpretation, which features the Kimball's renowned strings. In his monumental *Encyclopedia Of The American Theatre Organ* Dave Junchen wrote Kimball strings "... set the standard by which all others are judged. Their richness, timbre and incredible promptness of speech ... have never been surpassed." It's worth noting also that the Wanamaker's 88 rank string organ is entirely Kimball! Simon's next selection is the charming "Serenade For A Wealthy Widow" which features lots of untremmed solo voices.

A second great Jimmy McHugh tune from *Every Night At 8* was an even bigger hit tune than the first for "I'm In The Mood For Love" spent 12 weeks on *Your Hit Parade*. We mentioned the singing trio of Faye, Langford, and Kelly but didn't say that the film's plot is about how the girls got started on radio after being fired from their jobs at a mint julep factory! British organist Bobby Pagan's tune "Canyon Caballero" is a charming novelty that trots along nicely with a slight Wild West flavor.

Simon's second 13-minute medley is a completely captivating arrangement of Beatles melodies, which emphasizes their wonderful harmonic structure rather than their rock beat. If you thought you couldn't possibly enjoy Beatles music on pipes, we'll be amazed if you don't change your mind after listening to "Norwegian Wood," "And I Love Her," "Penny Lane," "Eleanor Rigby," "Ticket To Ride," "Yesterday," and "Can't Buy Me Love." Bravo, Simon! Next is a Billy Mayeri novelty—his delicately charming "Evening Primrose."

Simon's closer is James V. Monaco's luscious melody "You Made Me Love You" which some will remember was the late Bryan Rodwell's signature tune. But many others will recall that Judy Garland sang it (in a Roger Eden adaptation

retitled "Dear Mr. Gable") in the film *Broadway Melody Of 1938*. Actually this was one of Monaco's first compositions and Al Jolson made it a hit in 1912! Monaco was a Chicago and New York nightclub pianist until moving to Hollywood in the mid-twenties. He wrote many tunes for film musicals, especially those featuring "Der Bingle"—Harry Lillis Crosby!

It's a pleasure to have Simon once more displaying his outstanding musicianship, formidable technique and innate joy in music making. As we indicated earlier, a full-blooded Kimball may take some listeners a while to adjust to. On this recording the organ's baritone range seems to dominate. In Simon's liner notes is the statement "The chambers are quite deep, so the chorus reeds at the back of the Solo chamber are relatively understated, giving the instrument a mellow 'caged lion' ensemble which reminds me at times of the Chicago Theatre Wurlitzer." Since the theatre originally had 2,500 seats (and when it was tri-plexed only the under the balcony seats were eliminated) there is a nice in-theatre sound.

Compact disc only for \$20.00 (post-paid—outside the U.S. add \$3.00) from Kimball Theatre Organ Society, P.O. Box 1403, Racine, WI 53401. (Please note: U.K. orders are £10.70 postpaid and cheques should be made payable to Simon Gledhill and sent %13 Norton Street, Elland, West Yorkshire HX5 0LU, U.K.)

FOOTNOTE: In 1927 Barton organ #236, a 3/14 with a dragon-motif console, was installed on its four-poster lift in Milwaukee's Oriental Theatre. An excellent photograph of the console as it looked in the Oriental can be found on page 71 of Junchen's *Encyclopedia*. In 1959 Harold Lang purchased the organ and installed it (apparently as a 3/15) in his Trio Roller Rink in Milan, Illinois just south of Moline and Rock Island. Mr. Lang himself was the organist and it's reported Kay McAbee was a frequent guest artist and also recorded the organ. In 1968 Ron Rhode began his professional career on this organ and played it often until moving to Phoenix in 1973. In the Introduction to Junchen's *Encyclopedia* is the statement "The first pipe organ he ever worked on (Ed note: When he was a high school sophomore) was the 3/15 Barton in the Trio Roller

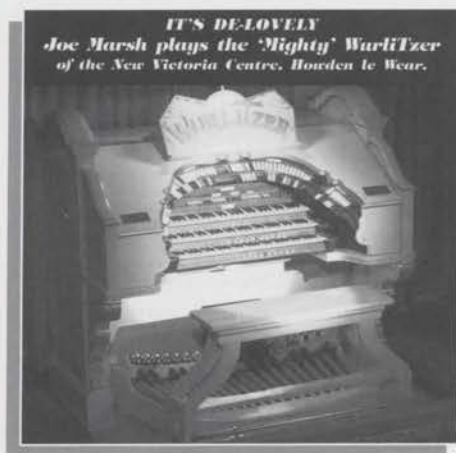


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Rink in Milan, Illinois, 13 miles from his home town of Sherrare. Thirteen years later he purchased this very instrument, restored it and installed it in a Minneapolis restaurant." It was 1973 when Junchen completed the Barton's third installation in Cicero's #3 Pizzeria in the Minneapolis suburb of Brooklyn Center. Chicago organist Tony Tahlman was the staff organist during the restaurant's brief life and the organ was removed to storage in 1979 pending reinstallation in a local residence. The front page of the February 1980 *Console* carries the sad headline "Theatre Organ Lost In Storage Flames" with a short story about the Barton's fiery end. However, when he took a closer look at the destruction, organ man Terry Kleven determined it was not destroyed after all. And, by 1983 Kleven's Century Pipe Organ Company had it rebuilt and installed (as a 3/17) in the Pipes And Pizza restaurant (formerly the Lans Theatre) at 3524 Ridge Road in Lansing, Illinois. Dave Wickerham, from the Arizona Organ Stop chain, soon arrived and presided at the Barton console until 1990 when he moved further north to take over the keydesk of the Piper Music Palace in Greenfield, Wisconsin. Today the Lansing restaurant is part of the Beggar's Pizza chain and the now 73-year old Oriental Barton is still played! Many thanks to Terry Kleven for his assistance in preparing this footnote.

IT'S DE-LOVELY

Joe Marsh



Although the Joe Marsh name will be new to most readers, we reviewed his first two recordings in the April 1984 issue of *The Console*! Joe grew up in a very musical atmosphere for his father was both an

organ builder and professional musician and his home boasted four organs and a piano. By the age of 14 Joe was playing intermission music in his local cinema and just a year later made his organ broadcast debut on the BBC. By the time his first LP, *Spotlight Solo* was released in 1977, Joe was playing concerts whenever his full-time work as a Chartered Accountant allowed.

On this, his third recording, Joe is playing Wurlitzer Opus 2116 in Howden-le-Wear's New Victoria Center. We've commented enthusiastically about this organ's quality and sweetness in several recent reviews but Joe's involvement with this instrument is especially significant. In 1968 Joe and his father helped remove it from its original 1930 home in Bradford's Gaumont/New Victoria Theatre. They also assisted installing it in a second, but brief, home in the Cornforth United Social Club. Regrettably, Joe's father passed away as they were working on its reinstallation at Howden-le-Wear.

Joe opens the program with his long-time Signature Tune—it's Ray Noble's cheery "Cherokee." Noble was one of the top orchestra leaders in the U.K. from the mid-1920s until he moved to the U.S. in 1934. Once here he and his band appeared in a few Hollywood films and were featured on both the Burns and Allen and Edgar Bergen radio programs. With his wonderful talent for comedy Noble often played the role of a goofy Englishman! But today he's remembered best for the many pop standards he wrote including "Cherokee" which comes from his 1939 *American Indian Suite*. This album's title song is next and Joe takes full advantage of it to showcase some of his unusual ear-tickling registrations. There are several versions of how the line "It's Delightful, It's Delicious, It's De-Lovely" originated. We prefer the story that these were the exclamations Cole Porter, Moss Hart and Monty Wooley uttered when they first tasted an exotic Javanese fruit called the mongosteen.

Next is Michel Legrand's heart melting ballad "Brian's Song" (also known as "The Hands Of Time") which was written for the 1971 TV film about Chicago Bears' football star Brian Piccolo. In contrast is the jolly melodic march "Out Of The Blue." Lots of lush tibia combinations are featured in Harry Warren's "You'll Never Know (Just How Much I

Love You" which Alice Faye crooned in 1943's *Hello, Frisco, Hello*. It spent 25 weeks on the Hit Parade and also won the Academy Award! Novelty time brings us a rollicking rickety-tick "There's A Trick In Pickin' A Chick-Chick-Chicken." Next is another Warren ballad, the soothing "I Only Have Eyes For You" which merited 18 weeks on the Top Ten list in 1934!

Joe's first medley presents six musical numbers from the 1968 film *Star* in which Julie Andrews portrayed the legendary singer/actress Gertrude Lawrence. That almost three-hour bio-film featured 18 of the songs Lawrence introduced on Broadway. Joe plays Gershwin's "Someone To Watch Over Me" (from 1926's *Oh Kay*), "Limehouse Blues" (*Charlot's Review of 1924*), Kurt Weill's haunting "My Ship" and bluesy, jazzy "(Saga of) Jenny" (from 1941's *Lady In The Dark*), and the unlisted Noel Coward ballad "Someday I'll Find You" (from his 1931 play *Private Lives*). The sixth tune (the film's rousing title song) was written especially for this film by Jimmy Van Husen. Sammy Fain's "When I Take My Sugar To Tea" is delightfully polite and spiced with some neat untremmed brass touches and piano riffs.

Joe's second medley is from the hit Broadway show some critics call "a prime candidate for the greatest stage musical of all time"—*Gypsy*. Although based on Gypsy Rose Lee's autobiography, the story line focused on the Dragon Lady of

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all stage mothers, “Mama” Rose! Both Irving Berlin and Cole Porter said “No!” when asked to write the score. But Stephen Sondheim, who wanted it to be his first Broadway musical as both lyricist and composer, was willing. As Ethel Merman was to be starred, and would accept Sondheim’s words but not his music, Jule Styne agreed to write the score—and the rest is history! The tunes heard here are “Together Wherever We Go,” “Small World,” “Let Me Entertain You,” “You’ll Never Get Away From Me,” and, of course, “Everything’s Coming Up Roses.” As critic Dorothy Kilgallen wrote, “Anyone who doesn’t think Gypsy is a fine, funny, satisfying evening in the theatre needs oxygen, a nurse and a pint of blood.”

Joe’s poignant arrangement of “What I Did For Love” comes from Broadway’s 1975 musical *A Chorus Line*, which racked up a first-run total of 6,137 performances! For a pleasing change of pace Joe has selected the “Andante” movement from Mendelssohn’s *Violin Concerto* and given it a beautifully delicate orchestration. In contrast is the bouncy “Walkin’ My Baby Back Home” followed by a joyful, oompah-filled “Liechtensteiner Polka.” Another of Harry Warren’s best is next—“September In The Rain.” Originally written as background music for 1935’s *Stars Over Broadway*, when Al Dubin added lyrics it reappeared in 1937’s *Melody For Two* and became so popular it lasted 14 weeks on *Your Hit Parade!* Joe’s arrangement is lusciously smooth with some chryso-glott raindrop plinks here and there.

For his finale Joe has selected a medley from a film score one critic says, “. . . must surely rank as one of the finest ever written for a film . . . (It) comes as near to perfection as could decently be expected.” Joe’s seven-minute medley includes all five of the great tunes Irving Berlin wrote for Fred Astair and Ginger Rogers to sing and dance in 1935’s *Top Hat*. Those five are “No Strings (I’m Fancy Free),” “Isn’t It A Lovely Day (To Be Caught In The Rain)?” “Top Hat, White Tie And Tails,” “Cheek To Cheek,” and “The Piccolino.” Berlin said “I worked harder on ‘Piccolino’ than I did on the whole show” because it was intended to be a parody on all the artificiality of the usual Busby Berkeley type endings in other Hollywood musicals of the time! But he added, “I love it, the

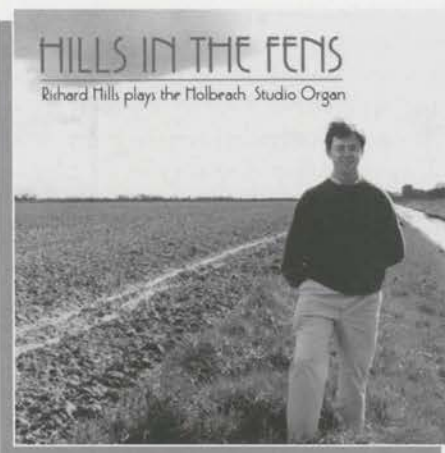
way you love a child that you’ve had trouble with.” In any case, and by today’s standards this may shock you, the film was a financial bonanza for it took in just over \$3 million at the box office. Of course, it cost just \$620,000 to make!

This 70-minute album is thoroughly delightful in every way. Joe Marsh has a style all his own that is refreshingly different; he has exuberance on the up-tempo numbers yet gives the ballads all the lushness they require. Although this CD was first released as a fundraiser to complete the installation of the organ in 1991 (and the organ did not as yet have its 12th rank, a Kinura) it is still available and has our recommendation as a thoroughly enjoyable listening experience.

Compact disc only for \$24.00 (post-paid—U.S.\$ checks made payable to NETOA are accepted) from David England, 705 Durham Road, Low Fell, Gateshead, Tyne & Wear, NE9 5HB, U.K.

HILLS IN THE FENS

Richard Hills



It’s a rather strange—though most appropriate—title for this new theatre organ album! Of course, this is Richard Hills’ second CD (his first, on the Southbank Wurlitzer, was reviewed in the November 1998 Journal) and this time he’s playing David Shepherd’s Holbeach Studio 3/21 mostly Compton plus Melotone organ. (A review of Shepherd’s earlier recording of his organ can be found in the November 1999 Journal.) This album’s cover photo shows Richard standing in the marsh-like fens that surround Shepherd’s Lincolnshire home! Certainly not a typical British scene but, as *Fodor’s Guide* explains “The fens resemble areas of Holland directly across

the North Sea, and, indeed work on much of the drainage systems here was carried out by Dutch engineers.”

In our earlier reviews we wrote about this organ that it has “. . . a Compton console and ten Compton ranks—plus a completely refurbished Melotone—as well as carefully selected Kimball, Wurlitzer, and Christie pipe work. And with its skillful tonal regulation and voicing the organ has a magnificent, completely satisfying one-of-a-kind sound . . . a warm, mellow organ which never assaults the ears despite its 21 ranks.” About Richard, who is now 19 years old and an organ scholar at Exeter College, Oxford, we’ll paraphrase Simon Gledhill’s comments in this album’s liner notes that Richard’s musical awareness has continued to grow, his musical influences are many and varied, he’s listened to and learned from a diverse range of theatre organists, and that his playing proves that there are still new ways to be found of expanding the organ’s musical vocabulary.

Richard’s near 73-minute program opens with a rousing command to “Wake Up And Live.” Its composer, Britisher Harry Revel, toured with European dance bands before coming to the U.S. in 1929 to achieve his greatest success writing for Hollywood films. This chipper, cheery number was sung by Alice Faye to Jack Haley in the 1937 film of the same title. And it’s a great introduction to anyone who hasn’t heard this organ’s crystal clear voices and zippy ensembles before. In his next number, after a brisk opening followed by a brief emotional passage, you’ll hear a smoothly romantic, vaguely familiar theme you can’t quite identify. It’s “At The Balalaika” from Nelson Eddy’s 1939 film operetta *Balalaika*.

Grab your castanets and maracas for you’ll surely want to dance to Richard’s George Wright-flavored “Brazil” before settling down to relax and listen to a near 17-minute medley from Rodgers and Hammerstein’s *King And I*. Gertrude Lawrence suggested Anna Leonowens’ book be done as a musical starring herself as Anna and her lifelong friend Noel Coward as the King. Cole Porter was to write the score! Porter and Coward declined as did both Rex Harrison and Alfred Drake when they were offered the King’s role. Mary Martin suggested Yul Brynner audition for the part as he had

played her husband in Raymond Scott's only Broadway musical *Lute Song* in 1946. Of course, the rest is history. Thirty-three years later Brynner gave his 4,625th and last performance as the King. Richard's medley starts with a mini-overture followed by luscious arrangements of "I Have Dreamed," "I Whistle A Happy Tune," "Hello, Young Lovers," "Getting To Know You," "Something Wonderful," and, of course, "Shall We Dance" which sounds like a waltz but is obviously, in Richard's arrangement, an exuberant polka!

