

# Theatre Organ

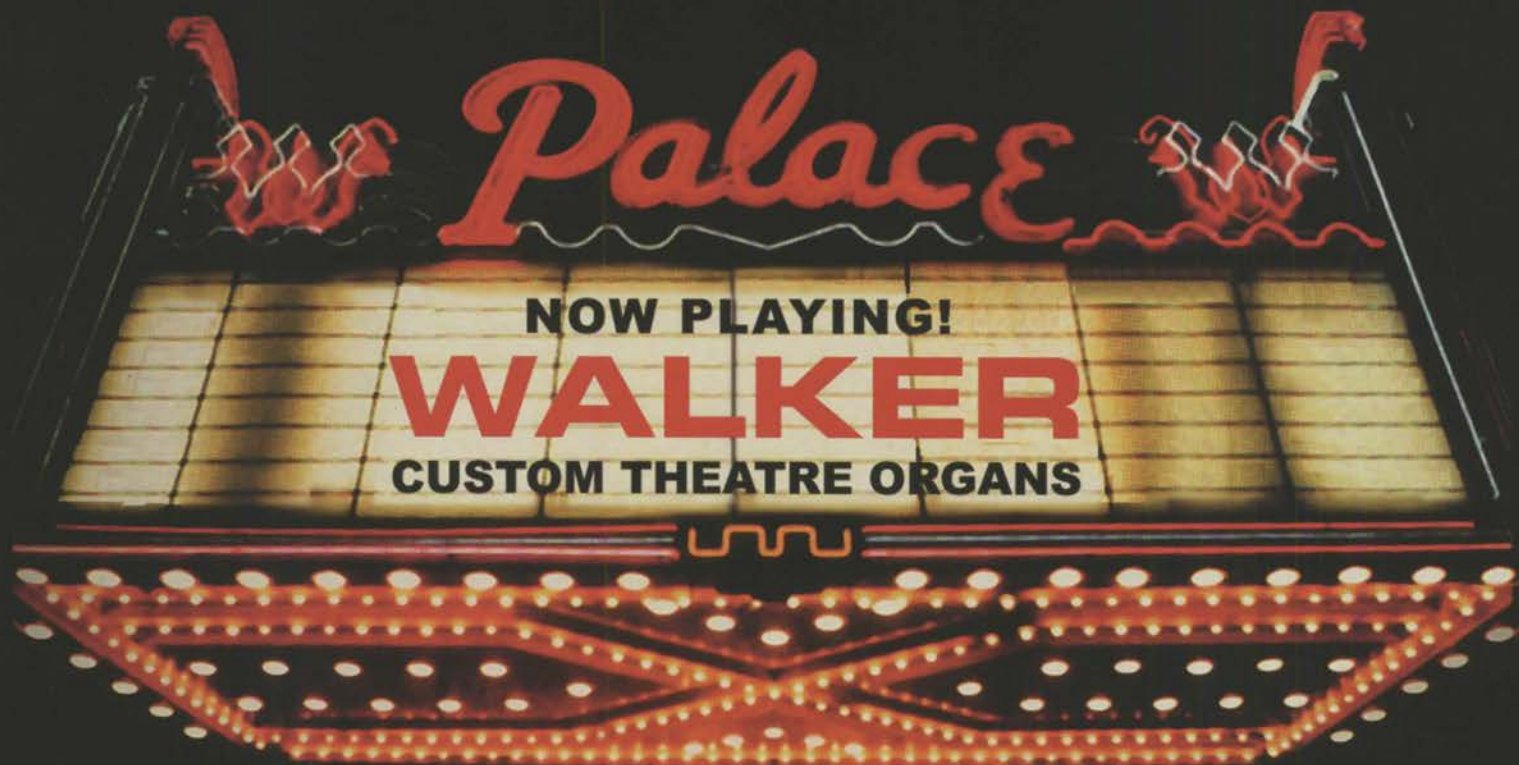
JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY



<http://www.atos.org>

September / October 2000





All the wonderful sounds you expect...  
And the inevitable reactions:  
goosebumps,  
the hair rising on the back of your neck,  
a tug at the heartstrings,  
and a smile or two.  
What's unexpected?  
**It's digital.**

**WALKER**

CUSTOM THEATRE ORGANS

6610 Crown Lane, Zionsville, PA 18092 • 610.966.8585





# Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

September/October 2000 • Volume 42, Number 5

<http://www.atos.org>

PRESIDENT: Nelson Page

EDITOR: Vernon P. Bickel

EXECUTIVE SECRETARY: Michael Fellenzer

## FEATURES

Shanklin Conference Center <i>Garrett Shanklin</i> .....	4
ATOS Regional Convention 2000 Schedule .....	12
Afterglow, Aboard the Cafe Lafayette Dinner Train on the Hobo Railroad .....	14
The 16th Annual ATOS International Young Theatre Organist Competition .....	15
<i>Dorothy Van Steenkiste</i>	
Adjudicators .....	19
<i>Dorothy Van Steenkiste</i>	
Final Results of the Hobbyist Division .....	23
<i>Dorothy Van Steenkiste</i>	
Meet the Recently Elected Members of the ATOS Board of Directors .....	25
The Saint Louis Fox Theatre Celebrates 70 Glorious Years .....	63

## DEPARTMENTS

General Information .....	3
The Sounds of Silent Movies <i>Robert Gates, Associate Editor</i> .....	6
Members' Forum .....	8
Closing Chord .....	10
ORGANizing Popular Music <i>Al Hermanns</i> .....	24
For the Records <i>Ralph Beaudry, Associate Editor</i> .....	32
International Theatre Organ Scene .....	41
Chapter News .....	44
Classified Ads .....	60
"An Acre of Seats in a Palace of Splendor" <i>Steve Levin, Associate Editor</i> .....	66
Preview of Coming Attractions .....	68



## President's Message

Wow, the ATOS Annual Convention in Milwaukee was something to behold! The Dairyland Chapter put on one heck of a show and certainly made it look easy. In the midst of all the great music, your ATOS Board of Directors met in its annual meeting to conduct the business of the society. Several major projects were enacted to better serve the membership, most notably the ATOS Theatre Pipe Organ Technical Assistance Program. This is a great leap forward. ATOS will now help provide technical assistance to chapters, which are either installing or maintaining a theatre pipe organ. This service will only be available to ATOS Chapters on a first come first serve basis and in its first year will have a limited budget, but it's a start. An article will be appearing in the Journal outlining the terms

and requirements of this program and I predict great success in its affect on the quality of theatre organ installations around the country. This program was the brainchild of ATOS Treasurer, Steve Schnieders, and will be administered by Board Member and Technical Committee Chairperson, Jim Stemke. Bravo Steve.

And bravo to our friends at Eastern Massachusetts Chapter who will be hosting the ATOS Regional Convention 2000 this November 3 through November 5. "New England's Millennial Pipes" will be an exciting event featuring world-class artists playing world-renowned instruments. I look forward to seeing you all there.

Don't forget 2000 for 2000! ATOS needs new members now!

*Nelson Page*



# Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

Library of Congress Catalog Number ML 1T 334 (ISSN 0040-5531) Printed in U.S.A.  
September/October 2000 • Volume 42, Number 5

**EDITOR** **Vernon P. Bickel**  
785 Palomino Court  
San Marcos, CA 92069-2102  
760/471-6194 • Fax 760/471-9194  
E-mail: bickel@atos.org

**PRESIDENT** **Nelson Page**  
The Galaxy Theatre  
7000 Blvd East / Guttenberg, NJ 07093  
201/854-7847 • Fax 201/854-1477  
E-mail: page@atos.org

**VICE-PRESIDENT** **Gus Franklin**  
6508 Willow Springs Road  
Springfield, IL 62707-9500  
217/585-1770 • Fax 217/585-0835  
E-mail: franklin@atos.org

**SECRETARY** **Jack Moelmann**  
PO Box 25165  
Scott AFB, IL 62225-0165  
618/632-8455 • Fax 618/632-8456  
E-mail: moelmann@atos.org

**TREASURER** **Steve Schnieders**  
7321 Vine Ave. / St. Louis, MO 63143  
314/645-0552 • Fax 314/645-0193  
E-mail: schnieders@atos.org

**PAST PRESIDENT** **Harry Heth**  
1247 Peden / Houston, TX 77006-1130  
713/527-8096 • Fax 713/527-9182  
E-mail: heth@atos.org

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

**ATOS MARKETPLACE** **Vern Bickel**  
785 Palomino Court  
San Marcos, CA 92069-2102  
760/471-6194 • Fax 760/471-9194  
E-mail: bickel@atos.org

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

**JOURNAL STAFF**  
**EDITOR** **Vernon P. Bickel**  
**ASSISTANT EDITOR** **Doris Erbe**  
**CONTRIBUTING EDITOR** **Tom DeLay**  
**EDITOR EMERITUS** **Robert Gilbert**  
**ADVERTISING PUBLISHER** **Michael Fellenzer**  
**PUBLICATIONS MANAGER** **Gus Franklin**  
**Bob Maney**

**ASSOCIATE EDITORS**  
**AN ACRE OF SEATS** **Steve Levin**  
**AUDIO/VIDEO/BOOK REVIEWS** **Ralph Beaudry**  
**CONVENTION REVIEWER** **Ron Musselman**  
**ELECTRONICS** **Jack Moelmann**  
**SILENT FILM REVIEWS** **Robert Gates**

**ELECTED DIRECTORS**  
Dan Bellomy  
Don Bickel  
Doris Erbe  
Harry Heth  
John Ledwon  
Donna Parker  
Connie Purkey  
Jim Stemke  
Jeff Weiler

**CORPORATE OFFICE**  
American Theatre Organ Society, Inc.  
5 Third Street, Suite 724  
San Francisco, CA 94103-3200

**DESIGN & TYPESETTING**  
ColorType

**PRINTING**  
Neyenesch Printers, Inc.

**MAILING**  
Anderson Direct

## ATOS COMMITTEES & CHAIRPERSONS

**AGO LIAISON & AWARDS & RECOGNITION**  
Donna Parker  
PO Box 6103 / Aloha, OR 97007-0103  
503/642-7009; E-mail: donnaparker@webtv.net

**ARCHIVES/LIBRARY**  
Jim Patak  
152 York Road, Suite 200 / Elmhurst, IL 60126-2806  
630/782-1800 • Fax 630/782-1802  
E-mail: patak@atos.org

**BYLAWS**  
Bob Maney  
229 Ellen Avenue / State College, PA 16801-6306  
814/238-2022 • Fax 814/238-4034  
E-mail: maney@atos.org

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

**CONVENTION PLANNING**  
Mike Kinerk  
2655 Pine Tree Drive / Miami Beach, FL 33140  
305/532-9000 • Fax 305/376-3679  
E-mail: kinerk@atos.org

**EDUCATION & TECHNICAL SCHOLARSHIP**  
Jeff Weiler  
15 Peachtree Lane / Wichita, KS 67207-1023  
316/684-5411 • Fax 316/684-5423  
E-mail: weiler@atos.org

**ENDOWMENT FUND**  
Gus Franklin  
6508 Willow Springs Road / Springfield, IL 62707-9500  
217/585-1770 • Fax 217/585-0835  
E-mail: franklin@atos.org

**YOUNG ORGANIST COMPETITION**  
Harry Heth  
1247 Peden / Houston, TX 77006-1130  
713/527-8096 • Fax 713/527-9182  
E-mail: heth@atos.org

**ORGAN HOBBYIST COMPETITION**  
Dan Bellomy  
PO Box 1326 / Burlington, MA 01803  
617/834-8771 • E-mail: danbel@earthlink.net

**INNER-CITY YOUTH PROGRAM**  
Connie Purkey  
564 E 4050S #9J / Salt Lake City, UT 84107  
801/265-9754 • Fax 801/265-9794, \*51  
E-mail: Purkeygal@aol.com

**NOMINATIONS**  
Dorothy Van Steenkiste  
9270 Reeck Road / Allen Park, MI 48101-1461  
313/383-0133 • Fax 313/383-1875  
E-mail: dottiev@ili.net

**ORGANIST SCHOLARSHIPS**  
Donna Parker  
PO Box 6103; Aloha, OR 97007-0103  
503/642-7009; E-mail: donnaparker@webtv.net

**PUBLIC RELATIONS**  
John Ledwon  
28933 Wagon Road / Agoura, CA 91301  
Voice/Fax: 818/889-8894 • E-mail: jblprod@earthlink.net

**PUBLICATIONS REVIEW**  
Bob Maney  
229 Ellen Ave. / State College, PA 16801-6306  
814/238-2022 • Fax 814/238-4034  
E-mail: maney@atos.org

**RESTORATION & PRESERVATION**  
Allen Miller  
167 Carriage Drive / Glastonbury, CT 06033-3231  
860/633-5710 • Fax 860/633-7230  
E-mail: ztronics@tiac.net

**SMITHSONIAN INSTITUTION ORGAN PROJECT**  
Brant Duddy  
PO Box 179 / Cedars, PA 19423-0179 • 610/584-4035

**TECHNICAL**  
Jim Stemke  
408 Courtland Court / Schaumburg, IL 60193-1456  
847/534-9511 • FAX 847/534-1405  
E-mail: stemke@atos.org

**THEATRE ORGAN INTEREST GROUPS**  
**ELECTRONIC ORGANS**  
Jack Moelmann  
PO Box 25165 / Scott AFB, IL 62225-0165  
618/632-8455 • Fax 618/632-8456  
E-mail: moelmann@atos.org

**PIPE ORGANS OWNERS**  
John Ledwon  
28933 Wagon Road / Agoura, CA 91301  
Voice/Fax: 818/889-8894 • E-mail: jblprod@earthlink.net



Front Cover:  
4/34 Wurlitzer, Shanklin Conference  
Center, Groton, Massachusetts.

<http://www.atos.org>

American Theatre Organ Society Annual Membership is \$30.00 per year (\$35.00 outside the USA), which includes six issues of *Theatre Organ* (title registered U.S. Patent Office), the official publication of the American Theatre Organ Society, Inc. (ATOS), a nonprofit organization, Nelson Page, President. Make check or money order payable to ATOS and mail to the ATOS Membership Office, P.O. Box 551081, Indianapolis, IN 46205-5581. Single copies of current issues are \$2.50 each (please add \$1.00 per issue sent outside the USA). Make check or money order payable to ATOS and mail to ATOS Marketplace, 785 Palomino Court, San Marcos, CA 92069-2102. All rights reserved. Entire contents copyrighted, American Theatre Organ Society, Inc., 2000. *Theatre Organ* (ISSN 0040-5531) is published bimonthly by the American Theatre Organ Society, Inc., 5 Third Street, Suite 724, San Francisco, CA 94103-3200. Periodicals Postage Paid at San Francisco, CA and at additional mailing offices. Annual subscription of \$22.00 paid from members' dues.

**POSTMASTER:** Send address changes to *Theatre Organ*, c/o ATOS Membership Office, P.O. Box 551081, Indianapolis, IN 46205-5581, E-mail fellenzer@atos.org



# General Information

## Notice to All Members Living Outside of USA

Due to new banking regulations which severely limit our acceptance of checks and money orders from outside the U.S., we prefer that all payments for ATOS Membership, ATOS Marketplace orders, Convention Registration, etc. be made using either a VISA or MasterCard account. Kindly include the name of the card you are using, the card number and the expiration date in all business transactions. We are sorry for any inconvenience this change in policy may cause.

## ATOS Archives/Library

**JIM PATAK, Curator**  
152 York Road, Suite 200  
Elmhurst, IL 60126-2806  
708/562-8538 • PATAK2@aol.com

## New Chapters

It is my pleasure to announce the addition of five ATOS Chapters:

Great Salt Lake Chapter  
Heart of Ohio Chapter  
Land O' Lakes Chapter  
Northern Michigan Chapter  
Rocky Mountain Chapter

Please inform the ATOS Executive Secretary promptly when new officers are elected and/or all changes of address.

Send a copy (not e-mail) of your chapter newsletters to the ATOS President, ATOS Vice-President, and to me, Chairperson of the Chapter Relations

Committee. Each issue of the THEATRE ORGAN Journal includes the names, addresses, and etc. for these incumbents.

We invite your participation in ATOS activities and look forward to meeting and working with you.

*Doris Erbe*

## How May I Donate to the ATOS Endowment Fund?

As mentioned in previous articles, most of us are unable to make a sizeable outright financial contribution to the ATOS Endowment Fund. The most practical way for most of us to contribute to this most important cause is to make sure that we include it in our estate planning.

The only way for you to be assured that your estate will be distributed as you wish is for you to have a will or trust. In fact, you must have a will or trust or the state in which you live will determine how your estate will be distributed after your death. Too many people do not have wills or trusts. Since most of us work very hard for what we own, we want to be sure that after our death, our assets are distributed as we wish. Only a will or trust can give you the peace of mind that comes when you have put in writing specific directions for the distribution of your assets after your death.

In a will or trust you can name the specific beneficiaries. It is important to know that a will usually has to be

processed through probate courts. This can result in much of the estate being used to pay court and attorney fees. A trust allows your assets to pass directly to a trustee without probate proceedings. Many members prefer a trust because the entire estate passes directly to the individuals or organization named in the trust. In either a will or trust, you can make a bequest to the ATOS Endowment Fund and still leave sufficient funds for a surviving spouse or other loved ones. This can be accomplished by giving a specified percentage of the estate to the Endowment Fund. In rare cases, a member may desire to leave their entire estate to the Endowment Fund.

No matter what you decide, you are encouraged to consult an attorney to prepare the necessary legal documents. Remember, if you do not have anything in writing in a legally accepted will or trust, the state in which you live will determine how your estate will be distributed.

For information regarding the ATOS Endowment Fund, please contact

**Gus Franklin,**  
6508 Willow Springs Road  
Springfield, Illinois 62707-9500  
217/585-1770.

## THE DIAPASON

AN INTERNATIONAL MONTHLY DEVOTED TO THE ORGAN, HARPSICHOORD, CARILLON AND CHURCH MUSIC

*Official Journal  
International Society for  
Organ History and Preservation*

- ◆ Feature articles by noted contributors.
- ◆ Reviews of organ, choral and handbell music, books and recordings.
- ◆ Stoplists and photos of organ installations.
- ◆ Monthly calendar of events.
- ◆ Extensive classified advertising section.

### THE DIAPASON

380 E. Northwest Highway, Ste. 200,  
Des Plaines, IL 60016-2282  
847/391-1045 • Fax 847/390-0408  
website: www.thediapason.com

### White Blower Mfg. Co.

2540 Webster Road • Lansing, MI 48917  
Est. 1972

American Made  
Factory Direct Pricing



1-800-433-4614 or (517) 323-6907 Fax

Call today for a FREE Catalog



# The Shanklin Conference Center

By Garrett Shanklin



*Front of Auditorium showing console, Bourdon, Marimba, Saucer Bells, Sleigh Bells, Vibraphone, Glock, Xylophone, Chimes, upright piano, grand piano, traps and effects.*

THE ORIGINAL PLAN was to build a barn and put a large organ in it. That doesn't mean that Sarah and I would ever part with the 3/17 Wurlitzer that has filled our home with music since 1968, but we realized that no matter what we did to enlarge the organ, our living room was too small to have the acoustics that were needed for a first class installation. For several years (and with the aid of three architects), I tried to design a large addition to the house, or to the garage, or a free-standing barn that would be big enough to have good acoustics but would not dwarf the house. None of the attempts were successful, so I decided to construct a building at our Company.

The Shanklin Conference Center is located at 130 Sandy Pond Road in Groton, Massachusetts, directly adjacent to the Shanklin Corporation's plant in Ayer, and it was built as a dual-purpose building. Its large, well-lit conference/reception room and adjacent kitchen facilities make an ideal place to

hold business meetings and intermission gatherings. Beyond the conference room you enter a large display room/auditorium which has been wired for displaying Shanklin Packaging Machines in operation, and which provides a superb acoustical environment for the Conference Center's 4-Manual, 34-Rank Wurlitzer Theatre Pipe Organ. The pipe chambers, regulator room and repair facilities are behind the front wall of the auditorium.

During the design and construction of the auditorium a great deal of consideration was given to achieving a stiff, hard structure, similar to that found in theatres built in the 1920's. The walls of the building are 12" concrete block (reinforced with almost 14,000 pounds of steel) with 4" foam insulation outside the block and a vinyl siding exterior. The ceiling is two layers 5/8" sheet rock over 3/4" plywood on 2 x 12 joists (with 9" fiberglass insulation) supported by over-sized trusses for



extra stiffness. As we completed the building, it became obvious that it would be much nicer if we provided some finishing touches. Instead of leaving the block bare on the inside, we plastered it and designed a column structure along the side-walls. Then we installed carpeting and a hardwood dance floor. My wife, Sarah, took over the interior design at this point, and the "barn" became every bit as attractive to the eye as it would be to the ear.

The display room/auditorium is 46' wide x 90' long x 24' high at the sidewalls and 36' high at the peak of the cathedral ceiling. This gives the auditorium ample space for the full sounds of the Wurlitzer to develop. In planning the building I thought that a balcony would be fun to have, so a 44-seat balcony with vintage style theatre seats and a projection booth was built on the upper level over the conference room. When we started the building I had an idea as to the size and shape I wanted the listening room to be, but that was about all. I did know that we wanted the floor, walls, and ceiling to be stiff and acoustically reflective. You can always deaden a room, but you cannot easily make it more live. Our acoustical consultant recommended curved rear walls in order to reduce flutter, and we made these surfaces convex to disperse the sound rather than concave, which might tend to focus it at one point in the room. When the building was completed, we found that we had over five seconds of reverberation in the auditorium.

As soon as the organ became playable, we attacked the excessive reverberation. Working with our acoustical consultant, we carpeted the floor, built a bass trap over the projection booth and installed acoustical panels to reduce the reverberation time to 1.8 to 2.2 seconds, which is ideal. In retrospect, the auditorium of a theatre is built quite similarly. The walls, floor, and ceiling are all hard and stiff; the heavy curtain across the stage serves as a bass trap, and the upholstered seats and partially padded walls cut down on excess reverberation. Thus,

it is no wonder that this installation sounds very much like a theatre. We have also been surprised at how good the organ sounds from anywhere in the room, and there is minimal change from empty to full. There isn't a bad seat in the house!

The pipe chambers are located on the upper level directly behind the front wall of the auditorium, with the Main Chamber on the left (facing forward) and the Solo Chamber on the right. The organ speaks into the auditorium through three openings in each chamber. The 12" block wall filled with concrete, and the use of Wurlitzer Celotex "studio" shades give this organ an unusually wide range of expression. The chambers are over-sized for easy maintenance and to permit visitors to enter to view the organ's pipe work. The large chambers also blend the sound before it enters the auditorium. Like the auditorium, the chambers turned out to be more reverberant than expected and required special acoustical treatment using carpet and acoustic tile to trim standing waves.

The organ regulators and tremulants are in a room behind the front wall of the auditorium on the lower level. Locating these components out of the pipe chambers greatly reduces extraneous noise in the listening area. They are located near the ceiling on specially built wood racks so that wind line lengths to the chests are normal. The electronic components for the organ relay and recorder/player are mounted on a wall behind the regulator racks, and behind this is the maintenance shop. Full climate control of the building includes separate systems for each chamber and the blower room. The furnace room and the sound isolated blower room are in an extension to the building behind a block wall. This unique project captured our contractors' imagination, and resulted in a very high level of craftsmanship and quality of construction throughout. The building was designed to be almost maintenance free.

CONTINUED ON PAGE 28

## Building Credits

*Architect:*

Haynes Lieneck & Smith, Inc.

*Project Engineer:*

Garrett Shanklin

*Structural Engineering:*

McKenzie Engineering Company

*Acoustical Consultant:*

Acentech, Incorporated

*General Contractor:*

Mullaney Corporation

*Theatrical Lighting:*

Barbizon Light

*Rear of auditorium showing balcony, Trumpet-en-Chamade and theatrical lighting.*





# The Sounds of Silent Movies

By Robert Gates, Associate Editor

## TWO NEW RELEASES FROM THANHOUSER, 1912 TO 1917, ORGANIST, RAY BRUBACHER

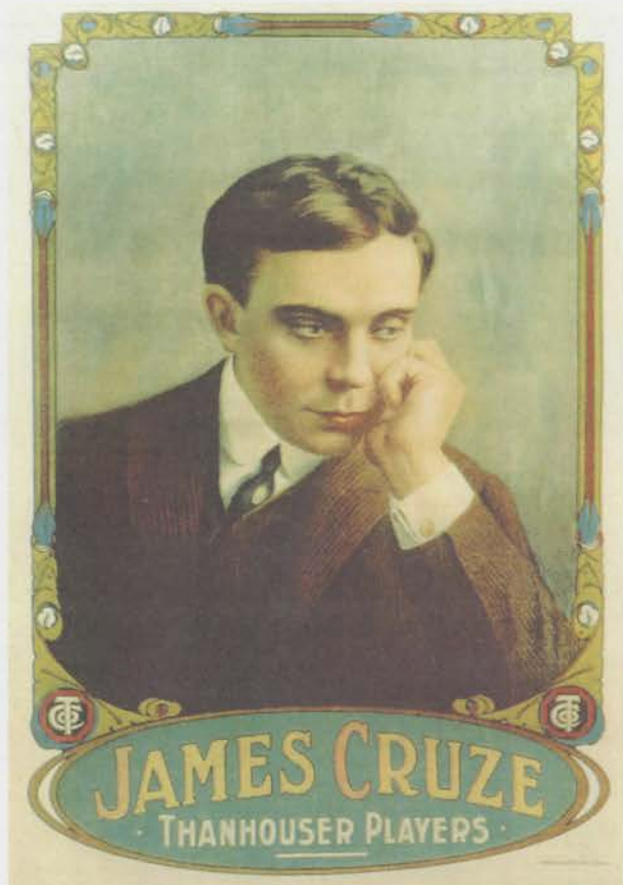
This spring, Thanhouser released three Volumes of silent films containing thirteen features gracefully accompanied by Ray Brubacher. Two will be reviewed here—a third, Volume IV, containing two versions of the *Vicar of Wakefield*, will be treated at a later date.

The organ used is a two-manual style H, (Vox, Flute, VDO and Celeste, Tibia, Open Diapason, Kinura, Orchestral Oboe, Clarinet and Tuba) to which a Wurlitzer Salicional, a Morton string celeste and a Degan Vibraharp were added. It dwells in the basement of a private home, the buried single chamber

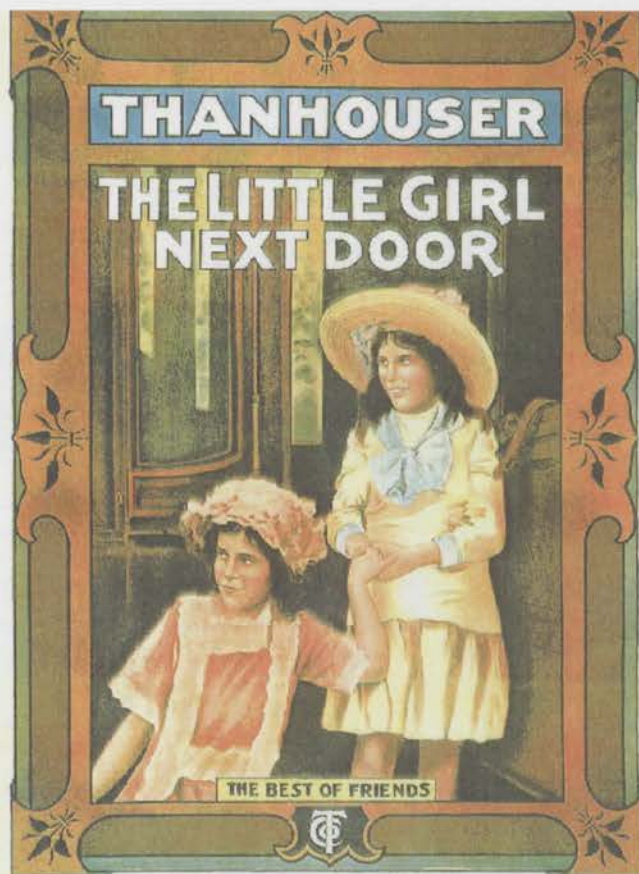
speaking into a low-ceilinged crypt measuring about 20' x 20'. Although the pipes are contained in one chamber, two small, separately controlled shutter sets are fitted, giving a little distinction between Solo and Main. To avoid a "bee in a bottle" sound, a tasteful amount of electronic enhancement was added. As a result, a

good match to the reverberation time of the Sargent/Stark installation was obtained. While the house is near a high-traffic area, little highway noise penetrates, allowing recording during the day.

Organist Brubacher plays throughout with dignified restraint. Holding that the organ should never outshine the film, he gives us an accompaniment that appears self-effacing at first, but further audition shows it to be well crafted and almost error-free. While multiple takes are the norm for taped performances, the music for these films was recorded just once from start to finish without any breaks whatever. The range of the organ, from Vox-String to full everything, is demonstrated, but the sound level variation is not such that gain adjustments are required to protect hearing.



Thanhouser Classics  
Volume VI  
The Thanhouser Stars Emerge



Thanhouser Classics  
Volume V  
Thanhouser Kids and Dogs



Brubacher's performance is all the more remarkable because it is completely improvised. Despite being classically trained, he readily taught himself the art of playing for movies. He is the silent film accompanist for the National Gallery of Art and the Library of Congress' Mary Pickford Theatre, to name a few. His other activities include teaching and enjoying his home installation, a 3/16 Aeolian with Duo-Art player, originally owned by Sigmund Romberg.

## VOLUME V, THANHOUSER KIDS AND DOGS (1912-1915)

This is a pleasant group of seven one-reel films, featuring child stars and, in one case, the Thanhouser Collie. The two smallest children, Marie Eline and Helen Badgley, were first seen in Volumes I and II (reviewed in the November/December 1999 THEATRE ORGAN). We are now introduced to the Fairbanks twins, Marion and Madeline, who star in four of the presentations. Attractive girls, their performances show a naturalness rarely seen in films of this vintage. Born in 1900, they had numerous stage credits before an alliance with Biograph, which started when they were nine. Their Thanhouser activities, which began in 1912, lasted until 1916, one year before they joined the Ziegfeld Follies. Marion left acting in the mid thirties to open a beauty parlor. She was married three times. Madeline was married once and divorced after ten years. She appeared in more than ten films, the last released in 1929.