A truly melodious waltz is next for it's Joyce's "Dreaming." Organist Gerald Shaw's fiery, tricky-finger composition "Rio Cambria" is not identical to the composer's own performance on Concert Recordings *Fanfare* LP (CR-0017) but it does capture Shaw's jaunty spirited tempo. And, in an A-B comparison with Sidney Torch's arrangement (as heard on Doric 2-LP set #1212), Hills plays a right-on recreation of Harry Warren's "Remember Me?" That great tune was originally sung by Kenny Baker in 1937's *Mr. Dodd Takes The Air* and boasted an 11-week run on *Your Hit Parade!* Another soothing, billowing, yet cheerful waltz is next—it's Eric Coates' "At The Dance."

Richard's second medley is *A Jolson Jamboree* featuring six of the dozens of songs Jolson either introduced or made hits during his 45-year career as "The World's Greatest Entertainer." The medley includes "I'm Sitting On Top Of The World," "When The Red, Red Robin Comes Bob, Bob, Bobbin' Along," "Always," "My Mammy," "Sonny Boy," and one more which can be credited with ending the silent film era! In 1925 George Jessel starred in a hit Broadway play titled *The Jazz Singer*. Out in Hollywood the Warner brothers thought that play might be a film bonanza for their new Vitaphone sound-on-disc system; and they desperately needed a hit to save their studio and theatre empire from bankruptcy. Since Jessel demanded too much money, and Eddie Cantor feared his career would be ruined if it turned out to be a flop, Al Jolson was hired. The world premiere took place at New York City's Warner Theatre on October 6, 1927. In the crucial scene Jolson sang a short song and then shouted that famous line, "Wait a minute, wait a minute. You ain't heard nothin' yet!" and charged

into "Toot, Toot. Tootsie Goo'bye." The results were sensational—the motion picture industry was revolutionized, Warner Brothers was saved, and the silent film era ended. Richard's 13-minute medley perfectly captures the flavor of the Jolson songs and era!

With another tip of his hat to Gertie Lawrence Richard plays Cole Porter's cheery exhortation to "Experiment" which she introduced in 1933's *Nymph Errant*. A vibraphone introduces Jerome Kern's sweet and mellow, though too rarely played, "The Folks Who Live On The Hill." Grab the castanets again for a flaming, flamboyant "Mexican Fire Dance" in the same arrangement he played at the Oakland Paramount in 1998! Quoting from Richard's liner notes: "The closing extempore arrangement of "Blue Moon" was recorded in the small hours of the morning, and contrasts the ethereal quality of the Melotone with moody untremmed strings, Chimes and Carillon." The artist, organ and recording are well deserving of our Very Highest Recommendation. It's a theatre organ joy throughout!

Compact disc only for \$20.00 (post-paid—U.S.\$ checks are acceptable or you can charge to your MasterCard or VISA accounts but must show the cardholder's full name, number and month and year expiration date) from Cinema Organ Society, 13 Norton Street, Elland, West Yorkshire HX5 0LU, U.K.

Please note: If you order both *Hills In The Fens* AND *Bright'n Early* the total price is just \$30.00 (a 12% saving).

BRIGHT'N EARLY

Douglas Reeve



Surely Douglas Reeve was one of England's Premiere Organists and, as

resident organist for about 50 years at the magnificent 4/51 Hill Norman and Beard dual-purpose organ in Brighton's Dome, surely one of the best known and most loved artists of his time. Although his concert travels took him throughout the U.K., he was a Brightonian from his birth in 1918 until his death last year. He became President of the Cinema Organ Society in 1985 and this album is a beautiful tribute to his artistry and memory by the COS.

We tend to think of today's many fine young organists (some starting their careers before they are 16) as being out of the ordinary. But they are actually carrying on a well-established tradition! Reeve was 14 when he began as an Assistant Organist playing Brighton's Savoy Cinema 3/12 Compton. Reginald Foort was so impressed by his artistry that within a year Reeve was traveling the County Cinema circuit as the "Wonder Boy Organist." When Foort adopted his new Signature Tune (see the review of the Foort CD in this issue) he gave "Pack Up Your Troubles" to Reeve, who used it as his Signature throughout his career. It was also Foort who arranged his first broadcast from the BBC's 4/24 Compton on April 28, 1937.

The first 16½-minutes of this 74-minute CD are devoted to some extremely rare acetate recordings Reeve made on that famous, but ill-fated, organ at about the time of his first broadcast. You'll hear the announcer introduce him

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as a teenage organist. Although the sound quality on these selections is somewhat muddy, and hiss will be heard in some soft passages, that magnificent instrument (considered by some to be "... arguably the finest theatre organ in this country") the organ was destroyed in the London blitz on September 24, 1940, only three years and eleven months after its debut! (This organ was the subject of Roy Brook's excellent, and exhaustive, ten-part series that ran in the *Cinema Organ Journal* starting with the Summer 1994 issue.)

Reeve's first piece is a seven-minute selection of Gilbert and Sullivan tunes. If you think you're hearing that well-known ditty "Hail, Hail, The Gang's All Here" in the middle—you are right! Thomas F. Morse wrote its lyrics and set them to Sullivan's melody of "Come Friends Who Plough The Sea" from *The Pirates Of Penzance*. Orth's "In A Clock Store" features all the appropriate bells, wood blocks and cuckoos you could ask for—it's one of those dated, dingy delights that always sound great on theatre pipes. Closing the BBC Compton section is a theatrically imposing, but never pompous, arrangement of Sullivan's "The Lost Chord."

Following his brief time in military service (he was injured and released in 1941) Reeve returned to his Brighton home and began his lengthy career as master of the Dome's organ. The winter 1962 issue of *THEATRE ORGAN Journal* has an article by David H. Hayes describing the Dome's organ in detail. Here are some brief quotes from it. "With four Diapasons and plenty of other suitable ranks, the instrument is an excellent Grand organ . . . but its Tibia buildup, sweet voicing, and good tremulants, make it a perfect theatre organ." Although the Dome organ was always carefully referred to as a Hill Norman and Beard organ (to distinguish it from their Christie theatre organs) in reviewing one of Reeve's LPs, *The Console's* British Editor Ian Dalglish wrote, ". . . it's a smash hit record . . . it's Christie all the way, with bells!"

The rest of this CD features Reeve at the Dome organ and all these tracks are taken from stereo tape recordings provided by David Pawlyn and Bill Walker. The sound quality on all these tapes is excellent; crisp, clean and rather close up. And, since the Dome seats about

2,000, there is a nice room sound. One of Reeve's LPs was released in the U.S. by Concert Records. It's *Brighton Brassy* (CR #0020—reviewed in the December 1967 *Journal*). Since some tunes on this CD are also found on that LP, we'll indicate those numbers with an asterisk. Track #4 is Reeve's spirited but abbreviated (at 35 seconds!) version of his Signature Tune, "Pack Up Your Troubles (In Your Old Kit Bag)"* This is the version heard at the end of Side 2 on the LP, not his one-minute version which opens the disc. Next we hear Douglas himself giving us a 1½-minute history of the Dome and its organ. This is actually Track #5 on the CD but the liner notes show #5 to be the next musical number resulting in the liner notes being off by one track number (for those who may care about those things) through the rest of the program.

Reeve certainly proves he IS the master of this organ in his six-minute group of selections titled *Martial Moments*. His quite orchestral version of Strauss, Jr.'s "Voices Of Spring" features charming and varied petite combinations but is followed by a fast and furious "El Relicario"* in which you'll hear the snare drum Reeves delights in using to spice up many of his arrangements. A six-minute sampling of Gilbert and Sullivan's *The Mikado** is next. A very slightly abbreviated arrangement of Offenbach's "Overture To Orpheus In The Underworld" proves that this organ is, indeed, a great deal lighter and zippier than many others. On a softer note is Eric Coates "Bird Song At Eventide."* "La Reve Passe"* is filled with trumpet voices that are solid rather than piercing. Clarke's "Trumpet Voluntary" has a somewhat sharper solo voice, which could almost pass for a trumpet-en-chamade!

It's a pleasure to hear Jacob Gade's "Jealousy" in an arrangement different from the one we're used to hearing—it's fully theatrical with appropriate but unique registrations. "La Paloma"* is light and tinkly with simple solo voices while "Primero"* is a great Latin tricky-finger novelty. Another Strauss selection is next; it's his "Thunder And Lightning Polka"* which was called the "Pitter Patter Polka" in 1972's *The Great Waltz*—a somewhat fictionalized film biography of the Strauss family.

Reeve's wife Joyce occasionally sang during his concerts and it's a pleasure to

hear her voice on a brief, but charming English-French medley, *Memories Of Gay Paris*. Lots of Crawford-like Tibia rolls and a chime solo chorus highlight "Somewhere A Voice Is Calling." The album closes with a seven-minute medley of *Songs From Scotland*, which concludes, with a rousing reprise of his Signature Tune with bells and brass galore!

It's said that Douglas Reeve's concerts always averaged three or four final encores—this album amply demonstrates why that occurred—it's completely entertaining. The tape recordings have been perfectly converted to digital. The minor liner note errors about his birth date and the track numbers in no way detract from the value and enjoyment of this album.

CD only at \$14.00 (postpaid) from the same ordering address as the Richard Hills' album. (Please note that you can purchase both at the same time for just \$30.00.)

REGINALD FOORT PLAYS THE MÖLLER THEATRE PIPE ORGAN

Reginald Foort



"In 1938 Reginald Foort was voted the most popular performer on the radio, beating Gracie Fields into second place and 'Mr. Blackpool' Reginald Dixon was third, such was the popularity of the theatre organ at that time. However, Reginald Foort was destined for still greater fame and popularity." That is the opening paragraph of Wayne Ivany's excellent eight pages of liner notes which accompany this CD of recordings made by Foort playing his then brand new 5/27 traveling Möller in the late 1930s and early 1940s. The liner notes continue

with a biography of Foort, a list of the organ's ranks, and the story of the Möller's travels from England to Holland to America.

Since today, 20 years after his death, it may be difficult for many to fully comprehend the extent of Foort's popularity and his influence on theatre organ history in both the U.K. and U.S., we'll add a few details to flesh out the album's liner notes. In 1932 Foort wrote an exceptional book, *The Cinema Organ*, which was subtitled "A description in non-technical language of a fascinating instrument and how it is played." In 1970 Vestal Press published a second edition (both are out of print) with updated material about Foort's career and the history of both the BBC's 4/24 Compton and Foort's 5/27 Möller. Much of what we are adding comes from that book, articles by Donald Inkster and others in the *Cinema Organ Society Journal*, and various accounts in *The Console* and *THEATRE ORGAN Journal*.

Foort's Möller was not the first traveling organ. Three smaller organs had briefly toured the U.K. about the time of WW1. It appears that Foort's traveling Möller was moved in and out of 115 theatres (some were visited more than once) at least 167 times. When the BBC's Compton was blitzed on September 25, 1940, and Foort offered his Möller as the replacement, it was installed first at the Grand Theatre, Llandudno (Wales) in April 1941 and, in October 1943, was relocated to the County Theatre in nearby Bangor. Throughout the war years Foort and other organists broadcast almost continuously on the Möller both to listeners at home and to British troops overseas. Later, of course, the organ was sold to the BBC and moved to Jubilee Chapel in London. Foort estimates that by the time

he moved to the U.S. at the end of 1951 the Möller "... must have been played around 39,000 hours."

Shortly after Foort's arrival in the U.S. he was approached by Emory Cook to record the original installation 3/17 Wurlitzer (Opus 1757) in Richmond, Virginia's Mosque Auditorium. Under his *nom de plume* Michael Cheshire a 10" LP was released. (Later 12" LPs on the Cook label came out under his real name.) In his book Foort wrote, "... Time magazine stated in an article about me, that the resuscitation and rebirth of the immense popularity of the theatre organ in this country were entirely due to those recordings." In the preface to the second edition of Foort's book, Ben Hall made it even more positive (the emphasis is his) by writing "It was the FIRST HIGH FIDELITY THEATRE ORGAN RECORDING EVER MADE."

In 1964 Foort was named ATOS Honorary Member Of The Year and in 1970 he was elected to the ATOS Hall Of Fame. On October 1, 1975 he played the Inaugural Concert on the Möller in San Diego's Pacific Beach Organ Power pizzeria. He returned a year later for a first anniversary concert and also made an LP recording of the Möller (Doric #1506—see the August 1977 Journal). However, that wasn't his last recording for in 1978 a limited edition LP was issued of his "Retirement Concert" on the 3/13 Wurlitzer (Opus 1746) in Vancouver, British Columbia's Orpheum Theatre (see the April 1978 Journal).

When the Pacific Beach pizzeria closed in 1977 J. B. Nethercutt purchased the Möller and graciously donated it to the City of Pasadena for installation in their 3,000 seat Civic Auditorium. It was there that Reggie Foort last heard his magnificent Möller on April 23, 1980

when Tom Hazleton played its Dedication Concert. Foort's laudatory letter about that event was printed (in full) in the May 1980 issue of *The Console*. In part it said, "This is a magnificent installation ... the instrument has been installed in superb organ chambers in a magnificent big concert hall. . . . The result is that the Foort-Möller as now installed is unbelievably thrilling and effective and sounds far richer and larger than many organs twice its size." A few days after writing that letter he died on May 22nd.

Surely, as all who have heard the Foort/BBC Möller live (in public concerts and the ATOS Conventions in 1987 and 1996) can attest, this is not a shy organ. But, under the right hands, it does have the capacity to be light and delicate. Stu Green wrote in his review of Foort's San Diego Möller LP "The 5/28 Möller (Ed note: a pedal tibia was added in the U.S.) is understandably putty in Foort's hands. The fact that he knows the instrument so well makes possible the registration variety which marks his work." We can quite honestly make the same statement about these recordings made almost 40 years earlier!

Foort's discography (both in his book and the *COS Journal*) shows he made forty-five 10" 78rpm recordings on his Möller in its first few years. But the exact dates and locations are unknown. Some were obviously made in different venues and the liner notes tell us "This, and the varying microphone placements, account for the differences in reverberation and clarity that are evident between the tracks." However we find every track has an admirably clean, crisp close-up sound. Any minor differences between the tracks are virtually unnoticeable. And, it should be noted both the Cedar™ and Sonic Solutions No

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Noise™ systems were used; which means there are virtually no pops, clicks or hisses heard anywhere!

Since only about three minutes of music could be recorded on each side of a 10" disc, some of the longer selections and medleys required using both sides of a disc. And, since most of the discs have two or three melodies on each side, there are a total of 61 tunes on this 72-minute CD! Foort's superb musicianship is displayed throughout by his variety of different and appropriate registrations, tempos and rhythms on even a three-minute medley of songs! The first two tracks on this CD have his *Keep Smiling Medley*, which not only has seven tunes but also his spoken introductions. It's the only one with his voice and you'll instantly be captured by his warm, friendly personality.

He opens with his signature tune, "Keep Smiling," which he composed for his first broadcast at the BBC's Compton. Earlier he had used "Pack Up Your Troubles" which is also in this medley. Some say "Keep Smiling" was a new title for his earlier song "Antonia" while Stu Green's liner notes for Doric #1506 say that the day before starting at the BBC "... While riding in the subway he jotted down the notes ... made a copy and hurried to the copyright office to register the tune ... (as) he wanted his theme to remain his and not become BBC property ..." That old favorite "When Irish Eyes Are Smiling" is also in the medley but you may be surprised to learn it was written by Cleveland, Ohio's Ernest Ball on New York's Tin Pan Alley!

Next is the six-tune *Reminiscences Of The Gayety Theatre*, which includes a number that would work well in a medley with a familiar Crawford standard—"What Do You Do Sunday, Mary?" It's Alfred Hitchcock time with a really

clever arrangement of Gounod's "Funeral March Of A Marionette." Another captivating combination of U.S. and U.K. songs from the 30s is *Tunes Of The Times* which includes Kern's "All The Things You Are" and one from an almost forgotten "sweet" bandleader/composer, Ted Fio Rio—his "Now I Lay Me Down To Dream." Tick-tock tunes have long been a theatre organ staple so this time it's a diaphanous "Fairy On The Clock."

Organist Korla Pandit would be thrilled by the next two tracks, which contain *Four Indian Love Lyrics* written by Amy Woodford-Finden. Yes, it includes her "Kashmiri Song" which some may remember as "Pale Hands." *Pinocchio* was Disney's second animated feature in 1940 and Foort plays its seven tunes including the Academy Award winning "When You Wish Upon A Star." Another quasi-Oriental bonbon is next—it's Ippollitov-Ivanov's "Procession Of The Sirdar."

Six more pop favorites follow in *Tunes Of The Times No. 2*. One of them is "The Last Time I Saw Paris." Shortly after Paris fell to the Nazis in June 1940, Oscar Hammerstein wrote a nostalgic poem about the city and sent it to Jerome Kern who wrote the music. "The Incomparable Hildegard" (Hildegard Loretta Sell from Milwaukee, Wisconsin), who had been the toast of London and Paris nightclubs throughout the 1930s, made a hit recording of it. This song was inserted into the 1941 film *Lady Be Good* and won the Academy Award. Although it was not written for that film (and the Academy quickly changed their rules) they allowed Hammerstein and Kern to keep their Oscars! Also in this medley is an up-tempo tune with the ghoulish title "When That Man Is Dead And Gone." Irving Berlin wrote this in 1942; it's one of many anti-Hitler ditties

that were briefly popular during WW2.

Norwegian composer Christian Sinding wrote his descriptive "The Rustle Of Spring" in 1896; Foort's inspired orchestration for the Möller is superb. Another Disney film medley is next. It's from the 1941 Academy Award winning score for *Dumbo* and was composed by Frank Churchill and Oliver Wallace. In the early 1900s Wallace was a silent film organist in Seattle, Washington. By 1913 his fame was so great (as described in John Landon's Crawford biography) that a teenage Jesse Crawford moved from Billings, Montana to Seattle "... to hear Oliver Wallace give his show. It was like (taking) organ lessons, because Wallace was such an excellent organist and showman that Jesse could learn just from listening and watching." Wallace played theatre organs on the West Coast until 1940 and then worked for Disney until his death in 1968. During the years at Disney his scores for many live-action nature films won raves because "... his music carefully mimics every action on the screen." He was elected to the ATOS Hall Of Fame in 1971.

Ewing's very martial-sounding "The Policeman's Holiday" is next. That's followed by Foort's *Reminiscences Of Chopin*, which is a breathtaking tour de force presentation with eight of Chopin's best-loved melodies in just 6 1/2-minutes! A truly rousing finish to this wonderfully entertaining album is an eight-tune medley from Gilbert and Sullivan's *HMS Pinafore*. Theatre organ devotees will certainly celebrate this valuable and enjoyable release of these superb recordings of Foort and his splendid Möller. Steve Ashley, Wayne Ivany, and all involved in its production are to be commended!

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THE CHRISTMAS BELLS OF SAN SYLMAR

Tom Hazleton



Just in time to ring in the Holiday Season is this brand new CD album of Christmas music played on the magnificent 4/74 Wurlitzer at the Nethercutt Collection in Sylmar, California. And, since this is the seventh CD Tom Hazleton has recorded at San Sylmar, it's easy to understand he knows this instrument well and thoroughly enjoys exploring all its myriad solo voices, ensembles and percussions. Once again the Klavier recording engineers have tastefully added the right amount of "room sound" to create the sonic splendor of a spacious movie palace.

In keeping with the album's title, Tom does feature this organ's unusually complete array of tuned percussions here and there throughout this 70½-minute disc. But don't expect this to be a "carillon concert" for it truly is richly lush theatre organ all the way! In the first half of his program Tom plays some of the season's most popular tunes while the second half features selections of a somewhat more "classical" character. And, as the liner notes say, "... Hazleton presents all of these beloved songs in exciting new arrangements that highlight the warmth and sentiment of this most special season of the year."

"Winter Wonderland" is the cheery opener and, right from the start, you'll know Hazleton is having fun. This num-

ber was featured in the 1944 film *Lake Placid Serenade* that introduced Czech figure skating champion Vera Hruba Ralston to American audiences. "Santa Claus Is Coming To Town" clips along at a brisk pace with lots of varied novelty voices along with some baroque touches and tinkling percussions here and there. Of course no holiday album would be complete without Irving Berlin's "White Christmas." The song was written for 1942's *Holiday Inn*. As you may remember, the Inn was in Connecticut. Which should explain why you rarely hear anyone sing this song's verse which tells of being in Beverly Hills surrounded by sunshine, green grass, palm trees and oranges, and longing for a white Christmas!

A bright and bouncy "Rudolph The Red-Nosed Reindeer" features some odd, almost bizarre registrations, which adds lots of fun to this seasonal favorite. A bluesy baritone arrangement, with some George Shearing touches, highlights "Have Yourself A Merry Little Christmas" which July Garland sang in 1943's *Meet Me In St. Louis*. Coming next is an ear-tickling seven minutes of "Jingle Bells Around The World." After a music box introduction we hear "Jingle Bells" as a chime solo, a Strauss waltz, with Spanish castanets, bagpipes, chopsticks, etc., ending with a rousing theatrical coda!

A completely delightful "Silver Bells" is next. This was written for Bob Hope, who sang it in 1951's *Lemon Drop Kid*. When Livingstone and Evans were asked to write a Christmas song for the film they decided to write something completely different. So they visualized a city location for their song and, since no other carol is in 3/4 time, they wrote it as a waltz! Highlighting this organ's tuned

percussions is a charming five-minute medley of "The First Noel," "O Little Town Of Bethlehem" and "I Hear The Bells On Christmas Day." Mel Torme wrote his best-known melody, "The Christmas Song" when he was 19 years old! Tom features the Style D Trumpet in his arrangement.

Richard Purvis' *Carol Rhapsody* includes "Silent Night," "Hark! The Herald Angels Sing" and "O Come All Ye Faithful" in refreshingly different versions which has an ending with quite modern, indeed exotic, chords! Hazleton's own arrangement of "Green-sleeves" is a gentle, mystical fantasia. A fascinating "We Three Kings" is quite Oriental and builds to a dramatic ending. Marcel Dupre's "In Quiet Joy" is brief but in the French romantic tradition while Bach's "In Dulci Jubilo" is appropriately thunderous. For contrast Tom's "From Heaven Above" is given a lightly percussive, harpsichord flavored registration.

Flaming reeds and a solid pedal are featured in Saint-Saens' "Praise Ye The Lord" while "Still, Still, Still" has fascinating, petite solo voices. Concluding this disc are a fully theatrical "I Wonder As I Wander" and a breathtaking, dramatic version of "O Holy Night." In brief this is an outstanding recording of Christmas music in every way and receives our Highest Recommendation!

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ATOS AWARDS FOR THE YEAR 2000

CONTINUED FROM PAGE 37

Ann Arbor and restoration and maintenance of the Detroit Fox Theatre auditorium Wurlitzer and lobby Möller instruments.

In addition to organ maintenance duties, Tom participates in several other areas of the Redford Theatre's operation including projection booth, heating and cooling and building maintenance. When he is not at the Redford he does have a

regular job as a Product Design Engineer (electrical connectors) with the Ford Motor Company. Tom's educational background includes a Bachelor of Science degree in Physiology from Michigan State University and a Bachelor of Science degree in Electrical Engineering from the Lawrence Institute of Technology.

Congratulations to Tom Hurst as this year's recipient of the David L. Junchen Technical Scholarship!

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ATOS—no periods or spaces.

Dates—June 1, June 2, June 3, June 4—not 1st, 2nd, 3rd, 4th.

Horsepower abbreviated hp as in 15-hp blower.

Möller—not Moller or Moeller.

Numbers 1 through 10—spell out in text; 11 and up—use figures, except at the beginning or end of a sentence, or immediately preceding another number; use commas for most numbers above 999.

Opus 3367—not Opus No. 3367.

Organ Stops—initial letter capped. e.g. Tibia.

Quotes—period and comma always inside.

Revolutions per minute—rpm.

Robert-Morton—not Robert Morton.

Show and Movie titles—in italics; also titles of music with several movements or parts.

Song titles—in quotes.

State names spelled out—e.g. California not Calif. or CA.

Stop rails—not bolsters. Bolsters are brackets under key shelf.

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Theatre is the standard spelling in our publication, not theater.

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e.g. *National Geographic*.

Through—not thru.

Wurlitzer—not WurliTzer or Wurli.

3/22 organ—not 3-manual, 22-rank organ.

Technical Talk

A BOMBARDE TECHNICAL FEATURE - - -

TREMULANTS! by DAN BARTON ORGAN BUILDER

Why do some organs speak in galloping gasps, hoarse honks or palpitating pants? ATOE's newest Honorary Member offers a few pointers

Illustrated by the Author

No doubt there are a great many organ enthusiasts who have full knowledge of tremulants but there are also many who have had no opportunity to gain this information. So, to many, this article will be a review and to others a source of interesting information.

All theatre organ buffs know that well regulated "trem's" are a "must". During the "Golden Age" the sobbing Tibia became famous with theatre organ buffs, but not so with the "purists" of the classical organ world. A well-known and highly respected authority on classic organs states in his book, "The overdone tremolo heard in a theatre organ, especially in connection with the big solo Flutes causing them to go off pitch, thereby creating a sobbing effect, has no connection with serious music. Such a tremolo is essentially vulgar and distressing to the educated ear."

His opinion notwithstanding, the tremulant as used on high pressure (10 inches and upward) unit theatre organs is one of the important factors that helps create the characteristic sound which distinguishes the theatre organ from the classic or church type organ.

To explain this I quote Mr. William H. Barnes author of "The Contemporary American Organ" who states with reference to the tremulant, "The tone may increase and decrease in intensity, the pitch remaining constant."* Mr. George Audsley author of "The Organ of the 20th Century" states, "the action of a tremulant should be sufficient to impart a gentle, wave-like ripple or undulation to the natural speech of the pipes." These gentlemen are highly regarded authorities on the history of church and concert organs, architects of organ specifications and experts in tonal design. Note the reference to the "pitch remaining constant" and "the natural speech of the pipes". Robert Hope-Jones changed this concept of a tremulant. With the use of high wind pressure Hope-Jones introduced a tremulant that took many of the voices off pitch so they were considerably on the flat side. The Tibia with its famous sobbing voice is no doubt the best example of the value of the "variable pitch" tremulant to a theatre organ. Now to the types of tremulants.

Figure 1 shows the kind of tremulant commonly used on high pressure unit organs, a "Bellows type". It also shows: the stop action which controls the tremulants (No. 1), the 3" wind conductor (No. 2) which is connected to the regulator (also called reservoir) or the pipe chest. No. 3 is the wind box on which the bellows is mounted. No. 4 is the bellows, No. 5 the pallet (also called valve) which opens and closes the bellows. No. 6 is the adjustable slide controlling the exhaust, No. 7 the weight. No. 8 is a dowel which rests on a pneumatic controlled by the stop action (electric circuit not shown), which is connected to the tremolo stopkey at the

*The early Hammond was equipped with a "variable intensity" vibrato. They discarded it as soon as their variable pitch trem was perfected after several years.

-Ed.

The following article was first published in THE BOMBARDE, September 1965. The content is still valid and is reproduced as a service to today's organ technicians.

console. When the stop action pneumatic deflates, the dowel drops, allowing the tremulant bellows to fall. This opens the pallet, admits wind to the tremulant bellows and starts the tremulant action. Other devices may be used to control the tremulant "Off and On". No. 9 is the adjusting rod which raises or lowers the pallet and determines the amount of air allowed to enter the tremulant bellows.

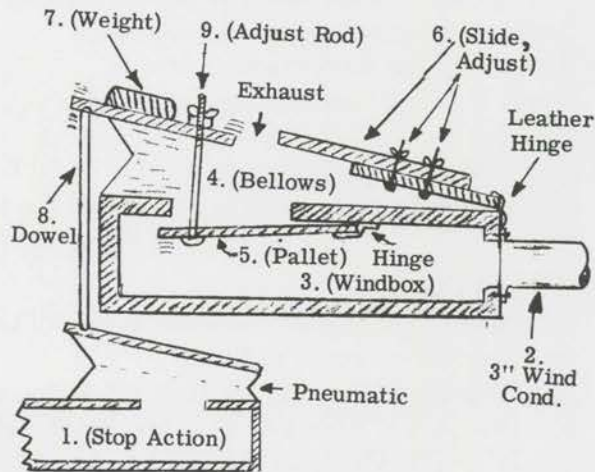


Figure 1. Bellows Tremulant Cross Section

The function of the tremulant is to allow a small amount of air to escape from the regulator at regular intervals. This causes the regulator to bounce which causes a movement of the air in the pipe chest which, in turn, creates a vibrato in the speech of the pipes. The variation in the vibrato, very light to heavy, is controlled by the amount of air that is allowed to escape from the regulator. This adjustment is made at the tremulant. If the adjusting rod (No. 9) holds the pallet (No. 5) close to the opening so only a small amount of air is admitted to the bellows (No. 4) and the adjusting slide (No. 6) is nearly closed, the vibrato will be very slight. Conversely, the vibrato can be strengthened by an opposite adjustment. There is a limitation in the fast and slow adjustment. When a small amount of air is allowed to escape from the regulator the tempo of the bounce is faster than when a greater amount of air escapes with each bounce. The adjusting slide (No. 6) should be opened to a position where the amount of air escaping from the exhaust balances the amount of air entering the bellows at the pallet opening (No. 5). There is also a limit on how great a bounce can be used, for if the escape of air is so great that it lowers the pressure in the regulator to an extreme degree the pitch of the pipes will go so flat the speech of the pipes will be ruined. The Tibia is the only stop in a unit organ that responds to an exaggerated tremulant beat. Tremulants on all other unit stops should be adjusted so the speech goes slightly off pitch, flat. The Strings should have a faster and lighter vibrato than the Flutes and Reeds.

The physical placement of the tremulant in relation to the regulator is of great importance. Editor Stu Green ran a short article in the December 1964 edition of Bombarde headed "Technical Advice" by Lee Haggart. The article stated that the tremulant should be located five to ten feet from the regulator and have at least two elbows in the airline. I have received several letters and a couple of personal visits from organ buffs who have read the article and they have all asked me "Why?". It is possible there are some enthusiasts who have removed organs from theatres and after restoring the instruments have installed them in their homes or elsewhere and due to cramped space or lack of this knowledge have installed the tremulants in the wrong manner and have encountered tremulant trouble ever since -- especially with the Tibia; a proper adjustment of the wind line will make a Tibia speak with an appealing sob--instead of a belch.

The reason for the extended airline and the elbows is to do away with the "surge." Surge is thus defined: to rise suddenly to an excessive or abnormal value, a violent rising and falling.

What happens when the tremulant is installed too close to the regulator and connected with a straight conductor? The airline (No. 2) and the windbox (No. 3) are normally filled with air. The dowel (No. 8) drops allowing the weight (No. 7) to close the bellows which opens the pallet (No. 5). The air pressure in the windbox raises the bellows, the pallet closes, stopping the escape of the air; but THE AIR DOES NOT STOP in the airline; it keeps right on flowing, compressing the air in the windbox. This raises the pressure. The air in the bellows flows out of the exhaust. The weight drops the bellows, opening the pallet. The air in the windbox now at an abnormally high pressure, enters the bellows, opening it with a jerk. The pallet closes much sooner than it should, creating an uneven beat or "gallop". The "chop" is transmitted through the airline to the regulator and then to the pipe chest. This irregularity is plainly distinguishable in the speech of the pipes. That explains windline "surge."

How to cure it? Run a longer wind line with a conductor not over 3 inches in diameter, or put an elbow in the line, perhaps a number of elbows if necessary. The friction caused by forcing air through a length of small pipe or sharp turns in a series of elbows reduces the velocity so the surge is dissipated before it reaches the windbox. The 3 inch wind line can be up to 25 or 30 feet long and it often is in theatres where the tremulant is installed in a room adjacent to the organ loft so the beating noise of the tremulant cannot be heard in the theatre, as is often the case when it is placed in the chamber with the pipes.

The wind line of the tremulant can be connected to the regulator or the pipe chest. The pipe chest merely acts as an extension of the wind line when so connected. The choice is merely a matter of convenience in making the installation.

The tremulant must operate with an even, smooth rhythm. I repeat: the adjusting slide (No. 6) should be opened to a position where the volume of air escaping from the exhaust balances the amount of air entering the bellows at the pallet opening (No. 5). The use of both springs and weights on the regulator helps establish the proper rhythm. The exhaust hole controlled by the adjusting slide (No. 6) is always open to some extent. The larger the regulator the larger the tremulant required. The poundage of the weight (No. 7) depends on the wind pressure used in the organ and the size of the tremulant.