*The Little Girl Next Door (1912)* has them appearing as friends who mischievously take a boat ride in what appears to be an inland lake. The boat overturns, and one of the girls drowns. How she managed to do this in calm, shallow water with the boat keel to hang onto is hard for the viewer to grasp. The families become antagonists, but the surviving girl helps the healing process.

*The Evidence of the Film (1913)* is the tale of a little messenger boy wrongly jailed for the theft of bearer bonds. Actually, the crooked broker did it. The broker is given his just deserts when the boy's mother, a film cutter, finds a sequence which shows the baddie flagrante delicto. Consistent sprocket jumps mar what is otherwise a clear copy.

In *The Tiniest of Stars (1913)*, Helen Badgely wins an amateur stage contest to rescue her family from ruin. Brubacher provides amusingly astringent music when one of the contestants, an overweight soprano, attempts to entertain.

*Just a Shabby Doll (1913)* is a romantic tale of love lost, when a poor young man has to go west to "seek his fortune" and of love regained through coincidence after he becomes rich. Gothamites will enjoy identifying the several 1913 New York locations shown.

*Uncle's Namesakes (1913)* is good fun. A rich British uncle makes twin boy nephews his heirs, but in fact they are the Fairbanks girls whom he knows only through correspondence. Expected problems arise when he comes to America for a visit armed with gifts of baseball bats and boxing gloves.

*Shep's Race with Death (1914)* stars a bouncy Collie with so happy a disposition as to make paragon Lassie seem cranky. Saving one of the twins from a horse and carriage at full gallop is just part of an average workday for our Shep.

In *Their One Love (1915)*, the two twins are in love

with the same soldier who dies valiantly in the Civil War. The battle scenes are striking and according to an accompanying pamphlet, this is the "first fiction film to fully realize the technique of night cinematography."

In Brief: Attractive old-timers with pleasant organ backgrounds.

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

## VOLUME VI: THE THANHOUSER STARS EMERGE (1911-1917)

*She (1911)* is, yes, H. Rider Haggard's She, "The One Who Must Be Obeyed." Possessor of much magic, She (Marguerite Snow) keeps tabs on newcomers with what seems to be a wide-screen closed circuit TV and is able to live for hundreds of years by jumping periodically into fire. As is frequently the case when a major novel is shrunk into a 25-minute film, the actions, and what motivates them, are sometimes hard to follow.

*Marble Heart (1913)* is a much more "together" tale of a self-centered woman, Marco (Snow), who beguiles a sculptor (James Cruze). She, attired in an off-the-shoulder 40s outfit, is the model for his masterpiece, a toga-clad figure of a beautiful girl. Although the statue is initially being made of clay, it somehow becomes marble to enable the metaphor of the film. The smitten sculptor loses Marco to an older, richer swain in a dream sequence that foreshadows his real loss. He falls into despair despite the availability of comely Florence LaBadie, tricked out in the blackest eye makeup possible to see through. Off camera, his despair was also mitigated because, according to one reference, Cruze and Snow were married at the time.

*Mme. Blanche, Beauty Doctor (1915)* is a welcome comedy interlude. A wastrel collegiate (Harry Benham) who has "squandered his fortune" implores his guardian for more money. When the request is refused, he strikes a bargain with the guardian to match what he can earn in a week for the following three years. How he manages to make five hundred dollars with ruse, guile and cooperative accomplices is entertainingly depicted.

In *The Fires of Youth (1917)*, "Iron-hearted Pemberton" (Frederick Warde) the bachelor owner of a foundry, returns to the mansion of his youth. He encounters a worker's son, Billy (Helen Badgely), and to keep the affection of the child pretends not to be the hated Pemberton but his butler. In his new role, he takes a job in the foundry and is invited to live with Billy's family, where he meets Billy's sister (Jeanne Eagles) and wonders if a "May and December" romance might be possible for him. When he misses a work day, Billy unwisely substitutes for him and is critically burned. Now Pemberton sees clearly what must be done to provide better lives for his employees and in so doing changes his own life and character, too.

In Brief: Entertaining films of the mid-teens in engaging musical settings.

From Thanhouser, Inc., price and address above.

Your reviewer rues his error responsible, in two prior issues, for the omission of the silent "h" in the name Thanhouser, and apologizes for any annoyance this might have evoked.



# Members' Forum

Dear Editor,

Congratulations on your appointment as the Editor . . . Your resultant output is the glue that maintains the bond between all the members. Without that factor we have nothing to join us together. I have been an ATOS member for about 25 years and it has been of great joy and satisfaction. During this time I have been fortunate to have had wonderful associations and met a tremendous number of folks with this common interest. So I wish to thank all of those individuals for sharing their knowledge, instruments and wisdom. The organists, technicians and owners or console guardians have been most generous with their time and resources. Because of our common bond we can keep this organization alive and growing. It is my wish that all organizations could have this camaraderie.

I thank each and every one of you great people and express gratitude for your patience, understanding, and support in my interest of the grand theatre pipe organ history and music it provides. May we all progress toward the goal of organ preservation everywhere and good will between members. Thanks to all Chapters and National officers and members. Keep the Tibias active!

Jim Dunbar, San Antonio, Texas



Dear Vern,

Edith and I appreciated the article in the July/August issue of THEATRE ORGAN relative to our hosting the ATOS Board of Directors in St. Louis last January, an event most enjoyable. There is one correction we would like to make.

When we removed the organ from the Uptown Theatre in Kansas City, March of 1960, the theatre was owned and operated by FOX Midwest Theaters. It was running on a daily basis as a "first run house," a fact that required Walter Wheeler (who removed the organ for us) to work at night as the theatre opened each day at 12:30 p.m. The organ was for sale due to their plans to install a wider "Cinemascope" screen that would cover the chambers. The theatre was not closed.

As a side note: shortly after our acquisition of the Uptown Robert-Morton, Lou Pope, Business Manager for FOX Midwest, called offering the Plaza Theatre Wurlitzer. This was, unfortunately, declined due to available funds.

Ned Lustig, St. Louis, Missouri



Hello,

I am writing regarding the article "The Wurlitzer That Made Hi-Fi." Do you remember the song "I Met A Million Dollar Baby In A Five And Ten Cent Store"? Well, that is how my career in theatre organ began. In the summer of 1955, my late mother and I were waiting for a seat at a soda fountain for

ice cream in a five and ten-cent store called McLellans, of the McRory chain, on Union Street in downtown Lynn, Massachusetts, northeast of Boston.

The late Mrs. Norma Legon was attracted to a record department where she picked out a 45-rpm recording of George Wright's *Encores* with "Sentimental Journey," "Silver Moon," "Anna," and "Chit Chat Polka." She saw the organ pipes on the cover and knew I had acquired an interest in the pipe organ from singing in the choir at St. Stephens Episcopal Church in Lynn, Massachusetts. She showed me a recording of the late Jesse Crawford, who was living in 1955, and for whatever reason, I turned it down. But no matter, this simple purchase for \$1.65 became part of a massive collection of theatre organ recordings leading to a career in this theatre organ business.

A year later, I had three of the Wright 45s and a Don Baker recording on a Capitol 45. I then began a daily "homework" assignment of religiously listening to these recordings as fast as I could collect them, and upon receiving George Wright's *Encores* on Hi-Fi label as a 33 LP on August 18, 1956, one month later I finally made a real decision to start piano lessons toward being a theatre organist.

Today, when I sit at the 5/21 ex MarBro Wurlitzer, now at Providence Performing Arts Center, ex Loews State, Rhode Island, I just thank all the people who had the foresight to start what was, and still is, the revival of these fabulous musical instruments.

This, of course, happened during the "golden age" of theatre organ recordings in the 1950s, 60s, and 70s, which sadly is no more. Most of the current recordings are on private labels, which makes finding out about the theatre organ a bit difficult for someone not knowing about the instrument.

The Wright *Encores* with "American Patrol" on it and *Leibert Takes Richmond* on Westminster label were where I read the best information about what these organs were, and about the future. The Leibert album had a four-page spread by the late Ben Hall, prior to his *Best Remaining Seats* book about the movie palaces and the "wonder organs" called the theatre pipe organs.

It wasn't until 1959 that I consciously heard a real Wurlitzer at Radio City Music Hall on Memorial Day weekend of that year. I was actually having doubts about the profession I was seeking at that time. However, it took one huge chord and pedal flourish on the RCMH Wurlitzer and I said, "Yes!" all over again. Ma had never made any mistake in spending that \$1.65 way back in 1955. And so it continues to this day.

Regarding the original five-deck Wurlitzers, it is true that the top three manuals are slightly shorter than the bottom two. The keys stick out about half an inch less, and they are even

CONTINUED ON PAGE 10





# Pro Organo

COMPACT DISC DIGITAL AUDIO

Pro Organo...  
a leading  
American  
producer of  
sacred  
classical  
organ and  
choral

## Pro Organo CD 7063 TONGUES OF FIRE

Scott Dettra, organist

Total time: 73:52 • [DDD] • CD only  
The 325-rank, 20,142-pipe Möller Organ of  
Cadet Chapel West Point Military Academy

Program: Pièce d'Orgue, BWV 572 • Johann  
Sebastian Bach (1685-1750)

Hymn d'Orgue: "Veni Creator" - Nicolas de Grigny  
(1671-1703) Veni Creator, en taille à 5 - Fugue  
à 5 - Duo - Récit de Cromorne - Dialogue sur  
les Grands jeux

Prélude et fugue sur le nom d'Alain, Opus 7 • Maurice Duruflé (1902-1986)

Fugue et Choral [1917] • Arthur Honegger (1892-1955)

Berceuse, Opus 31, No. 19 [1914] from 24 Pièces en style libre •  
Louis Vierne (1870-1937)

Prélude, Adagio et Choral varié sur le thème du "Veni Creator," Opus 4 •  
Maurice Duruflé (1902-1986)



## Pro Organo CD 7042 OPUS 190

Frederick Hohman

Total time: 75:35 • [DDD fully digital]  
Recorded: September, 1995

Vintage repertoire played upon the  
Oldest Original and Intact 4-manual  
Ernest M. Skinner Pipe Organ (1912) at  
Grand Avenue Temple United Methodist  
Church, Kansas City, Missouri

Program: Ernest M. Skinner's Opus 190 Start-Up and Shut-Down Sounds •  
Horatio Parker, Festival Prelude • Walter Edward Howe, Hommage à Bonnet  
[1918] • Alfred Hollins, A Song of Sunshine [1913] • Gaston Dethier, Intermezzo  
[1910] • Gordon Balch Nevin, Will o' the Wisp • Felix Borowski, Sonata No. 1  
for Organ • Powell Weaver, The Cuckoo - The Squirrel • Pietro Yon, Speranza  
• Tchaikovsky, Yearning • Harry Rowe Shelley, Scherzo-Mosaic (Dragonflies) •  
Louis Vierne, from Organ Symphony No. 3: Adagio & Final

recordings...  
suggests  
a few new  
and recent  
titles  
from our  
catalog....



## Pro Organo CD 7124 FOR ALL THE SAINTS

John Weaver  
organist

The Reuter organ of University  
Presbyterian Church, Seattle

Total time: 57:03 • [DDD] • CD ONLY

Program: Johann Sebastian Bach - Concerto in  
C major (after Ernst) BWV 595

John Weaver - Variations on "Kingsfold"  
Johannes Brahms • from the Eleven Chorale Preludes, Opus 122 - Mein Jesu, der du Mich  
(#1) - Schmücke dich, o liebe Seele (#5) - O Gott, du frommer Gott (#7) - Es ist ein Ros'  
entsprungen (#8) - Herzlich thut mich erfreuen (#4) - O Welt, ich muss dich lassen (#11)  
César Franck - Grande Pièce Symphonique, Opus 17 (complete)  
John Weaver - Variations on "Sine Nomine"  
("Sarum" and "O When the Saints Go Marchin' In")

## Pro Organo CD 7018 LEMARE AFFAIR "II"

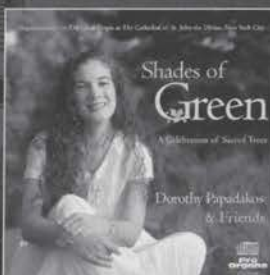
Frederick Hohman

Total time: 72:21 [DDD] CD ONLY

Original Concert Works by Lemare & friends  
The Mighty Kotschmar Memorial (Austin)  
Organ in Portland City Hall, Portland, Maine



Program: Fantaisie Fugue, Scherzo Fugue,  
Rhapsody, Marche Heroique and Concert  
Fantasia and Variations on "Hanover," Opus 4 - all by Edwin H. Lemare •  
"O Star of Eve" from Wagner's opera Tannhäuser - arr. Edwin Lemare • The  
Seraph's Strain and The Carillon - William Wolstenholme • Allegretto  
Grazioso and Morceau de Concert en forme de Valse - Alfred Hollins • The  
Question & The Answer - William Wolstenholme



## Pro Organo CD 7116 SHADES OF GREEN

Dorothy Papadakis  
& Friends

Total time: 55:10 [DDD]

Improvisations on the Great  
Organ of The Cathedral of St.  
John the Divine, New York City

Program: Come O Great Spirit (Organ  
Improv with Wind) Dorothy Papadakis •  
The Sacred Tree, by Dennis Yerry, Native America Flute, with organ  
Jesus Christ the Apple Tree, sung by Elizabeth Henreckson Famum, with organ  
Cedars of Lebanon, played by Steve Gom, clarinet, with organ  
Banyan at Bodh-Gaya, Pandit Ramesh Mishra, playing the Sarangi, with organ  
Carnauba, Raimundo Penaforte, vocal, percussion and acoustic guitar and  
John LaBarbera, acoustic guitar, with Dorothy Papadakis on piano  
Willow Weep for Me, Theresa Thomason, vocalist with jazz combo  
Shepherd Boy at Cotopaxi, Dorothy Papadakis live organ improvisation •  
Lucis Creator Optima, gentlemen's choir of St. John the Divine

## Pro Organo CD 7066 FOREVER METHUEN

Frederick Hohman

Total time: 74:22 [DDD] CD ONLY

The Great Organ of Methuen  
Memorial Music Hall  
Methuen, Massachusetts

Program: Wolfgang Amadeus Mozart  
- Fantasy in F minor, K. 608

Johann Sebastian Bach - Toccata and  
Fugue in D minor, BWV 565

Robert Schumann - Canon No. 4 in  
A-flat major, from Six Canonic Studies, Opus 56

Johannes Brahms - Prelude and Fugue in G minor, WoO 10

César Franck - Prière, Opus 20

Georg Frideric Handel - Hornpipe from Water Music Suite,  
transcribed and arranged by Frederick Hohman

Leo Sowerby - Comes Autumn Time  
Marcel Dupré - Variations on a Noel, Opus 20



\$15 each, plus \$4 air postage per order to USA/Canada or \$12 air postage everywhere else.  
To order these, or to request a free, complete printed catalog, contact:

Zarex Corporation  
PO Box 8338  
South Bend, Indiana 46660-8338 USA  
telephone (USA/Canada) 800-336-2224  
intl 219. 271-9151 • FAX 219. 271-9191  
email: mail@zarex.com

or order on-line with MasterCard® or Visa® at:  
**www.zarex.com**



shorter internally, so they could fit into the enlarged shell used for the Largest Wurlitzer organs. It is truly an experience to hear the 5/21 in a real restored movie palace in Providence, now a performing arts center, and, for once, a community said, "No!" to any idea of tearing it down. For once, the theatre is surrounded by parking lots instead of the theatre being a parking lot.

I also believe it was said at the Fabulous 15th in 1970 in New York City that the Paramount Studio's Wurlitzer was intended to be a five-manual organ, but it was cut back to four because the late Jesse Crawford had difficulty reaching the fifth manual, since he was not a very tall person.

This can be confirmed on a 78-rpm album cover I saw at a member's house. It clearly shows Jesse at the Paramount studio console reaching for the fourth manual. His arm is out straight. Dick Loderhose can confirm this, additionally.

In a future article, would you please explain the differences between the first three tonal evolutions of the theatre pipe organ, 1914 to 1920, 1921 to 1926, 1926 to the end called the "late Wurlitzer era" and the current evolutions. The tremolos in the late George Wright Hi Fi recordings are much faster than the last ones made of his second studio organ.

Now, 45 years later, I still have the 45s and the first 33 LP, and best of all, I now can play, myself.

Theatre pipe organs forever!

*Bob Legon, Malden, Massachusetts*



Dear Editor,

I want to put in a strong plea for credit card availability on sales of CDs advertised in THEATRE ORGAN. I appreciate that individuals place the ads, but for overseas markets it is a time-consuming and costly business to raise money orders, drafts or whatever in U.S. dollars. I strongly urge those selling CDs of their work to make VISA or AMEX credit card arrangements as I suggest they might make a lot of sales this way.

*R. James Patrick, Australia*



Dear Editor:

I enjoyed the July/August issue of THEATRE ORGAN, and glad to see the improvements over the past few issues.

The Steve Levin, Acre Of Seats, article has the history of my Wurlitzer wrong.

The San Jose Fox 3/13, Opus 1545, was purchased from the chain by Russ Nelson in the mid 1950s, and installed in his Santa Ana home studio. He enlarged the organ over the years, and added a four manual Wurlitzer console from the Chicago Southtown Theatre. The organ was nicely installed and well maintained, being played by many famous artists.

In 1978 Russ sold the Wurlitzer to Ron Walls, of Pizza Parlor fame, for a proposed installation by Ken Crome in a Kalamazoo, Michigan restaurant. Ken removed the instrument, rebuilt it, and increased the specification to 33-ranks. The restaurant deal never materialized, and eventually the Wurlitzer was purchased by me in 1987 from the Crome Organ Company.

*Ron Wehmeier, Cincinnati, Ohio*



# Closing Chord

## RAYMOND LOWELL DE VAULT

As reported in the last issue of THEATRE ORGAN, Ray DeVault passed away on April 12 at the age of 79.

Ray was in the first graduating class at McClatchy High School in Sacramento, California in 1938. He enlisted in the service during World War II and became a Staff Sergeant in the Marine Corps, serving four years on Guam, and at McClellan Field as an electronic technician.

After World War II, Shell Development Company in Emeryville, California, employed him where he was awarded the title of Design Engineer for designing a mass spectrometer. He and Barbara, his wife of 51 years, were married in 1948. For 20 years Ray worked for Lockheed Missile Corporation doing communications design work on satellites.

In 1970, Ray followed his dream, and he and his wife formed their own company, Devtronix Organs, Inc., designing and producing electronic organ kits. In 1977, he left Lockheed to devote all of his talent and energies to Devtronix, and developed an organ that reproduced the sounds of the theatre pipe organ more accurately than any other electronic organ in the industry. They moved their company to Sacramento in 1979, where they both were raised. As technology advanced, he and an associate developed a computer control system for pipe organs that was sold worldwide.

Ray was well known, and will be missed by many for his knowledge and expertise in pipe and electronic organ technology. His beloved company, Devtronix Organ Products, has been acquired by Classical Organs, Inc., P.O. Box 27476, Phoenix, AZ 85061-7476.



## JUST RELEASED

### The Rudolph Wurlitzer Manufacturing Company Factory Tour

VHS Tape — \$24.00 Postpaid  
Order from the ATOS Marketplace

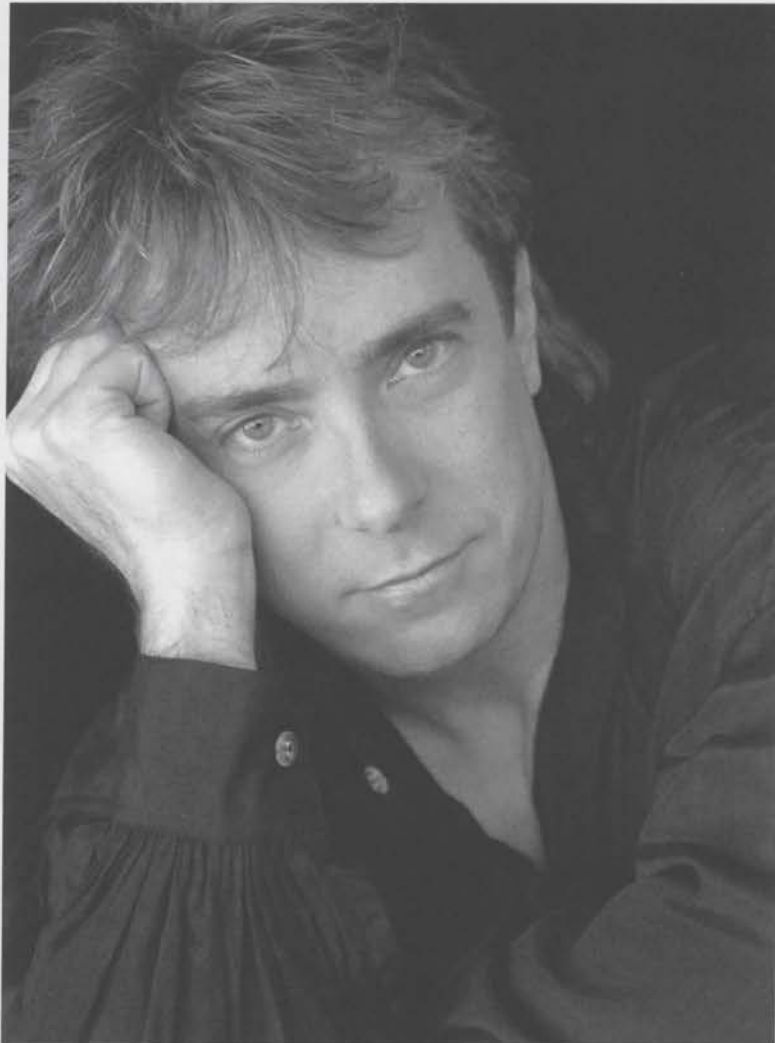
- A rare little documentary from the early 1920s.
- A tour of the Rudolph Wurlitzer Manufacturing Company in Tonawanda, New York.
- See a Mighty Wurlitzer Pipe Organ being built.
- Approximately 30 Minutes.



# ROB RICHARDS

**“SUPERCALIFRAGILISTIC TALENT!”**

Disney Legends, Academy Award-Winning Composers Richard & Robert Sherman



## DIRECT FROM HOLLYWOOD!

DAILY VARIETY proclaims Rob Richards' performances at the El Capitan Theatre  
**“A SPECIAL ADDED TREAT!”**

With a remarkable FIVE HUNDRED performances in his first year at the El Capitan Theatre in Hollywood, Rob Richards is introducing the theatre organ to a whole new audience. But that's nothing new...

His career as a theatre organist spans 26 years... long-term engagements at America's finest "pizza palaces," concerts across America and five international tours have distinguished him as a unique voice for the "King of Instruments." Discover for yourself this performer with passion, personality and pzazz!

**LIMITED CONCERT BOOKINGS AVAILABLE  
INQUIRIES WELCOME!**

COMING SOON TO THE INTERNET:

**robrichards.com**

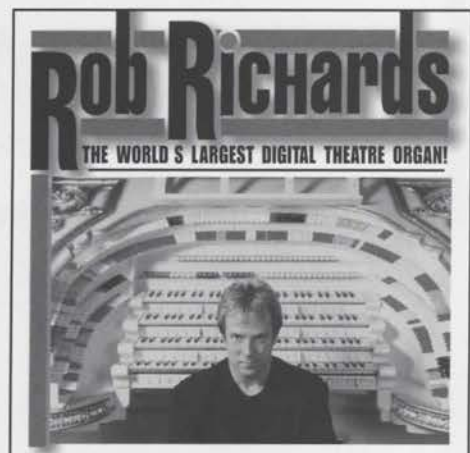
**NOW PRESENTING...ROB'S NEWEST RECORDING...  
ROB RICHARDS at the MILHOUS MUSEUM  
FEATURING THE WORLD'S LARGEST DIGITAL THEATRE ORGAN!**

YOU WON'T BELIEVE YOUR EARS! Experience the exciting recorded debut of the WALKER digital theatre organ! You'll be dazzled by EIGHTY RANKS re-created with cutting-edge digital technology: a powerhouse pedal division including three 32' stops, three gorgeous Tibias, lush strings and celestes, snazzy color reeds, and independent classical divisions (including a stunning Trumpet en Chamade). SELECTIONS include: Swanee, In The Mandarin's Orchid Garden, Ain't We Got Fun, Star Trek, Parade of the Wooden Soldiers, What Are You Doing the Rest Of Your Life, That Darn Cat, Pooh's Lullabee, The Whoop-De-Dooper Bounce, Prelude To A Kiss, Sloppy Joe, Bella Notte and Topsy Turvy. BONUS TRACKS featuring orchestrions from the Milhous Museum: Singin' In The Rain, Belle of the Ball, Fox Swing, Cuckoo Waltz, and Doll Dance. **CDs \$20 postpaid**

**ORDER YOUR COPY TODAY!!**

**ROB RICHARDS**

13812 Ventura Boulevard, Sherman Oaks, CA 91423





# SCHEDULE

## ATOS REGIONAL CONVENTION 2000

### New England's Millennial Pipes

#### FRIDAY, NOVEMBER 3, 2000

- 12:00-6:00 p.m. Registration: Radisson Hotel Lobby  
\*Dinner on your own
- 6:30 p.m. Buses board for Shanklin Conference Center
- 8:00 p.m. Opening Concert—RON RHODE—Shanklin Conference Center 4/34 Wurlitzer  
Chamber Tours  
Jam Session to follow for those interested

#### SATURDAY, NOVEMBER 4, 2000

- 9:00 a.m. WALT STRONGY—Providence Performing Arts Center  
5/21 Wurlitzer
- 12:00–2:45 p.m. **GROUP 1**—Lunch at New Bedford Whaling Museum (lunch provided)  
DAVID PECKHAM—Phipps' Marine/Machine/Pipe Organ 4/32 Wurlitzer  
**GROUP 2**—  
DAVID PECKHAM—Phipps' Marine/Machine/Pipe Organ 4/32 Wurlitzer  
Lunch at New Bedford Whaling Museum (lunch provided)
- 3:00 p.m. RON RESEIGH—Zeiterion Theater 2/9 Wurlitzer
- 6:30 p.m. Dinner: Knight Auditorium, Babson College, Wellesley,
- 8:00 p.m. JELANI EDDINGTON—EMCATOS 4/18 Wurlitzer

#### SUNDAY, NOVEMBER 5, 2000

- 10:00 a.m. Closing Concert—TOM HAZLETON—Shanklin Conference Center 4/34 Wurlitzer

#### MONDAY, NOVEMBER 6, 2000

- 8:00 a.m.–5:00 p.m. **AFTERGLOW**—Luncheon Excursion on the Hobo Railroad, Lincoln, New Hampshire

*Note: Times, artists, and activities are subject to change.*





*Ron Rhode*



*David Peckham*



*Jelani Eddington*



*Walt Strony*



*Ron Reseigh*



*Tom Hazelton*



# Afterglow

## Aboard the Cafe Lafayette Dinner Train On the Hobo Railroad

Monday, November 6, 2000



- 8:00 a.m.** Buses depart the Radisson Hotel, Milford, MA. They will travel north up Interstate 93 to the White Mountains Region of New Hampshire. There may be a brief rest area stop enroute. The buses will travel to Franconia Notch where the participants will be able to view the Old Man of the Mountain, Echo Lake, Cannon Mountain and Profile Lake.
- 11:30 a.m.** The group will arrive at the Hobo Jct. Railroad Station in Lincoln, NH to go aboard the Cafe Lafayette Dining Cars. Depending upon the size of the group, either the restored 1924 Pullman car or the restored 1952 Dome Car or both will be used.
- 12:00 p.m.** The train will depart the station and travel south along the Pemigewasset River Valley to Plymouth. As the train meanders along, the passengers will be served a gourmet style luncheon. The menu has not been established, as the chefs prefer to make the menu on a weekly basis to assure the freshness and quality of the ingredients that are used. There will be several offerings from which to choose. The service will be reminiscent of the Golden Age of Railroading. There is a cash bar on board. This is an historic rail corridor that was built in the 1890s from Plymouth to Lincoln. It was funded by several of the hotel barons of the era to bring guests to their hotels for the summer stay. Later, it was utilized for freight service and the logging industry. The last freight service was run in the 1970s. The Boston and Maine Railroad closed the line soon after. The state of New Hampshire purchased the rail corridor in the late 1970s and presently holds the railroad's operating agreement for tourist passenger service. The train crosses the Pemigewasset River many times as we make our way down the river valley. We will pass by a farmhouse that was once a part of the "Underground Railroad" as well as the sites of former hotels including the Fairview and the Mt. Park. The train will pass through two golf courses, The Jack O'Lantern Resort and the Owl's Nest Golf Course. Along the way there will be some open vistas of the river and the mountains. The train will also pass by the settlement of Beebe River that was once a company town. Most of the settlement is as it was in the early 1920s. Next, we will pass by the historic Blair Covered Bridge. If the weather cooperates and our guests so desire we may be able to let passengers off at the crossing to get photos of the bridge. Just after the Blair Bridge we will come to Livermore Falls, a rushing natural gorge in the river that has recently been incorporated into the State of New Hampshire's Park System.
- 2:00 p.m.** Approximate arrival in Plymouth at the restored Plymouth Railroad Station. We will have the chance to tour the facility before boarding the buses for the return to Milford, MA.
- 5:00 p.m.** Approximate time of arrival at the Radisson Hotel.

**Note:** Convention rates are honored by the Radisson Hotel through Monday, November 6.



# The 16th Annual ATOS International

# Young Theatre Organist Competition

## 2000 CONTESTANTS

By Dorothy Van Steenkiste

THE CAMEO PERFORMANCES of our Junior, Intermediate and Senior winners of the 2000 competition, together with the concert of Sean Henderson, the over-all winner of 1999, were great and the audience loved them. All four performances were outstanding and received standing ovations.

Ken Double, as emcee, introduced Sean Henderson, the performing artist at the Avalon Theatre on the 3/19 Wurlitzer. Following Sean's beautiful concert Ken Double introduced the three winners of the 2000 competition: Junior, Clayton Smith; Intermediate, Catherine Drummond; and Senior, Michelle Nicolle. The audience was thrilled with their performances. The organ was in excellent condition thanks to Gary Hanson and Joe Wallace and the rest of the crew. Bill Campbell made all arrangements for our young artists to have transportation and practice time at the Avalon. We also want to thank Ed Mahnke and John Gusner for driving them back and forth to the hotel and also helping them with their settings and acquainting them with the organ. Our hats are off to all the members of the Dairyland Chapter that made our visit so enjoyable.

Theatre organ is much 'alive' and in good hands. These young adults are practicing long hours and performing in their chapters, letting the world become familiar with one of the greatest musical art forms: Theatre Organ. The technicians (God bless them) all over the world are working hard to keep these instruments in wonderful condition, and our ATOS

members work very hard supporting and raising funds so that we may enjoy our love of theatre organ. We are certain that ATOS will continue to grow.

The following judges determined the over-all winner of the competition at the Avalon Theatre concert: Juan Cardona, Donna Parker, John Steele, Dr. Chet Summers and Jeff Weiler.

The over-all winner for 2000 is Michelle Nicolle, sponsored by the Australia/Felix Chapter, and will be playing a full concert in the year 2001 in Indianapolis, Indiana.

Our new chairman, Harry Heth, will send out rules and Regulations for 2001 in August 2000. Be sure and encourage your young organists to enter the competition, contact your teachers, schools and music studios.

As the Chairman of the Young Theatre Organist Competition for the past 13 years, I want to wish success to Harry Heth, the new chairman. It has been wonderful working with these young adults. Watching them perform and following their progress in the theatre organ world is a reward I will always cherish for the many hours of work that I have put into all four programs. Continuous success is guaranteed for The American Theatre Organ Society and our theatre organ world with all of these wonderful students.

CONGRATULATIONS TO ALL—  
YOU ARE ALL WINNERS.

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



## THE YOUNG THEATRE ORGANIST CONTESTANTS



### *Clayton Smith*

Winner of the Junior Division  
Sponsored by the Australia/Felix Chapter

Clayton, who comes from Ballarat, Victoria, Australia, is 15 years of age and has been learning electronic and theatre pipe organ from his teacher, Mrs. Myrtle Cox, for eight years.

He attends Ballarat and Clarendon College, a school with an emphasis on music, which offers its students many opportunities for performance and musical development.

Clayton has performed successfully at many Eisteddfods and Organ Competitions, and has also appeared as guest artist at several concerts. Clayton's highlight performance at this stage was his appearance on the Compton Theatre Organ during the

College's Annual Concert at Her Majesty's Theatre in 1997. This was during his first year at the school.

As well as learning electronic and theatre pipe organ, Clayton also learns alto saxophone and drums as well as playing a little piano and guitar. He is a member of the college's Senior Symphonic Band and Intermediate Saxophone Quartet.

His recording was done on a Compton 3/9 located at Her Majesty's Theatre in Ballarat.



### *Catherine Drummond*

Winner of the Intermediate Division  
Sponsored by the London,  
South of England Chapter

Catherine is now 18 years of age and is in her final year of study at Leicester Grammar



School. She intends to read for a Physics Degree and expects to spend one year of her course at a German University where she hopes to become fluent in the German language.

She is currently studying for Associate Membership of the London College of Music on Jazz Saxophone and enjoys playing in the school's Dance Band, Wind Band, Saxophone Quartet and Dixieland Jazz Group. She has been awarded scholarships by ATOS and is currently studying theatre organ styling with Len Rawle, who has given her much positive encouragement, particularly in trying to bring more recent music to today's audiences in an effort to try and encourage younger people to become enthusiasts of theatre organ music. Catherine's selection of music was recorded on the 3/17 Wurlitzer at the Woking Leisure Centre.



### **Michelle Nicolle**

*Winner of the Senior Division  
Sponsored by the Australia/Felix Chapter*

Michelle Nicolle is 21 years old and is currently studying for a graduate degree in Education (special education) at Flinders University in Adelaide. She began her formal music training at the age of ten on electronic organ and was accepted into a Bachelor of Music (Performance) Degree in 1996 (which she completed last year) at the Flinders Street School of Music (FSSOM), Adelaide. In 1997, she won the Australian Yamaha Electone Concours and consequently represented Australia and South-East Asia in the world finals of the International Electone Concours in Tokyo, Japan. In 1997 and 1998, she won the Winston Music Keyboard Prize, awarded to the most outstanding keyboard performer at the FSSOM and in 1999 was also awarded a ROTOSA Youth Music Scholarship in the senior electronic organ division. She became interested in theatre organ in 1996 after attending a concert given on the Capri Theatre 4/29 Hybrid in Adelaide. Since then, she has appeared in numerous TOSA (SA) club nights and in 1999, became the chairperson of their young member's group. Earlier this year, she was the recipient of a ROTOSA scholarship in the senior theatre organ division and will make her debut as a session organist at the Capri Theatre in April. Her recording was completed on the 4/29 Wurlitzer Hybrid theatre organ at the Capri Theatre in Adelaide.



### **Troy Andrews**

*Entry in the Intermediate Division  
Sponsored by the Australia/Felix Chapter*

Troy Andrews is 16 years old and has been studying organ for seven years with Myrtle Cox. His recording was done on the 3/9 Compton Theatre Pipe Organ in Ballarat, Australia.

He competes yearly in the Royal South Street Society Competitions in Ballarat. Last year he entered seven different electronic and theatre organ sections. He has also completed his grade 5 performance exam receiving 90% and his grade 5 theory exam receiving 91%.

Troy has been fortunate to have the experience to play in many different concerts including one on the Capri organ in Adelaide and also a Ballarat Theatre Organ Society Concert on the Compton Theatre Organ. Troy is also a versatile musi-

cian playing the keyboard and the alto and baritone saxophones in many different bands. He is now studying for a Grade 5 practical exam on the alto saxophone.

Troy attends the Warracknabeal Secondary College in Year 11 where he studies English, Math, Methods, Physics, Chemistry, and year 1 Music. He also likes sports, playing tennis, badminton and swimming.



### **Steven Ball**

*Entry in the Senior Division  
Sponsored by the Motor City Chapter*

Steven Ball is 21 years old. At the very young age of six he started piano lessons and at the age of twelve began studying classical organ at Calvin College in Grand Rapids, Michigan with John Hammersma. Later he was accepted to the School of Music at the University of Michigan, Ann Arbor, Michigan, where he just completed the requirements for the Degree Bachelor of Music. Steven has been accepted into graduate school at Indiana University. Steven is the first graduate to present a concert on a classical organ and include a concert on a theatre organ in obtaining his degree from the University Of Michigan. His professor was Marilyn Mason. His first theatre organ teacher was Father James Miller.

Steve is the recipient of several scholarships including the title of the James Harris Scholar. Among many other activities he is the student curator to the Stearns Collection of Musical Instruments, the Associate Carillonneur at the University of Michigan and also organist at the St. John The Baptist Catholic Church in Ypsilanti. He was admitted as a full playing member of the Guild of Carillonneurs in North America in 1998. Steve also plays at various local theatres, including the Redford Theatre, for their movie series, the Michigan Theatre in Ann Arbor and the Frauenthal Center in Muskegon.

Steve is heavily involved with the restoration of organs, both theatre and classical, in the Detroit area as well as many other historic preservation projects. His recording was made at the Redford Theatre on their 3/10 Barton Theatre Organ.



### **Matthew Bason**

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

Matthew is 19 years old and is currently studying for a teaching degree at Reading University. He is very interested in the world of organ music. He started learning theatre organ about seven years ago. On the piano he has achieved level four but on the organ he is self-taught.

In October 1999, he won the ATOS Young Theatre Organist of the Year award in England. He hopes to continue learning theatre organ by studying with Paul Kimer as others have in the past. He has been made Director of the orchestra for the University of Reading Gospel Choir.

He thinks theatre organs are the most amazing instruments ever made, capable of producing great music under the right hands. He believes many styles of music can be played on a theatre organ—ranging from classical to jazz, and from standards and show tunes through to contemporary pieces. It is the player who makes the organ not just talk but also speak a thou-



sand languages. He wants to be one of those organists, and he believes that he can do this with the right training.

He is Deputy Organist of Ashorne Hall in Warwick, United Kingdom, the home of a 3/12 Compton organ. His hobbies include cycling, cinema going and music.

His recording was done on a 3/12 Compton located in Ashorne Hall Nickleodeon, Warwick, United Kingdom.



### **Michael R. Cierski**

*Entry in the Intermediate Category  
Sponsored by the Joliet Area Chapter*

Michael is 17 years old. A senior at Bishop Noll Institute in Hammond, Indiana, where he is a Drum Major in the marching concert band, assistant director of the concert choir and is also their pianist. Mike participated in the Indiana State School Music Association his sophomore and junior years for vocal and placed number one both years. He is also in other various activities at Bishop Noll. After high school he plans to attend college and major in music.

Michael did his recording on the 4/27 Barton Grande Theatre Pipe Organ at the Rialto Square Theatre, home of the Joliet Area Theatre Organ Enthusiasts. He is an active member of JATOE, helping out with maintenance on the organ, and he encourages students from his high school and youth group to attend organ functions at the Rialto. He has studied with Mr. Gary Plantinga and had the opportunity to play the 3/17 Barton Grande at Beggars Pizza in Lansing, Illinois. There he was encouraged by Dave Wickerham to continue his studies. Michael is very active in his church, St. Victor's, in Calumet City, Illinois where he is a cantor and a substitute director. He practices on a Conn 651, 3-manual theatre organ that his dad lovingly maintains.



### **Nicholas Cooper**

*Entry in the Intermediate Division  
Sponsored by the Australia/Felix Chapter*

Nicholas is a 17-year old, year 12 student, studying at Saint Patrick's College, Ballarat, Victoria. Starting out on the piano, Nicholas began the electronic organ at the age of ten and has continued learning both the electronic and theatre organ since then. He studies under the expert tuition of Mrs. Myrtle Cox of the Galaxy School of Music and is studying for his grade eight performance exam later this year. He practices and did his recording on the Compton 3/9 pipe organ in Her Majesty's Theatre in Ballarat and is an active member of the Ballarat Theatre Organ Society.

Nicholas competes in the yearly Royal South Street Eisteddfod and has won many prizes. He is a member of his school's Senior Concert and Stage Bands, playing 1st trombone, the drums and bass guitar in his spare time. The bands toured the Gold Coast, Queensland at the end of March this year.

Recent highlights for Nicholas include being guest artist at the National Theatre Organ Convention, Malvern Town Hall, in April 1999 and playing at annual local BTOS concerts. He has just won a first and second place in the ROTOSA music scholarships on both the theatre and electronic organ.

He also recently attended the National Youth Science Forum, Canberra, to discover more about his future career plans.



### **Veronica Anne Dillon**

*Entry in the Senior Division  
Sponsored by the Kiwi Chapter*

Veronica Dillon, a native of New Zealand, was born in Stratford, Taranaki in 1978. Her theatre organ career began at the age of 17, under the tutelage of noted British organist, Chris Powell. In 1997, shortly after commencing her theatre organ studies, she performed her public debut in a concert with Mr. Powell at Banner's Theatre in Kaiaua. Her well-received debut led to cameo appearances in several public concerts on the Wurlitzer pipe organ in Auckland's Hollywood Theatre. By December of 1998, she had appeared as a featured artist in a concert presented by the Hillsborough Organ Society of New Zealand.

Subsequent to Chris Powell's instruction, Veronica studied under well-known organist, Margaret Hall (Australia), Paul Roberts of England and American organist Jelani Eddington. Currently, Veronica is in her third year of piano instruction with Marie Laycock of Auckland, who has included Veronica in three student piano recitals.

Veronica is a two-time winner of the American Theatre Organ Society Scholarship program (1998 and 1999). More recently she was honored to be invited to perform in a Youth Program for the 2000 National Convention of the Theatre Organ Society of Australia held in Sydney.

At home, Veronica has held the position of Secretary of the Kiwi Chapter of ATOS for one year, and has contributed much technical assistance in the recent installation of the three-manual console and solid-state relay for the Wurlitzer pipe organ at the Hollywood Theatre. A resident of Auckland, she has been teaching piano for the past year.

In addition to her music, Veronica enjoys traveling, as she has spent considerable time in the United States, visiting New York City, Washington, D.C., Chicago, Cincinnati and Milwaukee. Her recording was made on the lovely 3/12 Wurlitzer at the Avondale in Auckland, New Zealand.



### **Kristi Marie Mumbroe**

*Entry in the Junior Division  
Sponsored by the Motor City Chapter*

Kristi Mumbroe is 15 years old and has been studying theatre organ for five years. She has placed fourth once and first twice in the Young Theatre Organist Competition at the Redford Theatre. She has entered the Junior Division of ATOS competition twice and has done very well.

Melissa Ambrose Eidson is her teacher. Kristi attends many concerts in the Detroit area. Her father is a theatre organ technician and very active in preserving the many organs in Michigan. Kristi goes with him and helps tune the organs. Kristi is quite excited as her dad is showing her the mechanics of the organ and teaching her more about it.

Kristi is a Junior at Lahser High School in Bloomfield Hills, Michigan. Kristi is a Varsity Cheer Leader and also Captain of the Color Guard. She is fluent in sign language, very active in



the choir and bell choir in her church and a member of the youth group. She is also a lifeguard during the summer.

Her recording was made on a 3/39 Hybrid Theatre Organ.



### **Christopher Rae**

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

Christopher Rae is 18 years old and hails from Durham, England. He has been interested in the theatre organ for about four years. He is currently at school studying for his A-levels in Business Studies and Psychology. After completing his A-levels he will continue his education at a university for a degree in Psychology.

Christopher first heard a theatre organ in the seaside resort of Blackpool, not the 3/14 Wurlitzer in the Tower Ballroom, but a recording of the Free Trade Hall Wurlitzer, which is now installed in Stockport Town Hall. It was the following year when he

heard his first live theatre organ in Blackpool's Tower Ballroom.

Since then Christopher sought out his nearest installation, which is the fine 3/12 Wurlitzer in the New Victoria Centre, Howden-Le-Wear, Durham, England. Christopher taught himself the basics of playing. He was then fortunate enough to acquire the services of theatre organist, Bill Thomas, to teach him properly.

When listening to theatre organ Christopher mainly listened to the "Blackpool style." It was not until later he learned the "American style." The recording of Jim Riggs changed his perception of theatre organ music. He now includes playing styles of the 'greats,' Lyn Larsen, Simon Gledhill, Barry Baker and Jelani Eddington.

Recently Christopher has been appointed the position of organist at his Catholic Church near to his home. Despite playing each week with the tremulants off, he always prefers them running.

His recording was made on a 3/12 Wurlitzer located in the New Victoria Centre, Howden-Le-Wear, UK.

## **ANNUAL ATOS CONVENTION SITES NEEDED**

**ATOS is soliciting host chapters for the 2002, 2003, 2004 and 2005 annual conventions.**

**Please contact ATOS Convention Planning Coordinator**

**Michael Kinerk: [kinerk@atos.org](mailto:kinerk@atos.org)**

**or**

**2655 Pine Tree Drive, Miami Beach, FL 33140**

**(305) 376-3677**



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

When you demand authenticity, quality, and reliability, there's only one choice...

### **CROME ORGAN Co.**

P.O. Box 18212 • Reno, NV 89511  
Telephone (702) 852-1080



# Young Theatre Organist Competition

## Adjudicators

By Dorothy Van Steenkiste

THIS WAS THE SIXTEENTH YEAR of adjudicating the performances of young theatre organists. We had eleven entries. The three winners of the competition were featured in cameos at the Avalon Theatre, playing the 3/19 Wurlitzer, during the ATOS Annual Convention in Milwaukee. The audience was very proud of these young performers: Sean Henderson, Over-All winner of 1999, and the three winners of the 2000 ATOS Competition: Clayton Smith, Junior winner; Catherine Drummond, Intermediate winner and Michelle Nicolle, the Senior winner.

Sean Henderson's full concert as over-all winner of 1999 was outstanding.

Following the cameo performances, five judges at the competition in Milwaukee determined that Michelle Nicolle was the over-all winner for the year 2000. The judges were: Juan Cardona, Donna Parker, John Steele, Dr. Chet Summers and Jeff Weiler.

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

I would like to thank Jack Moelmann for duplicating 66 tapes and sending them to the judges. Thanks to all the adjudicators for their help, support and comments.

### GOALS OF OUR ORGANIZATION

Preserving the tradition of theatre organ and furthering the understanding of this instrument and its music through the exchange of information.

### COMMITTEE MEMBERS

Melissa Ambrose Eidson, John Ledwon, Jack Moelmann, Steve Schlesing, Donald Walker, and Bob Wilhelm. Dorothy Van Steenkiste, 2000 Competition Chairman.



## ADJUDICATORS



*Dan Bellomy*

Dan Bellomy is a native of Houston, Texas where he began playing the organ at age eight. He began his professional career at age eleven. He has been active in radio and television work. In later years he made many solo appearances and has served as musical director and writer

## Hazleton!



for more information visit our website:  
[www:http://members.aol.com/kmwtop](http://members.aol.com/kmwtop)

## Hazleton!

### Definitive Kings of Instruments Concert

A magnificent new two-CD recording featuring Tom Hazleton performing on the Allen MDS 317 Digital Theatre and 5/90 Moller organs, recorded live at Singletary Center for the Arts, Lexington, KY.

To order:

Send \$30.00 (includes shipping and handling) to:

Kentucky's Mighty Wurlitzer-Theater Organ Project  
PO Box 138  
Lexington, KY 40588-0138

Proceeds benefit the restoration of the Kentucky Theater's Mighty Wurlitzer, Lexington, KY Copyright 1999 House of Commons CLS 2000 AVB



for several television shows. He now has his own TV show, *The Music You Remember* on Boston area cable systems. In addition to being chief announcer on a jazz radio station, Dan has also served as musical director for Sunday shows which aired weekly in Los Angeles.

Dan has concertized all over the world. Has been a featured artist at several regional and annual conventions of the ATOS. He is also a featured writer and critic of several music magazines and now does freelance writing for several publications. Dan presently lives in the Boston Metro Area where he coaches organ students, does radio and television work, and continues his writing.

*Comments:* I never cease to be amazed at the quality of work done by the entrants in the ATOS Young Organist Competition. This year was certainly no exception. They ALL did a marvelous job and are to be congratulated! I can only hope that these participants will continue to involve themselves in ATOS activities because they are an integral part of the survival of our organization and indeed our form of musical expression. We in the United States should do our part in offering the level of support and encouragement that young organists receive in both the U.K. and Australia. I have high hopes that we will be able to increase that support in the near future. Again, Dorothy deserves gratitude from all of ATOS for her valiant efforts to see that this ATOS program continues its contribution to our goals. A heart felt congratulation to Dorothy and all of this year's participants!



### Scott Foppiano

Scott Foppiano has been delighting audiences worldwide as both a theatre and classical organist since he first began the study of organ as a young child. He began his first position as a church organist in elementary school and began playing the theatre organ in high school at the Orpheum Theatre in his native Memphis, Tennessee.

He was a double major in organ performance and voice in college and went on to pursue a Bachelor of Music and a Master of Music Degree. In addition he holds the Service Playing and Colleague Certifications of the American Guild of Organists. He has completed five digital compact disc recordings to date and has performed at regional and annual conventions of both the American Guild of Organists and the American Theatre Organ Society.

Mr. Foppiano has served notable congregations around the country and serves on the Executive Board of the Detroit Chapter of the American Guild of Organists. He is also an active member of the Detroit Theater Organ Society and the Motor City Theatre Organ society. He serves as the Principal Organist and Director of Music and Liturgy at the National Shrine of the Little Flower in Royal Oak, Michigan.

*Comments:* I very much appreciate the opportunity to once again adjudicate the Young Organist Competition of the American Theatre Organ Society. In a day and age where computers, the internet and electronic media seem to be taking over the world it is a wonderful thing to see and hear our young people learning an art form whose beauty is timeless. Each year new talent shows us that the music of the theatre pipe organ is alive and well and that it will continue. Each contestant brings their own unique skills and interpretation to the console and literally cancel out the notion that theatre organ repertoire is "antique music on an obsolete instrument." It is always a great deal of fun to listen to the players and hear their progress and their own individual playing styles. As we all know while theatre organs do cater to a select clientele, this style of music is not only one of a kind but purely American and, indeed, a very important part of American music history. I will go out on a limb even further and hope that some of these fine young musicians might even consider a career in classical organ repertoire as well, which also uses the pipe organ as its instrument. Organ music is not dreary or sedate—and these contestants give hope to its continuation in a very important way. Whether the pipe organ be in a church, theatre, synagogue or movie palace, audi-

## COMPUTER ENGRAVING

- 1-4 Day service
- Your tab blanks or ours
- Original Wurlitzer Matching Engraving \$2.65 per tab
- Also Barton, Robert Morton, Kilgen and Moller engraving

Send \$7.50 (U.S.A.) for our 85+ page organ parts catalog

### Arndt Organ Supply Co.

1018 Lorenz Dr. • Box 129  
Ankeny, IA 50021-0129  
Phone/Fax: (515) 964-1274

Quality Since 1966

## A Barry Baker Concert

Barry Baker's Long-awaited  
New Recording  
on the 4/36 Wehmeier Wurlitzer  
20 Selections: Satin Doll, Blue Moon,  
Amazing Grace, How High the Moon,  
Tenderly, Last Night on the Back Porch,  
and many more!

CD - \$20 ppd./Cassette-\$14 ppd.  
Orders outside of USA-add \$3 per item

Send check or money order to:  
Barry Baker Performances  
7822 Village Drive, Suite F  
Cincinnati, OH 45242-4337

## Charlie Balogh CONCERTS

4381 S. Louie Lamour Drive

Gold Canyon, AZ 85219

480/288-2404

Phone/Fax



torium or town hall—its grandeur and power, its calmness and serenity transform us into another realm with its ability to shake the foundations of the buildings in which they are installed or to gently perfume the air with music. Thank you organists—keep up the good work..



### **David Peckham**

David Peckham is an organist of multiple musical talents. He has been touring as a theatre organist since 1980 and has performed at many of the finest theatre organs in this country. His playing has earned accolades from critics around the globe. He has appeared as a featured performer at several conventions of the American Theatre Organ Society, toured the United Kingdom under the auspices of the Cinema Organ Society, and recently performed for the annual convention of the Theatre Organ Society of Australia.

David is becoming known as one of those rare performers who is equally adept at the concert organ as well as the theatre organ. His recent presentations at the world famous Great Auditorium at Ocean Grove, New Jersey and his debut at San Diego's Spreckels Organ Pavilion at Balboa Park drew cheers from the crowds. David has three recordings to his credit. He is Resident Organist at Clemens Center in Elmira, New York which is an active regional performing arts facility built around a renovated 1925 theatre that has a 4/22 Marr & Colton theatre organ under the care of the Peckham family for over 30 years. David has been associated with L. A. Peckham & Son Pipe Organ Service since 1983. His classical training at the Eastman School of Music with Dr. David Craighead has allowed him to pursue more traditional organ avenues such as accompanying numerous choral and instrumental groups throughout the Southern Tier of New York State.

*Comments:* Thank you for asking me to be an adjudicator for this year's ATOS competition. There is a wide array of talent who braved the fearsome presence of a microphone to record their playing. In many ways it would be much easier to evaluate the organs rather than the players! It is certainly not a level playing field (no pun intended), some instruments heard are representative of the best of the theatre organ world, while others were distinctive for their poor regulation and tuning. I have grave misgivings about proclaiming one person's playing better than another's when there is such a significant difference between the instruments I heard on the submitted tapes.

Having been the runner-up in many competitions when I was younger (and never a winner), I certainly have empathy for those who did not place first in their respective divisions. Do not give up! You have all learned something from the process, though it may be difficult to see what that is now.

Convention attendees this year (as in past years) will have had the privilege of hearing three fine players in the final round of competition. I do not envy the role of the judges. I must express my concern about the idea of choosing an overall winner, the stress on the young players, their families and teachers is considerable. I think it might be better to offer a master class for contestants with featured convention artists. Comments and suggestions from other perspectives are won-

derful ways to reflect on one's own playing and learn something new. Food for thought.

Congratulations to all who participated in this year's competition!



### **Rob Richards**

Rob Richards is a performer with a unique platform of talents, a passion for music and a vision of sharing it with international audiences of all ages. Born in Aberdeen, South Dakota, Richards currently lives in Los Angeles. In 1999 he marked his 25th year in show business with his engagement by the Walt Disney Company as featured performer at the El Capitan Theatre in Hollywood, playing the famed Wurlitzer originally installed in San Francisco's Fox Theatre. In his first year at the El Capitan, Richards played an astonishing FIVE HUNDRED performances, surely some sort of record!

Career highlights include a concert appearance with famed pianist Liberace, playing the famous Radio City Music Hall organ in New York, organist at the Ohio Theatre in Columbus and also a special engagement as soloist with the Flagstaff (Arizona) Symphony. Five international concert tours include venues in Australia, England and Japan. His "FUSION" presentation integrates computer music technology with the pipe organ. Rob is a composer and arranger. His writing encompasses virtually every style from academic to pop, silent film scores and music for children's television.

*Comments:* I think it's wonderful that the ATOS is fostering young talent. Many of the young artists are studying classical organ, and that's fine. But the emphasis here must remain on theatrical playing. The way these young musicians will become great theatre organists is to become great arrangers. The best course of training? George Wright told me when I was in my teens to keep up piano study. It makes for a facile technique—very important. Listening to organ recordings is helpful. But even more important is listening to a variety of performances, especially from the 20s through the 40s and early 50s, when taking a songwriter's melody and making it your own was the basis of popular music.

Learn the notes, remember to "breath" between phrases (the silence is as important as the music), and above all else—play from the heart.

Okay, now let's talk about building a new audience base, so these kids will have somebody to play for!



### **Bob Wilhelm**

Bob Wilhelm was first introduced to the theatre organ as a high school junior while attending Dickinson High School in Wilmington, Delaware. While his nine years of private organ lessons provided him with the basics of playing, the mechanical and electrical complexity of the instrument lured him to the technical side of the theatre organ keyboard. It was his activities unwiring the 3/19 Philadelphia Boyd Theatre Kimball and rewiring it at the high school as a senior that later led him to a Bachelor of Electrical



Engineering and Physics Minor from the University of Delaware. Bob is also interested in steam engines in addition to the theatre organ. Bob has served on the Board of the Dickinson Theatre Organ Society in addition to being a former maintenance crew leader and continues to support the organization through committee activities. Bob brings a unique experience and perspective to this year's competition in what audiences listen for and expect during a theatre organ performance.

*Comments:* It was a pleasure and privilege to be asked to serve as an adjudicator for the 2000 competition. I've served as a committee member for the competition and the scholarship programs since 1993 and found the actual experience of judging a lot more involved than originally envisioned. I'd like to take this opportunity to thank Dorothy Van Steenkiste for her many years of spearheading both the competition and scholarship programs. Whoever the ATOS Board elects to fill her shoes for 2001 will have a daunting task ahead of them and I hope that she remains a committee member.

In listening to the various tapes I was especially impressed at the modern musical literature that the contestants had so aptly adapted to the theatre organ. It was good to hear the music of Andrew Lloyd Webber and others played alongside such theatre organ staples such as Porter, Berlin, and Gershwin. In my reviews I elected to leave critical playing and registration suggestions to the professional organists that usually serve the committee feeling that their observation and suggestions would be more relevant. I listened to each of the tapes several times simply to get a feel for the music being presented as well as its presentation. Once I had a feel for the range of playing that each of the three divisions represented, I proceeded to evaluate each tape within a given division. There was obviously a lot of work done by many of the contestants in preparing each of their selections. Having been directly or indirectly involved in theatre organ presentations for thirty-plus years, I evaluated the tapes with respect to anticipated audience and listener reaction. I was looking to feel the emotion and feeling of the music through the artist's interpretation, the use of the unique resources of the theatre organs used, as well as the use of harmonies, counter-melodies, registration, timing and rhythms. Perhaps the thing that dismayed me most about some of the tapes was the poor quality of the instruments used. Reasonable tuning excursions can be overlooked but dead notes and gross tonal imperfections do not make a contestant's job any easier.

In summary I hope the contestants take the opportunity to learn from this unique experience. The music they each attempted was difficult in its own right and they each did masterfully in adapting it to the most complex and difficult instrument to play. In simply preparing their tapes, each learned a lot about what it takes to not only prepare the music for a CD but also to record a master tape of it. Hopefully each contestant will look at all of the adjudicator's comments as a positive learning experience and begin work on next year's submission with those comments and suggestions in mind. It is both satisfying as well as rewarding not only to be involved with the actual preservation of a number of theatre organs, but to be part of a program that encourages young people to learn and master an instrument native to the musical heritage of the United States.



### *Ralph Wolf*

Organ virtuoso, Ralph Wolf, vividly recalls the days of his childhood when the electric organ came onto the musical market. He was enraptured with the beautiful sound the organ was able to create and dreamed of the time he could own one. His parents finally purchased one for him as a graduation gift.

As a trained pianist Ralph taught himself the organ and after graduating from high school he went to Chicago to study organ. He returned to Fort Wayne, Indiana, his home town and was hired to play at one of the better restaurants in the area. He later became associated with the Westinghouse Radio Stations WOWO and WGL in Fort Wayne as staff organist. Several years later, Ralph found his way to the entertainment capital of the world, Hollywood. He formed a musical trio called The Bachelors who played engagements throughout the United States and Canada. This group made several musical shorts for Universal Studios and recorded for MGM label and Standard Transcription Library.

After five years, the trio disbanded and Ralph returned to playing piano. He became musical director for several "off Broadway" type musicals in Hollywood. Film actress, Terry Moore hired him to play and conduct for her Flamingo Hotel act in Las Vegas. This led to numerous engagements throughout the country as pianist-conductor for Helen O'Connell, Connie Haines, Mel Torme, the late Marilyn Maxwell and a sensational vocal group called the HI-Lo's. He was also rehearsal pianist for the original Mickey Mouse Club TV show. He has many recordings. Wolf most enjoyed his association with Margaret Whiting.