A number of the classic builders used the bellows type tremulant such as I have described, except they used springs instead of weights. Where pipe tones are held to nearly exact pitch and the tremolo is only a waver, the springs work well. To theatre organ buffs who own such classic organs I suggest trading the springs for weights and adjusting the tremulant to a slower beat. This will give a classic organ a bit of theatre organ quality.

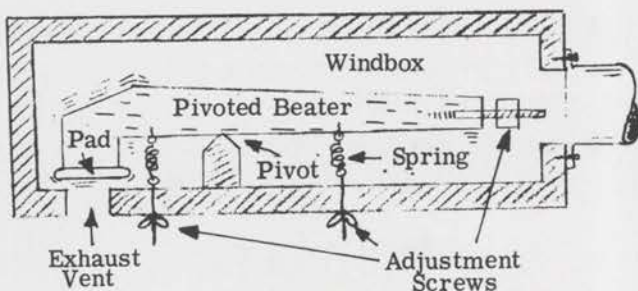


Figure 2. Beater Tremulant Cross Section

Figure 2 shows a "beater" tremulant used on classic organs with pressures up to 10 inches. The installation is the same as for the bellows type. The beater is faced with felt and leather. The rush of air from the wind box causes the beater to close the exhaust hole thereby stopping the flow of air. The springs then return the beater to its normal position and the operation is repeated. Regulation is made by tightening one spring and loosening the other and moving the weight mounted on a threaded rod at the end of the beater. The beater type is effective on classic organs where the tone is held to nearly exact pitch and the tremolo is a wavering of sound intensity or undulation in the speech of the pipe.

Figure 3 shows a tremulant that is mounted inside a regulator. It is simple in design and used in classic organs of not over 5 inch wind pressure. The beater is made of flexible hard wood. The principle is the same as the "beater" type, the flexible arm bending up and down as the current of air through the exhaust hole draws the beater head down to cover the hole and the spring of the wood returning it to the open position. The adjusting is done by loosening one screw and tightening the other, moving the half round mounting roller which raises or lowers the beater arm.

Theatre organ-minded owners of classic organs using beater or regulator type tremulants can come nearer to theatre organ sound by changing to bellows type tremulants.

Every unit organ of ten stops or over has a different vibrato in the celeste effect; a string rank tuned to unison pitch plus a second string rank (of the same scale and tone quality) tuned slightly sharp or flat; usually sharp. When used together the two strings generate a delicate tremolo or lovely vibrant quality and warmth of tone, a beautiful voice when used as a solo stop.

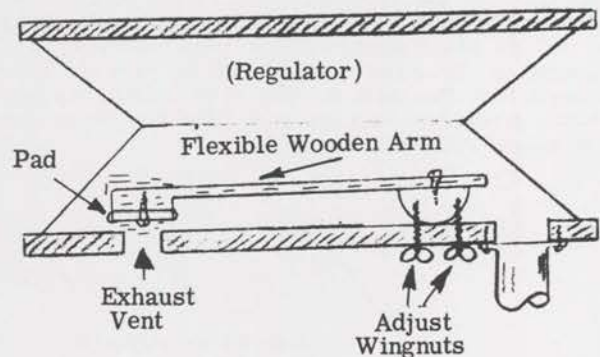


Figure 3. Beater Trem Inside Regulator

The celeste effect is a vibrato in itself and it is unthinkable for an organist to use the regular tremulant with the Celeste. Why mention it? I have heard it done in theatres, and very recently on an organ recording. It is tremoloing a tremolo, resulting in a "battle of the beats." Use of Celeste relieves the monotony of continual use of the regular tremulant and offers a contrast in the variety of tone colors that all organists should strive to achieve.

The Celeste effect is not confined to strings. Years ago I used a Celeste created from two Oboe Horn ranks. The result was most pleasing and many people thought I had invented a new tonal quality. I have even heard about some hobbyists experimenting with a Tibia Celeste. I didn't hear the result but it should have a somewhat raunchy sound. More power to the enthusiast with the will to experiment. That's how my "Bartolina" voice came into being.

Much criticism has been made of organ tremulants because they seem too fast. Compared to the vibrato in vocal music or that of violinists or cello players, and nowadays even from trombone and trumpet players, the organ vibrato is much faster. An eminent musical authority states, "the organ tremolo is so fast (or deep) that it is impossible for the ear to recognize the true musical tone of the pipes' natural speech."

The Midmer-Losh and the Austin Organ Companies developed tremulants that overcome this criticism. There may be others unknown to the writer. Mr. John Austin invented the universal wind chest, an air-tight room about six feet high, the length of a 73-note straight organ chest and wide enough to accommodate up to 12 ranks of pipes mounted on the top of this wind-box. The pipe valves are in the ceiling and all the mechanisms controlling the organ action are inside the box. A person can enter the wind chest while the organ is playing through an air lock which is a small hallway with an airtight door at either end. Thus the wind chest can be entered for inspection and maintenance of all working parts while the organ is being played.

Due to the volume of air inside the room-size universal chest the ordinary tremulant cannot be used. Instead Mr. Austin devised a chamber "fan", a thin board, about 3 feet long and 2 feet wide, pivoted on an axle in the center, which was mounted directly above the pipes. This fan arrangement was rotated by an electric motor. By using a variable speed control the undulations in the pipe tones could be of the lightest kind, beating as fast or slow as desired. Mr. Austin later perfected an arrangement whereby the tremolo could be created inside the wind chest, I presume, on account of the lack of sufficient head room encountered on some organ chambers.

Midmer-Losh used a mechanical means that bounces the regulator, light or heavy, fast or slow. There is no exhaust of air from the regulator, consequently the pressure raises and the pipes go sharp instead of flat as with the usual tremulant. The tremulants on the large 7 manual Midmer-Losh organ in the Atlantic City auditorium are of this design.

Whatever the design, the well-adjusted Tremulant is all-important to the theatre organ sound. I hope I have succeeded in penetrating some of the mystery which seems to surround the various adjustments, ranging from shimmer to sob, depending on the ranks involved and the personal taste of the organ buff. His taste is often more refined now than in previous generations but he still likes his Tibias trem'd for maximum sexiness. So do I.

- Dan Barton

Dan Barton, Oshkosh

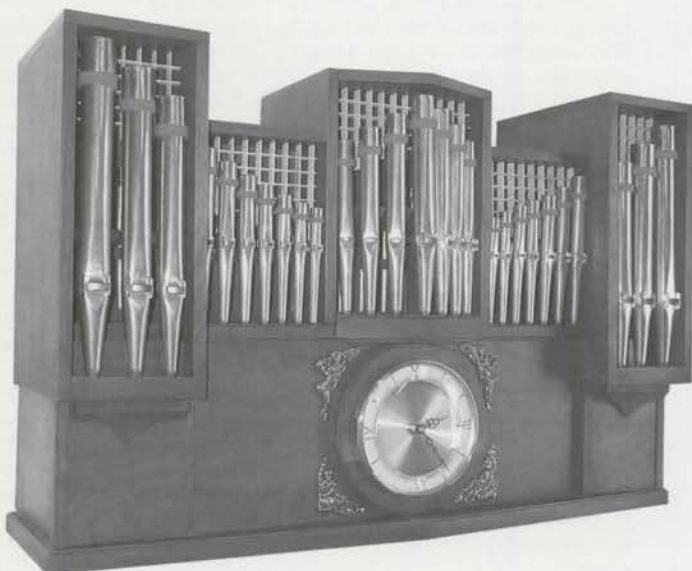
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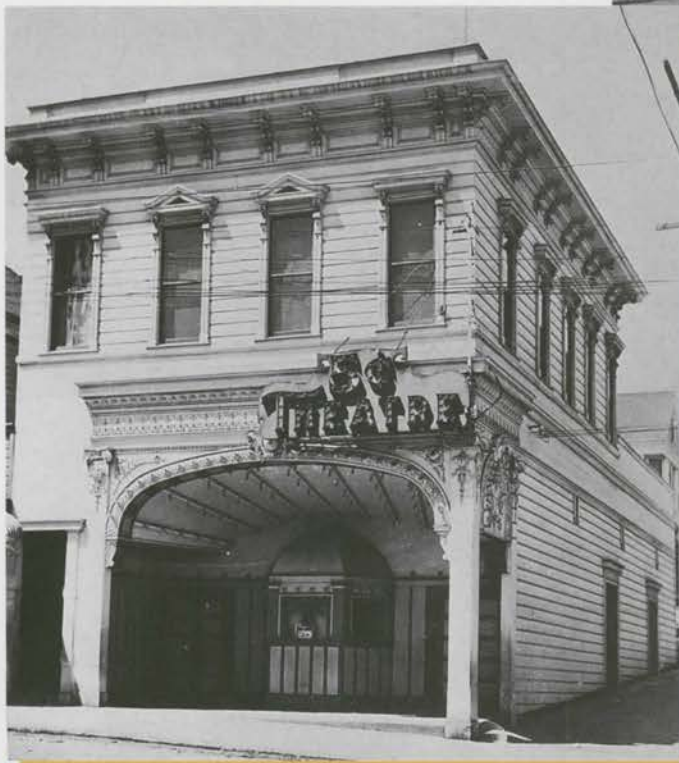
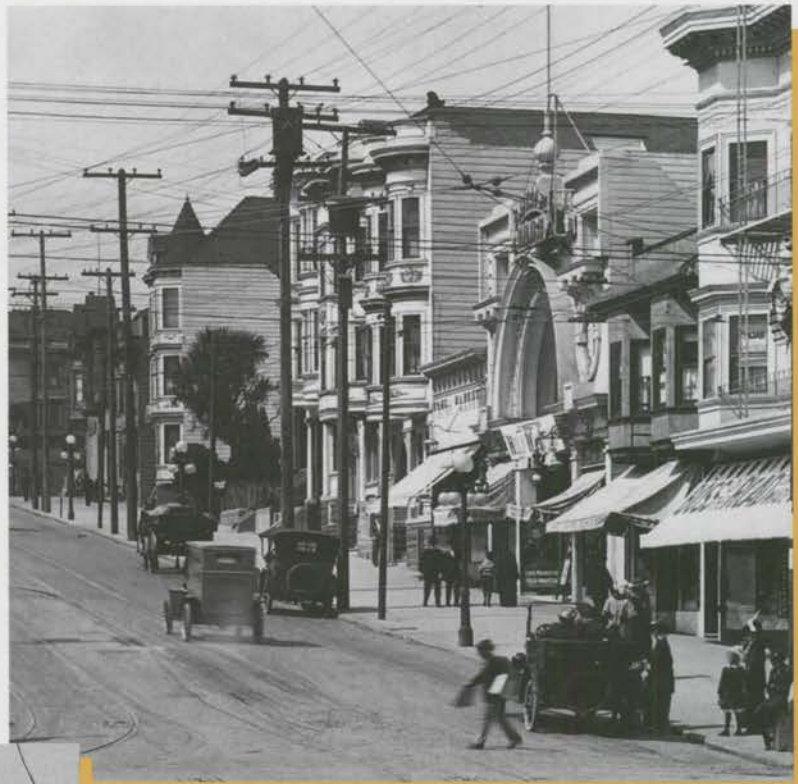
An Acre of Seats in a Palace of Splendor

By Steve Levin, Associate Editor

Before the Castro...

was the Castro Street, and before it, the Liberty. For nearly two decades, San Francisco's Castro Theatre has been one of the major lights of the theatre organ world: the house itself is the most original of the city's surviving movie palaces, and its 4/22 Wurlitzer, played every night, has become a favorite of both organists and audiences alike. But the Castro didn't just emerge from the void, like Venus on a half-shell: its roots go back at least fourteen years, and its subsequent history, along with that of its owners, the Nasser Brothers, represents a microcosm of local exhibition in the days before the megaplex.

A 1907 City Directory reveals a pair of Nasser enterprises on 18th Street, just west of Castro: a fruit stand and a confectionery; a year later the candy store, at 18th and Collingwood, was made over into a tiny movie house, called the Liberty. Converted storefronts were often the entry point for would-be exhibitors, and the Liberty seems to have done better than most: within two years the Nassers were able to close it in favor of something larger and more substantial. The later history of the building is



Left: The Liberty, at 4200 18th Street, the first Nasser Brothers theatre.

Above: The Castro Street Theatre is at the right, with the arched facade. The tree several lots to its left marks the site of the present Castro.

Opposite, top: The auditorium of the Castro Street on opening night.

Opposite, bottom: The present Castro, not too long before opening. Later a vertical sign would be added to the left of the window.

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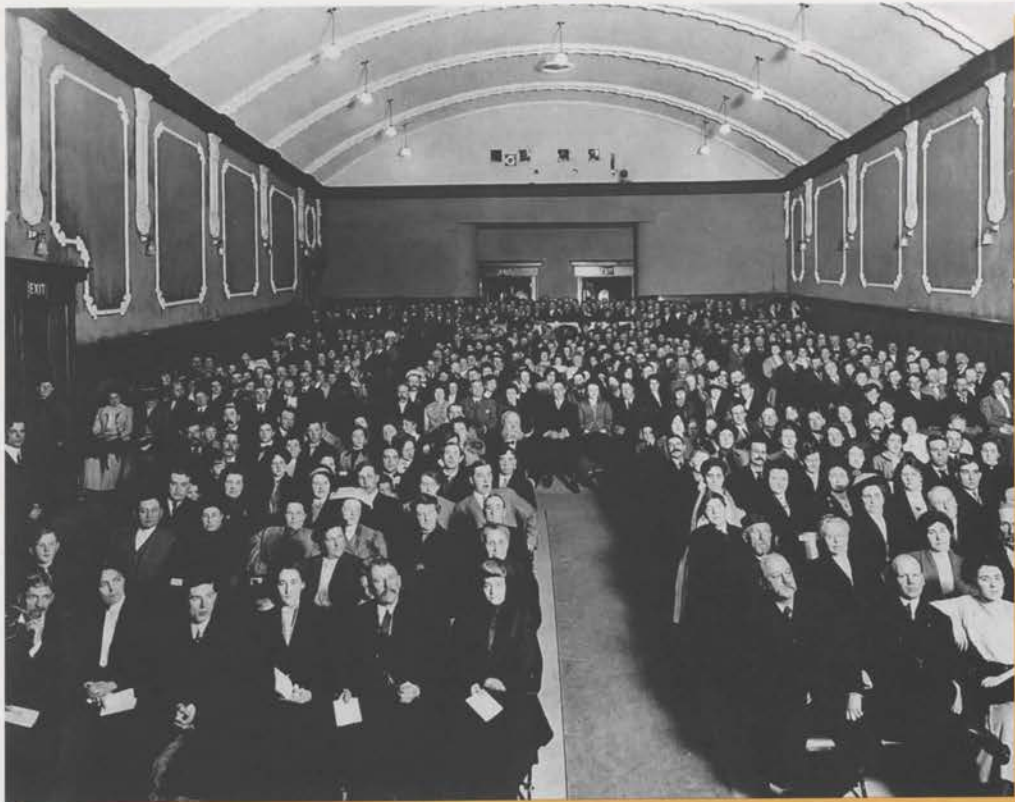
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unknown; a Post Office, c1960, now occupies the site.

The Castro Street Theatre, at 485 Castro Street, opened on December 21, 1910. Built as a theatre, it sat about 500, in no great splendor. Still, it was the largest house in the neighborhood, and its continued success ultimately enabled the Nassers to build their first really substantial theatre: the present Castro. The Castro Street closed on June 21, 1922; the Castro opened the following evening. The old house was converted to retail space; for decades it has been Cliff's Variety Store, a neighborhood landmark. Many details of the original interior are still visible.

The Castro marked the beginning of the Nassers' fruitful association with architect Timothy Pflueger. For them he subsequently designed the Alhambra, San Francisco (1926), and the Alameda, Alameda (1932), and executed major renovations to the Royal, New Mission and New Fillmore, San Francisco nabes the Nassers acquired in the '20s and early '30s.

Not being downtown exhibitors, Nasser Brothers Theatres enjoyed particular success in the 60's, when first run pictures began to play in combinations of neighborhood houses (the Royal and my family's Empire were frequently paired-up in those days.) Under increasing competitive pressure from larger circuits, the Nassers retrenched in the '70s. Their first major theatre proved to be their last as well: on August 4, 1976, the Castro was turned over to Mel Novikoff's Surf Theatres Co. It was Novikoff who made the Wurlitzer's installation and use possible; Blumenfeld Theatres, successors to the Novikoff operations, still support its daily use. 🎵



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Chapter News

ATTENTION ALL CHAPTER CORRESPONDENTS: The deadline for receiving Chapter News items for the March/April issue is January 5, 2001. If possible, send all text via e-mail in Word or Word Perfect. Be sure to include the name and telephone number of your chapter president, as well as the name of the principal city of operation for your chapter. You are reminded that it is the ATOS Board of Directors' Policy that your article not include a list of titles of the music played at programs, or a list of menu items served at chapter functions. Because there is so much variation in the quality of electronic equipment and the photos produced, it is requested that all photos be sent to the editor via U.S. Mail. Thank you for your cooperation.

ATLANTA

Danny J. Brooke, President
yodel@mindspring.com

Atlanta, Georgia. Greetings to everyone from a very hot and very dry Atlanta!

In spite of the weather, we've had some wonderful concerts this summer. In June, Tom Hazleton shared his talent with us, courtesy of Allen Organ Studios. Tom played the new 3/19 George Wright Special ordered by chapter member Dr. Petway. It's great!! After the organ's debut it was taken to Dr. Petway's home to be installed and we'll hear it again at our annual Christmas party. Thanks to Allen Organ Company, Tom and Dr. Petway!

In July we were thrilled with THE concert—Lyn Larsen at the magnificent Atlanta Fox! What a grand time! Thanks to Joe Patten, Bob Foreman and crew, the Möller never sounded better. The 4/42 instrument, in its original location and unaltered condition, is just superb. There's no other word for it. And Lyn can surely bring out the Mighty Mo's best! We had a huge crowd—people came from many states and even from "down under" to hear Lyn's music. Our chapter had a table in the lobby and 12 new members were signed up. All in all, a great day!

In August we went to hear the chapter's instrument, the 4/22 Page, currently under restoration at Stephenson High School. We were delighted to hear the sonic progress on the organ that has been made by Jack Sandow and his crew. There are 8 ranks playing with more on line soon. The acoustics of the auditorium are excellent. All 22 ranks playing

will be a real treat! Chapter member Jim Wingate accompanied two historical silents, one starring Paul Robeson and another with Charlie Chaplin. Jim's music was wonderful—thanks Jim!!

We have many more great events planned, including the return of the mysterious "Dos Hombres" in September and Tom Helms will play at the Rylander Theatre in Americus, Georgia on Halloween. We've had a grand year so far, with no end in sight to all the fun! Thanks to all the folks in the chapter who work so hard to make these events happen. Couldn't do it without you!

Paul Beavin

AUSTRALIA FELIX

Brian Pearson, President
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Adelaide, South Australia. A concert, which was probably unique in the history of the ATOS, was recently given on the 4/29 organ in the Capri Theatre. The South Australian Division of TOSA owns both the theatre and the organ. Sharing the console and the piano were overall winners of the Young Organists' Competition Chris McPhee (1993) and Ryan Heggie (1997). Cameo spots were filled by Michelle Nicolle (2000), who was publicly pronounced by Ryan, through the compere Malcolm Patterson, to be the most important person in his life, and Kylie Mallett (1995 Senior Division Winner). Four such winners sharing one concert, which was not part of a convention, must be some sort of a record, and all were born and brought up in Adelaide.

Just as memorable was the meeting in September 1999 between Richard Hills

during his first of what we all hope will be many concert tours of this country, Chris, Ryan and Michelle—all of them overall winners of the competition. Richard will be the featured organist in the 2001 TOSA Easter Convention, which will be in Brisbane, Queensland. This large city, with its nearby City of the Gold Coast which has a climate, skyline and general lifestyle very similar to that of Miami, is well worth visiting. Just northwards is the Sunshine Coast, and the southern end of the Great Barrier Reef with all of its wonders lies a few miles away. It is all very easily accessible from the U.S.A. and your dollar will buy \$1.50 Australian, while shop, accommodation and food prices are nominally much the same. Why not have a cheap holiday, join those Americans who have returned again and again to this country to the point where they are regarded as honorary Australians by their many close friends here, and enjoy a feast of fine music "Down Under?" I can guarantee that you will feel thoroughly at home while you are enjoying the varied scenery, flora and fauna, which are unique to this beautiful continent.

Lance Luce has recently successfully concluded his second tour of Australia after an absence of many years.

Brian Pearson

BUFFALO AREA

Norma Marciniak, President
716/694-9158

Buffalo, New York. The merry month of May found the chapter members bussing to Erie, Pennsylvania for a tour of the Organ Supply Industries (OSI) facility, the largest manufacturer and supplier of pipe organ components in the Western Hemisphere. The excursion was also opened to non-members who are actively involved in the preservation of the Wurlitzer in the Riviera



Bob Rusczyk at the 3/21 Wurlitzer console.

Theatre in North Tonawanda, New York and members of the Western Reserve Chapter joined us in Erie.

OSI staff conducted the tour, and we were able to see every aspect of the organ building process, as well as finished products. A few diligent craftsmen were on hand for us to watch their particular job, and cross-section models of organ components were also available to help us better understand the inner workings of the machines.

Following the tour and our brown-bag lunches in the OSI cafeteria, we proceeded to the home of OSI's owners Dennis and Margaret Unks. A beautiful home, recently built, houses a 3/21 Wurlitzer organ, the installation almost



3/21 Wurlitzer in the home of Dennis and Margaret Unks, Erie, PA.

complete. We were treated to a fine demonstration of the organ by Bob Ruszczyk (from Vancouver, Washington) as well as fine finger foods and pastries! We later learned that this was the first "public" presentation on the organ. Following Bob's mini-concert, it was time for open console. Dennis Unks complimented all those daring enough to play, and was impressed by the number of talented musicians within the group.

The installation itself, very unobtrusive to the layout of the home, featured the organ console in the cathedral ceiled great room, which was the home's living and dining rooms. The blower was in the basement, and the pipe chamber was the height of the first and second floors speaking out from the second floor. A "bridge" balcony provid-

ed additional seating, which overlooked the great room and brought the audience closer to the second floor swell shutters.

Dennis and Margaret Unks, as well as the OSI staff, made it a very special day that will long be remembered. Our sincere thanks to them all.

Laura Whitley

CEDAR RAPIDS AREA

Ray Frischkorn, President,
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Cedar Rapids, Iowa. CRATOS has had a busy and rewarding time the last few months. First it was our spring spectacular with Hector Olivera at the console of the Wurlitzer at the Paramount Theatre For The Performing Arts. He did his usual great performance showing off his dexterity with both hands and feet! It is always a great time when he returns as he has played a number of concerts here. I enjoy having him make my home his headquarters, as we have been friends for over twenty years.

The following month we had our annual membership picnic at a local park with our chairman, Ray Frischkorn, as chef. All members brought an array of salads, desserts, etc., on a rather inclement day (heavy rain) but it didn't "dampen" our spirits as we were in a covered pavilion. All those who attended had an enjoyable dinner and evening.

In July we had a dinner meeting at Greenwood Terrace, which is a part of the local Meth-Wick Community. Our members, Betty and Charles Debban, are residents there and arranged for a catered dinner. Several of us provided music on an electronic organ available in the dining room.

August was the month in which we had our spectacular at the Rhinestone Barton theatre pipe organ located in the Iowa Theatre Building. Scott Foppiano was our artist having flown in from Detroit on the twelfth for his concert the following day. He was very well received by an audience of approximately 250 and never stopped talking about how much he enjoyed playing the Barton and how pleased he was to be in Cedar Rapids. His stay was short, as he had to leave late in the evening following the concert, but he was able to be here long enough to have dinner with a group of 40 of us before hurrying back to the airport. In



Scott Foppiano and the Rhinestone Barton, Cedar Rapids, Iowa.

visiting with him after he arrived back home, he was still telling how fortunate we are to have two great theatre organs locally and how thrilled he was to have been invited to perform for us. Needless to say, he hopes to return some day for another visit.

Following the deadline for this issue, we will be having our fall spectacular with David Wickerham at the console of the Wurlitzer. This will be his first performance for us and we look forward to hearing him.

In 2001 (as mentioned in earlier issues of THEATRE ORGAN journal) we will be having Simon Gledhill, Barry Baker and Dennis James. Simon and Dennis will be featured at the Wurlitzer and Barry will do the honors at the Rhinestone Barton. Our concert dates have been determined for 2002 but as of the end of August artists have not been confirmed. They will be finalized before the end of this year.

In preparation for a schedule of concerts mentioned above, we realize CRATOS has its work cut out for it but we are confident among the membership, officers and directors all challenges will be met.

Our year 2000 will be finalized with a membership dinner and annual meeting with election of officers and directors for next year. Because of the busy festive season and as we have done in recent years, our "holiday" party will be held in January.

CRATOS regrets the loss of two of its members, Jean Kornis and Billie Strickel, by death this year. Both were active members of the organization and will be missed.

Our chapter extends holiday greet-

ings to the ATOS Officers and Directors and the same to all other chapters.

George K. Baldwin

CENTRAL FLORIDA

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Tampa, Florida. Owners of the *Roaring '20s Pizza And Pipes Restaurant*, members Bill and Barbara Dickerson, had a recent crisis. The big beautiful 4/42 Wurlitzer was without an organist. Dwight Thomas, the scheduled organist, fell ill and Bill Vlasak, the other half of the team, had the day off and could not be located. CFTOS to the rescue. The Dickerson's called upon two members, nationally known Rosa Rio and past President David Braun to fill in. They complied and the day was saved. Just think of all those that are introduced to the theatre organ by this enterprise. Rosa, in August, once again filled the grand old Tampa Theatre accompanying Buster Keaton movies.

Al Hermanns was given a Special Award Of Merit and Norman Arnold received the Technician Of The Year Award at the ATOS Annual Convention in Milwaukee, Wisconsin. CFTOS is most proud of Al and has been for many years. Norman, a member of the Manasota Chapter in Sarasota, has done a remarkable job supervising the restoration and installation of their 4/32 Wurlitzer theatre organ in the Sarasota Grace Baptist Church. As such, no one deserves the honor more!

Our new President, Bob Davidson, has been busy getting our Pinellas Park 2/9 Wurlitzer project back on track. Dave Braun, our technician and past president, is working closely with him. He is also working towards increasing our membership. As usual, we are promoting the theatre organ and its music in a big way! Right now it looks like a bright New Year for CFTOS.

Peg Mayer

CENTRAL INDIANA

Thomas A. Nichols, President
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Indianapolis, Indiana. This has been a very busy summer for our chapter! On June 11 we were privileged once again to have Ron Rhode in concert on the Warren Performing Arts Center Barton.

Attendance was good and we all enjoyed the bright, upbeat style we have come to associate with Ron's concerts.

July 9 found us traveling to Purdue University's Elliott Hall, home of two large Allen organs. We also had *two* artists that day. Tim Needler played the Allen theatre organ, sharing with us an all-Gershwin program. Tom Nichols played the classical Allen.

About 25 of our members journeyed to Milwaukee for the annual ATOS Convention, "Great Music On A Great Lake." Very visible among our membership-included artists Jelani Eddington, Simon Gledhill, emcee Ken Double, and ATOS Executive Secretary Michael Feltenzer. Jelani and Simon both performed thrilling concerts—Jelani on the Riverside Theatre's Wurlitzer and Simon at the Oriental's Kimball. Ken not only provided his usual affable and exciting microphone style but also played for us at the Ringling Theatre, Baraboo, Wisconsin during the afterglow. Michael has certainly worked hard for all of us in his role as ATOS Executive Secretary and Advertising Manager for the Journal. We enjoyed the beautiful theatres and the variety of artists and styles as well as the hospitality of the Dairyland Chapter. Thanks!

The August 13 membership meeting was held at Warren PAC. Many business matters were discussed, primarily concerning our preparations to host NEXT year's ATOS Annual Convention. In addition, we are putting the finishing touches on our upcoming concert series, planning a bus trip to Ohio, and continuing the work on our three existing installations and the new installation, which will be in the Madame Walker Theatre. Following the business meeting, we were treated with a musical program played by George Smith, including several medleys of old familiar tunes and religious selections.

Upcoming "big events" include the Ken Double benefit concert August 27 at the Hedback Theatre, John Giacci's October 1 concert at Warren PAC, and the September radio broadcast on Indiana Public Radio featuring Jelani Eddington on the Barton at Warren PAC.

See you in Indy in 2001, so we can "Hit the High Notes" together!

Louise Eddington

CUMBERLAND VALLEY

Bob Eyer, Jr., President, 717/264-7886
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Chambersburg, Pennsylvania. The vandalism damage to the Capitol Theatre building and Möller organ, as reported in the last issue, has been repaired and all is back to normal. The chapter's organ crew got right to work on water damage to a reservoir beneath the stage, which had been flooded, and the Möller was ready to go in time for the mid-July "Celebrate the Arts" festival. The festival is an annual all-day program of crafts, music, dance, art, and theater in the downtown Chambersburg area, and the Capitol Theatre is a prominent participant. House organist Bob Eyer, Jr. entertained at the Möller with a free, well-attended 30-minute concert of popular favorites. A month later, Bob presented a free program at one of the theatre's "TGIF" lunchtime series. These events have been great opportunities to showcase the Möller to the community at the hands of a fine musician.

Bob Maney

DAIRYLAND

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Bill Campbell, ATOS Convention Chairman enjoying the banquet.

Racine/Milwaukee, Wisconsin. Our club's annual picnic was once again held at the Lake Geneva summer home of Jack Moelmann on July 16. After Jack entertained us with a short program on his Hammond organ, the rest of the afternoon consisted of open console, the potluck meal and boat rides. During the boat rides President Gary Hanson pointed out the estates of the Morton's of Morton Salt and the Wrigley's of Wrigley's Chewing Gum fame.

As you all know, the second activity our Dairyland Chapter was involved with in July was the ATOS Annual



Dave Wickerham being welcomed back by Cyndae Koller.

Convention. At this time I would like to publicly thank the following for all their hard work in putting on the convention: Convention Chairman—Bill Campbell; DTOS President—Gary Hanson; Convention Committee Members—Jim and Cyndae Koller; Publicity—Fred Wolfgram; Organ Readiness—Clark Wilson, Fred Gollnick, Bill Zabel, Bob Wilhelm, Fred Wolfgram, Joe Wallace, Bill Hansen, Gary Hanson, Scott Bilot and Rick Johnson; Head of Ushers—Glen Ehnert; Head of Transportation—Clint Lehnhoff; Theatre Decorations—Paul Grant; Head of Record Shop—Jeff Taylor; Registration—Gigi and Diane Jones; Lighting and Sound Systems—Ed Mahnke and Durt Schlieter; Shuttle Artists—Ed Mahnke, John Gusmer and Cyndae and Jim Koller; and Banquet and Box Lunches—Nancy Nohl. Many other people helped on these various committees but their names are too numerous to mention here.

To celebrate the successful convention we had a party consisting of a catered pig roast dinner at the Racine home of Fred Hermes on August 27. The artist for the afternoon was Perry Petta who played the 5-manual Wurlitzer which was one of the organs featured during the convention preglow. Open console and the meal followed.

Our club has again awarded two five hundred dollar scholarships to two students of Concordia University, Wisconsin. The winners are Christa Funke and Brian Heinlein. DTOS member Marguerite Otto underwrites the second scholarship.

Sandy Knuth

DELAWARE VALLEY

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Pottstown, Pennsylvania. Tom Smerke is our General Projects Manager. Here

are the highlights of his latest report on the projects of the Delaware Valley Chapter:

Project #1—The Rodgers Installation, Penn State, Abington.

At our Annual Meeting, the Rodgers developed a cipher due to a faulty pedal reed switch. We want to thank Rudy Lucente for coming right over to diagnose and try to fix the problem. Unfortunately Rudy did not have the needed part. Bob Walker said he would come down after the Annual ATOS Convention to make the repair and tune up the organ for the September concert with Wayne Zimmerman. The program will be called "Golden Classics." A short lecture on the organ and the silent movies will precede the program, the highlight of which will be the Chaplin classic *The Gold Rush*.