*Comments:* Thank you for affording me the opportunity to adjudicate this year's ATOS Young Organist Competition. It was a rewarding experience for me. As I listened to the tapes of each contestant, I became aware of the amount of hard work that was done in preparation for this event. For example: Choosing suitable music, working of the arrangements, and selecting proper registrations. Then came the countless hours of practice leading to the final stage—recording the finished product.

My hat is off to these young musicians for a job well done, and also to ATOS for making this event possible. Hopefully, other young organists will be enticed to enter future competitions and help perpetuate the truly great art form of Theatre Organ.

Congratulations and good wishes to this year's organists! You are ALL winners for your hard work and enthusiasm. Kudos to Dorothy Van Steenkiste and Jack Moelmann for their tireless efforts to bring us these events yearly.

Thank you again for inviting me to participate.

### **THE SILENT FILM SOCIETY OF CHICAGO**

5216 W. Lawrence Avenue, Dept. J, Chicago, IL 60630  
773/777-9438

*"Silent Pictures Were the Purest  
Form of Cinema"*

—Alfred Hitchcock



# Final Results of the

# Hobbyist Division

By Dorothy Van Steenkiste

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

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



## Jason Hubble - 1st Place

Australia/Felix Chapter

Jason Hubble is twenty-two years old and started playing the Compton theatre organ at Her Majesty's Theatre, Ballarat, when he commenced music tuition with Mrs. Myrtle Cox, at the age of fifteen. Jason started playing the electronic organ when he was seven and during this time he has received awards for his performances in eisteddfods and musical examinations in theory, practical and performance. Jason has also been a guest artist at a wide range of concerts. Jason is currently working as an organ, piano and keyboard teacher in his home town of Ballarat and surrounding areas.

He is the vice-president of the Ballarat Theatre Organ Society and his recording was done on the society's 3/9 Compton theatre organ housed in Her Majesty's Theatre, Ballarat, Victoria, Australia. Jason was presented with his plaque during the banquet in Milwaukee.



## William N. Daniels - 2nd Place

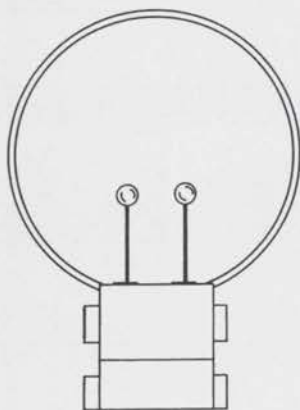
Garden State Chapter

Both my parents made music lessons a part of my life's early education. A piano and organ were a mainstay in our home, and it continues today. However, it was the records of Ashley Miller, Ray Bohr, and George Wright, that I received as a gift, which got me hooked. After that, I tried to play the theatre organ style and on occasion I would sit through a couple of stage shows at Radio City to listen and watch Ray Bohr who I got to meet and speak with between shows.

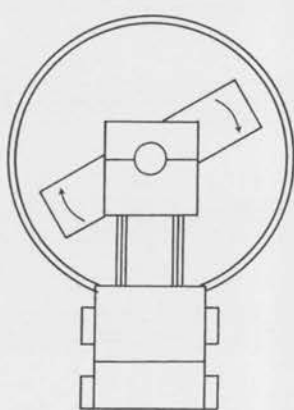
My first teaching position was at a community college near Cincinnati in 1976. I joined the Ohio Valley Theatre Organ Society in 1979 and was a volunteer staff organist at the Emery Theatre Wurlitzer. Thanks to OVTOS members Claire and Fred Lawrence, I was allowed to gain valuable experience with my occasional appearances and practices at the console. Even

CONTINUED ON PAGE 57

## PIPE ORGAN PERCUSSIONS ROTARY SNARE DRUM



Front View



Rear View

Catalog \$5.00 to:

**Don Shaw** • 3105 Pomona

Bakersfield, CA 93305 • (661) 871-1232

JATOE PROUDLY ANNOUNCES:

## Pipe Organ Extravaganza V RialtoFest Weekend

*"The tradition continues!"*

**April 27-29, 2001**

The most spectacular regional theatre organ event returns with even more surprises and musical extravagance!

Join us April 27-29 in the Chicagoland area for beautiful spring weather and a show you won't forget!

### ARTISTS CURRENTLY SCHEDULED

Peter Conte ✦ Jelani Eddington ✦ John Giacchi  
Chris Gorsuch ✦ Tom Hazleton ✦ Ron Rhode

Stay tuned for more details!





## Harmonizing Scales

Almost all popular songs are published in these five keys: C, F, G, B $\flat$  and E $\flat$ . There are a very few in A $\flat$  and D. The quickest and easiest way to learn to play all the chords you will need to play popular music on the organ is to harmonize the following five scales upward and downward.

The first step is to practice two chords at a time, with the left hand, the way you learned to find them in the last two articles, between the two Fs near middle C.

Play C-G $7$ -C-G $7$  until you can find them easily without looking at your hand. Then add the pedals, playing pedal-chord-chord in 3/4 time. You have two counts to move your foot from the root of one chord to the other. When you can do this easily, learn the next two chords C $7$ -F-C $7$ -F the same way.

The following five scales represent hundreds of popular songs. All songs will contain the chords in the ascending scales. If a song has more than these chords, they will usually be those in the descending scales.

Learn one scale at a time. Repeat each scale many times. This will enable you to play any song you want to from a melody line with chord symbols.

As your knowledge and ability grows, you will be able to arrange any song the way YOU want it to sound.

Where the number 3 appears below the melody, play the 3rd of the chord on the pedals. You will then be playing three pedals in a row in contrary motion. This will sound better and be easier than jumping around to the root of each chord. See if you can find where you can play five pedals in a row upward in the descending scales.

If you analyze these scales, you will find that the chords in all the ascending scales are:

I V $7$  I $7$  IV I II $7$  V $7$  I

In the descending scales, we begin with the relative minor and its V $7$  chord, and then follow the circle of 5ths back to I.

vi III $7$  vi VI $7$  ii II $7$  V $7$  I

Later we will use these same scales in 3/4 time to practice and learn Counter-Melodies and Chord Melody.



# Meet the Recently Elected Members of the ATOS Board of Directors



## DAN BELLOMY

Dan Bellomy is a native of Houston, Texas, where he began playing the organ at age eight. He began his professional career at age eleven.

Dan has been active in radio and television work from a very young age, having made his television debut at age eleven. In later years he has made many solo appearances and has served as musical director and writer for several television shows. He now has his own TV show, *The Music You Remember*, on Boston area cable systems. The Massachusetts Cable Television Commission has nominated the show for an award. Dan has been chief announcer for KMHD-FM, Portland's only full-time jazz radio station. Dan Bellomy has also served as musical director for *The Sunday Show*, which aired weekly on KNBC-TV in Los Angeles.

Dan Bellomy was the first resident organist for the famed Casa Mañana Theatre in Fort Worth, Texas, where he delighted audiences with music from the Mighty Wurlitzer.

In addition to extensive concert touring in the United States, Dan has concertized internationally in such exotic places as Australia, Europe, Hong Kong, Singapore, Malaysia, Indonesia and Canada. Dan has been a featured artist at several regional and annual conventions of the American Theatre Organ Society.

Dan Bellomy has served as record critic and feature writer for the international music magazines, *Keyboard World* and *The Console*. He has also contributed feature material to THEATRE ORGAN, the journal of the American Theatre Organ Society. He now does freelance writing for several publications and serves on the National Board of Directors of The American Theatre Organ Society.

Dan has nine albums to his credit including *Back To Brooklyn* recorded on the Long Island University Wurlitzer in Brooklyn, New York.

Dan presently lives in the Boston metro area where he coaches organ students, does radio and television work, and continues his writing.

## DON BICKEL

I have been a member of the American Theatre Organ Society and the Los Angeles Theatre Organ Society for over fifteen years. As a young teenager, I heard and fell in love with the theatre organ. I strongly support efforts to preserve these wonderful instruments, and make them available for the public to hear. I also support the idea of the young organist competition and the scholarship program.

I am a board member and treasurer of LATOS. I am also treasurer of Southern California Organ Grinders and am active in the Valley Organ Society. I have enjoyed serving in this area and have met many new friends in the organ groups. I am semi-retired from education. I was a teacher at almost every grade level, and was a junior high and high school counselor for many years. I am currently a field-work supervisor for Azusa Pacific University supervising graduate students who are earning their degree and counseling credential.

I have been co-organist of a large church in Pasadena for 27 years and have given two secular concerts for the Valley Organ Society. Playing the organ is a wonderful recreation and hobby for me.

I enjoy attending the conventions and hearing the terrific concerts offered by a variety of outstanding artists. We are also fortunate in the Los Angeles area to have several great concerts each year, which I attend.

I look forward to serving on the ATOS Board and hope to be an asset to the group.



## Journal of American Organbuilding

Quarterly Publication  
of the American Institute  
of Organbuilders

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

Far from being the "lost art" that the average person believes it to be, organbuilding in the United States and Canada is maturing and thriving in hundreds of small and large shops throughout the continent. At the same time, serious challenges lie ahead for those promoting the pipe organ in an era of limited budgets and competing options. Readers of the *Journal of American Organbuilding* will benefit from the thoughtful exchange of information and ideas intended to advance this time-honored craft.

You are invited to become a subscriber. Persons who are engaged full-time in the organbuilding or organ maintenance professions are also encouraged to request information regarding membership in the American Institute of Organbuilders.

Please enter my subscription to the American Institute of Organbuilders' quarterly publication *Journal of American Organbuilding*.

Enclosed is a check for:

- \$12.00 (1 year, 4 issues)
- \$22.00 (2 years, 8 issues)
- \$32.00 (3 years, 12 issues)

Name \_\_\_\_\_

Firm or Institution \_\_\_\_\_

Mailing Address \_\_\_\_\_

City/State/Zip \_\_\_\_\_

Check here if mailing address is for HOME delivery.

Make checks payable to:  
**American Institute of Organbuilders**

Mail this form and payment to:  
**AMERICAN INSTITUTE  
OF ORGANBUILDERS**

P.O. Box 130982 / Houston, Texas 77219





### HARRY HETH

I look forward to continuing in my service to ATOS. As a Director, I will now take on duties that will be different than those I have done in the past. ATOS is alive and has a future, particularly in the younger members. We all must work to make them feel welcome

and as part of the organization. All of the Directors, Officers, and Staff of ATOS solicit your input on how we can improve ATOS and its image.

It was a pleasure to meet many of you at the Annual Convention in Milwaukee.

### JOHN LEDWON

John Ledwon has been involved in the management of ATOS off and on since 1979 when he chaired the Los Angeles National Convention and was elected to the ATOS Board of Directors. Since then he has been President of ATOS for three years and has served three terms on the board, this present term being his fourth.



John has just retired after thirty years as a high school teacher of theatre arts and mathematics. His interests vary from collecting such items as antique clocks, coin operated equipment, mechanical musical instruments and Hammond Clock/Instrument products to being a private pilot to owning a 4/52 hybrid Wurlitzer in his home. He is also semi-active as a concert/recording artist and is one of three organists at Disney's El Capitan Theatre in Hollywood where he plays the former San Francisco Fox 4/37 Wurlitzer.

John is a proponent of modernizing the musical offerings for patrons of theatre organ concerts and feels that while the theatre organ is a viable musical instrument today due to its ability to adapt to current trends, original unaltered examples of the instrument should be preserved for future generations to enjoy and use.



### JAMES R. STEMKE

My primary goal is the survival and preservation of the Theatre Organ through proper guidance in technical training, as well as hands-on workshops. Often we see and hear very poorly maintained and installed instruments just wheezing along on a thread, poorly regulated and voiced, because knowledge and good technical guidance was lacking. Promoting, encouraging, training, and allowing young people to help restore these instruments will insure the theatre organ stays alive and well!

We've all seen and heard the theatre organ change and improve greatly from the days of the silent movies and slapstick comedy. Many of these instruments are better now than the day they left the factory. Numerous instruments around the country have been beautifully restored and highly refined into magnificent solo instruments, thus allowing the artists the

opportunity for unlimited creativity to produce glorious music! Such was the case of the Rialto's Barton organ at the Rialto Theatre in Joliet, Illinois. Now undergoing full restoration and refinement, this instrument was in extremely poor condition several years ago, but now known around the world as an outstanding instrument, and now the focal spot for every Pipe Organ Extravaganza, and several recordings.

Being involved in the 6/469 (28,500 pipes) Wanamaker restoration project as a volunteer technician has been, without question, the most rewarding and fulfilling experience ever. Assisting with other professional technicians to restore and rebuild this historic instrument to 100% playing condition for the 2002 AGO Convention is a true honor!

Serving on the ATOS Board is a privilege and a pleasure. I look forward to assisting where I am needed and, of course, available as necessary.

### JEFF WEILER

Jeff Weiler has been a familiar face at the ATOS Board table. As an ATOS Director from 1992-1998, he created the Junchen Technical Scholarship, authored *The Educator's Guide*, compiled an ATOS resource bibliography, co-authored the ATOS Code Of Ethics, served on the Technical Committee, and acted as liaison to a number of organ-related professional organizations.



A graduate of Northwestern University with a Master Of Music Degree, Jeff has completed graduate studies toward the Doctor Of Music Degree. In addition, he has studied silent film scoring in New York with legendary theatre organist and composer, Lee Erwin. In the same tradition as Mr. Erwin, Weiler composes and performs new musical scores for silent films throughout the country.

Jeff has authored articles and reviews, which have appeared in *THEATRE ORGAN*, *The Diapason*, *The American Organist*, *Choir and Organ* and *In League*. Weiler has been retained as consultant and project manager by numerous churches, universities, and symphony orchestras to survey, plan and oversee pipe organ projects. He designed and supervised the installation of the new organ for the Chicago Symphony where he remains as organ curator, the restoration of the 100 rank Jacksonville Symphony organ, and assisted with initial planning and fundraising for the Cleveland Orchestra's organ project. Weiler is an officer of the American Institute of Organbuilders and works throughout the country as a voicer and tonal finisher. At present, Jeff is coordinating the preparation of David Junchen's Wurlitzer book manuscript and is working to reassembled scattered materials for publication.

Jeff maintains a keen interest in ATOS as an educational organization and in working to improve the standards by which theatre organs are restored and conserved. He is well into the restoration of his own 3/16 Wurlitzer.

Wichita, Kansas is Jeff's home where he is beginning his sixth year as artist-in-residence at the Century II Civic Center 4/38 Wurlitzer theatre pipe organ. A certified scuba diver, his other hobbies include collecting antiquarian books, recordings, fountain pens and film.



**RJE Productions proudly presents...**

*The Song is You*



**Jelani Eddington**  
plays the Saunders Wurlitzer

***Featuring***

**All's Fair In Love and War • Leaning on a Lamp-post • Sophisticated Lady • The Petite Waltz • Overture from "Mame"**  
**It's Today / Sl. Bridget / Open A New Window / My Best Girl / Mame / Bosom Buddies / If He Walked Into My Life**  
**Love Is Here To Stay • Who's Sorry Now? • Greensleeves • The Best of Cole Porter**  
**Just One of Those Things / You're the Top / I Love You / Let's Do It / I Get A Kick Out of You / Anything Goes**  
**The Song Is You • Overture from "Die Fledermaus" (The Bat)**

**Ordering Information:**

**Available on Compact Disc \$18.00 (U.S.)**

Add \$2 for shipping and handling, plus \$1 per each additional item.

All orders from outside the United States, add \$3 per item.

Check or money order only. No credit cards or C.O.D.

Please allow 3-4 weeks for delivery.

***Send payment and ordering information to:***

**RJE Productions • P.O. Box 923 • Hoboken, NJ 07030-0923 • USA**



## SHANKLIN CONFERENCE CENTER WURLITZER

The Shanklin Conference Center's Wurlitzer consists of 34 ranks of pipes, 11 tuned percussions, and numerous traps and sound effects, all played from the four manual console that was originally installed in Boston's Metropolitan Theatre (presently the Wang Center). On April 24, 1930, the "Met" engaged Jesse Crawford, one of the finest theatre organists in the country, to play the dedication concert on the theatre's new Wurlitzer pipe organ. Exactly 69 years later, on the weekend of April 24, 1999, the Shanklin Conference Center engaged Ron Rhode, one of the finest theatre organists in the country, to play the dedication concert on the Center's Wurlitzer pipe organ; playing the same console that Jesse Crawford played at the "Met." The "Met" organ, a Publix 4 by specification, was the largest Wurlitzer to be installed in New England.

The restoration of the Conference Center Wurlitzer was done with two objectives in mind. The first was to create a superb musical instrument. The second, and equally important objective was to restore an irreplaceable antique. All of the sounds from the organ were to be produced by real pipes and percussions operated electro-pneumatically, exactly the same way they were produced during the golden era of the silent movies. There were to be no electronic sounds or sound enhancements. The relay and combination action were to be new solid-state units, to save space and to increase the reliability and versatility of the instrument.

Like the building, the organ started out with much smaller expectations. The original plans were for a 3/24 Wurlitzer. During the summer of 1993 we purchased from Ken Crome the 3/15 Style 260 Wurlitzer that was originally in the Palace Theatre, Cleveland, Ohio. During the next four years Ken was able to acquire all the pipe work, percussions, and wind chests that would be required to augment it to 34 ranks of pipes, many of which were very choice and rare. (See the Wurlitzer Organ Specifications for a full listing of the pipes and percussions in the organ.) All pipes and percussions are Wurlitzer, except for the Trivo Trumpet-en-Chamade and the very rare 1927 Model RBB Mason & Hamlin 7' Grand Piano equipped with its original Ampico Reproducing Player action. Only about six Model RBB Mason & Hamlin's have survived with their original Ampico reproducing players. Both the piano and its reproduc-

SOLO CHAMBER:  
*Solo Vox*  
*Humana, VDO,*  
*Viol Celeste,*  
*Brass Trumpet,*  
*English Horn*

ON REAR CHEST:  
*Kinura,*  
*Orchestral*  
*Oboe, Tuba*  
*Mirabilis*



ing player action have been thoroughly and very professionally restored. The Wurlitzer upright piano is a late vacuum type, also meticulously restored and now fitted with an Ampico pump.

As the size of the organ grew, it became evident that we would need a large 4-manual console to control it. The most beautiful console I had ever seen was the one on the organ that was originally in Boston's Metropolitan Theatre. This organ was sold in the 1970s to the Organ Grinder Pizza Restaurant in Portland, Oregon. The "Met" console was my first choice, but I figured that I would never be able to obtain it since it was in use in the restaurant daily, so I commissioned Ken Crome in Reno, Nevada to build a reproduction of the "Met" console. Then, one night Ron Rhode called to tell me that the Organ Grinder was closing and that the organ would soon be for sale. A couple of months later Ken called to tell me that we had bought the console.

The Metropolitan Theatre Console was completely restored by the Crome Organ Company; with all the original electro-pneumatic stop action in the bolsters. Thus we were able to preserve the satisfyingly positive feel and characteristic thump of the original Wurlitzer pneumatic combination action. Syndyne stop actions were used in the fallboard to make room for added stop tabs and to permit the combination action to be mounted in the space previously occupied by the fallboard blow box. The combination action is a multi-memory (64) solid-state action with ranges for each piston settable at the console. The console's manuals were restored with ebony sharps and ivory naturals as original, and the console and its decoration were refinished in ivory and gold leaf.

When the Metropolitan organ was removed from the theatre, it was unfortunately broken up for parts. One of only two





*MAIN CHAMBER:  
Tibia Clausa 10',  
Violin Celeste,  
Dulciana, Unda  
Maris, Diaphonic  
Diapason, Tuba  
Horn, Violin.  
On left of photo:  
Vox Humana,  
Oboe Horn,  
Open Diapason.*

*MAIN CHAMBER:  
16' Wood  
Diaphone.*

similar instruments built by Wurlitzer—The Brooklyn Paramount, now Long Island University's basketball court, being the other—the “Met” organ was no longer an intact, identifiable instrument. But here, with the original console and all the basic components gathered, was an opportunity to recreate an historic Boston treasure close to its original home. We already had all 26-ranks of pipes that would be required, plus eight additional ranks, which would add richness to the ensemble. We then commissioned Lyn Larsen to design a stop list that would be well unified, easy to play, and would fit the original stop rails of the Metropolitan console.

Prior to installation, all pipe chests, percussion actions, regulators, and tremulants were completely rebuilt using original style materials insofar as practicable. The wiring, however, is per National Electrical Code and wind piping is mostly plastic pipe, mitre cut like the original metal conductor. Wind for the organ is supplied by a 25-hp Spencer 3-stage turbine blower, which was originally installed in the Center Theatre, Rockefeller Center, New York. The blower and motor were rebuilt and dynamically balanced, and the blower now runs surprisingly cool and vibration-less. Most of the tuned percussions and all of the traps and effects are mounted unenclosed on the front wall of the auditorium instead of in the chambers, so that they may be better heard. The percussions can be spotlighted, when desired, for enhanced visual enjoyment.

Those unfamiliar with pipe organs might think that when the pipes are installed in the chambers the job is done. Nothing could be farther from the truth. What you have at this point are two chambers full of pipes, and not a musical instrument. To turn all of this equipment into a musical instrument

takes countless hours of debugging, adjusting, reinstalling, and regulating. Technical Director, Don Phipps did much of the installation and all of the mechanical regulation of the organ. Don is a talented, all-around organ technician, and he is a Master Craftsman. The tonal finishing and regulation of all the pipes and percussions was accomplished by our Tonal Director, Allen Miller. Allen has a talent for turning rooms full of pipes into a superb theatre pipe organ.

Just as we went to great efforts to build a hall with the best acoustical environment for the organ, a great deal of effort went into restoring and installing this Wurlitzer in the best possible way. The final result of all this effort is an organ installation that exceeds our fondest expectations, and it is a dream finally fulfilled. This organ sounds like a large organ in a small theatre, and it is an absolute joy to play!

Since its grand opening, the Shanklin Conference Center has been host to numerous events and organists. It has been our goal to present Theatre Organ at its best and in a professional and entertaining manner to a new and diverse audience. Response has been positive and most enthusiastic. Concerts, fund-raisers, private events and even a wedding with organ and orchestra have featured organists, Ron Rhode, Jelani Eddington, Tom Hazleton, Barry Baker, Allen Miller, Dan Bellomy, and Carlo Curley. The upcoming Eastern Regional Convention will feature Ron Rhode and Tom Hazleton.

We hope that the Shanklin Conference Center, with its Wurlitzer Theatre Pipe Organ, will continue to be used for meetings and concerts for many years to come. We invite you to attend the Eastern Regional Convention in November 2000 and to share with us some of the glamour and excitement of a by-gone era!



## WURLITZER THEATRE PIPE ORGAN 4 MANUALS – 34 RANKS WITH PERCUSSIONS

MAIN CHAMBER		MAIN CHAMBER		UNENCLOSED	
Tuba Horn 16-4	85 Pipes	Tuba Mirabilis 16-8	73 Pipes	8 Pedal Tibia	32 Pipes*
Diaphonic Diapason 16-4	85 Pipes	English Horn 16-8	73 Pipes	Trumpet-en-Chamade (Trivo)	61 Pipes*
Open Diapason 8-4	73 Pipes	Brass Trumpet 8	61 Pipes	Marimba/Harp	49 Notes
Tibia Clausa 8-2	85 Pipes	Horn Diapason 16-4	85 Pipes	Vibraphone	49 Notes
Clarinet 16-8	73 Pipes	Horn Celeste 8-4	73 Pipes*	Xylophone	37 Notes
Violin 8-4	73 Pipes*	Tibia Clausa 16-2	97 Pipes	Glockenspiel	37 Notes
Violin Celeste 8-4	73 Pipes*	Krumet 8	61 Pipes	Cathedral Chimes	25 Notes
Viol d'Orchestre 8-2	85 Pipes	Kinura 8	61 Pipes	Sleigh Bells	25 Notes
Viol Celeste 8-4	73 Pipes	Orchestral Oboe 8	61 Pipes	Saucer Bells	25 Notes
Oboe Horn 8	61 Pipes	Brass Saxophone 8	61 Pipes	Upright Piano (Wurlitzer)	85 Notes
Harmonic Flute 4	61 Pipes*	Solo String 16-2	97 Pipes	Grand Piano (Mason & Hamlin)	85 Notes
Concert Flute 32-2	109 Pipes	Solo String Celeste 8-4	73 Pipes	Traps and Effects	
Flute Celeste 4	61 Pipes	Gamba 16-4	85 Pipes		
Dulciana 8-4	73 Pipes	Gamba Celeste 8-4	73 Pipes		
Unda Maris 8-4	73 Pipes*	Quintadena 8	61 Pipes		
Vox Humana 8	61 Pipes	Solo Vox Humana 8	61 Pipes		
Chrysoglott	49 Notes	Master Xylophone	37 Pipes		
				34 Ranks of Pipes	Total 2380 Pipes
				11 Tuned Percussions	Total 503 Notes

### WURLITZER CONSOLE

4 Manuals                      280 Stop Tabs  
 5 Expression Pedals and Crescendo Pedal, 2 Piano Pedals, 2 Swing Out Trays  
 Organ Relay:                      Z-tronics  
 Combination Action:              Z-tronics  
 Recorder-Player:                  Trousdale

### WIND SUPPLY

20 Regulators, 14 Tremolos  
 25 HP 1150 RPM  
 3 Stage Spencer Turbine Blower  
 \*Ranks added to original Publix 4 Specification

*NOTE: All components are Wurlitzer except as noted.*

### Organ Credits

*Theatre Pipe Organ:*  
 The Rudolph Wurlitzer Co.

*Organ Specifications:*  
 Lyn Larsen

*Initial Installation and Console Restoration:*  
 Crome Organ Company

*Final Installation and Maintenance:*  
 Donald L. Phipps

*Tonal Regulation and Electronic Technician:*  
 Allen R. Miller



*4/34  
 Wurlitzer console  
 in the  
 Shanklin  
 Conference  
 Center.*





A New Recording  
Just Released (May 2000)

# Tulip Time

BOB RALSTON  
*Plays the Barton Theater Pipe Organ  
at the Pella Opera House*



## Contains:

- ♣ When You Wore A Tulip
- ♣ Selections from *Phantom of the Opera*
- ♣ Waltz of the Flowers (complete)
- ♣ The Warsaw Concerto (complete)
- ♣ Overture to *William Tell* (complete)
- ♣ In The Garden
- ♣ Bless This House
- ♣ I Will Wait For You
- ♣ An Affair To Remember
- ♣ . . . and many others

♣ **A total of 26 songs** ♣  
(running time: 71 minutes)

## A FIRST-CLASS PRODUCTION...HIGHLY RECOMMENDED

"This Barton's delightfully different husky voicing has been wonderfully captured by recording engineer Jim Stemke. It's a first-class production in every respect, and the 'Dutch and flowers' flavoring in many of the selections adds to the musical charms of this album. It's Highly Recommended as a pleasant, relaxed listening experience and is beautifully registered and orchestrated throughout."

Ralph Beaudry, *Theatre Organ Magazine*  
(Please see complete review in this issue.)

## A MUST HAVE RECORDING—YOU WILL LOVE IT!

"Bob Ralston has created a wonderful new theatre pipe organ album on a relatively new organ installation in a rather unique small town. His selection of music, exciting and varied registrations, and tasteful use of the wide range of percussions available will be appreciated by any listener of great music. I particularly enjoyed the 'Phantom of the Opera' medley, most appropriate because it was recorded in the Pella Opera House. This is a must have recording—you will love it!"

Colonel Jack Moelmann

Profits from this album benefit SPOTOMA, The Society for the Preservation of  
Theater Organ Music in America. Prices include shipping, handling and insurance.

Available on CD (which includes a 24-page color booklet) for \$22, or cassette for \$16.  
California residents please add 8.25% sales tax. Foreign orders add \$4. US funds only.

Make check or M.O. payable to SPOTOMA, and mail it (with any special instructions) to:  
SPOTOMA, c/o Bob Ralston, 17027 Tennyson Place, Granada Hills, CA 91344-1225



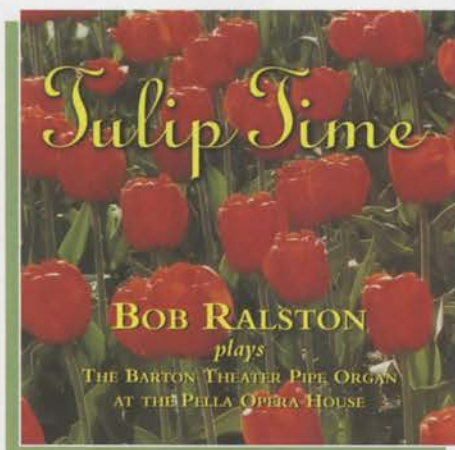
# For the Records

**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

## TULIP TIME

Bob Ralston



Surely Bob Ralston is best remembered for his 20 years as one of the star performers on Lawrence Welk's immensely popular weekly TV program. Reruns of those entertaining shows are still seen today, 18 years after the original broadcasts ended in 1982. But Bob's professional music career actually began with the Freddy Martin Orchestra at the Ambassador Hotel's Coconut Grove in Los Angeles. From the mid-1930s until the early 1970s Martin's group was one of the best, and longest lasting, of the Big Bands. Six nights each week from 1959 to 1962 Bob doubled as pianist and organist—and was featured playing tuba in Martin's Dixieland Band!

At that same time Bob was completing his musical studies at USC where he received his Bachelor of Music Degree, with a double major in composition and accompanying. Although this is only Bob's fourth pipe organ recording (see the Journals of October 1979, March 1983, and November 1993), it's his 27th solo album and he's heard on over 300 recordings with various groups including the Freddy Martin, Billy Vaughn and Lawrence Welk Orchestras. In addition to his numerous concerts around the country, Bob's been featured at ATOS Conventions in Chicago and

Los Angeles, and has presided at the console of LA's Founder's Church Wurlitzer since 1988.

Bob is playing the recording debut of the excellent 3/12 Barton organ in the Pella Opera House 40 miles east of Des Moines, Iowa. The organ (originally a 2/8) is believed to have been first installed in a Wisconsin theatre around 1928 and later moved to a church. It was located and saved by Robb Kendall who enlarged the organ and, with the help and support of others, recently completed its installation in the historic 1900 Pella Opera House. Aside from this album's 71-minutes of music, it also comes with 24 pages of full-color(!) liner notes which are just about the most detailed and inclusive of any theatre organ album released so far!

Not only does it have a detailed history of Pella and its beautifully restored Opera House, there are complete specifications and a stop list of the organ, excellent comments about each piece of music, and even a short course titled "Theater Organ 101" explaining how a theatre organ works! All that plus 14 color photos, several of which show the interior of the 324 seat Opera House with its rare pressed tin ceiling! Pella's town motto is "A Touch Of Holland" so Bob has selected some Dutch and flower songs to include in his well balanced, wide ranging musical program.

Although it's not the usual kind of console-raiser, Bob opens with "When You Wore A Tulip And I Wore A Big Red Rose." We'll quote Bob's liner notes for this tune, which is typical of his comments about each of this album's 17 tracks. "This jolly tune first appeared in 1914 and was popularized by the American Quartet. It has appeared in at least two films, including *For Me And My Gal* with Gene Kelly and Judy Garland, and *The Merry Monihans*, with Donald O'Connor. I used a lot of rhythmic percussion (castanets, tambourine, tap cymbal) to give it a good bounce."

Surely it's been around the block too many times but no one can deny the continuing popularity of Baron Lloyd-Webber of Sydmonton's *Phantom Of The Opera*. (Knighted in 1992, Sir Andrew was elevated to the peerage in 1997!) Bob's six-minute medley includes refreshingly brief versions of the show's main themes without a hint of Bach! Moving on to a Dutch theme is the charming Viennese flavored waltz "Tulips Of Amsterdam" followed by a medley of Richard Whiting's "It's Tulip Time In Holland" and the Dutch folk song, "Oh, If I Had Only Stayed At Home With Mother."

That 1912 Whiting song has a humorous story connected to it. As a young but promising composer he was selling his songs to the Remick Music Publishing firm for \$50 plus royalties. Since he so desperately wanted a Steinway grand piano he offered to give Remick full rights to his next song if they would give him a Steinway. They gave him the Steinway and received "It's Tulip Time In Holland" which sold over a million copies in two months. Had Whiting gone with his usual royalty arrangement it could have given him a house full of Steinways!

For Tchaikovsky's "Waltz Of The Flowers" Bob has "...given the introduction an unusual treatment by replacing the harp glissandos with orchestra bells and tibias simulating swirling wind." This is the first of several selections, which fully display Bob's superb talent for transcribing orchestral music to theatre pipes. Highlighting his talent as a composer is Bob's next selection; his enchanting ballad titled "We Loved By Starlight." Two of the most popular pieces of music written for the piano are next. One is Richard Addinsell's "Warsaw Concerto" and the other is Chopin's "Nocturne In E-Flat." Although this Barton organ has a piano, Bob presents both these magnificent melodies with the organ's orchestral solo voices!



The Barton goes to church in a most theatrical way in the hymn "Bless This House." Another Ralston original is "What Good Is Spring (If You're Not In Love)?" One of Harry Warren's best ballads is next—it's the emotional "An Affair To Remember." Hoagy Carmichael's rarely heard "Little Old Lady" (which was the best song in a 1936 Broadway review called *The Show Is On*) starts out sedately but gets the red-light, runway treatment in the second chorus! Another touch of Dutch is a medley of "In An Old Dutch Garden," "Wooden Shoes" (another Ralston original), and "Tip Toe Through The Tulips."

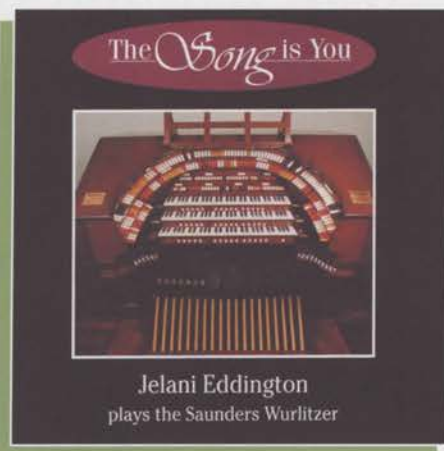
From the 1964 film *Umbrellas Of Cherbourg* is Michael Legrand's attractive "I Will Wait For You." Although it might be considered a theatre organ warhorse, Bob's bright, buoyant, breezy arrangement of Rossini's "William Tell Overture" gives us the opportunity to correct an error we made in an earlier review. The Lone Ranger's familiar shout has always been "Hi Yo, Silver, away!" Next to closing is another hymn, this one featuring the Barton's sobbing tibias in a reverent arrangement of "In The Garden." A medley of three traditional Dutch melodies concludes the program; they are (in translation) "Long May She Live," "We Gather Together" and the spirited "I Love Holland."

Recording engineer Jim Stemke has wonderfully captured this Barton's delightfully different husky voicing. It's a first-class production in every respect and the "Dutch and flowers" flavoring in many of the selections adds to the musical charms of this album. It's Highly Recommended as a pleasant, relaxed listening experience and is beautifully registered and orchestrated throughout. Cassettes are \$16.00 and CDs are \$22.00

(postpaid—California residents add 8.25% sales tax and foreign orders add \$4.00.) All orders must be in U.S. dollars. Checks made payable to "SPO-TOMA" and orders sent to Bob Ralston, 17027 Tennyson Place, Granada Hills, CA 91344.

## THE SONG IS YOU

Jelani Eddington



Jelani was just 18 years old when his first recording (*Here's Jelani*) was released. In his review (*Journal*, January 1991) Bob Shafter wrote, "Jelani is a truly gifted performer... most organists don't achieve this level of performance until they're about 35..." This new CD is Jelani's fifth solo album and each one has garnered such praise as a "fresh musical approach in registrations, arrangements and relaxed competency at the key desk..." (May 1995) and he "... has established himself as one of the very finest orchestral organists..." (September 1998).

Here he is once again playing the extraordinary 3/31 Wurlitzer in Dr. Karl Saunder's residence in Zanesville, Ohio. The earlier album (*Rhapsody*), was

reviewed in the May 1997 issue. While this organ is fully described in this album's liner notes, and in the *Journal's* cover story of November 1992, it's important to mention that the organ speaks into a 24' x 36' "Great Room" (with cathedral ceiling) which, without any added reverberation, has the marvelous acoustical spaciousness of a movie palace!

Jelani opens his 73-minute disc with what might be called a Sweethearts' March for it's Harry Warren's "All's Fair In Love And War." Just picture the scene with Dick Powell serenading Joan Blondell as she leads 70 white helmeted girls carrying flags and drums through military maneuvers in *Gold Diggers Of 1937*. And listen for Jelani's rib-tickling fingered runs. Noel Gay's completely captivating "Leaning On A Lamppost" is next. It was written for the comedian/singer/ukulele virtuoso George Formby, often referred to as "the beloved imbecile," who was one of the UK's most popular entertainers on stage and in films throughout the 1930s and 1940s.

Duke Ellington is surely the only musical giant to get his first job by advertising in the Yellow Pages! In 1917 his ad in hometown Washington, DC's telephone book netted him several job offers and ultimately led to his Harlem success starting in 1923. Jelani's extended arrangement of "Sophisticated Lady" does full justice to all the Duke's harmonic textures and rich tonalities. With a tip of his hat to George Wright's arrangement (on Hi-Fi 702) Jelani presents one of the brightest, breeziest dance tunes ever written—it's Joe Heyne's "Petite Waltz."

Jelani's first medley is 17 minutes of eight tunes from Jerry Herman's sparkling Broadway musical, which starred Jessica Fletcher—oops, it was Angela Lansbury—

CONTINUED ON PAGE 36

## B ■ S ■ Q ■ U ■ A ■ R ■ E ■ D ■ D ■ E ■ S ■ I ■ G ■ N

4631 Columbia River Court ■ San Jose, CA 95136  
phone/FAX 408.267.3455

Design with Precision  
and Flair

Full-service ad, cassette and CD art direction,  
design and copywriting that is creative,  
readable and reasonably priced.



AVAILABLE FOR CONCERTS

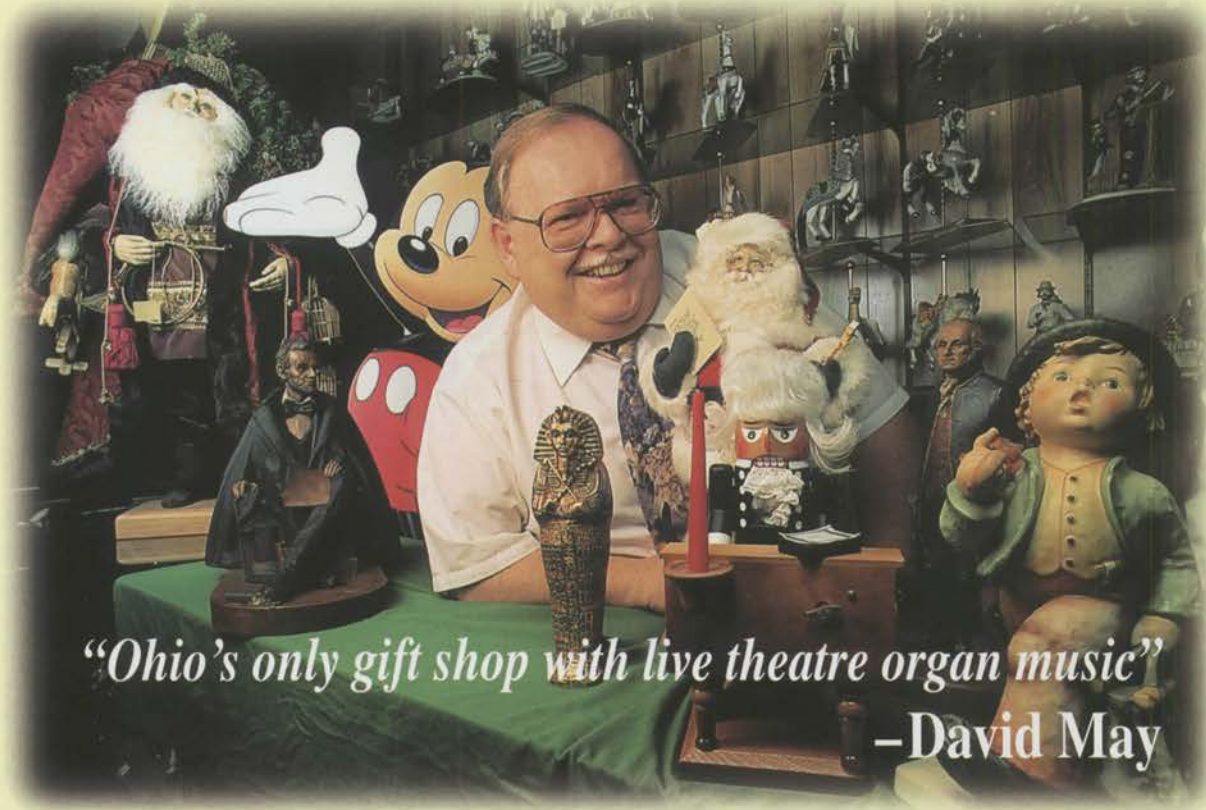
*Carol Williams*

MELCOT MUSIC PROMOTIONS  
13 TRENTON STREET, #3  
JERSEY CITY, NJ 07306  
(207) 222-9981 • (201) 222-9985 FAX  
carol.a.williams@worldnet.att.net  
www.melcot.com



# Hummel Gift Shop

Ohio's Largest and Finest Gift Shop  
Treasures from Around the World



*"Ohio's only gift shop with live theatre organ music"*  
—David May

*Stop over at our 30,000 sq. ft. shop and select from thousands of Hummels, Lladros, Royal Doultons, Precious Moments, Dept. 56 Houses, Disney Classics and much more!*

- |                                 |                                     |
|---------------------------------|-------------------------------------|
| • Big Top/Disney Room           | • American Heritage Room            |
| • Red Room Gift Shop            | • Christmas Wonderland (year-round) |
| • Precious Moments Gallery      | • Santa's Magic Room (year-round)   |
| • Porcelain Gallery & Mezzanine | • Art of Imagination Gallery        |

*Monday through Saturday 10am to 5pm*

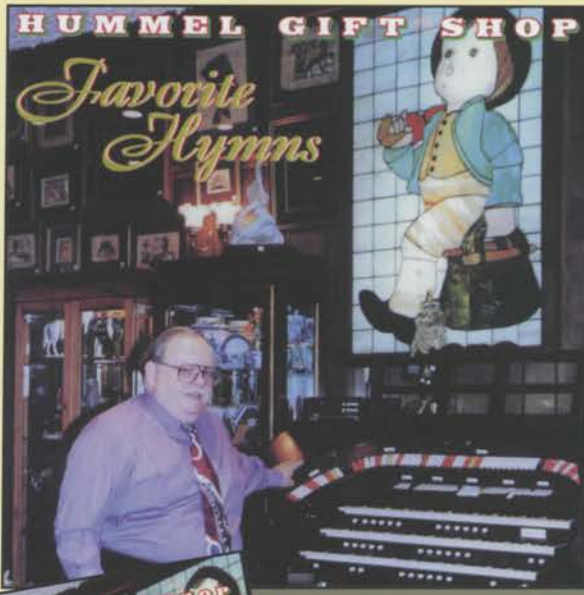
*Sunday (June thru Christmas) 1pm to 5pm*

*Garfield Road, New Springfield, OH 44443 • 330-549-3728*

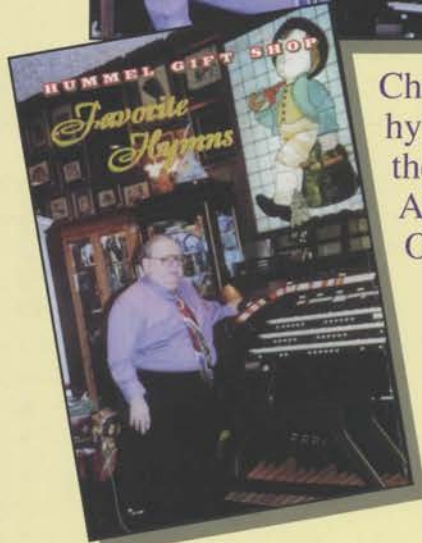
*1-800-223-2602 Inside Ohio • 1-800-354-5438 Outside Ohio*

[www.hummelgiftshop.com](http://www.hummelgiftshop.com)

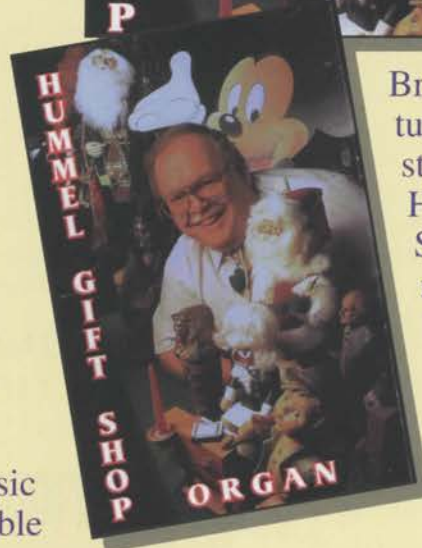




Cherished heritage hymns played on the three manual Allen Theatre Organ.



Broadway show tunes and favorite standards on Hummel Gift Shop's three manual Allen Theatre Organ.



**A Wonderful Evening Of**

**Piano & Organ**



**Music**

**with David and Elaine**

*From The Church Of God  
New Springfield, Ohio*

Features beloved organ & piano music at its finest. Available only in tape. Truly wonderful!

- Tapes are \$11.95 each
- CD's are \$16.95 each
- Shipping and handling \$3.00 per order
- No Tax

*Hummel Gift Shop, Garfield Road, New Springfield, OH 44443*

*Phone: 330-549-3728*

*Order Toll Free in Ohio: 1-800-223-2602 • Order Toll Free outside Ohio: 1-800-354-5438  
www.hummelgiftshop.com (Hear Sample Music) • e-mail us at info@hummelgiftshop.com*



in the title role as *Mame*. Jelani calls it an "Overture" for you'll hear brief bits of "St. Bridget," "Bosom Buddies" and "Gooch's Song" as well as the major hits "It's Today," "Open A New Window," "My Best Girl," the title tune, and "If He Walked Into My Life Today." Just a trifling question—why is it no one ever records *Mame*'s rambunctious, Charleston-flavored "That's How Young I Feel"?

George Gershwin died in Hollywood on July 11, 1937 as he and brother Ira were completing their score for *The Goldwyn Follies*. Some have said that Jelani's next selection, "(Our) Love Is Here To Stay," was actually completed by Vernon Duke working from Gershwin's sketches and Oscar Levant's recollections of hearing George trying his thoughts out on the piano. However, in his autobiography, Ira wrote, "George and I managed to finish five songs . . . 'Love Is Here To Stay,' one of the five, was the last song George composed." It's a romantic symphony in Jelani's six-minute arrangement. In the second chorus listen to how the untremmed trumpets rise above the accompaniment by Jelani's tasteful separate use of the main and solo swell shoes. (And you'll find this ear-tickling effect in other numbers on this disc.)

"Who's Sorry Now?" is also loosely based on a George Wright arrangement. Actually Wright's version was played by his alter ego Jocelyn McNeal at the Kearns/Carson Wurlitzer on *Very Hi-Fi Organ* (RCA Camden #RAL 1010.) Why? Because at the time of its release (in 1957) Wright was still under contract to Richard Vaughn's Hi-Fi label! The song was written by Snyder, Kalmar and Ruby (and is heard in their 1950 biofilm *Three Little Words*) but dates from an earlier Broadway musical (probably 1923s *Helen Of Troy!*). This organ's softest ethereal voices are featured in Jelani's mist-shrouded version of the Richard Purvis arrangement of "Greensleeves."

Between 1926 and 1955 Cole Porter wrote 25 Broadway musicals! From them Jelani has selected six of Porter's best for a stunning 15-minute medley. There's a hint of "Blow, Gabriel, Blow" and "Night And Day" in the opening bars and then it's on to full-blown arrangements of "Just One Of Those Things," "You're The Top," "I Love You" (including its haunting verse),

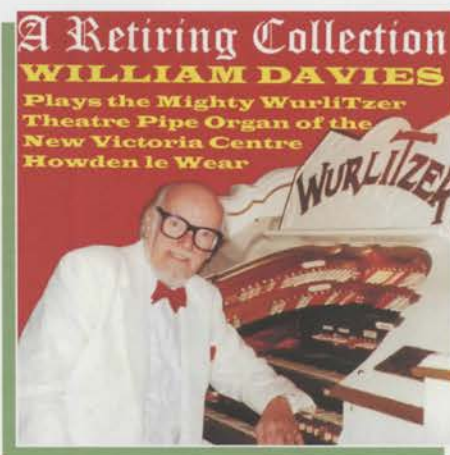
"Let's Do It," "I Get A Kick Out Of You," and, of course, "Anything Goes."

Next to closing is this album's title tune which is surely one of the most dramatic love songs ever penned by Jerome Kern. "The Song Is You" comes from 1932s *Music In The Air*, one of the very last Broadway operettas! It was described as a "continental confection" for the story takes place in Bavaria! Here it's a stunning orchestral treasure; however, Jelani's slightly shorter, but equally enchanting, piano arrangement can be found on *Pipe Organ Extravaganza #3* (see the September 1999 Journal).

Overtures seem to be the 'in thing' right now and so Jelani closes with one of the most melodious of them all; it's Johann Strauss, Jr's light-hearted, waltz laden "Die Fledermaus." A suitable finale to an unusually rich musical program. With eight pages of excellent liner notes, Jelani's stunning artistry, the superb Sanders organ and top quality recording by Dick Clay, this CD definitely is a Must Have album! Compact disc only for \$20.00 (postpaid—add \$3.00 for overseas) from RJE Recordings, P.O. Box 923, Hoboken, NJ 07030-0923. (If you missed getting Jelani's *Rhapsody* CD, it's still available—same price and ordering information.)

## A RETIRING COLLECTION

William Davies



Although he's one of the UK's most versatile musicians, an organist, pianist, composer, arranger and conductor, Davies has made regrettably few theatre organ recordings. Now that he's retiring from most of his musical duties, we're fortunate to have this newly recorded 70-minute CD showcasing his impres-

sive talents as a fine orchestral organist. In reviewing some of his earlier recordings (in the Journals of December 1970, April and August 1975) these comments were made: "... (he) handles the instrument with seasoned virtuosity" and "... (as) a cinema organist his classical technique is impeccable."

This organ is the remarkably versatile 3/12 Wurlitzer (Opus 2116) in the New Victoria Center at Howden-le-Wear. Reviews of some recent recordings of this organ in its current home can be found in the Journals for January 1998 and July 1999. In the 1960s the late David Hamilton released an LP (*British Style on Concert Recordings #0047*) of this organ in its original home, Bradford's New Victoria/Gaumont Cinema, where it was an over the proscenium, reverse tone chute installation speaking into a 3,300 seat theatre! Even in that rather unhappy location the organ was described as "... of excellent tone and is particularly appealing when quality rather than quantity is the prime consideration."

That statement is even truer of the organ in its current Howden-le-Wear home; it's one of the most refined and sweetest Wurlitzers playing today. Davies' program is entirely light classic orchestral transcriptions, which many will find to be a very well balanced program to showcase both the artist and organ. Davies opens with a robust march from the film score critic's rate as one of the finest ever written. It's from the 1936 film based on an H. G. Wells science-fiction novel *The Shape Of Things To Come*. Sir Arthur Bliss was chosen by Wells to write the score before the film was shot and it was a rare case of a film being "cut" to fit the music rather than the other way around!

A brief but sweetly charming "Ballet Egyptian #2" by Alexandre Luigini precedes one of this disc's major attractions—16-minutes of the best-known themes from Georges Bizet's *Carmen*. The noted opera authority Milton Cross has said that the score "... rings true throughout to Spanish temperament and atmosphere." So popular is this music that in 1943 (with English lyrics by Oscar Hammerstein and an updated story transferring the action from a cigarette(!) factory in Spain to a parachute plant in Louisiana) it opened on Broadway as *Carmen Jones* and had a successful run of 502 performances. A film



version of the Broadway version, starring Dorothy Dandridge and Harry Belafonte, was released in 1954!

Leo Delibes' sprightly "Passé pied" is next and, in the same vein, Davies continues with Mendelssohn's quicksilver "Scherzo" from *Midsummer Night's Dream*. Although Mendelssohn wrote the overture when he was about 15 years old (some critics refer to it as the greatest overture ever written by a teenager) he did not complete the incidental music until almost 20 years later. Gabriel Faure may be best known for his organ compositions but his haunting "Pavanne," (usually heard played by piano, flute and strings) has been beautifully orchestrated for this organ by Davies.

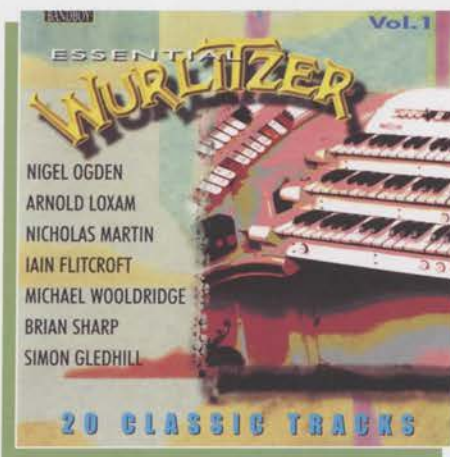
Roger Quilter's "A Children's Overture" is an 11-minute delight, quite reminiscent of Robert Elmore's more familiar "Fantasy On Nursery Themes." Maurice Ravel's ethereal "Pavanne For A Dead Princess" is next. One musicologist states that Ravel didn't title it for anyone in particular; he just liked the sound of the title (in French, of course!). If you're old enough you should remember when this captivating theme became the all-too-briefly popular ballad "The Lamp Is Low." Henry Charles Litolf's technically challenging but effervescent "Scherzo" (from the *Concerto Symphonic*) features the organ's piano in a bravura performance.

Closing out this wonderfully different but completely satisfying program is Frederick Delius' sweetly poignant "On

Hearing The First Cuckoo In Spring" and the dramatic, colorful "Crown Imperial March" by Sir William Walton. Although it's not your usual theatre organ program, we found the selections, artist, and organ most enjoyable and recommend it to all who relish the light classics and fine orchestral organ playing. Available in cassette for \$16.00 and CD for \$24.00 (both postpaid—U.S. dollar checks made payable to NETOA are accepted). Order from David England, 705 Durham Road, Low Fell, Gateshead, Tyne & Wear, NE9 5HB, United Kingdom.

## ESSENTIAL WURLITZER, VOL. 1

### 7 Organists



Here's an unusual new album from the UK for it features seven organists playing six different Wurlitzers! We're

sure it's meant to be a "sampler" of the artists and organs that can be heard on some of the numerous OS Digital CDs released in the past few years. But, for anyone who has never heard some of today's topflight British organists, or any of the many fine British Wurlitzers, it can be an ear-candy introduction to what they've been missing!

Actually, all but one of the eight CDs—from which this album's excerpts were taken—have been reviewed in the *Journal* over the past few years! Although we won't be commenting again on the individual artists or their selections, we will give details about each organ, and list the selections played, the album title, and the date each was reviewed. This is not an "archival" recording for everything heard on this 65-minute CD was made digitally in the 1990s by Ray Prickett, one of the UK's finest theatre organ recording engineers.

Opening the album is Nigel Ogden playing the 4/20 Publix 1 (Crawford Special) Opus 2120, which was originally installed in Manchester's Paramount/Odeon Theatre in 1930. In 1973 Nigel played the farewell concert on this organ before it was removed to the Free Trade Hall where he "opened it" four years later. Last November Nigel reopened this organ in its third home at the Stockport Town Hall. Nigel's selections, all recorded when the organ was in the Free Trade Hall, are "At The Console," "Celebration March," and "Life Is

# Donna Parker



for booking information:

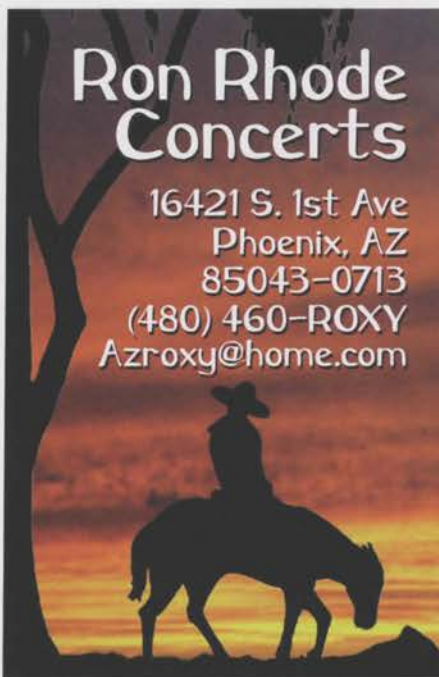
**DONNA PARKER  
PRODUCTIONS,  
INCORPORATED**

Post Office Box 6103  
Aloha, Oregon 97007

**503/642-7009**

## Ron Rhode Concerts

16421 S. 1st Ave  
Phoenix, AZ  
85043-0713  
(480) 460-ROXY  
Azroxy@home.com



*He's Back!*

## Don Thompson

is on the  
US Concert  
Circuit again!



*Don Thompson is returning to the US Concert Circuit after 15 years of touring in Australia, New Zealand and the UK.*

**NOW ACCEPTING  
BOOKINGS**

for the  
**2001/2002 Concert Tour**

Contact Don Thompson  
(415) 621 0510

dontinsf@aol.com  
<http://members.aol.com/dontinsf>



Nothing Without Music." These were taken from the albums *The Entertaining Organist* (OS 201) and *Wurlitzer Celebration* OS 209)—both were reviewed in the Journal, July 1997.

The second organ featured is the oft-recorded and probably best-known Wurlitzer in the UK—it's Opus 2187, the 3/14 in Blackpool's Tower Ballroom. Installed in late 1934, it's one of the rare Wurlitzers anywhere still in its original home, albeit somewhat altered over the years. Surprisingly, it doesn't sound like the Blackpool organ we're used to hearing for this time the console artist is Simon Gledhill! From his *Shall We Dance?* Album (OS 205) Simon plays "Dancing In The Dark," "Canyon Caballero," and a seven-minute medley of four great Jerome Kern tunes from the film *Shall We Dance?* Rather than relying on this organ's unique trick couplers, Simon features its wonderful solo voices for a refreshingly different sound. It was reviewed in the Journal, May 1996.

Iain Flitcroft is heard at the console of Opus 2189, a 4/14 Wurlitzer originally installed in the Gaumont Theatre, Manchester in 1935. As the theatre was originally built for the Granada chain, the organ has a typical massive Granada-style console! Since it's years in the Gaumont—and some years in storage after the theatre closed—it now fits perfectly into its present home for in 1991 it reopened as an attraction at Manchester's Granada Studios Tour! From Iain's *Granadaland Wurlitzer* (OS 213—reviewed in the March 1997 Journal) we hear "The Wurlitzer March," "Tango Havana," and Zez Confrey's "Buffoon."

Going back to Blackpool's Tower Ballroom we have another group of tunes that are not given the usual "Blackpool sound." This time it's Brian Sharp at the console (along with some additional electronic voices and drums) playing a three-tune medley in the "St. Bernard's Waltz," tempo followed by solo arrangements of Gershwin's "Love Walked In," and Ray Noble's "Touch Of Your Lips." These are found on his *From The Tower* album (OS 209—reviewed in the Journal, September 1999).

The only album not previously reviewed in the Journal is Arnold Loxam's *Wurlitzer Seasons* CD (OS 212) which was recorded on the small but delightful Opus 1165. This style F (2/8)

instrument was first placed in Cleveland, Ohio's Cameo/Star Theatre in 1925 but was removed, enlarged to a 3/8, and moved to the ABC Forum Cinema in Northender, England in 1934. Since 1972 it's been playing in the Burton-upon-Trent Town Hall. Loxam presents two cheery, bouncy medleys. The fox trots are "Blueberry Hill," "By The Fireside," and "Dancing Daydreams" while the quicksteps are "Ain't She Sweet," "Over My Shoulder," "Don't Dilly Dally," and "We'll All Go Riding On A Rainbow."