Project #2—The Sedgewick Möller at the Keswick Theatre.

The great adventure continues. On Saturday, July 15, the crew of Bernie, Tom, Dick and Gene again went into the deep, wet basement of the Keswick to remove organ equipment and pipes. We also removed two blowers and a spare console from the stage. We cleaned all of the areas. The crew worked very hard and expended a great deal of effort to load the truck, which Bernie picked up—another adventure. While we were working, Harry, Vince and Dottie stopped at the theatre. We stopped by my house to drop off the spare console. We also found out after we arrived at Vince's that it's easier to unload than to load. What made it easy was Vince preparing his barn for us. By the time the job was done I knew we were all very tired. We will have a workbench at the Keswick—ours to use in working on the organ. And, lastly, the new relay for the Möller is now on order from Emutek.

Project #3—The Chapter's Wurlitzer.

In August the Theatre Organ Society Of The Delaware Valley (TOSDV) and The Association For The Colonial Theatre (ACT) signed an agreement for the installation of a Wurlitzer theatre organ in Phoenixville's Colonial Theatre. The organ has already been moved from storage to the Colonial where it will be installed in the original chambers. Mr. John J. Serdy of Phoenixville is the designated project manager. The organ

has a two-manual console and over time has grown to 14 ranks.

Project #4—The Chapter's Gottlieb.

This instrument is in storage in Tom's garage. It's thought the spare console from the Keswick will be a useable, even if only a temporary replacement, for the totaled original. We are keeping our eyes open for a suitable venue.

Tom Rotunno

EASTERN MASSACHUSETTS

Hank Lysaght, President, 781/235-9009

Wellesley, Massachusetts. The usual maintenance jobs on our chapter's 4/18 Wurlitzer in the Richard Knight Auditorium, Wellesley Hills, as a CD by John Cook is being recorded, constitutes this season's activities. The Steering Committee's frequent meetings for our Regional Convention are another matter and we are working constantly on the many details.

Southeastern New England Theatre Organ Society (SENETOS) has invited our chapter to the Zeiterion Theatre, New Bedford, for our first fall gathering on September 17 to hear the 2/9 Wurlitzer. Field trips are rather infrequent and we are looking forward to it.

Stanley C. Garniss

GARDEN STATE

Cathy Martin, President, 973/256-5480
cmartinx@aol.com

Trenton, New Jersey. Summertime and the living is easy. Our Garden State members always look forward to July and the annual summer picnic where we can relax and enjoy the water and sunshine.

This has been the fourth year that the Martins have invited us to their summer cottage on Lake Hopatcong, New Jersey. On Sunday July 16 the weather channel forecasted rain, as usual, but this did not discourage many of our members, who arrived loaded with food, drink and lawn chairs. Many took advantage of Bob Martin's "water taxi" by cruising across the lake to the home of Peter Panos who has installed a 2/7 Robert-Morton theatre pipe organ in his home. Open console was enjoyed and Bob made several trips back and forth that afternoon. It was a lovely afternoon and when the rains finally came, we settled around the piano. Paul Jacyk played and our best singers continued on till the food and

the voices gave out. Thank you Cathy and Bob Martin for a great party.

AUGUST CRAWL

Our annual August crawl with neighboring NYTOS was a great success! We played and listened to two magnificent Wurlitzers in two very nice venues. The day started at the Lafayette Theatre in Suffern, New York. The 2/11 Ben Hall Mighty Wurlitzer was in fine shape as Dave Kopp treated us to a mini warm-up concert. The console is perched high above the auditorium floor in the front most right box of the theatre. The organ speaks from across the room at about the same height, so both the artist and the audience hear that unmistakable "wurlly" sound very well. About ten of us were able to try our hands at the console, exhibiting a variety of styles and a broad spectrum of music. Those who had never played this instrument before were really impressed!

The weather was perfect as we continued our tour with a drive up the New York State Thruway and Route #17 to Middletown, New York. The Middletown Paramount houses a 3/11 Wurlitzer with a newly restored French style console. This instrument is imposing looking with its full double bolster stop rail and "everything new" look. This Wurlitzer was also a real treat to play and did not disappoint us as we tried our hands at three-manuals and a superbly magnificent sound. Those of us who played will go back here any day!

Part way through open console we shifted gears and listened to the reminiscences of 89 year-old theatre organist Doc Bebko. Doc (he later became a Doctor of Chiropractic) traced his musical career from the beginnings as a young boy to his retirement from music as a profession in 1942. I was interested to learn that many radio stations in the early days of radio had a pipe organ in their studios for use on the air, and some of Doc's career was spent in these studios. He later was interviewed by Ray Bohr to play at Radio City Music Hall, landed the job, and had to play the morning show the next day! After taking questions, Doc demonstrated his unique style of playing with a mini-concert, which was thoroughly enjoyed by all.

For those interested in the mechanics of these two fine instruments, chamber tours were conducted at both venues. Thanks to Paul Jacyk and Dave Kopp for arranging this special day, and to the organ crews who keep these two instruments in such fine shape.

John Becica

TRENTON WAR MEMORIAL HISTORY AND CURRENT GOOD NEWS

The first inaugural concert was held February 29, 1976. The organist was Ashley Miller, AAGO, performing on the 3/16 Möller theatre pipe organ, recently placed in its new home. Two thousand patrons thrilled to Ashley's opening fanfare composition written for

the occasion. This began a yearly five concert series and our Garden State Chapter was able to hear and enjoy many of our professional theatre organists over the years.

In April 1994, the state of New Jersey, which owns the Trenton War Memorial, closed the building for extensive renovations with a planned reopening in two years. The Möller pipe chambers were sealed and the console disconnected and stored in a trailer. The Trenton War Memorial Concert series was discontinued.

In December 1998, the beautiful War Memorial building was completely restored to its 1932 décor. All the construction workers and those associated with the restoration were invited to the opening performance. The Trenton Symphony performed their Christmas concert, complete with Santa Claus. They wanted the organ, which was not ready.

Bill Smith, crew chief and his crew, kept experiencing many problems and delays. A major problem was the rewinding from the blower to the chambers. A whole year passed before a solution to the problem was found. After waiting six long years we have received the good news. The Möller has excellent winding. All the reed pipes have been thoroughly cleaned and the tuning has begun. The end of September will have the organ playing on its shake down trial.

Jinny Vanore

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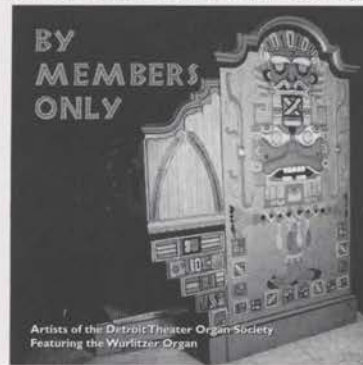
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Round Lake artists (l to r) Charlotte Lowe, Ned Spain, Catherine Hackert, Carl Hackert and William Hubert.



Edna VanDuzee at the Ferris tracker organ.

HUDSON-MOHAWK

Frank Hackert, President, 518/355-4523

Schenectady, New York. Although the Hudson-Mohawk Chapter has no official meetings or planned functions during the months of July and August, theatre organ buffs kept busy this summer with a variety of entertaining and artistically nourishing options. Proctor's Theatre, Schenectady, home of Goldie the mighty 3/18 Wurlitzer, runs a goodly number of movies year round. Movie patrons are treated to half-hour organ preludes before selected film screenings. These mini-concerts are presented by Hudson-Mohawk Chapter members and serve as an entertaining introduction for many to the pleasures of theatre pipe organ music. Many show goers, especially children, can be seen gathered transfixed by the organ marveling at its beautiful sounds and intriguing mechanisms. David Lester, Avery Tunningley, Ned Spain, Carl Hackert, Al Moser and Gene Zilka have all contributed their considerable talents to these worthy and educational endeavors.

On another note, throughout the summer, chapter member Edna VanDuzee, as Artistic Director of the historic Round Lake Auditorium in the Victorian village of Round Lake, New York, offers a variety of musical afternoons and evenings featuring the auditorium's antique Ferris tracker organ. Hudson-Mohawk Chapter members are very involved in a variety of entertainments presented at Round Lake including walking tours with organ interludes and hymn sings. Chapter members involved in these events include William Hubert, Avery Tunningley and David Lester. This season at Round Lake culminated in the always-anticipated pops concert on August 27; this year with three organs—the Ferris tracker and two electronic

Allen organs. The concert featured organists Carl Hackert, Ned Spain and William Hubert with guests—cellist Catherine Hackert, vocalist Charlotte Lowe and the auditorium's own chanteuse Edna VanDuzee. Each of the performers contributed his or her own considerable talent in a variety of musical presentations ending in a show stopping finish performed by the entire ensemble.

Several Hudson-Mohawk Chapter members including Ned Spain, Joe and Jinny Vanore and Ken Albert attended the annual ATOS Convention in Milwaukee in late July. By all accounts the convention was excellent and much enjoyed.

The 2000-01 Hudson-Mohawk Chapter season will officially commence on September 25 with the annual banquet on the stage of Proctor's Theatre. The event will include fine dining, fine organ music compliments of Goldie, and the presentation to members of the upcoming program of activities for the coming year. Plans include an evening of roller-skating music at a roller rink with appropriate musical accompaniment, a Halloween party and other assorted treats.

Norene Grose

LONDON AND SOUTH OF ENGLAND

Jim C. Bruce, President
atos-london.freeserve.co.uk

Memorial
Hall Barry,
South Wales,
July 7, 2000.
The society's
four-manual
Christie.
Byron Jones,
Organist.



Byron was born in South Wales. From a very early age he showed a great inter-

est in music and at the age of six started learning the piano. It was not long before he was playing for his local Sunday school where he was introduced to an organ of sorts—a harmonium. He continued piano lessons while at school and upon leaving was asked to play the newly installed Hammond electric organ in the local coal miners club at Risca. From there he went from strength to strength and was soon accompanying famous West End artists when they appeared in clubs in his native Wales. He has his own music club with over 600 members and hosts two music festivals per year. He regularly tours on both electronic and pipe organs and has played many of the prime theatre organ venues both at home and abroad. He has broadcast many times on TV and radio and has a large number of fine recordings and videos to his name.

He got the concert off to a good start with a lively march selection including many old favourites, and followed this by a series of flowing waltzes to slow things down a little. It was not long before we were treated to a rousing selection of Latin American numbers, which went down really well with the audience. Byron's mother was present, so he played a special number just for her. The end of the first half was soon upon us, and while the audience had some refreshment Byron roamed amongst them signing autographs and chatting, as only Byron can.

In the second half Byron appeared wearing a blue sparkling jacket complete with the Union Jack on the front and we were treated again to a wide choice of music. Byron finished off the concert with a 'sing along.' This was not enough for the audience so an encore was demanded. Everyone left the concert feeling they had had a wonderful afternoon's theatre organ entertainment, delivered with Byron's usual 'Wit and Wizardry.'

Woking Leisure Centre, August 19, 2000.
The Society's 3/16 Wurlitzer.
Kevin Morgan, Organist.

Kevin lives now in Bolton in Lancashire but he was born in the county of Dorset where at the age of three he began playing the piano. He became a music scholar at his school and was awarded many national prizes for highest marks in various prestigious examinations. At the



Kevin Morgan

age of nine he started playing the organ and two years later at the age of eleven he played his first service in Salisbury Cathedral. He studied at London, Durham, Oxford and Cambridge and moved to Bolton in 1986 to become Organist and Choirmaster at the Parish Church. After a while the late Ronald Curtis, with whom he subsequently shared many concerts, introduced him to the theatre organ. Kevin has recently been awarded a doctorate, and at present is teaching both piano and organ. He also undertakes freelance work playing classical, electronic and pipe organ as well as piano and is now in increasing demand to play concerts across Britain. He is a regular contributor to *The Organist Entertains Programme* on Radio 2 and has many fine recordings to his name.

Kevin gave a very polished and excellent concert demonstrating a very high degree of precision. He had not tackled this mighty Wurlitzer before today, but was soon in his stride, treating us all to some wonderful sounds from many varied registrations. The audience was presented with a wide choice of music, ranging from classical to traditional theatre organ melodies. A wonderful selection of Franz Lehar's music and a selection of famous Rachmaninoff Rhapsodies brought prolonged applause from the audience. We also heard some well known and often played tunes. Since we had just been celebrating the Queen Mother's 100th Birthday, he played a selection of tunes that are known to be her favourites. At the end of the concert the audience erupted into prolonged applause and, after an encore, left the venue feeling they had witnessed a wonderful display of musicianship, and requesting that Kevin should play another concert at Woking soon.

Ian Ridley

PAT MOWER



Ken Rosen. Note Pig 'n' Whistle sign on the music rack.

PAT MOWER



Don Bickel at the console. Note the Pig 'n' Whistle sign.

PAT MOWER



Ken Rosen's Home. Don Bickel at the console.

LOS ANGELES

Irv Eilers, President, 323/254-0987

Los Angeles, California. The Pig and Whistle Wurlitzer whistles again in a new and larger studio located behind Ken and Jenice Rosen's new home in Chatsworth. LATOS and the Southern California Organ Grinders were invited guests for a potluck picnic in July. Well over one hundred guests arrived with all the goodies that make a good picnic, with the Rosen's providing the hot dogs and burgers. LATOS last visited the Rosen's in 1996 when they lived in Granada Hills. Their new home is larger, with a much larger yard and pool and as promised at the 1996 picnic the new larger studio! From before noon until after 4 p.m. the studio was the scene of a constant parade of performers at the console with people listening in the spacious studio when they were not at the umbrella tables in the yard eating. The studio with its high ceiling and special wall treatment created by Mike Pasalich, son of long time LATOS members Bob and Hilda Pasalich, is an extremely live room. A coat of dry-wall mud was sprayed on the dry wall and painted with enamel to make a hard surface. Mike was also our grill master for the hamburgers and hot dogs. Opus 1009, a special style D with an oboe added, is now at eleven ranks. This is the fourth home for this

organ since it was removed from the Pig and Whistle Restaurant in Hollywood but the Rosen's have actually moved it six times. Talk about a labor of love! The weather was gorgeous and all had a great time. Thanks to Ken and Jenice and their extended family for their generosity and hospitality!

Jim Riggs was scheduled to play for LATOS in August but on Tuesday morning prior to his Saturday performance, LATOS found out that his doctor refused to allow him to travel because of his health. In spite of the short notice, and even though he was leaving the day after the event for a vacation in New Zealand, we were extremely fortunate to have John Ledwon fill in. John played a delightful concert. Thanks John for coming to the rescue!

"Great Music On A Great Lake" was a GREAT convention with a number of LATOS members in attendance. Congratulations Milwaukee!

Wayne Flottman

MANASOTA

Vince Messing, President, 941/627-5096
M2Organeer@cs.com

Sarasota, Florida. The 2000/2001 slate of officers has assumed their duties. The meeting sites and artists for the year have been selected. Installation work on the J. Tyson Forker Memorial Wurlitzer

Organ in Grace Baptist Church in Sarasota is nearing completion.

Crew chief Norman Arnold was named "Technician of the Year" at the Annual Convention of ATOS in July. We extend our heartiest congratulations to Norman! He has almost single handedly completed the installation of all elements into the two pipe chambers of the Church. Able assistants are Bob Alexander, Bob Chute, John Hegener, Frank George and Chuck Pierson. Two of the major percussions have been placed in their chamber high in the attic of the Church. Others, including the toy counter, will be in place as you read this article.

David Cogswell played at the September meeting at Grace and as well in October at King's Gate on Ketch Morrell's Allen theatre organ. November is the annual birthday meeting in the former Charles Ringling mansion on the USF campus in Sarasota. Bob Baker will play the original Aeolian 3/43 residential organ. In December, Bill Brusica will drive down from St. Petersburg to play the Forker Memorial Wurlitzer in Grace Baptist Church.

Carl Walker

MOTOR CITY

Tom Hurst, President, 248/477-6660
thurst39@mail.idt.net

Detroit, Michigan. We were very pleased to have Michelle Nicolle from Australia, who won the Senior Division

RAY VAN STEENKISTE



Our guests from Australia (l to r) Ryan Heggie and Michelle Nicolle with John Lauter and Heather Novak.

of the ATOS competition this year and Ryan Heggie, a former winner of the competition from Australia visit our theatre. They really enjoyed playing our Barton organ and then we were able to take them to the Senate Theater and the Fox Theatre. It was a beautiful and interesting day. John Lauter, Ron Reseigh and Heather Novak were their hosts.