Continuing with more dance tempo tunes are Nicholas Martin's recordings made on Opus 2162, a Balaban 4 Style 3/19 Wurlitzer at Turner's Musical Merry-go-Round. This 1932 organ was originally in the Paramount/Odeon, Newcastle, but went to the famous Kitchen Brothers Car Sales showroom in Diss, Norfolk in 1972 before arriving at Turner's in 1982. Nicholas has been its resident organist since Turner's opened and, from his *Strict Tempo Wurlitzer* CD (OS 208—reviewed in the Journal, March 1995), we hear a march-like two-step medley of "With My Shillelagh Under My Arm," "Over There," "Onward Christian Soldiers," and "When The Guards Are On Parade." His quick-step medley includes "When I Take My Sugar To Tea," "Little Girl," "A Gal In Calico," and "Oh! Lady Be Good." Nick favors the Blackpool style of registration and this organ has had trick couplers added so it's fair to say these selections are more typically Blackpool than this album's selections, which were actually recorded at the Tower!

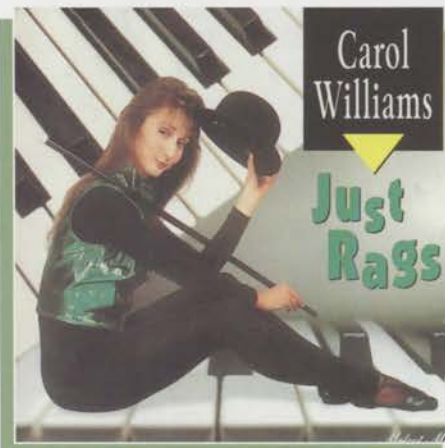
Closing this delightful 65-minute sampler is another original installation Wurlitzer—the bright and brassy Kilburn State 4/17 Opus 2215, a four-manual special opened in 1937 by Sidney Torch! The selections are from Michael Wooldridge's *State Of The Art Wurlitzer* (OS 218—reviewed in September 1999 Journal). Michael's tunes are "Love For Sale," "Smile To Smile," and a 5½-minute arrangement of "Over The Rainbow."

It's recommended as an excellent, enjoyable introduction to some of the many fine British artists and Wurlitzers! Compact disc only at \$21.00 (plus \$3.00 per order for postage) from Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184-5918. All the CDs discussed in this review are sold sep-

arately and are currently available at the same price from OLF.

## JUST RAGS

Carol Williams



He: "Do you like Joplin?"

She: "I don't know. I've never jopped!"

Although he's certainly not the only composer to write rags, Scott Joplin (1868-1917) is, without doubt, the best known. No one is quite sure exactly when or where the first rags were played but there's no doubt about its being a unique American musical form, which developed in our Southern States toward the end of the 19th Century and had its greatest popularity between 1897 and 1917. Ms. Williams' detailed liner notes have an excellent description of ragtime music to which we'll add some interesting comments from Ian Whitcomb's *After The Ball*.

"(R)agtime (is) a street word meaning constant, non-stop, marathon syncopation. Ragtime rumbled from out of the bush—but was to be written not for the banjo or guitar but for that dignified Victorian machine, the piano." Pianists played it for customers and dancers in the "tenderloin" districts and it was often called barrelhouse, boogie(!), honky-tonk or jig time. Joplin was the one man who "fashioned this rough jagged/ragged music into a delicate form leading to the concert hall."

Other writers have described ragtime as the left hand thumping out a steady two-beat pattern while the right hand came in slightly before or after the beat—thus making the melody ragged. A 1973 film, *The Sting*, introduced new audiences to the sound of rags and, even more recently, ragtime music has been

CONTINUED ON PAGE 43



# Virgil Fox Memorial Concert Hector Olivera, *Organist*

Saturday, October 28, 2000 - 7:30pm

St. Paul the Apostle Church  
The Paulist Church at Lincoln Center  
Columbus Avenue & 60th Street  
New York, New York 10019

Sponsored by the  
*Virgil Fox Society*  
Tickets — (330) 479-1587  
[www.virgilfox.com](http://www.virgilfox.com)



## Ron Rhode at the Shanklin Conference Center Wurlitzer

Experience the thrill of Ron Rhode playing the magnificent 4-manual, 34-rank Wurlitzer featuring the Shanklin Conference Center sound. This is the first theatre organ featuring the fabulous new 24-bit recording technology. You must own this one!

Selections include:

*Remember Me; Temptation Rag; Imperial March; Polly; Sentimental Journey; Nun's Chorus; Pietro's Return; Sayonara; Highlights from Annie Get Your Gun; My Favorite Song; and others.*

Yes, please send me the following order as soon as possible.

Compact Discs: \$20.00 U.S. \$22.00 Canada  
\$24.00 outside North America

Quantity	Cost	Total
_____	@ \$_____	ea. \$_____

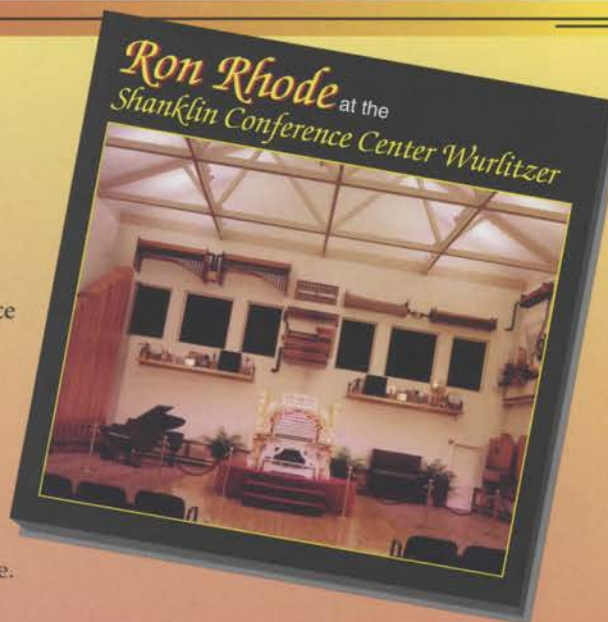
Shipping included in price. Make checks payable to **Roxy Productions**

Method of payment: Check, money order or  VISA  Mastercard

Card Number

Expiration Date    
MO. YR.

Signature \_\_\_\_\_



Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

Phone ( \_\_\_\_\_ ) \_\_\_\_\_

Mail order form to:  
ROXY PRODUCTIONS, P.O. BOX 93247  
PHOENIX, ARIZONA 85070-3247





# Music of the Masters...



...playing automatically or on demand.

## E-27 Musical Clock

**Holmberg**  
CLOCKWORKS

P.O. Box 2275, Universal City, Texas 78148  
(830) 606-1838

[www.holmbergclockworks.com](http://www.holmbergclockworks.com)

## THE LEAGUE OF HISTORIC AMERICAN THEATRES

*a network of hundreds of people who love historic theatres, working all over North America to save theatres, fix them up, take care of them and keep them operating.*

### WE ARE EAGER TO SHARE OUR ENERGY AND OUR EXPERTISE WITH YOU!

Our quarterly newsletter, *inLEAGUE*, is filled with useful information and news. At League conferences, theatre tours, seminars and workshops, we share successful solutions to restoration and operations issues, visit theatres and spend time getting to know one another. If you would like more information about the League call, or e-mail us today!

### THE LEAGUE OF HISTORIC AMERICAN THEATRES

34 Market Place, Suite 320  
Baltimore, MD 21202  
410 / 659-9533  
Fax 410 / 837-9664  
[info@lhat.org](mailto:info@lhat.org) • [www.lhat.org](http://www.lhat.org)

**THE ORGAN  
HISTORICAL SOCIETY**  
*publishers of the quarterly journal*

### "THE TRACKER"

P.O. Box 26811  
Richmond, VA 23261  
804/353-9226 • Fax 804/353-9266  
[tracker@organsociety.org](mailto:tracker@organsociety.org)



# The International Theatre Organ Scene

## The New Palace Centre, Greenlaw, Scotland



*The HiLSDON theatre pipe organ console installed in the Theatre Auditorium of the New Palace Centre, Greenlaw, Scotland.*

**T**he Scottish Theatre Organ Preservation Society cordially invites all ATOS members who plan to travel to the United Kingdom to visit The New Palace Centre, home of the unique HiLSDON orchestral theatre pipe organ. In addition to the HiLSDON organ you will find a Christie theatre pipe organ, several electronic organs, a library of archive material and study/practice areas. It is also the headquarters of The National Institute Of Theatre Organ Studies.

The HiLSDON organ was originally installed in The Playhouse Theatre in Edinburgh. As Scotland's most luxurious theatre, seating 3,300, The Playhouse Theatre was built 1927-1928, and was equipped with a massive stage with a proscenium opening of 50' x 30'. The contract for the organ was awarded to the Glasgow firm of Henry Hilsdon & Son, a high-class organ builder of that period, that was famous throughout Scotland for their quality of workmanship and attention to detail in all of the instruments they built. The quality of the firm's woodworking department was superb and their consoles were truly items of excellent cabinet-maker's craft, usually manufactured from dark French Mahogany, which resulted in a lustrous, deep, almost black sheen, to the finished furniture. Even all of the main timber used in the organ was mahogany. The instrument was one of the largest installed in a British Theatre, having 28-ranks. It was designed to be a part of the orchestra and was divided either side of the Proscenium. The organ blended beautifully with the orchestra, which gained fame as "The Playhouse Rising Orchestra." The organ and orchestra were on separate elevators. The organ remained in use until 1985.

In 1993, the organ of the Playhouse Theatre was donated to STOPS. The organ has been installed in the New Palace Centre in Greenlaw, Scotland. Originally designed to form part of an orchestra it was found that the organ lacked the solo voices of organs of the day when used for solo intermissions and other presentations. A program of enlargement was begun, that includes combining a 2/8 HiLSDON organ from the Palace Theatre with the larger organ from the Playhouse Theatre. Eventually, the two organs can be played either separately or combined. Thus, the installation will be a very fitting tribute to its builders when it is completed.

The console was cut in half, widened, and heightened, maintaining the original styling. The console is fully wired for the full specification. On completion, it will be the largest organ console in Europe. To fit the desired number of stop tabs, touch sensitive illuminated push buttons have been used for the Couplers and the Traps. The American Emutek system was purchased and installed at the end of 1999. This system allows the two organs to be played separately or together. The console will have a total complement of 606 stops and controls, there being 139 'light touches' grouped in four rows beneath the music desk for couplers, mutes, general controls and traps; 141 stop tabs on the back rail in three rows, to control the three String Sections, the Palace and Echo organs, and the floating Fanfare division. The remaining 326 stop tabs of the Main Organ are divided approximately equally either side of the manuals, with 156 in 6 rows at the treble end, and 169 in 7 rows at the bass end. A total of 18 toe pistons and 164 thumb pistons (each with 12 levels of memory), provide aids for registering the organ.

The organ has a 4-stage 5-hp Duplex blower, developing 28-inch wind pressure. Twelve volt DC is supplied to the main organ from a 60-amp rectifier unit, but the piston action (all electric) requires over 300 amps. As the organ is a multipurpose instrument, with a requirement to be able to be used for all types of music, a small straight division (Echo organ) is being added in the upper right chambers.

Although not fully installed, the HiLSDON theatre organ is fascinating, exciting and fulfilling, both as a listening experience, or to play. You will always be assured a warm, Scottish welcome, when visiting the New Palace Centre, to hear, or play, any of the instruments therein.

STOPS, which is a charitable organization is dedicated to "the appreciation and knowledge of the theatre pipe organ, the preservation of theatre pipe organs through the maintenance and upgrading of existing instruments, and the promotion of the art of playing the theatre pipe organ." For complete information about the HiLSDON theatre pipe organ, including the full specifications, and to learn more about STOPS and The National Institute Of Theatre Organ Studies, please visit the website: [www.stops.org/NITOS](http://www.stops.org/NITOS).





### CORDIALITY, PROFESSIONALISM AND ARTISTRY

"It was an honor and a privilege to have Bob Ralston dedicate our Don Baker Memorial Wurlitzer Organ in two terrific shows on October 18 & 19, 1998. Bob's cordiality, professionalism and artistry were greatly appreciated by all."

*Wayne Tilschner, Concert Coordinator, Orlando Chapter ATOS*

### ALREADY BOOKED FOR 2000

"Bob Ralston was a real money-maker for us here in Grand Rapids. The four shows he did on our Wurlitzer in December 1998 were nearly sold out and we took in more than double Bob's fee. We've already booked him for four shows in May 2000."

*Bob De Bruyne, Concert Chairman, Grand Rapids Public Museum*

## BOB RALSTON

17027 TENNYSON PLACE, GRANADA HILLS, CA 91344-1225

All fees are fully negotiable. You can afford Bob Ralston, and your chapter will make a handsome profit.

Call for details: 818/366-3637

Fax: 818/363-3258  
ralston2@gte.net

# COLOR

To find out how to stand out  
from the pack, contact:

**MICHAEL FELLENER**

ATOS Advertising Manager

**317-251-6441**

felenzer@atos.org

# SELLS

## The ATOS Marketplace

VERN BICKEL, Manager  
785 Palomino Court  
San Marcos, CA 92069-2102  
760/471-6194

vernpb@concentric.net

## Membership Information

MICHAEL FELLENER,  
Executive Secretary  
P.O. Box 551081  
Indianapolis, IN 46205-1081  
317/251-6441

felenzer@atos.org

Have You Remembered the  
**ATOS Endowment Fund**  
in Your Will or Trust?



**FOR THE RECORD**  
CONTINUED FROM PAGE 38

featured on Broadway! The Tony award winning musical of E. L. Doctorow's novel *Ragtime* opened in Toronto in 1996 and has just closed after 861 performances in New York. Another musical, *Rags*, written by Strouse and Schwartz (famous for their hit show *Annie*), sadly lasted only four performances on Broadway in 1986. However, fans of ragtime music can find original cast recordings of both shows in major record stores!

While some of the better-known rags are occasionally heard in theatre organ concerts, before this CD only Lee Erwin's *Rosebud* LP (reviewed in the *Journal*, December 1974) was entirely devoted to theatre organ interpretations of ragtime music. This 60-minute CD was originally issued in 1993 but, due to popular demand, it's been reissued. Carol's arrangements combine an electronic piano with a Viscount Oratorio electronic organ on this breezy, cheerful 25-tune collection of rags written throughout the past 100 years!

Since Joplin (a native of Texarkana, Texas and a classically trained pianist) is certainly the best known composer of rags, Carol plays "The Entertainer" along

with his "Maple Leaf," "Pineapple," and "Peacherine" Rags. By the way, the "Maple Leaf" title salutes not Canada but the Maple Leaf Café in Sedalia, Missouri where he played in 1898! A New Orleans group named the Original Dixieland Jazz Band wrote "Tiger Rag," one of the most frequently played of all the rags. Whitcomb tells us "Tiger Rag" "... was supposedly patched together from 'London Bridge Is Falling Down,' plus a waltz bit, a quadrille wedge, and a slice of the 'National Emblem March.'"

Some of the other well-known rags Carol plays are "Black And White," "12th Street," "Temptation," "Bugle Call," "Russian" (with its Rachmaninoff "Prelude In C# Minor" opening) and Billy Joel's very recent "Root Beer Rag." It's not surprising to find Carol has included several spirited rags written in the British Isles for the ragtime phenomena was world-wide. She opens with the sprightly "Leicester Square Rag" and later plays two from the multi-talented female composer/pianist Winifred Atwell. Her "Britannia Rag" was one of the UK's top ten hits in 1953 and a year later she repeated that feat with

her martial-flavored "Coronation Rag."

Carol also plays some of the lesser known, but equally bubbly, rags. These are the "Barrel House" (written in 1984, it's the theme tune for a BBC TV show), "Chatterbox," "Tin Pan Alley," "Spaghetti," "Ivory," "Fiddlesticks," "Kitchen," "Zig-Zag," and "Rhapsody" Rags. However, two of Carol's selections are not true rags but both are of historic interest and she gives them a ragtime flavor. One is James P. Johnson's saucy novelty "Jingles." Johnson was "Fats" Waller's mentor and you'll hear a lot of what later became the well-known "Waller style" in this tricky rhythm delight! The other, which appropriately closes the disc, is Irving Berlin's "Alexander's Ragtime Band."

With Carol's technically superb syncopation, authentic and varied rhythms and tempos, and tasteful arrangements utilizing both the piano and organ voices (very much like a small jazz combo) this album is a sparkling ragtime tour de force! Very Highly Recommended. CD only for \$18.00 (postpaid) from Carol Williams, 13 Trenton Street, #3, Jersey City, NJ 07306.



© American Theatre Organ Society, Inc.

**Now on CD**

**"Float on...  
Drift on...  
Moon River,  
to the sea."**

Relive **WLW's** nightly program of theatre organ music, song & poetry as broadcast in 1946. Once again be lulled to sleep by the soft throbbing chords of the mighty Wurlitzer, angelic female vocalists and Peter Grant's soothing, mellow readings.

Four 15 min. programs on:  
CD \$18; Cassette \$12; pp.  
Send check or money order to:

Central Ohio Theatre Organ Society  
9321 Muirkirk Dr.  
Dublin, OH 43017

\*\*\*\*\*  
THEATRE ORGAN LOVERS CALIFORNIA WEEKEND GET-A-WAY  
**Wurlitzer Weekend 2001**  
**A Theatre Organ Odyssey**  
January 19-20-21, 2001  
Sponsored by  
Los Angeles Theatre Organ Society and Orange County Theatre Organ Society  
**DRIVE YOURSELF WEEKEND PACKAGE \$50**  
Registrants will receive packet with maps and complete driving instruction and a list of Suggested hotels in Pasadena and a list of suggestions for your free time on Saturday and Sunday

<p><b>Friday Evening - 8:00 pm</b> San Gabriel Civic Auditorium - 3/16 Wurlitzer <b>STAN KANN</b> Theatre Organist-Comedienne Extraordinaire</p> <p><b>Saturday Evening - 8:00 pm</b> Pasadena City College - 3/23 Wurlitzer <b>JELANI EDDINGTON - Organ</b> <b>DAVID HARRIS - Piano</b></p>	<p><b>Saturday 10:00 am OR 2:00 pm</b> Seal Beach Bay Theatre - 4/53 Wurlitzer <b>JIM RIGGS</b> Duplicate shows with a Silent Movie</p> <p><b>Sunday Afternoon - 2:00 pm</b> Fullerton Plummer Auditorium - 4/37 Wurlitzer <b>HECTOR OLIVERA</b> Virtuoso Organist</p>
--	--

FOR ADDITIONAL INFORMATION OR REGISTRATION  
CALL TOLL-FREE (LA Metro Area) 1.888.LATOS.44 (1.888.526.6744) or 310.217.9202  
e-mail: wflottman@aol.com - snail mail: 2721 W. 182 Street, Torrance, CA 90504-5228  
Artists and venues subject to change  
\*\*\*\*\*



# Chapter News

**ATTENTION ALL CHAPTER CORRESPONDENTS:** The deadline for receiving Chapter News items for the January/February issue is November 5. 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 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 photos, it is requested that all photos be sent to the editor via U.S. Mail.



*Ken Double and the Homewood High School Jazz Band.*

## ALABAMA

Cecil Whitmire, President, 205/252-2862

**Birmingham, Alabama.** On May 14, the Alabama Chapter of ATOS sponsored a Mother's Day concert at 2:30 p.m. at The Alabama Theatre. The concert featured Ken Double on our 4/24 Publix Wurlitzer Theatre Pipe Organ. This organ is an original installation, designed for The Alabama Theatre, which opened in December 1927. In addition to Ken Double's outstanding performance, the Homewood High School Jazz Band also played. The band is under the direction of Dr. Ron Pence. A unique feature of the afternoon was a performance of the Homewood High School Percussion Ensemble, directed by Dr. Darren Holbrooks.

The program was made up of a variety of jazz numbers, both classic and contemporary. Ken Double is no stranger to our console. We always look forward to his concerts and his commentary to the audience is both entertaining and informative. His description of our Wurlitzer is that it is a unit orchestra and he is the conductor. This was certainly the case at this concert.

The concert had several parts. Ken was featured solo in several numbers.

The outstanding Homewood Jazz Orchestra performed several numbers, as did the Percussion Ensemble. The last part of the concert featured a combination of the theatre organ and orchestra.

We are now in the midst of our Summer Classic Movie Series. Before each movie, our house organist, Cecil Whitmire, gives a mini concert and a sing-along. Cecil can rock the theatre with some of the rousing tunes that feature all the bells and whistles on the organ. In quieter pieces, he has the ability to bring out the beautiful, mellow tones that make this organ a treasure to all of us.

*Virginia Robertson*

## BUFFALO AREA

Norma J. Marciniak, President  
716/694-9158

**Correction:** Norma Marciniak, President of the Buffalo Area Chapter has requested that the following corrections to the Buffalo Area Chapter News, which appeared in the July/August issue of THEATRE ORGAN, be published:

- The president of the Buffalo Area Chapter is not Harry Marciniak, nor was the chapter news written by him. The president of the chapter is Norma Marciniak.

- October 1999, after Len Rawle's concert in Rochester, New York for the Rochester Theater Organ Society, Len was able to travel to Buffalo, New York to play the 4/28 Wurlitzer at Shea's Performing Arts Center. Len Rawle played the Shea's organ for his own enjoyment, *not* for any practice time for his RTOS concert.

- The Riviera Theatre in North Tonawanda, New York has not been known as the Niagara Frontier Theatre Organ Society for several months. The Riviera Theatre is owned and operated by the Riviera Theatre and Organ Preservation Society.

- As President of the Buffalo Area Chapter, I did not proof read what was written before it was submitted to the Journal for publication. I take full responsibility for these errors.

**Buffalo, New York.** You never appreciate something of value as much as you do when faced with its loss. This we discovered about the Wurlitzer organ in Shea's Performing Arts Center as the theatre closed for an entire year while work progressed on major renovations to the stage house, dressing rooms, loading



*Main entrance to Shea's Performing Arts Center.*



*Clark Wilson at the 4/28 Wurlitzer refinished console.*



facilities, and all mechanical systems. The work on the theatre was extensive enough that two chambers were cleared out to allow replastering of long ago damaged walls. The bottom line was that there would be no organ music for one long year. It was decided that the console should be removed from the building for safety, since the pit area would be completely rebuilt and the back stage area was totally given over to construction. The Spotlight Committee of the theatre generously donated funds to have the console stripped and refinished, so the down time was put to good use.

Having gone through this period of deprivation, we looked with even greater than normal anticipation toward the Clark Wilson concert sponsored by Buffalo Area Chapter ATOS and scheduled for April 30. Worried by reports of declining attendance at theatre organ events, we realized that this was a pivotal event in the future of organ presentations at the theatre. Newly elected BAC ATOS President, Norma Marciniak, set out a plan to capitalize on our existing audience base and to draw in new audiences that, while enjoying the musical style of the theatre organ, had not been attending these events in the past. Letters were written, phone calls were made, booths were set up at "senior night" dances, and radio time was bought. If we could think of it, we tried it. Norma must be thanked for her tireless attention to detail in promoting this event.

The day arrived, Sunday, April 30. I made my way downtown toward my favorite parking lot near Shea's Center. As I approached, I wondered what else was scheduled in the area for a 2 p.m. start time. You can always tell when there is a big event in the area. The parking lots start to fill up and you can sense the movement of the crowd in a certain direction. As I came around the corner onto Main Street, I have to admit that I was somewhat surprised to see the crowd moving directly to the front entrance of Shea's! Inside the theatre, the surprise continued. The lobby was full of patrons, the record shop was busy, the front of the balcony (theatre organ fan heaven) was already full. There was even a line of busses unloading at the Pearl Street entrance. I was inclined to ask an usher if there was a mix-up in schedules, and if this was a political rally.

Assured that this was in fact the Clark Wilson concert, I simply surrendered to the ambiance of excitement that only a large crowd in a big theatre can offer.

When an artist senses the excitement of an audience and starts to respond to it, the results can be absolutely electrifying. Such was the case at this concert. From the first notes as the console came into view Clark had this audience, and they loved it. From show tunes to light classics, Clark put the Wurlitzer through its paces. Intermission was greeted with thunderous applause, and as the program came to an end, there were ovations to a great performance offered by a truly grateful, thoroughly satisfied audience.

This concert was considered so successful by both the ATOS Chapter and the Theatre Management, that there has been a schedule set beginning in the fall of 2000 for a continuation of the organ series at Shea's Performing Arts Center, beginning with Ron Rhode on September 10 and continuing with Tom Hazleton on March 25 and Len Rawles on May 20. Len will also be doing a program for school children on May 18 and on May 21 he will present a class in organ registration and playing technique on the Shea's Wurlitzer. Registration for this class is only \$5.00, so be sure to be there.

Gary Shipe

### CENTRAL INDIANA

Thomas A. Nichols, President  
317/313-4634

**Indianapolis, Indiana.** On April 9, 2000, the Central Indiana Chapter of ATOS met at the Hedback Theatre, Indianapolis, for our monthly meeting. Guest artist for the day was our own chapter member, Ron Wilson, who presented an assortment of familiar and enjoyable tunes. Ron moved to Indiana from California, where he was an active theatre organ performer, and has become very active in our chapter. Thanks, Ron, for sharing your love of theatre organ with us.

Dan Bellomy, playing the Barton at the beautiful Warren Central High School Performing Arts Center, presented a wonderful concert on April 30. Mr. Bellomy brought an exciting afternoon of music with his inimitable jazz styling. All who were in attendance agreed that this was a memorable concert!

Our May meeting was held in the Carl Wright Auditorium of Manual

High School. Due to family illness, our scheduled artist, Bill Tandy, had to cancel his appearance. Graciously, Warren York, a chapter favorite, stepped in at the last minute and presented us with a selection of up-tempo and enjoyable music. We certainly appreciate Warren's numerous contributions to our chapter.

Chapter business includes plans for increased chapter publicity, including a possible public radio broadcast and education programs in the public schools, with a major goal of improving attendance at our concert series. Other business concerns include the work on our three major installations, the new organ to be installed in the Madame Walter Theatre, and upcoming chapter events.

Louise Eddington

### CONNECTICUT VALLEY

Jane Bates, President, 860/529-7141

**Huntington, Connecticut.** The Connecticut Valley Theatre Organ Society celebrated its 39th birthday on April 8 at the Thomaston Opera House. The actual date of the club's first meeting



ART BATES

Dave Wickerham at the Thomaston 3/15 Marr and Colton, May 21, 2000.

occurred in February but the party had to be moved into April because the organ was "off line" due to the work going on to install a new relay system, combination action and the capability to record and playback. A report on the project is scheduled to appear in the next issue of THEATRE ORGAN.

Past President, Dick Simko, and newsletter editor, June Garen, assembled a large amount of interesting memorabilia: photos, old programs, old newsletters and posters that were quite fascinating to newer members of the club. Former CVTOS member, Joe Graif, gave a fine concert to end the afternoon's activities at the opera house. Now a



church organist in the Washington, DC area, Joe played a pleasing assortment of ballads and show tunes. A festive dinner followed at a restaurant in Thomaston.

The first public concert on the newly refurbished Marr and Colton took place on Sunday, May 21, with Dave Wickerham at the console. His varied program delighted the audience and he even managed to include several requests. The concert date came several days after the passing of flautist Jean Pierre Rampal. Dave played a tribute consisting of several jazz pieces made famous by Rampal and pianist Claude Bolling. These melodies worked well on the theatre organ.

Dave's keyboard skills are superb, his stage presence professional. His wonderful personality tied the whole program together very nicely. I received many, many compliments on my choice of artist—something a concert chairman is always happy to hear!

Jane Bates

## CUMBERLAND VALLEY

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

Chambersburg, Pennsylvania. The Chambersburg community awoke one morning in late June to the news that the Capitol Theatre had been vandalized the night before. Home of the chapter's Möller, an original installation, the theatre had extensive damage backstage, but thankfully the organ was virtually unharmed. The vandals seriously damaged the dressing rooms, smashing everything in sight, and turned on fire hoses. Water damage was most severe on the stage, where the brand-new tongue-and-groove maple flooring buckled. Miraculously, the only damage to the organ involved water trickling into the main reservoir near the blower under the stage. The reservoir was immediately attended to by the chapter's organ crew and is expected to be on-line in short order for upcoming summer performances. The theatre is repairing the rest of the damage and all should be back to normal soon. Most agree that the damage to the theatre and organ could have been much worse. The vandals were surprised in their activities by a group of thespians entering the theatre for an evening rehearsal. If that interruption had not occurred, the systematic destruction likely would have continued for hours.

Bob Maney



Barry Baker, left, and Ralph Conn both played at the DTOS May social.

## DAIRYLAND

Gary Hanson, President, 414/529-1177

Racine/Milwaukee, Wisconsin. Our annual "Ice Cream Social" was again held at the home of Jim and Dorothy Petersen of Menomonee Falls on Sunday, May 21. The organ is a 3/12 Wurlitzer. The program consisted of open console, but with 13 talented organists in the audience, that wasn't a problem. The first to volunteer to play was DTOS member Barry Baker, who is principal staff organist at Organ Piper Pizza and who also won the 1999 ATOS Organist Of The Year award. He played many requests from the audience and also accompanied a "guest soloist," the Petersen's six-year old granddaughter, Stephanie, as she sang "Twinkle, Twinkle, Little Star." Next to play were Perry Petta and Ralph Conn who are also on staff at the Organ Piper. After the ice cream was served, everyone else got a chance at open console.

On Sunday, June 11, we had a first time ever social at the Elkhart Lake home of new members, Gary and Nancy Bieck. The music room was a former flower shop and is a separate building from the rest of the house. Gary broke ground for the latest addition to his music room in March, and the room was all done by the end of May! The completed room measures 22' x 43' with a ceiling height of 11'. The 1928 console is



Gary Hanson, left, and Gary Biedk at the DTOS June social.

from the Sheboygan Theatre, and the pipe work is from the 1927 Wurlitzer at the Grand Theatre in Malone, New York.

The artist for the day was Gary Hanson, who is the owner of Organ Piper Pizza, a church organist, and President of our chapter. He began piano lessons in the second grade and has been very involved with music ever since. We rarely get to hear Gary play because he is kept so busy, but we found out that he is also an excellent organist! Later he played a two-manual 1923 Estey Reed Organ, in very good condition, which was also in the music room. A potluck supper and open console followed.

Sandy Knuth

## DELAWARE VALLEY

Al Derr, President, 215/362-9220  
derr@ece.vill.edu  
TOSDV Hotline 610/275-5623  
<http://theatreorgans.com/pa/tosdv/>

Pottstown, Pennsylvania. It was January 15, 2000 when TOSDV members gathered at the home of Mimi and



Dick Metzger at the Rodgers Olympic organ in the home of Mimi and Richard Auchincloss, Jr.

Richard Auchincloss, Jr. for our first officers' meeting and open house of the new millennium. Mimi and Richard live in a once-upon-a-time carriage house near the edge of Eastern College in St. David's, Pennsylvania. The house is typical of a once popular English estate style where even the service buildings were trimmed out in the Grande style of the main house. It's Classy! The typical high ceilings of the era impart a spacious feel to the kitchen and dining areas—and the one time carriage garage—a generous space of about 30' x 50' has become a great living room to accommodate a large crowd in comfortable style. Antique collecting is an apparent indulgence for our hosts as evidenced by numerous collectibles displayed in the room and some



handsome paintings hanging on the walls. Against the center of one wall, directly across the room from a large fireplace, is Richard's organ, a Rodgers Olympic. It is flanked by two large speaker cases, and a grand piano to the right.

At the officers' meeting, the most notable news was from our Organ Crew Director, Mr. Tom Smerke, who informed us that a crew of volunteers was ready to go to work on the repair, restoration and re-installation of the chapter's Möller at the Keswick Theatre, Glenside, Pennsylvania. Progress reports will be included with future articles.

For open console many members enjoyed playing the Rodgers. Almost 30 members made it to the meeting over the course of the day.

Our hosts set a splendid buffet to ensure an enjoyable time for all who came! TOSDV extends sincere thanks to Mimi and Richard Auchincloss, Jr. for a most enjoyable day.

Our May meeting was held at Dickinson High School, Wilmington, Delaware. Perhaps because of bad weather, attendance was down to only about 20 members who through the courtesy and hospitality of the Dickinson Theatre Organ Society were privileged to enjoy open console at the Dickinson Kimball, one of the world's finest theatre organ installations. Mr. Bob Dilworth and Mr. Karl Keller were our hosts on behalf of the Dickinson Theatre Organ Society. It should be noted that many of our TOSDV members are also season ticket holders at Dickinson and thus members of the Dickinson Theatre Organ Society.

Our Special Feature Artist was TOSDV member Wayne Zimmerman. Wayne plays professionally throughout the Delaware Valley region. Wayne did a splendid demonstration of the capabilities of the Dickinson organ and returned to the console later in the day to play a finale to close the meeting. Dick Metzger won great praise from the members present for his excellent playing of the Dickinson Kimball. For those who made it to Dickinson this day it was a splendid opportunity to play or just listen to a great organ. The members and officers of TOSDV extend our sincere thanks to The Dickinson Theatre Organ Society and to Mr. Bob Dilworth, President, and to Mr. Karl Keller for being our hosts for a delightful afternoon of great music.

Tom Rotunno

## EASTERN MASSACHUSETTS

Hank Lysaght, President, 781/235-9009

Wellesley, Massachusetts. With the hot, lazy days of summer our chapter schedules no meetings nor concerts, but the Steering Committee for the ATOS Regional Convention 2000 has frequent meetings "fine tuning" the various jobs which are necessary. Some of our artists still have not returned their signed contracts nor otherwise responded, routing and timing of the most expeditious bus routes have to be "dry run," our presentation at the ATOS Annual Convention must be prepared, etc. are just a very few of the numerous items being worked on. Our Regional Convention is rather unique in that each venue requires bussing and two states are involved, yet no more than an hour is required to reach any one of them. With this in mind, come and be a part of "NEW ENGLAND'S MILLENNIAL PIPES" Regional Convention November 3, 4 and 5, with the Afterglow on November 6.

Stanley C. Garniss

## GARDEN STATE

Cathy Martin, President, 973/256-5480

Trenton, New Jersey. During the month of May, GSTOS by-laws require

CAL BACON



George Fenn giving instruction on soldering to Fran Monte and Jinny Vanore.

FRAN MONTE



George Pasaquaye (left) demonstrates his Aeolian Roll Player to Ed Baykowski, Bill Furcht and Bill Coombs.



Paul Jacyk conducting a registration workshop in George Pasquaye's music room.

an appointed committee of members to investigate and nominate officers for the coming year. This important meeting was held Sunday, May 7, at the Park Performing Arts Center in Union City, New Jersey. This theatre is famous for its yearly Lenten Passion Play, and a fine 3/20 Möller orchestral pipe organ that accompanies the events and intermissions there. The meeting began at 3 p.m. Names of members recommended for office were read and accepted by all present. Ballots had to be sent out and returned by June 30.

After the meeting, open console was enjoyed for the remainder of the afternoon. Included in the program was a special demonstration of wire soldering that included hands-on experience for all. This was well presented by our member George Fenn. He gave special instructions to several interested women, Barbara Bacon, Fran Monte and Jinny Vanore, who are crew members presently restoring pipe organs in Jersey City's Loews Theatre, Bound Brook's Brook Theatre and Asbury Park's Convention Hall. We especially wish to thank Rev. Kevin Asche, Director of the Park Performing Arts Center, for the use of this busy popular theatre. Last but not least kudos to George Fenn who is the main stays representative for our chapter at the Park.

A special organ workshop and open console was held at the home of George Pasquaye on Sunday afternoon June 25. It began at 1:30 p.m. In spite of 90 degree temperatures, our members arrived and quickly filled George's air-conditioned music room as they listened to rolls played on a lovely Duo Art grand reproducing piano. This interested group of members consisted of beginners, experienced and professional organists, several owners of large theatre pipe organs, crew members of our on going organ



projects, members from out of state and just some listeners.

Our Vice President and Program Chairman Paul Jacyk had arranged an interesting and varied program discussing theatre organ music. Paul played a special tape on registration. It started with easy explanations of the basic sounds then proceeded on to difficult and more advanced specialty tones. All found this very helpful. The program included listening to CDs, special professional tapes and viewing sheet music. A lively discussion followed with questions and answers. Almost all of the members got into the act. After a refreshing intermission, we were treated to a special Aeolian roll player that played rolls made by Jessie Crawford. The remainder of the afternoon was given to open console. There was no time limit set. The organists had an opportunity to play as long as they wanted to and experiment on this excellent 2/12 Wurlitzer.

Some members, having other commitments, left about 5 p.m. but the remaining group continued to play, took time out for pizza and this pleasant learning experience lasted well into the evening. I hope we will have more workshops like this. Beaucoup, thank you and much appreciation goes to Paul Jacyk for a very interesting program and to George Pasquaye who generously shared with us his home with all his excellent musical instruments.

Jinny Vanore

## HUDSON-MOHAWK

Frank Hackert, President, 518/355-4523

Schenectady, New York. The spring monthly meetings of the Hudson-Mohawk Chapter ranged from the informative to the strictly social this May and June. On May 22, the final formal general meeting was held on the stage of Proctor's Theatre, Schenectady, New York at which time members were told of "Plans, Present and Future, For Upgrading Goldie's Electronics." Goldie, of course, is the theatre's 3/18 Wurlitzer pipe organ. Chapter Chair Frank Hackert and technical expert Dick Calderwood gave an insightful presentation of chapter plans to add MIDI, install electronic registration and other improvements. Frank and Dick discussed the considerable effort that has been expended and the work to be done. The talk was informative and the information much appreciated by the members. Also at the meeting, the 2000-01 officers were selected by the membership. They are: Chair-Frank Hackert; Vice-Chair-Lucy DelGrosso; Secretary-Maude Dunlap; and Treasurer-Fred Haupt. Thanks to all those elected for agreeing to continue to serve for the upcoming season. Refreshments and open console on Goldie concluded the evening.

June 10 saw members and their guests journeying to rural Salem, New York for the annual chapter *End of the Season Picnic* at the home of Betty and Ted Wood. Ted has a home installation of a magnifi-



Jinny Vanore at Goldie, Proctor's Theatre.



Avery Tunningley playing to a rapt audience at the Bardavon Opera House.

cent 3-manual Wurlitzer, which was in exceptionally fine voice. The rainy weather that had been persistently present in the region during the spring gave way to a nice sunny pre-summer day, which was enjoyed by the picnickers. The afternoon presented a perfect opportunity for good music, relaxation and summer fare. Many thanks to Betty and Ted for opening their home once again to fellow chapter members.

The free noontime organ concert series at Proctor's Theatre featuring

Now appearing at the world famous  
New York Paramount Wurlitzer...

Jelani Eddington

in

*Paramount*



### Featuring

This Could Be The Start of Something Big • Veradero •  
A Tribute to Jesse Crawford • Tico-Tico • Waltz of the Flowers  
• Overture from "West Side Story" • Russian Lullaby •  
Fantaisie-Impromptu and much more!

Over 68 minutes of continuous enjoyment!

### Ordering information:

Compact Disc \$18.00 (U.S.) and Cassette \$12 (U.S.). Add \$2 for shipping and handling, plus \$1 per each additional item. All foreign orders add \$3 per item. Check or money order only. No credit cards or C.O.D. Allow 2-3 weeks for delivery.

Send payment and ordering information to:

R. Jelani Eddington Organ Recordings  
P.O. Box 923 • Hoboken, NJ 07030-0923

## ORGAN-IZING POPULAR MUSIC

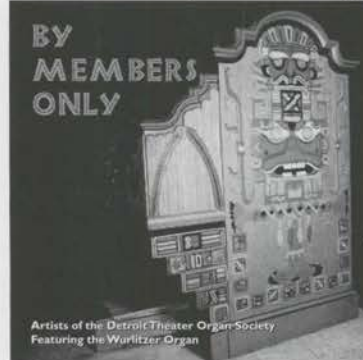
A Complete Course in  
KEYBOARD HARMONY  
and  
ARRANGING  
POPULAR MUSIC  
for Organ.

AVAILABLE AT MUSIC STORES  
OR DIRECTLY FROM  
AL HERMANN'S

1398 Temple Street  
Clearwater, Florida 33756

Over 66 minutes of music! All Digital!

BY  
MEMBERS  
ONLY



Artists of the Detroit Theater Organ Society  
Featuring the Wurlitzer Organ

### Featuring the combined talents of:

Scott Poppiano, Joel Gary, John Lauter,  
Susan Lewandowski, Lance Luce, Tony O'Brien,  
Fr. Andrew Rogers, Steve Schlesing, and Scott Smith

**Selections include:** From This Moment On • My Sin •  
A Time For Love • Tangerine • Trumpet Voluntary •  
Boogie Woogie • Londonderry Air • Radetzky March •  
Espana Cani • and many more!

\$20 postpaid (CD only) / All orders outside USA - add \$3 per item

Please make check or money order payable to

Detroit Theater Organ Society, and mail to:

DTOS CD, c/o Teevin, 35633 Vargo, Livonia, MI 48152-2940



chapter members culminated with two wonderful artists in May and June. On May 23, New Jersey organist Jinny Vanore delighted her audience with her usual warm style and artistry. On June 13, John Wiesner offered a delightfully entertaining program, which certainly ended the season on "the right note."

In May, chapter members Carl Hackert and Avery Tunningley played movie preludes at the Bardavon Opera House in Poughkeepsie, New York as part of the theatre's classic movie series. Both performers attracted much audience interest and amply demonstrated their artistry and talent. The Bardavon houses a 1928 Wurlitzer owned and maintained in a splendid fashion by the New York Theatre Organ Society.

Norene Grose

## LOS ANGELES

Irv Eilers, President, 323/254-0987

**Los Angeles, California.** The June LATOS program at the San Gabriel Civic Auditorium featured another one of the artists that LATOS considers one of their own home grown talents. Jerry Nagano, who recently retired from a ten year career as featured artist at Ye Olde Pizza Joynt in Hayward, California, was born and raised in the Los Angeles area where he began his musical studies on the electronic organ at the age of ten and later had the good fortune to study with Gaylord Carter. While in town, Jerry paid a visit to Tina Curtis, one of

his early organ teachers who now resides in a nursing home.

"The Movies and The Music," played by Jerry on the 3/16 Wurlitzer, moved from the Albee Theatre in Brooklyn over 25 years ago, featured music from Steve McQueen's *The Great Escape*, Jerry Herman's *Hello Dolly*, Harold Arlen's *Wizard Of Oz*, and Lerner and Lowe's *Camelot*. Tunes by other composers such as Mancini and Warren, popular during the era of the great musicals, were also included. Jerry dedicated "My Heart Belongs to Daddy" to the memory of the late Annie Olive who always asked him to play "something dirty." Annie was a spry little woman who drove her ancient Plymouth Valiant to every Southern California Theatre Organ event. She passed away October 24, 1988. She enjoyed to the fullest every concert, social event and convention she attended.

On Memorial Day, LATOS Members Lanna Pian, Jim Dawson, and Wayne Flottman had the opportunity to view and hear the historic and unique Roosevelt Memorial Park organ, one of only three outdoor organs in the United States. Wurlitzer Opus 998, a 4/17 concert instrument, was shipped from the factory on February 18, 1925 and subsequently installed in a six room, three story building speaking out into the cemetery. It has a 64' Gravissima, and two 32' stops in the pedal, and a set of cathedral chimes which are to die for!



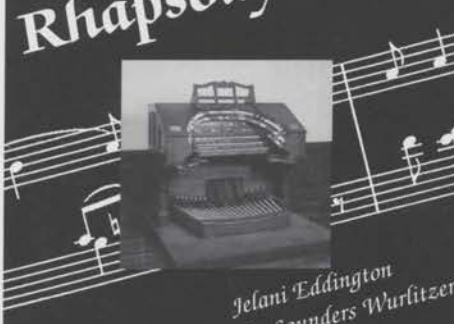
Lanna Pian inspects chamber of Roosevelt Memorial Park Wurlitzer.



Jerry Nagano, left, and teacher Tina Curtis.

The console is in a pit 75 feet in front of the organ with a copper top. There is a roll player so that the instrument could be played without a live organist as funeral processions entered and left the park and it reportedly could be heard five to ten miles away. The curator Kyle Irwin opened the chambers and turned on the two-stage blower to demonstrate the six or seven ranks currently playable.

# Rhapsody



Jelani Eddington  
plays the Saunders Wurlitzer

**Selections include:**  
 Medley from "Top Hat" • That's Entertainment  
 • Something's Gotta Give • La Danza •  
 Hungarian Rhapsody #2 in C# Minor •  
 The Nearness of You ... plus many, many more!  
**Over 75 minutes of music!**

**Ordering information:**  
 Compact Disc \$18.00 (U.S.), Cassette \$12.00 (U.S.). Add \$2.00 for shipping and handling plus \$1.00 per each additional item. All foreign orders add \$3.00 per item. Check or money order only. No credit cards or C.O.D. Allow 4-5 weeks for delivery.

Send payment and ordering information to:  
 R. Jelani Eddington Recordings, P.O. Box 923, Hoboken, NJ 07030-0923.

# Barry Baker Concerts

7822 Village Drive, Suite F  
 Cincinnati, OH 45242-4337  
 (513) 498-8007

---

## "For the Very First Time"

Barry's Debut Album on the  
 4/33 Wehmeier Wurlitzer

15 Selections: Anything Goes Medley,  
 Nature Boy, It Ain't Necessarily So,  
 The Very Thought of You, and many more!

CD - \$20 ppd./Cassette - \$14 ppd.  
 Orders outside of USA - add \$3 per item

Send check or money order to:  
 Barry Baker Performances  
 and mail to the address above.

## See The Light!



Complete your console restoration with an authentic reproduction of a Wurlitzer music rack lamp, made with castings from a vintage lamp.

You've seen the light...now get the light!  
 Only \$115, including LIPS (ground) shipment anywhere in continental USA. *Bulb included.*

### CROME ORGAN CO.

P.O. Box 18212 • Reno, Nevada 89511  
 Telephone (702) 852-1080



There is a non-profit foundation (separate from the Cemetery) to receive funds for a full restoration of the organ and required seismic work on the structure. For more details on this magnificent instrument, including pictures and specifications, you can visit their web site at <http://theatreorgans.com/ca/gardena/index.htm>"

LATOS received some good exposure during the Los Angeles Conservancy "Last Remaining Seats" series of five evenings of classic films in historic theatres. This year three of the events were at the Orpheum Theatre in downtown Los Angeles and the program notes credited LATOS members for providing volunteers to maintain the original installation 3/13 Wurlitzer. Robert Israel directed the orchestra and organ accompaniment to a restored print of *Phantom Of The Opera* on one evening. On another evening, Freddie Brabson, a new LATOS board member, played before, during the intermission, and after the 1946 film *Gilda* starring Rita Hayworth and Glenn Ford.

Wayne Flottman

## MOTOR CITY

Tom Hurst, President, 248/477-6660

**Detroit, Michigan.** A lot of fun was had at the concert of John Lauter and The Fiddlers Philharmonic on May 6. It was a little bit of Blue Grass/Country performing traditional American Fiddle Music. John Lauter, one of our very favorite organists, appeared in concert with the Fiddlers, all high school students that incorporate singing and dancing into their professional-level performances, epitomizing our rich American heritage.

We were very honored to have the Cinema Theatre Association of Great Britain visit our theatre. They visited three cities: Chicago, Detroit and



*Susan Lewandowski and Heather Novak—two of our young organists at the degree performance of Susan Lewandowski at Eastern Michigan University.*

Toronto. They were the guests of the Theatre Historical Society. They came in the afternoon and then all 40 of them returned to the theatre in the evening attending the movie and listening to the music of Ron Reeseigh and Newton Bates. Michael Hauser, Gregg Ballamy, David Calendine and Rebecca Binno escorted them.

We have a new member of our organization—Christian Robert James—born June 14 and weighing in at 5 lbs, 4 oz, the son of Mr. and Mrs. Chris Eidson (Melissa Ambrose). They are now the proud parents of three children—Tatum, Brice and Christian. Melissa keeps a very busy schedule as Minister of Music at the First Congregational Church in Royal Oak, Michigan.

On Sunday, June 25, the members of MCTOS and Friends of the Redford had a summer party hosted by the Redford Operating Committee. Will Walther, Chairman of the Operating Committee and his wife, Michele, planned a scavenger hunt for the young people. It was a potluck dinner with everyone bringing their meat and a dish to pass. A large barbecue was set up in the parking lot and it turned out to be a real fun day for those that attended. Members joined together and played several games in the lobby.



*John Lauter and the Fiddlers Philharmonic.*

Our new flyer is being prepared and will be sent out covering the period of September 8 through December 15. The organists scheduled to appear will be Ron Reeseigh, Lance Luce, Tony O'Brien, Dave Calendine, Jennifer Candea, Newton Bates, Gil Francis, Steven Ball and Scott Foppiano.

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 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.

Our concerts continue with the 1925 silent film *The Phantom Of The Opera* accompanied by Tony O'Brien at the Barton theatre pipe organ on Saturday, October 14 and Lance Luce and Pierre Fracalanza in *A Christmas Celebration* on Saturday, December 9.

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. Organist Charlie Balogh obviously made a hit

**Jelani**  
**EDDINGTON**  
 for Concert Information  
 P.O. BOX 923 • HOBOKEN, NJ 07030-0923  
 (201) 656-7657  
[rje@rjeproductions.com](mailto:rje@rjeproductions.com)

**Candi**  
**CARLEY-ROTH**  
 "Concerts That Are Different"

Theatre Organist  
 Pianist  
 Vocalist

3240 Lilac Ave.  
 Treose, PA 19053  
 (215) 953-0115





Bernie Anderson at the Chaminade High School 3/15 Austin-Morton

with his Brooklyn audience on Sunday, April 30. They brought him back for two encores and bought up his CDs and cassettes like it was bargain basement sale day! Charlie played a delightful program of mostly old standards and show tunes that just work well on the Long Island University/Brooklyn Paramount 4/26 Mighty Wurlitzer. It was a great combination of artist, music and organ. Charlie's registrations and arrangements brought out the rich, full sounds of the big Wurlitzer. Thanks to the tireless efforts of LIU crew chief Warren Laliberte assisted Keith Gramlich and Margie Plows, the Mighty Wurlitzer was in top form.

Our next program featured organist Bernie Anderson in concert at the 3/15 Austin-Morton at Chaminade High School in Mineola, Long Island on Sunday, May 21. Bernie played numbers from Broadway, classis movie themes, and favorites from Disney and MGM films. Bernie's fine performance demonstrated both his outstanding talent and the lush voices of the Chaminade organ. Following Bernie's concert, members had an opportunity to stay and try their hand at open console. Thanks to the hospitality of our friends at Chaminade, chapter members and guests had a delightful afternoon. And, thanks to the Chaminade organ crew, Brother Bob



Charlie Balogh at the Brooklyn Paramount/LIU 4/26 Wurlitzer.

Lahey, Ken Ladner and Bob Atkins, the organ was in fine tune.

The New York Chapter's program of spring activities concluded with our annual open console meeting at Long Island University on Saturday, June 24. A good representation of members attended including some who traveled from as far away as the Buffalo area to take their turn at playing the 4/26 Brooklyn Paramount/LIU Mighty Wurlitzer. Both beginners and experienced professional organists find the LIU Wurlitzer an exciting instrument to play. Thanks again to Warren Laliberte and Margie Plows for getting the organ ready for this event, and to Chris Broadwell for providing the refreshments.

Tom Stehle

## NORTH TEXAS

Donald Peterson, President  
972/517-2562

Dallas/Fort Worth, Texas. The Chapter's Robert-Morton organ and the Lakewood Theatre came alive on June 24 when over 525 men, women and children attended our showing of the Buster Keaton silent film *The General* with our own Rick Mathews featured, accompanying the movie. This was a

near capacity audience for the Lakewood in the "dinner theatre" seating arrangement on the main floor. The main floor was full and the balcony seating was nearing capacity by the time the program started at 8 p.m.

This fundraiser was our first fee concert in several years and the first since the major refurbishing of the instrument in the summer of 1999. The organ was deemed ready for this inauguration this spring and the date was set. Our publicity staff immediately began placing announcements in local publications and arrangements were made with "oldies" radio station KAAM to sponsor the event. This sponsorship resulted in



J. CRUMPLER

Annette Peterson set up a refreshments table in the Art Deco lobby of the Lakewood Theatre to earn money for the Robert-Morton maintenance fund.



J. CRUMPLER

Danny Ray shows one of the "Rainbow Days" children the many voices of the Robert-Morton.

## LEATHER SUPPLY HOUSE

QUALITY LEATHERS  
for Musical Instruments—Clocks—Organs

### Highest Quality Leather

Kangaroo | Deer | Hairsheep  
Cowhide | Goat | Zephyr | Kid

For

### Theatre Organs

Ray & Marilyn McLeland  
412 W. Marion St.  
South Bend, IN 46601

Phone: 219-234-8990

Fax: 219-234-9880

LEATHERMUS@aol.com

## DAVID PEGKHAM

### Live from BERKELEY

Who Cares ■ Chant of the Jungle ■ Willy Wonka Medley ■ Three Preludes ■ Tiptoes Medley ■ Pie in Your Face Polka ■ Blue Rondo à la Turk ■ Bohemian Rhapsody ■ Damn Yankees Medley ■ Love Will Find a Way ■ Three Movements from "The Nutcracker"

CD: \$20 / CASSETTE (full-length, real-time): \$14 USA/Canada/Mexico. Other countries add \$1.25 (all funds in U.S. Dollars). Checks/money orders/VISA/MasterCard welcome. Order from: Nor-Cal TOS  
P.O. Box 27238  
Oakland, CA 94602-0438



periodic promotions on KAAM and their participation in the activities at the Lakewood by their on air personalities who have a large audience following.

In spite of a large number of advance ticket sales, a large line at the theatre box office began forming by 6:30 p.m. on concert day and prevailed almost until curtain time at 8 o'clock. Glen Swope, who drew warm ovations every time he paused, treated the early arrivers to continuous live organ music. This enthusiastic audience came to be entertained and they obviously were enjoying themselves.

At 8 p.m., after greetings by the KAAM reps, Rick Mathews was introduced, quickly mounted the bench and the fun began. Buster Keaton's antics and Rick's skillful accompaniment were quickly melded and the audience became engrossed in the film. They laughed, applauded and hooted—everyone was enjoying it all. As the movie ended and Rick took his bow, the audience rose in a spontaneous ovation in appreciation of his masterful performance.

The chapter now plans a regular series of these organ accompanied classic silent film shows to begin in August. Our recent experiences with this format have assured us that this will attract the type of audience that will appreciate and attend our presentations.

We have recently had the opportunity to join the Lakewood Theatre in host-

ing two groups of young people for exploration and entertainment. Chapter organists Danny Ray and Don Reasons each took a turn at giving a mini concert followed by inviting the children onto the stage where they could crowd around for a close-up look as the organist demonstrated the organ sounds.

The chapter was delighted to have this opportunity to showcase the theatre pipe organ and its rich voices to these children. We plan many more of this type of approach to the youngsters.

*Irving Light*

## OTTER TAIL (Central Minnesota)

Berta Baker, President, 218/736-3006

**Fergus Falls, Minnesota.** In May additional groups of middle school students were given the opportunity to visit the Fergus Theatre, home of the Mighty Wurlitzer. Local chapter members conducted tours of the organ lofts and played the organ while students enjoyed pizza and soft drinks.

Daniel Aune, area organist who is currently an organ performance major at the Eastman School Of Music in Rochester, New York, gave a recital at the theatre. Our local chapter sponsored the organ recital. Daniel played classical and theatre organ selections to over 300 people who were in attendance. Everyone enjoyed the evening of organ music and there is hope that he will again play the 3/13 Wurlitzer in the future.

Our July meeting will be a potluck picnic at member Myron Dahle's lake home in Battle Lake, Minnesota.

We are looking forward with anticipation to our September 28 and 29 concerts with Donna Parker. That date is the fifth anniversary of the reopening of the renovated Fergus Theatre, and the installation of the Mighty Wurlitzer. Donna Parker will play for two short sessions for school children on Friday; an organ workshop on Saturday morning and the dedicatory concert is scheduled for Saturday evening. This will include an original piece written by David Evan Thomas, followed by theatre organ selections and possibly a short silent movie.

*Berta Baker*

## RIVER CITY

Greg Johnson, President, 401/753-2486

**Omaha, Nebraska.** President Greg Johnson chaired our May 21 meeting at

TOM JEFFERY



*Larry Poffenberger played a lively concert of popular tunes, but first he handed out a 'survival kit' to audience members.*

## A Kaleidoscope of MUSIC, COMEDY & FILM



**STAN  
KANN**

Resident Organist Fox Theatre -  
St. Louis for 22 Years

Henry Hunt Management  
1270 Lincoln Avenue  
Pasadena, California 91103

**818/791-9193**

## TIMES SQUARE NEW YORK PARAMOUNT WICHITA WURLITZER CDS!

### *Upstairs, Downstairs*

Featuring Clark Wilson in a unique recreation of an old radio show with selections on both the "upstairs" studio organ (3/19 Little River Studio Wurlitzer) and "downstairs" concert organ (438 former New York Paramount Wichita Wurlitzer). Jack Bethards recreates the radio program.

### *Best of Times:*

*Lyn Larsen Plays*

*The Jerry Herman Song Book*

Mame, Hello Dolly! and more.

All are performed on the Wichita Wurlitzer.

\$20 US; \$25 ppd. overseas.

W.T.O., 6141 Fairfield Rd., Wichita, KS 67204

FAX: 316-838-3127; WTOPOPS@aol.com

www.vornado.com/mother/mother.html

More CDs, Cooksbook, Apron, Mug, Tote

Concert Schedule Available

## RE-RELEASED BY POPULAR DEMAND

# *California, Here I Come*

SIMON GLEDHILL's landmark  
recording of San Francisco's **Castro  
Theatre** 4/21 Wurlitzer Pipe Organ

*California, Here I Come!, Harlem Nocturne,  
Kiss Me Kate Medley, Poupée Valsante,  
The Stein Song, Lover, Come Back To Me!,  
Ray Noble Remembered, Ace of Clubs,  
Thunder and Lightning Polka,  
When I'm With You, It's a Raggy Waltz,  
Rose Marie Medley,  
I Left My Heart in San Francisco*

CD: \$20 (US) Postpaid

Phone: 408/248-6927 for info.

Order from:

**T-V RECORDING**

P.O. Box 70021 • Sunnyvale, CA 94086



Durand's Sky Ranch Studio. During a short business meeting we learned that board members are working on the purchase of two ranks of pipe work to fill out our studio organ. Then Lynn Lee introduced our guest artist for the afternoon, member Larry Poffenberger. Before starting his concert, Larry handed out a "survival package" to all audience members. Each small plastic bag contained two plugs of cotton wool (if the music got too loud), a wooden spring clothespin (if the music stunk), and a napkin (its purpose not explained). Larry's program included popular standards, a polka, many familiar songs from Broadway shows, and a sacred number played New Orleans style. At the close of his concert, Larry thanked Lynn Lee and the others who work to keep our chapter organ in good playing order. During open console we enjoyed the music of Jeanne Mehuron, Donna Baller, Doug Kroger and Jim Boston.

On Saturday, June 17, we all were invited to an open house at St. Paul United Methodist Church to celebrate member George Rice's 80th birthday.