Work continues at the Redford. Mervin Mack is building a large counter top to handle all the new sound and lighting equipment at the rear of the auditorium. Also, our members are busy removing seats for a handicapped area in the theatre.

Motor City was very pleased to learn that they had been awarded a \$2,500.00 grant from ATOS to do work on our Barton organ. We were also very pleased to learn that our President, Tom Hurst, was awarded the David L. Junchen Technical Scholarship. An AIO/ATOS member will host him at the AIO convention.

RAY VAN STEENKISTE



William Walther, Operations Manager at the Redford Theatre, Heather Novak and Andrew Novak.

His host will ensure that he will be afforded ample opportunity to meet and interact with conventioners and to participate in forums and debates.

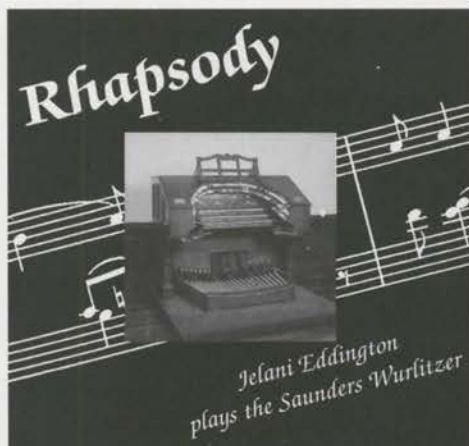
We had an Elvis Presley double feature weekend at the theatre with Scott Foppiano at the theatre organ. Our audience was attune to the terrific music and several of our patrons dressed in Elvis attire. They were given tickets to future shows at the Redford as prizes.

Our member, Tom Wilson and his assistant, Alison Harris, continue with their organ radio programs *Somewhere In Time* every Wednesday at 6 p.m. on Station WDTR-FM 90.9. Artists that were heard during September and October were: Nigel Ogden, Kevin King, Karl Cole and Dave Weigartner, Donna Parker, Tom Gnaster and Bill Vlasak.

There will be a special presentation of the film, *It's A Wonderful Life* on Friday, December 1 and Saturday, December 2. There will be a special appearance by

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Karolyn "ZuZu" Grimes, a star from this classic film! For these two nights the Redford Theatre will be transformed into the "Bedford Falls Movie House." There will be singing, dancing and plenty of prizes and they promise that you may see a couple of angels. Of course there will be the music of our Barton theatre pipe organ.

Our concerts continue with "A Christmas Celebration," Saturday, December 9, featuring two outstanding keyboard artists, Lance Luce and Pierre Fracalanza. Our patrons will also enjoy a miniature railroad layout in a wintertime setting in the orchestra pit and the beautiful Christmas setting on the stage.

For further information be sure to visit the website of MCTOS and the Redford Theatre at <http://theatreorgans.com/mi/redford> or call 313/537-2560.

Dorothy Van Steenkiste

NEW YORK

David Kopp, Chairman, 973/305-1255

New York, New York. While mighty Wurlitzers are not normally a regular part of summer camp activities, a group of inner city kids from Poughkeepsie were treated to a visit, demo and even an opportunity to play the New York Chapter's 2/10 Wurlitzer at the Bardavon Theatre as part of their summer camp



Organist Ralph Bacha and assistant Bardavon organ crew chief Bob Strang look on as summer campers take turns trying out the 2/10 Wurlitzer at the Bardavon Theatre in Poughkeepsie, NY.



Dr. Edward Bebko at the Middletown Paramount 3/11 Wurlitzer.

experience. The visit was arranged at the request of the coordinator of the Christ Episcopal Church summer day camp. On August 2, some 60 campers, ages six through twelve were marched into the theatre where they were treated to a fine program that included a bit of Bardavon history (the theatre has been in operation since 1869), a demo of the organ, a short lesson on pipes, a brief concert, and a screening of Charles Chaplin's *The Pawn Shop*, with organist Ralph Bacha at the console. Afterwards, the children were invited to try out the organ, and after a few hesitations, a line quickly formed, with some of the kids coming through three times. Ralph did a splendid job of playing and demonstrating the organ for the children. Special thanks also go to Norm Andre and Bob Welch for tuning, and to Bardavon organ crewmembers John Vanderlee, Bob Strang and Fred Koverda for assuring that the Wurlitzer was in top condition, and to Vassar College for providing audio-visual technical support.

On Saturday, August 26, the New York Chapter and our neighbors in the Garden State Chapter joined forces for what has become an annual tradition, our summer organ crawl. Activities got under way in the morning at the Lafayette Theatre in Suffern, New York, where members had an opportunity to play and enjoy the NYTOS 2/11 Ben Hall Memorial Wurlitzer. While some took turns playing, others caught up with old and new friends over coffee and refreshments. Special thanks to Al Venturini for making the theatre available to us. After a lunch break, activities moved north to Middletown, New York and the chapter's 3/11 mighty Wurlitzer at the Middletown Paramount Theatre. Again, members took turns at open console. In addition, Doctor Edward Bebko who shared reminiscences from his experience as a theatre organist in several of New York's famous theatres during the



New York and Garden State Chapter members gather around to talk with Dr. Bebko.

silent film era and into the 1930s and early '40s treated us to a delightful presentation. At age 90, Dr. Bebko who is still a practicing chiropractor and an excellent organist, has a keen memory for names and details regarding theatres, organs and personal experiences from 70 years ago. Among other interesting stories, he related how Dick Leibert auditioned him on a Friday morning in 1938 at the Radio City studio organ, and he started the very next day playing the big Wurlitzer, serving as a Music Hall staff organist until 1942. Doc also played a demo mini-concert for us in the style of the theatre organists of that day. Thanks to members Ralph Bacha and Harry Radloff for arranging for Dr. Bebko to spend the day with us. Thanks also to Dave Kopp and Paul Jaczyk for organizing the day's activities, and to Paramount crewmembers Jack Stone and Tom Stehle for tuning the Wurlitzer and to Bob Welch and Lowell Sanders for also helping to put the organ into top shape.

Tom Stehle

NORTH TEXAS

Donald Peterson, President
972/517-2562, dpete1@jcpenny.com

Dallas/Fort Worth, Texas. Every time we hear our chapter Robert-Morton organ in the Lakewood Theatre it sounds better due to the ongoing enhancements by the hard working organ crew. Examples of these changes are the rebuild of the tuned percussions, including all new hammers. This has resulted in a much brighter sound from these instruments and livened up the effect, particularly when used in the ensemble, and of course, made them more reliable. Also enhancing the sound has been the added unification allowed by our new electronic relay. The next giant step will be the addition of three to five more ranks of pipes. The total number to be added will be limited by the chamber room that we can make available by some strategic rearrangement of the chamber placements. The required pipe work has been acquired and is resting in storage, waiting for the right time. Seeing these pipes continues to tantalize us all as we contemplate the increased richness of sound we may enjoy.

At our August business meeting, we were entertained by NTC member, professional theatre organist, Glen Swope, who showed us what his superb musical

talent and the enhanced Robert-Morton could achieve. Glen embraced the greater range of the enhanced organ in his choices of registration for his concert selections. For his concert he chose to use a travel theme to wrap his musical selections around, taking us on a musical trip around the familiar places in the USA. In addition to the more obvious like: Chicago, San Francisco and Oklahoma, his music took us to Swannee, Miami, Texas, Pennsylvania and New Orleans. Despite the pervading theme and the number of places visited, Glen didn't shortchange his audience musically. His registrations and arrangements were well thought out and executed. It was very entertaining. Bravo, Glen!

We had another opportunity recently to show off our Robert-Morton (and its chamber workings) to a group of youngsters (and some parents) and were again thrilled to see the light of discovery shining in their eyes and their OOHs and AHHs. As always, they enjoyed parading to Danny Ray's playing of "76 Trombones." It was an experience that they won't forget and that they will talk about. Maybe they will be inspired to learn to play and perhaps become the next generation of ATOSers.

Participating from the chapter, in addition to Danny Ray, was President, Don Peterson; Vice President, Rick Mathews; and members Bob Acker and Rick Austin from the organ crew.

Irving Light

ORANGE COUNTY

Don Near, Chairman, 714/539-8944
donnear@aol.com

Those who were lucky enough to attend our April concert featuring Simon Gledhill were treated to one of the most outstanding performances we have had at Plummer Auditorium. His incredible talent and musicianship prompted many requests to bring him back soon.

On August 4, OCTOS assisted the local American Guild of Organists with their Pipe Organ Encounter, for the benefit of young keyboard students from throughout the country. The weeklong event of workshops and church organ concerts concluded with a demonstration and crawl of the Plummer Auditorium Wurlitzer, with open console for the eager youngsters. After dinner at a very atmospheric Italian restaurant, students attended a concert with silent movie accompaniment by organist Gene Roberson. We think we have a few young converts as a result—reports are they thought this was the high point of the week!

The slave console for the Wurlitzer is complete and was featured at our August 19 open house. Board member Randy Bergum designed and constructed the support frame. It folds down to a storable size and, when open, accommodates two Korg synthesizer keyboards, pedal board and other console components. This Bob Trousdale project has been in development for about a year and will permit

the Wurlitzer to be played from nearly anywhere in the auditorium. We hope to make the pipe organ available to keyboard musicians who accompany productions of the Fullerton Civic Light Opera for both intermission music and performances. This added flexibility would enable the Wurlitzer to be more accessible in the future during times when stage productions take up stage and orchestra pit space which preclude use of the main console.

Upcoming concerts include Australian organist John Giacchi in September for a concert with silent movie, and an eagerly awaited return engagement of Tom Hazleton on November 12.

The Orange County Chapter continues to develop with a philosophy of presenting outstanding artists who offer the best of traditional theatre organ music while offering concerts that appeal to the widest possible audience. The inclusion of silent movies as well as other artists and musicians in our programs has helped maintain and expand our audience. The Wurlitzer Weekend, which we will offer for the third year in cooperation with the Los Angeles Chapter, has also benefited our concert program. We will be presenting world-renowned organist and entertainer, Hector Olivera for Wurlitzer Weekend III on January 21, 2001.

Although we are a young ATOS Chapter, we believe that we are on the right course toward our goal of helping

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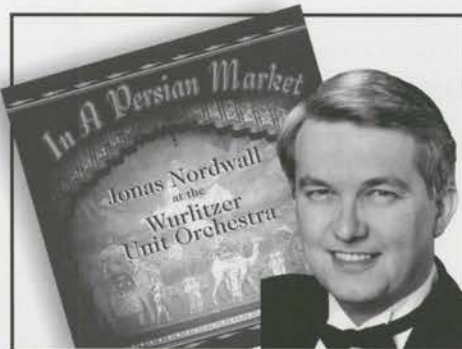


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Owen Cannon at the Austin Organ Console.

Seattle, Washington. The Puget Sound Chapter is proud to continue sponsorship of 16-year-old Owen Cannon through its Scholarship Program. Beginning with piano studies at age 9, Owen now studies organ with Dr. Kraig Scott of Walla Walla College (Washington) and is busy working on many pieces for recitals and other events, as well as building his repertoire for college and a future career in music. He won second place in the 1999 AGO NW Regional Competition and a gold medal in the Organ Division of Spokane's Allied Arts Music Festival in both 1999 and 2000. Chapter members had the opportunity to meet Owen and enjoy an outstanding presentation as the featured performer for the August PSTOS event at Beaver Springs Lodge near Port Ludlow, Washington.

Beaver Springs Lodge is a "work in progress," the brainchild of Dr. Bob Schladetzky. Several years ago he began construction of the lodge as a potential community center for the folks living in this somewhat rural area. Completely equipped with kitchen facilities, restrooms, and seating for over 100, it provides the perfect setting for his two—that's right, TWO—pipe organs.

An Austin console is located center front, and the eye-catching Barton, a 3/10 Style 257 formerly located in the Royal Oak Theatre (Michigan), makes a

strong visual statement at stage-right. The Austin commands its own pipe work, as will the Barton when the installation is completed. A third group of ranks will be accessible from both consoles—a unique installation, indeed.

Owen played a fine classical program, and was preceded by Clint Meadway with a short classical and semi-classical presentation. Clint is the organ installer and told of the plans and hoped-for time frame for completion of the extensive project. The chapter plans a year 2001 program at which time both organs should be ready for a combined classical and theatre event.

Jo Ann Evans

OTTER TAIL (Central Minnesota)

Richard Baker, President, 218/736-3006

Fergus Falls, Minnesota. The west central chapter of Minnesota has ended the summer months with brown bag lunch concerts, a potluck dinner on one of Minnesota's beautiful lakes and with ambitious plans for the fall season. Our plans for the dedicatory concert for the mighty Wurlitzer at the Center For The Arts are finalized. Organist Donna Parker will be performing for school students, a workshop and possibly a silent movie.

On Saturday evening, September 30, a concert featuring Miss Parker will be held at the center. Also on the program will be an original choral piece written by David Evan Thomas especially for this performance. Miss Parker will be accompanying a choir made up of singers who sang for Geneva Eschweiler, a retired music teacher for many years in Fergus Falls. Mrs. Eschweiler, Lance Johnson and Dr. Richard Baker will be honored guests at the concert.

After our monthly meetings, members enjoy playing the mighty Wurlitzer in an open console.

Berta Baker

RIVER CITY

Gregory A. Johnson, President
402/753-2486, gj1814@gateway.net

Omaha, Nebraska. On July 16 we met at Ed and Kendra Martin's lovely home in Council Bluffs, Iowa. Built just six years ago, the Martin's have finished-off the basement which now boasts a guest bedroom, full bath, kitchenette



A few of the 32 members and guests at our meeting in Woodcliff.



The incomparable Jeanne Mehuron and her Lowrey MX1.

and a large music room. After a short business meeting chaired by Lynn Lee, our guest artist, Ed Martin, opened his program, "A Short Musical Tour." The first stop was a demonstration of Ed's hammered dulcimer, one of the oldest musical instruments known to man. Trapezoidal in shape, steel strings are struck with wooden hammers—the sound is similar to the piano. The second stop on our musical journey was Ed's 18-year-old player piano where we heard a QRS Roll. Theatre organ was our next stop, where we heard a 1940s 78-RPM recording of Don Baker playing the New York City Paramount Wurlitzer. For a comparison of recording techniques and artist stylings, we then heard a compact disk (CD) of Lyn Larsen playing the same Paramount Wurlitzer, now transplanted to Wichita's Century II Auditorium. Concluding our musical tour, Ed played his recently acquired Conn 640 theatre organ, an all vacuum tube instrument that had been used in his church since the mid-1960s.

On August 20 the River City Chapter met at Jeanne and Steve Mehuron's lovely lakeside villa in Woodcliff (south of Fremont, Nebraska). This was our tenth consecutive annual invitation, a tradition that we always anticipate! Lynn Lee conducted a short business

meeting, standing-in for President Greg Johnson, who hadn't returned from a trip to Russia with the Fremont Barber Shop Chorus (80 people strong). Then Harold Kenney, Chapter Administrator, took over the meeting to elect a slate of officers whose term starts on September 1. Our group unanimously reelected all current officers. Then our hostess, Jeanne Mehuron, entertained us on her Lowrey MX1 with a medley of hits from yesteryear, ranging from the 1890s through the 1990s. Now, Jeanne is a tough act to follow, but with our own Donna Baller at the console we sang "Happy Birthday" to Jeanne Mehuron and Paul Kanka who celebrated their birthdays on August 19. During open console Donna Baller, Lynn Lee and Warner Moss entertained us, while Jeanne took passengers on a boat ride around the lake. Our splendid day was capped-off with an excellent meal. Many thanks to Steve and Jeanne Mehuron and to Ed and Kendra Martin for their generous hospitality!

On Sunday, July 23, Greg Johnson cued a Buster Keaton Silent Film Festival on the Rose Theatre's Wurlitzer. A benefit for the Siena/Francis House, the films screened were *The General* and *Steamboat Bill, Jr.*

*Harold Kenney, Ed Martin,
Paul Kanka and Tom Jeffery*

SAN DIEGO

Frank Y. Hinkle, President, 619/460-1920
fjh2@juno.com

San Diego, California. My wife and I just returned from the Annual ATOS Convention in Milwaukee along with twelve other San Diego Chapter members. What a wonderful experience of good music, great venues, and old and new friends. We also belong to South Jersey Chapter and this gave us a chance to meet the President and Secretary of that club. What a great way to see new places and experience the fine old instruments, played by the world's best artists. I certainly urge everyone to start making his or her plans to attend in 2001. Dairyland Chapter is to be commended. They handled over 700 attendees to all of the venues. I think that the person in charge of transportation slept for a week after the convention. Big thanks to everyone involved.

San Diego Chapter continues to have many "out of towners" who come

expressly to play our fine 4/22 Wurlitzer (soon to be 4/24). We welcome all artists. We were so pleased to have Simon Gledhill play our organ. He was in town to play the Monday evening concert on the huge Austin Organ in Balboa Park. This organ is not a true theatre organ, but Simon gave it a workout that few of the regulars had ever heard. He said that most of the organs have great sound effects, like bells and whistles and klaxons and train whistles, but he said that this organ had the best sounds of landing aircraft in the world. What a thrill to hear this great concert and then go on to the Annual ATOS Convention and hear him again.

On Mother's Day, Charlie Balogh of Mesa, Arizona played an afternoon concert on our organ. I felt that it was one of the finest programs that I have ever attended. His arrangements and registrations were superb. It was with great joy, at the convention, I had my opinions validated when it was announced that Charlie was named "Organist Of The Year." He is a delightful man and I was so pleased to see him recognized by his peers.

In June the only organist twice chosen "Organist Of The Year," Mr. Walt Strony, entertained us.

On August 26 about 60 members of TOSSD gathered at the Casa de Brooks for a delightful evening of organ music played by our own Russ Peck, while enjoying a wonderful catered dinner. The vocal group ESPECIALLY 4 U then entertained us. This fine barbershop group entertained us with some great old tunes, interspersed with lots of humor. Bob Brooks always makes us so welcome and everyone comes away feeling like he had that party just for him or her. I know that these parties take a great deal of work and planning. I want to thank Bob and all of the "gang" that helped. These get-togethers are the cement that holds our organization together and allows us to really get to know our fellow members.

On September 17 we will celebrate the 25th anniversary of our club. I'll have more about that in the next column.

Frank Y. Hinkle

SIERRA

Thomas Norvell, President
916/947-0673

Sacramento, California. This year Charlie Balogh accepted the challenge of playing two concerts on two different 3/15 Robert-Morton organs for the same audience on the same day. This was "Morton Madness VI" jointly sponsored by the Nor-Cal and Sierra Chapters. The afternoon concert was at the Hartzell's "Blue Barn" in Lodi where Bob has installed an earlier, gentler Robert-Morton in a more intimate setting. The evening concert was on a late-edition Robert-Morton that can really breathe fire into the large room at the Kautz Ironstone Winery in Murphys, California. Charlie's selections were appropriate for both venues, and he received ample applause from the audience.

Sierra Chapter had two events in May. The first was a trip to the Bella Roma Restaurant in Martinez with its 3/13 Wurlitzer. Sierra Chapter member Dave Moreno and Nor-Cal member Kevin King played for us. Both play at the Bella Roma on a regular schedule. Members thoroughly enjoyed the afternoon's and evening's selections.

The second Sierra Chapter May event was a silent film on the ATOS 3/16 Wurlitzer installed in Sacramento's Towe Auto Museum. Chris Elliott accompanied Buster Keaton's *Seven Chances*. The long scene where the wannabe brides chase Buster through town and across the countryside with rolling boulders really tests the ability of the organist to maintain interest while keeping some organ in reserve for the climax. Chris did an excellent job and received a well-deserved standing ovation. We are looking forward to having Chris back again next year.

June was a picnic for Sierra Chapter members at Dan Gates' home in Magalia. Dan's home provides a large two-story room for his 4/24 mostly-Kimball instrument. This is the second year the Gates have hosted a chapter picnic. The chapter members and several guests enjoyed open console after lunch with the organ sounding even better than it did last year.

Pete McCluer

**The ATOS Archives/Library has been
moved to Joliet, Illinois**



Far left: "Accomplished Tambourinist" Paul Craft plays for Sooner State's August meeting.

Left: Bill Flynt of Dallas, Texas, plays "Silent Film Night" on Sooner State's 3/13 Robert-Morton.

SOONER STATE

Joyce Hatchett, President
918/743-1854, lavoyhatch@juno.com

Tulsa, Oklahoma. Sooner State's July meeting was truly a night to remember! Bill Flynt, from Dallas, Texas, was here to accompany two silent films on our 3/13 Robert-Morton at Tulsa Technology Center's Broken Arrow Campus. Because we'd had some fantastic publicity about our "Silent Film Night," which was open to the public, free, (along with free popcorn!) there had to be at least 300 people in the audience, including some excited young ones. So Bill began his program by explaining to them, and reminding us, that the earliest movies really were *silent*, and that sound was added, first by piano music, and then by the use of the many voices of the theatre pipe organ. Silent film accompaniment was extemporaneous, and audiences were expected to participate by cheering the hero and booing the villain!

The music began with some Gershwin songs and a couple of waltzes. Then we saw some real old-time slides: "No Spitting Allowed—Remember The Johnstown Flood?" was one of them! Mack Sennett's *The Desperate Scoundrel* with Ford Sterling was the first film, and we did *cheer* and *boo* in all the right places. Sing-along-time was next, and we did sing enthusiastically. *The Pride Of Pikeville*, starring Ben Turpin, was the second film, and it was as much fun as the first.

There was time for three persons to play at open console, and then Bill

returned to the bench to play music from *Oklahoma!* The title song was a rousing finish, to which we all sang, of course!

We were delighted with the publicity—features in the Midtown and Broken Arrow *Community World* editions of the *Tulsa World*, plus a story in the Broken Arrow Ledger generated lots of interest! There was also a live broadcast from the school, showing our Wayne Barrington at the organ, on KOTV Channel 6's "Six In The Morning," two days before the program. To top it all off, Channel 2 (KJRH) sent a cameraman to cover the performance, and a spot aired on their "10 O'clock News" that night.

We signed up nineteen new members that evening, with two more since then. What more can we say?

We met in August at Tulsa's German American Society building, with music on their 2/12 Geneva pipe organ. Joyce Hatchett began the "Variety Program," followed by Carolyn Craft, who accompanied her husband, Paul, as he sang a magnificent solo. Then Paul said that since this organ has no toys on it, and he was an accomplished Tambourinist, ("I've had thirty minutes of lessons on it.") if Carolyn would nod her head in the right places they would play a duet together. He was so fascinating to watch we almost forgot to listen to the music!

Verona Peltier followed, singing a couple of low-down-blues songs while playing an electronic keyboard. Then it was back to the organ, with music from Leon Boggs, Phil Judkins and Dorothy

Smith. We closed this delightful evening with Paul Craft singing a few more gospel numbers.

We even added two more names to our membership list!

Dorothy Smith

SOUTHERN JERSEY

Joseph Rementer, President
856/694-1471

Franklinville, New Jersey. Fourteen SJTOS members attended the 45th Annual Convention of the American Theatre Organ Society, July 27 to August 2, 2000 in Milwaukee, Wisconsin on Lake Michigan—"Great Music On A Great Lake." About 700 ATOS members gathered at the Milwaukee Hilton with preglow beginning at the home of Fred Hermes with Kay McAbee at the 5/34 Wurlitzer. Delicious pizza was served at the Organ Piper Restaurant with Dave Wickerham playing on the 3/27 Wurlitzer. Later, Russell Holmes played at Jim and Dorothy Peterson's home at their 3/12 Wurlitzer.

The second day began at the Avalon Theatre with the Young Theatre Organist Competition. The Junior Division winner was Clayton Smith from Australia. The Intermediate Division winner was Catherine Drummond from England. The Senior Division winner and overall winner was Michelle Nicolle from Australia. Last year's winner, Sean Henderson, played the beginning and finale selections of the program.

Clark Wilson gave us a concert at the 3/40 Kimball at the Oriental Theatre and at the Pabst Theatre Tom Hazleton, one of SJTOS's favorite organists, played at the 4/36 Allen George Wright Signature Organ.

Simon Gledhill at the Oriental Theatre's 3/40 Kimball began the third day. The following day, we rode to Madison,



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Standing at the far right, President Joe Rementer spoke to SJTOS members about future plans.

Wisconsin, the state capital, to hear Ron Rhode at Madison Civic Center on a 3/14 Barton. A silent film, *The Mark Of Zorro*, starring Douglas Fairbanks was accompanied by Chris Elliott. That evening Dave Wickerham played the Avalon Theatre 3/19 Wurlitzer.

Richard Hills was next at the Oriental Theatre and that afternoon Jelani Eddington's concert was at the Riverside Theatre. For the afterglow, we traveled to Baraboo, Wisconsin and the Al Ringling Theatre with Ken Double in concert followed by a tour of the Circus World Museum. SJTOS members were seen all over enjoying the convention program and we met at the airport to jet east to our destination.

On August 27 over 40 SJTOS members were cool and comfortable under Joe and Theresa Rementer's Big Tent at the annual Olde Fashioned Backyard Barbecue. Sociability ran high and the food was delicious celebrating SJTOS Tenth Anniversary with Ernie Wurtz playing popular songs on the keyboard. Following Ernie, Dave Rohe played his calliope. Later in the Rementer's music room, many members circulated around Rementer's Allen for open console. A few of the players were: Candi Carley-Roth, Harold Ware, Barry Leshner and Bob Nichols. A few members stayed until early evening. A fun time of organ music, good food and sociability were experienced by all present.

Mary Brook

SUSQUEHANNA VALLEY

Gary Coller, President, 610/678-5690
springmontpipes@webtv.net

Lancaster, Pennsylvania. Under threatening skies on August 13, chapter members Glenn Thompson and Bev Metcalf set up a picnic for about 20 members at their home in suburban Lan-

caster. Tarps covered the eating and cooking areas. The tables were filled with all the goodies that make picnics fun to attend. Special thanks go to Emmitte Miller for coordinating who brought what. Terry Nace did a great job sending out reminders while I was visiting family out west. Fortunately most of the rain held off until it was time to go inside for the main event.

The living room and enclosed porch provide a beautiful setting for a three-manual Robert Walker theatre organ. Glenn has spent countless hours consulting with Bob Walker on this one-of-a-kind, almost hand-built installation. All the hours driving back and forth to the Lehigh Valley have given Glenn a very satisfying instrument. He said it's "mostly" complete. (We all know what that means when you've got T.O. disease.) The numerous speakers are distributed to provide a theatre-like sound. Here and there during the afternoon half of those attending played this user-friendly organ. Personally, I fidget at the thought of sitting at a "strange" console, but this one made me feel at ease and sound good to boot.

Don Kinnier and his wife



Glenn Thompson and Don Kinnier.

Judy Townsend were two of the attendees. Well really, they became the nucleus of the playing and singing that went on for hours. Don had such a good time at this console, I think he would have taken it home with him... except that it wouldn't fit in the car and Glenn would never part with it. Joining this musical couple was Bob Lilarose who brought his Casio along at my suggestion. Under the key desk of the organ we found an input that permitted the two instruments to play on equal terms. Bob and Don exchanged seats several times that evening providing us with some of the greatest musical combinations possible. At several members' encouragement Judy joined the keyboard duo for about a dozen selections. Naturally the club members joined in on some of the choruses. Wow, that was one great time!

Bob and I have recently released a CD with Don's interpretations of 23 wonderful selections. This was recorded on the Susquehanna Valley 3/17 Wurlitzer in the York, Pennsylvania Capitol Theatre. See Classified Ads elsewhere in this issue to order Capitol Gains. Approximately eleven dollars of each sale will help the chapter add three more ranks.

Toward the end of the gathering several members urged Glenn to reclaim the



Judy Townsend, Bob Lilarose and Don Kinnier.



Judy Townsend, Don Kinnier, Bev Metcalf, Glenn Thompson and Bob Lilarose.

bench to play his recently published "March Of The Grand Kimball." Glenn dedicated this rousing piece to the Dickinson Theatre Organ Society where Bob Ralston premiered it last January. Mr. Thompson also wrote "The Colonial Theatre March" several years ago honoring the efforts of the late Jim Breneman and Sam Larosa in Phoenixville, Pennsylvania. Musically refreshed chapter members reluctantly departed Lancaster. We wish Glenn and Bev lots of happiness with the Robert Walker. I'd take one in a heartbeat.

Gary Collier


WESTERN RESERVE

Janice M. Kast, 216/531-4214
wrtorgan@aol.com

Cleveland, Ohio. Some 25 people braved the threat of rain and inner city violence to attend the annual WRTOS picnic at the Shaker Heights home of Carol Frerichs in June. President Kast held a short business meeting before we were allowed to get down to the real business of eating and open console at the Rodgers 340. But then we did our-

selves proud with what we do so well. There wasn't much food left over at the end and everyone who wanted got gobs of keyboard time. Thanks to all who helped make this event a success.

If you weren't there in July, you really missed it. Cooper and Wright (sounds like a law firm) outdid themselves. First they got the Akron Organ Guild to open the Civic Theatre for us, a treat in itself. But then they arranged for Ron Reseigh to be the featured artist. Ron won the Young Organist competition at the ATOS Convention two years ago and last year did a solo session at the ATOS Convention in London. This 18 year-old has all the tickets to be the next George Wright. He is just starting his professional career, and I predict you will hear a lot more from this lad. Then the Akron group treated us to goodies and we had some 12 people sign up for open console. The 3/19 Wurlitzer is in great musical shape and the refinished console looks as good as it sounds. Thanks again to the Akron Organ Guild and to Harold and George for making this such a fine day.

Don Frerichs 

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INDEX TO ADVERTISERS

Allen Organ	BC
Ardnt Organ Supply	79
B-Squared	56
Baker, Barry	17, 82
Balogh, Charlie	82
Carley-Roth, Candi	9
Central Ohio TOS	17
Cole, Karl	15
Crome Organ Co.	16, 36
Dickinson TOS	66
Detroit TOS	79
Edgington, Jelani	15, 17, 71, 79, 82
Friends of the Coleman	IBC
Hermans, Al	16
Holmberg Clockworks	70
Hummel Gift Shop	46, 47
Joliet Area TOE	32
Kann, Stan	84
Kentucky's MWTOP	66
Kingston TOS	87
Larson, Eric	11
Leather Supply House	64
Los Angeles TOS	38
Northern California TOS	55, 84, 87
O'Donnell, Skip	38
Parker, Donna	59
Pipe Organ Percussions	92
Ralston, Bob	IBC
Rhode, Ron	51, 74
Richards, Rob	92
Rogers, Fr. Andrew	56
T-V Recording	16, 64
Thompson, Don	51
Walker Digital Theatre Organs	IFC
Weiler, Jeff	61
White Blower Mfg., Inc.	4
Wichita TO	84
Williams, Carol	63
Wilson, Clark	63

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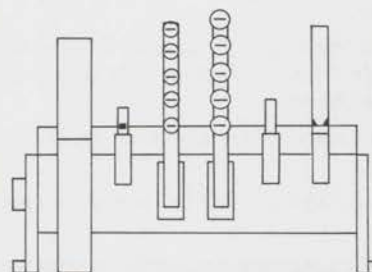


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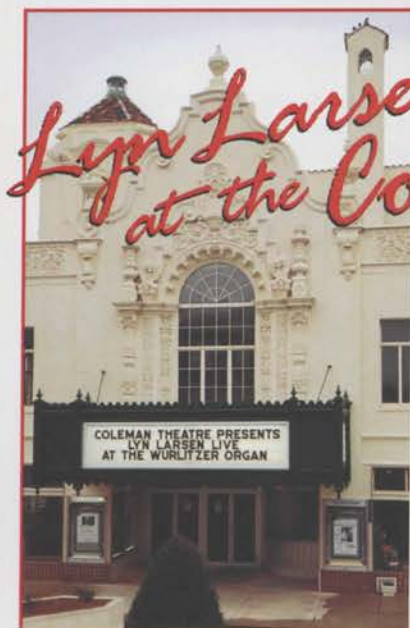
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