Saturday, June 24, was a Red Letter Day in our chapter's history—Bob and Joyce Markworth informally premiered their 3/22 Kimball theatre pipe organ installation, a task that has taken nearly five years of work by Bob and his dedicated organ crewmembers, on nearly every Saturday. Bob opened the meeting



Joyce Markworth presented the six "machomen" organ crewmembers with personalized shadow boxes. From left: Tom Wolfe, Lynn Lee, Harold Kenney, Warner Moss, Paul Kanka and Steve Barker (not pictured).

with a technical review of the instrument, which speaks from two pipe chambers and is operated by the Rickman Digital Control System. Please note that Joyce served lunch for her "machomen" organ crew, every one of those Saturdays—a yeoman effort in itself. In recognition of their devotion and hard work on the Kimball, Joyce presented each crew member with a shadow box containing a photo of them at work, a photo of the console, a piece of multi-conductor telephone cable, a small metal organ pipe and a screwdriver. Guest artists for the day were Jeanne Mehuron, with a medley of Viennese Waltzes; Jim Ross, with up-tempo songs; and Doug Kroger, who played slow ballads. As a demonstration of the Rickman Digital Control System, Doug Kroger had pre-recorded a rendition of "Alley Cat" on the computer's hard drive. Then

he played a duet with himself, adding to the original recording. At our meeting, we were treated to a "phantom organist" (with four hands and four feet) playing "Alley Cat." With no one seated at the console, we watched the expression shades operating, and the console stop tabs flipping up and down. Meanwhile, a video projector repeated the computer monitor's screen, showing keys on the three organ manuals and pedal clavier being operated in "real time," as the Kimball serenaded us.

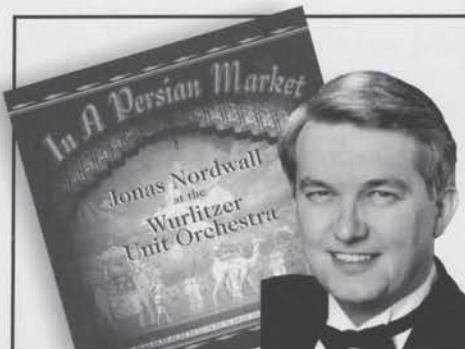
Tom Jeffery

## SAN DIEGO

Frank Y. Hinkle, President, 619/460-1920  
fhy3@juno.com

**San Diego, California.** San Diego has finished their spring series with a fine line-up of guest artists. We presented a very successful silent movie, *The Eagle*, starring Rudolph Valentino. Our own Gregg Breed accompanied the movie with his special arrangement of Russian classics to enhance this stirring presentation. We have had other outstanding guest artists including Bob Salisbury, Paul Roberts, Charlie Balogh and Walter Strony. Our series has also allowed time for open console programs. It is wonderful to hear so many gifted and talented people.

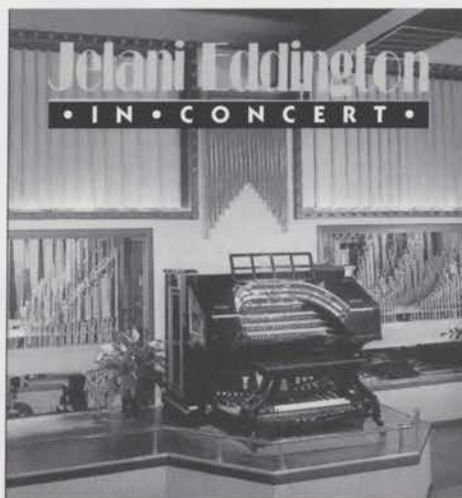
May I say, at this point, I am the most unlikely person to be serving as Chapter President. I do not play the organ, or any other instrument, including a comb with



**In a Persian Market**  
and other favorite transcriptions  
Jonas Nordwall playing the  
Berkeley 4/33  
Wurlitzer Unit Orchestra

CD: (72 minutes playing time) \$20 US. (Prices are for USA, Canada, Mexico; all other countries add \$1.25.) VISA and MasterCard welcome. Checks and money orders in U.S. dollars.

Order from: **NOR-CAL TOS**,  
P.O. Box 27238, Oakland, CA 94602-0438



Seventy-three minutes in all including...

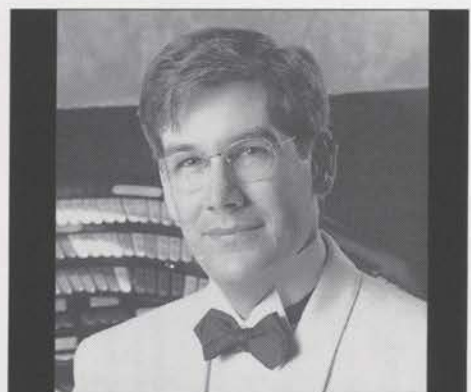
Lover • Tribute to Jerome Kern • Opus One • Night and Day • Skylark • Fiddle-Fiddle • Music of the Night • Clarinet Polka • Knightsbridge March • One Morning in May • and many more!

Don't miss this premier recording of the exciting 3/27 Kimball-Wurlitzer!

Please add \$2.00 per item for shipping and handling.  
All foreign orders add \$3 per item. No credit cards or COD.

CD  
\$18

Send check or money order to:  
R. Jelani Eddington Recordings  
P.O. Box 923, Hoboken, NJ 07030-0923. Cassette  
\$12



**JEFF WEILER**

ARTRA  
ARTISTS MANAGEMENT  
555 W. Madison St. • Suite 2110  
Chicago, IL 60661  
312-648-4100



a piece of tissue wrapped around it. On June 27 I took my first organ lesson. Now I have a new appreciation for those people who can sit on that hard bench and play those incredible programs without benefit of any sheet music at all. It amazes me that most of them can't remember what song they are going to play next, but when their memory is jogged, can sit down and play a very long complicated number, flawlessly. I can only say that this talent must come from the heart rather than from the brain. My hat goes off to all of you.

Our summer continues with a Hospitality Sunday at the home of Jeff and Linda Johnson, with a chance to play (not me) their new George Wright 319. Then in August we again will enjoy an outdoor dinner and musical program at the Casa de Brooks. Bob always provides a fine party with dinner music on his outdoor stage. Past President, Dr. John Dapolitio, continues to open his home so that we may enjoy his "Mighty Wurlitzer."

For me, becoming a member of the San Diego Chapter and ATOS has not only provided my wife and I with wonderful entertainment, but has introduced us to so many new friends. The camaraderie that is established with other music lovers is priceless. To meet this group of people who are dedicated not only to music, but also to preserving these incredible instruments is a real joy and blessing. Libby and I will be in Milwaukee for the ATOS Annual Convention and look forward to meeting folks that we met in Wichita last summer.

As you see, the San Diego Chapter has been busy and we look forward to our fall musicals. If your travel plans include San Diego please contact me or any of our members for upcoming events. We

would love to have you visit us here in "America's Finest City."

Frank Y. Hinkle

## SOONER STATE

Joyce Hatchett, President, 918/743-1854

**Tulsa, Oklahoma.** Sooner State's May meeting program, at Tulsa Technology Center's Broken Arrow campus, was a delightful Triple-Mini-Concert presented on our 3/13 Robert-Morton by three of our talented members. First up on the bench was Irma Lile, who played a number of Latin-style selections, her trademark. We had fun clap/clapping in the right places during her toe-tapping program.

Paula Hackler was next. Her program ranged from Latin numbers to 1920s tunes. Our third artist was Vivian Williams, who started out by telling us how President Joyce Hatchett had talked her into playing for us. It was "Your reward is coffee and cookies" that had convinced her! Vivian played a nice selection of popular standards, and closed with some "YOU" songs. Six persons played at open console.

Our June meeting featured Wally Brown at the console of our Robert-Morton. Wally has a wide background

of professional entertainment performances, starting with piano playing for radio station KTOW in Oklahoma City when he was 16. We remember him best as staff organist at Oral Roberts University during the 1980s. He had also played our Robert-Morton when it was first installed in Tulsa's Christian Crusade Auditorium. He has never had formal organ or piano lessons, but his versatile talent allows him to play any style of music.

Following his opening number, the rest of his all-request program was interspersed with many delightful anecdotes of his musical life and God-given talent. His selections ranged from gospel to popular standards, some with a little Wagner thrown in along with other unexpected interludes. Three persons played at open console, and then Wally returned for one last number.

We are excited that Tulsa's Central High School 4/45 Kilgen is no longer silent! Some 60% of the organ is playing, and it was heard at the Nifty Class of Fifty's 50th Class Reunion on April 29, 2000. Alta Bush Selvey was the organist for the occasion. She played some popular standards for "walk-in" music and utilized the full resources of the organ for the official program. Phil Judkins named the persons from our chapter who had been working on the restoration, giving special mention to Sam Collier (class of '35) who had been instrumental (pardon the pun!) in beginning the project.

Releathering of the Solo, Great and Swell divisions are completed, with the Echo and Choir divisions still to be done. The new Reisner Relay action is truly fast! Ron Pearson, of Tulsa's First Presbyterian Church, played the organ recently and he reports that, "It is stupendous!"

Dorothy Smith



TOM JEFFERY

Wally Brown at the console of Sooner State Chapter's 3/13 Robert-Morton theatre pipe organ.



## T-V RECORDING

digital recording services

P.O. Box 70021 ■ Sunnyvale, CA 94088-4021  
phone/FAX 408.248.6927

*Specializing in the  
restoration of old 78s.*

REAL-TIME CASSETTE DUPLICATING  
PRE-MASTERING ■ EDITING  
RECORDING ■ ONE-TIME CDS



## KARL COLE in CONCERT

*Silent Movies & Sing-alongs  
with puppet Anna Chovie*

1-800/581-9870

6176 Woodstone Drive • Naples, FL 34112-3755  
voice/fax 800/581-9870



## SOUTHERN JERSEY

Joseph Rementer, President  
856/694-1471

Franklinville, New Jersey. Over 20 SJTOS members met on May 6, 2000 at 2:00 p.m. at Dot and Jim Shean's residence in Levittown, Pennsylvania to



KARL KELLER

Joseph Rementer, SJTOS President.

experience Shean's 3/17 mighty Wurlitzer hybrid. Open console and jam sessions were thoroughly enjoyed by members. Justin Hartz, organist from Longwood Gardens, Jerry Klein, Candi Carley-Roth, and Wayne Zimmerman serenaded the membership.

President Joe Rementer presented the membership with the Kimball update at Pitman, New Jersey's Broadway Theatre. Work continues on the console, reinstalling "2nd touch" springs (removed around 1975), adjusting spring tension and contacts on Solo Manual. A new violin celeste chest (tuned sharp) has been installed along with the relocated violin celeste (tuned flat). Wiring and switching has started along with new wind lines.

President Joe Rementer also gave Cinnaminson High School Wurlitzer update. New cables to carry DC and control cable were run from the Solo Chamber, over the proscenium arch to the main chamber. These cables will replace the undersized original cables. Updated rectifiers will be installed and cables connected this summer.

Once again Dot and Jim Shean were warm and gracious and served a delicious buffet giving the membership a pleasant and memorable day.

On June 10, 2000 SJTOS ventured to the Grand Court at Lord And Taylor's, Philadelphia, Pennsylvania for the Wanamaker Grand Court Organ Day for a gala organ recital followed by dinner at the Spaghetti Warehouse. Carol Williams, international concert organist

played and a special cameo appearance was made by Lyn Larsen at Girard College Chapel. (E.M. Skinner 1932, Opus 872, with 6,587 pipes, 102 ranks.)

On June 24, 2000 SJTOS met at John Dickinson High School, home of the internationally known 3/66 Kimball. Many enjoyed open console such as: Harold Ware, Barry Leshner, Wayne Zimmerman and Richard Carrol. DTOS members made refreshments available and later the combined societies ate a delicious dinner at the Kirkwood Kitchen Restaurant renewing old friendships and experiences.

Mary Brook

## VALLEY OF THE SUN

John Bittner, President  
480/802-9709

Phoenix, Arizona. Attendance was small for our May 14 meeting at the First Christian Church Fellowship Hall. Perhaps it was because it was Mother's Day and people had other plans. Perhaps it was because there was no "professional" artist scheduled to play the Wurlitzer that day. That's too bad, because the chapter members who participated in open console provided us with a very enjoyable afternoon. Mark Crenshaw, Joanne Harris, Don Story, and Jane Tisdale each played at least five numbers. All of John Bittner's selections were about mothers.

The June 4 meeting at the Orpheum Theatre was a fundraiser for our theatre organ project. (Donations are gladly accepted if you would like to help us pay off our debt!) Charlie Balogh was originally scheduled to play that day, but a last minute emergency kept him elsewhere and Lew Williams filled in on short notice. Lew told us that it was "going to be kind of a quiet afternoon. It's Sunday, it's hot, and I have to play Organ Stop tonight." It was a relaxing afternoon as Lew played many familiar ballads, after which he took requests from the audience before bringing his program to a close.

Madeline LiVolsi

## WESTERN RESERVE

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

Cleveland, Ohio. On Sunday February 13, a group of about 30 folks gathered at the Lorain Palace Theatre. The day was a rather gray one, but club member

Jim Cutler made it bright and cheery inside for the attendees. When Jim's program on the Wurlitzer was over, we did what we do best—gather around the goodie table and socialize while enjoying the music from the open console players who took their turns. There was plenty of open console time this day, and many members took advantage of it.

George Cooper and Mark Bassett opened their home in Lakewood to the club on Sunday March 12. The night before gave everyone a scare with all the snow, but God must like organists. Most of the snow had melted by the official starting time. Our featured artist was Pete Pecsok, one of our newest members. Pete made us smile and reminded us that St. Patrick's Day is soon, including a great bagpipe sound on George's Conn. But then Pete displayed another talent; he read us a poem about organs that he wrote. Pete then returned to the organ with some carousel sounds and ended with a stirring patriotic number. We held a surprise drawing for door prizes, including a pair of tickets to the Lyn Larsen concert. Finally it was goodie time and open console. George and Mark put out a fine spread, and there didn't seem to be much left when the social broke up.

March 18 saw the rededication of the Akron Civic Theatre 3/13 Wurlitzer, except now it's a 3/19 with a totally redone console. None other than Lyn Larsen came to play for the rededication. What a grand night to remember with a packed house of 2500 people in one of the few remaining atmospheric theatres. The organ sounded great! In addition to a fine concert Lyn took the time to show off a lot of the sounds for the benefit of those less familiar with the ranks and toys.

Our WRTOS concert date of April 8 had to be cancelled. The next formal WRTOS concert will be in November due to date conflicts with the Cleveland Indians. But that doesn't stop us from having fun. Some 25 people braved the "snowstorm" to attend our April social at the Armory. It turned out to be a typical Sunday afternoon down there. Lots of good fellowship, lots of goodies to munch on and because there was no featured artist, lots of open console time. Yes, we had to hold our conversations and play the notes in-between the sounds of the gunshots, but that stopped none of the intrepid artists nor dampened the



spirits. And the organ sounded great considering it hasn't been tuned in quite a while.

May 20 was a wet, nasty day. Not at all the kind of day you would pick for travelling. Between 20–25 hearty souls from WRTOS traveled to Organ Supply Company in Erie, Pennsylvania to join up with 40 or so from Buffalo (who came via bus). After assembling, owner Dennis Unk greeted and welcomed us all. He and his staff took groups of 15–20 on a tour of the operation. Since the plant was working that day, we saw people in action. They do everything there from cabinetwork to pouring metal for pipes. That plant is really clean. You could raise a family there. They recycle everything (metal, wood, paper, and the sawdust they collect with a big vacuum system).

After lunch we were off to the Unk's home where Dennis and Margaret greeted us at their new home. While they have had several homes over the years, this is the first that was designed around the organ to show off its sound. The Wurlitzer sits proudly in the great room as you enter the front door. The console received a makeover from the cabinet-makers at the shop. It is outstanding—not flashy—simply well done. He played for just short of an hour, and then open console began. There were many fine players from both organ groups. It turned out to be a great day despite the weather. Everyone had a good time, the organ sounded great, and Dennis and Margaret were warm and charming, as always, as they welcomed us into their shop and lovely home.

Don Frerichs

## YUMA

Corky Thurmond, President  
520/782-3902

**Yuma, Arizona.** Following the closure of our theatre from April 1 until November 7, 1999 we were finally able to start our programs for the fall and winter of 1999/2000. We were happy to present Don Story from Tucson on November 11, giving us a concert of old music and playing for two silent movies, *The Rascals* and *The Lost World*.

In December, even with his busy schedule, we were honored to have Ron Rhode, who played a lot of oldies and a segment of Christmas music. Everyone always enjoys Ron's renditions of his music. His fantastic organ registrations



Ron Rhode (December).

truly demonstrated the versatility of our Allen 317.

For our January program we had Walter Strony for a return engagement. Walter was the one who dedicated our Allen organ when it was installed and we always enjoy having him return for a concert with his beautiful registrations and music. We hope we will be able to have him again in spite of his busy schedule and business in Las Vegas.

In February Aaron Tyler, who spends his winters in Yuma and is always willing to give us a concert, played our program. He played country music, popular and church music; a drummer also accompanied him. He also plays for a church here in Yuma during the winter season.

In March we had for our artist Lew Williams from Mesa Organ Stop Pizza who also gave us a fantastic concert with all his great arrangements, including Bach's *Fugue In D Major*. We heard sounds from the Allen that we didn't know were in there. We were happy to have Lew give us time from his busy days at the Organ Stop.

On April 30, to start our Spring 2000 Organ Concert Series, we had Paul Roberts from England who gave us a great program with his variety of music



Lew Williams (March).

and humor. On May 5, Cinco de Mayo day, there was a program held for this celebration at the theatre, sponsored by the City of Yuma, and was given by keyboard artist Nacho Cuen of San Luis, Mexico. He also played a few songs on the Allen organ. Then on May 12 we had our local artist and member of our club, Bob Stewart, give us a program of all oldie songs that he loves to play. Bob always says if it isn't old he can't play it. He is always there to help us when we need him.

There is to be more work done in the future in our theatre but as of now we do not know when this will take place. We have our fall and spring programs scheduled so we hope we can resume as planned in October.

Barbara J. Mignery 



© American Theatre Organ Society, Inc.



From left, Wally Wright, Vice-President, Barb Mignery, Secretary/Treasurer, Paul Roberts, Corky Thurmond, President (April).



after I moved to New Jersey, they would save a summer weekend slot for me to play at the Emery.

Upon returning to New Jersey in 1982 for a new teaching position, I later joined the Garden State Theatre Organ Society and have enjoyed the activities and concerts. Everett and Cathy Oliver afforded me the privilege to practice and record on the beautiful 3/11 Wurlitzer located in their Brielle, New Jersey home. It is an organ that is forgiving to the hobbyist like myself, yet more than adequate for the professional organist that Everett occasionally invites for a concert. For their courtesy, I share this award with them.



**Robert C. Acker -  
3rd Place**

*North Texas Chapter*

Bob began taking piano lessons during high school after listening to many of the great pianists on records and television. Following two years of piano instruction, he had the opportunity to go a movie at the Dallas Palace Theatre, but the movie was quickly forgotten as he entered the theatre and was overwhelmed by the sounds of "The Mighty Wurlitzer" played by Weldon Flanagan. Bob was "hooked" on the theatre pipe organ sound and became determined to take organ lessons. Unfortunately, the only available organ in his hometown was a spinet electric organ belonging to a local church where he agreed to serve as a volunteer organist in exchange for using the organ for lessons and practice. During college Bob was able to take a few lessons from the college organ instructor.

Marriage, two sons, and a career took much of his time but that all changed when Bob rejoined the North Texas Chapter of ATOS in 1996. He served as editor of the North Texas Chapter newsletter and currently participates as a member of the maintenance crew for the Dallas Lakewood Theatre 3/8 Robert-Morton. He is now taking lessons from Danny Ray. His entry for the hobbyist competition was recorded on the Lakewood Morton.

CONTINUED ON PAGE 58

## Live in Concert!



Organist

# Simon Gledhill

Sunday, October 29, 2:30 pm

Ohio Theatre

39 E. State Street, Columbus, Ohio

General Admission Tickets: \$12.50

\$2 per ticket discount available to  
groups of 20 or more. Call 614-469-0939.

ON SALE NOW!

A fabulous afternoon with British pipe organist **Simon Gledhill**, 1997 ATOS Organist of the Year, performing on the Mighty Morton Theatre Organ in the magnificently restored Ohio Theatre — a National Historic Landmark and the Official Theatre for the State of Ohio!

This exceptionally gifted artist has performed at all the major theatre organ venues in Britain, as well as touring in Germany, Holland, Australia, and the US (Oakland Paramount Theatre, Pasadena Civic Auditorium).

Tickets available through Ticketmaster or CAPA Ticket  
Offices in Columbus. (Service charges apply on phone or outlet sales.)

**CAPA**  
www.capa.com



**FINAL RESULTS, HOBBYIST DIVISION**  
CONTINUED FROM PAGE 57

Bob is a Division Fire Chief for the Plano (Texas) Fire Department and currently commands the Department's Operations' Division which includes all Fire and EMS services delivered by field personnel. He also serves as an associate instructor for the Collin County Community college where he instructs


in the Fire Protection associate degree and recruit training programs. Besides theatre organ, his other hobbies include model railroading, landscaping, and chatting with fellow theatre organ enthusiasts from around the world. Bob received his plaque during the banquet in Milwaukee.

Other entries in this division were:

**Carol Brown—Australia**

**John C. Becica—Ho-Ho-Kus,  
New Jersey**

**Karen Nagra—Nutley, New Jersey**  
**Gregory F. Klingler—Staten Island,  
New York**

There will be a Hobbyist Competition in 2001. Encourage your members to enter. Rules and regulations will be sent out in August. The judges for next year will be announced. 

## FOUR PROGRAMS AVAILABLE

## American Theatre Organ Society

**Attention All ATOS Members — Check Deadline For Programs Carefully**

### YOUNG THEATRE ORGANIST COMPETITION

Junior Division	13-15 Yrs.
Intermediate Division	16-18 Yrs.
Senior Division	19-21 Yrs.

*Tape, Entry Form, and Chapter Certification  
Must Be Sent To:*

Jack Moelmann  
P.O. Box 25165  
Scott Air Force Base, Illinois 62225

**Harry Heth, Chairperson**  
1247 Peden, Houston, Texas 77006-1130  
713/527-8096 • Fax 713/527-9182  
tibvox@aol.com

**DEADLINE: MARCH 20, 2001**

### AMERICAN THEATRE ORGAN SOCIETY SCHOLARSHIP PROGRAM

**Category "A":**

Students working toward college  
organ performance degree

**Category "B":**

Organ students studying with  
professional theatre organ teachers

**Application to:**

**Donna Parker, Chairperson**  
P.O. Box 6103, Aloha, Oregon 97001-0103  
503/642-7009 • donnaparker@webtv.net

**DEADLINE: APRIL 15, 2001**

### HOBBYIST DIVISION OF COMPETITION

*Open to all non professional  
organists ages 22 to 105*

*All entries must be played on a  
theatre pipe organ.*

Two selections of your choice.

**Dan Bellomy, Chairperson**  
P.O. Box 1326  
Burlington, MA 01803  
617/834-8771  
danbel@earthlink.net

**DEADLINE: APRIL 15, 2001**

### ATOS INNER-CITY SCHOOL PROGRAM

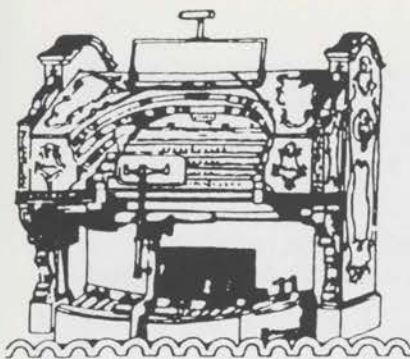
*Chapters Apply For Assistance*

*Sample Guidelines Available From:*

**Connie Purkey, Chairperson**  
564 East 4050 So. Apt. 9J  
Salt Lake City, Utah 84107  
801/265-9754 • Fax 801/265-9794, \*51  
purkeygal@aol.com

**Grants Awarded Upon  
Committee Approval**





# AMERICAN THEATRE ORGAN SOCIETY

# 2000 for 2000

## ANNOUNCING THE YEAR 2000 MEMBERSHIP DRIVE FOR 2000 NEW MEMBERS

In our 45<sup>th</sup> year, the greatest mission that lies before us is to bring 2000 new members into our ATOS family. What better way to celebrate the new century than by answering this challenge. Let's invite friends and family to discover what we already know - that the theatre organ movement is for everyone and something that is unlike anything else in the music world. Sponsor a new member between now and December 31<sup>st</sup> and **get HALF-OFF your next year's membership dues.\*** Our goal is lofty but the results can bring new people with new ideas that will help drive our organization for decades to come.

*Don't want to cut your Journal?  
Simply photocopy this coupon!*

### NEW MEMBER APPLICATION

Do a friend a favor. Give them this application and encourage them to join ATOS. Help them share in the enjoyment and pleasure as a member of the Society working to preserve the majestic theatre organ. **Remember, sponsor a member before December 31st and get half-off your next year's membership dues!**

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

Zip Code \_\_\_\_\_ Phone \_\_\_\_\_

E-mail \_\_\_\_\_

Sponsored By \_\_\_\_\_

SEND TO:  
ATOS MEMBERSHIP 2000 for 2000  
MICHAEL FELLENER  
P.O. Box 551081  
Indianapolis, IN 46205-5581  
e-mail: [felenzer@atos.org](mailto:felenzer@atos.org)

### MEMBERSHIP LEVELS

- President's Circle.....\$1000
- Benefactor.....\$500
- Patron.....\$200
- Sustaining.....\$100
- Contributing.....\$60
- Regular.....\$30  
(Outside USA, \$5 additional surcharge)

Payment by:  Check/Money Order # \_\_\_\_\_  
 MasterCard  Visa

Card Number \_\_\_\_\_

Expiration Date \_\_\_\_\_

Signature \_\_\_\_\_

[www.atos.org](http://www.atos.org)

\* Sorry, renewals don't count and "New" members are folks that either have never been a member or someone who hasn't been on our membership rolls for the past two years. Only 1 (one) membership discount per sponsor.



# Classified Ads

**TELL OUR ADVERTISERS THAT  
YOU SAW THEIR AD IN THE  
THEATRE ORGAN JOURNAL**

## FOR SALE

### FREE AUDIO-VIDEO CATALOG

CDs, AUDIO & VIDEO CASSETTES:  
Classical, 2-Organ, Gospel, Theatre,  
and Instructional.

Write to:

### ALLEN ORGAN CO.

P.O. BOX 36, Macungie, PA 18062-0038  
or Phone 610/966-2202 ++

**EXCITING AND COLORFUL ORGANIST DAVID HEGARTY** is now available for theatre, classical and popular lessons monthly in the greater NYC area. Lessons are now given at Allen Organ Studios, 44 Jericho Turnpike, #3, Mineola, NY or on the student's instrument. Beginners through advance students are warmly welcomed. [www.allenorgans-nyc.com](http://www.allenorgans-nyc.com) or phone/fax 516/741-3725. 11/00

**FREE CATALOG OF PIPE ORGAN CDs**, tapes and books from the Organ Historical Society. With 56 pages, this free catalog lists organ recordings, videos, publications, and other items, some of which are produced by the OHS. The catalog also includes many items that are hard to find or unavailable elsewhere. OHS, Box 26811, Richmond, VA 23261, call or FAX 804/353-9266. ++

**THE ORGAN LITERATURE FOUNDATION**, world's largest supplier of organ books and recordings, offers Catalogue "GG" listing 854 books, 700 theatre organ recordings, 4647 classical organ LPs, cassettes and CDs etc. Send \$2 or 5 international reply coupons. The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918. 781/848-1388; FAX 781/848-7655. E-mail: [organlitfnd@juno.com](mailto:organlitfnd@juno.com). ++

**SAVE \$\$: GREAT VALUES**, trades welcome. Buy, sell, trade church and theatre organs. Hammonds/Leslies wanted! Visit our web-site for current inventory! Most models in stock or special ordered. Keyboard Exchange International, Tel/Fax 407/671-2272, 6914 Hanging Moss Rd., Orlando, FL 32807, B3World@aol.com, [www.B3world.com](http://www.B3world.com). ++

**61 ORGAN PIPES** (Haskell Base), complete set plus extras. \$250, Brian Lerohl, SD, 605/987-5378. 9/00

**ROBERT MORTON** theatre organ, 3/11, six percussions, toy counter, 10 hp blower, piano vacuum, chests, six tremos. From Aztec Theatre, San Antonio. Miles or Shirley Frisinger, 334/792-8207, details at [fry8818@aol.com](mailto: fry8818@aol.com). 9/00

**ALLEN MDS THEATRE II**, MDS Expander and two tone cabinets. MIDI interface, rhythm section, traps. Excellent condition. Two 61-key manuals and a 32-note concave-radiating pedal board. Original owner. Ranks sampled from a theatre pipe organ. Appraised at \$17,500, selling for \$15,000. 360/412-1027. 9/00

**AUSTIN ORGANS, INC.**, Austin opus 1747 (1930); 9rk unit 3m SK console in excellent condition. To be redone with electric action. Needs space 18" w x 6 1/2" d x 10 1/2" h. Entirely expressive. Was one of Austin Organ Co.'s "studio organs;" 5-year warranty. Delivered and installed for \$99,500 most locations. For details contact AIO, 156 Woodland St., Hartford, CT 06105 or email [austinorgs@aol.com](mailto:austinorgs@aol.com). No phone calls please! 9/00

**RESTORED 1920s AEOLIAN** "Marie Antoinette" 2/7 rare residence organ. Beautiful quartersawn oak console. Pipes and chests excellent condition. Vern compact, requires minimal chamber space. Z-Tronics (midi) relay records and plays back. Includes pre-recorded Aeolian rolls on disk. Playing beautifully in home in Tempe Arizona. Demo video-tape available to serious buyers. \$20,000, offers considered. 480/966-8675 evenings or leave message.

**HOUSE AND ORGAN** in Orland Park (Chicago), IL. Organ: 7 rank Estey hybrid theatre with Kimball 2 manual horseshoe console. Diapason, violin, violes celestes, flute, tibia, vox

humana, clarinet. Asking \$5,000 for organ. 708/301-8725, [rolflo7@yahoo.com](mailto:rolflo7@yahoo.com). 9/00

**KORG MT 1200 TUNER**. \$329. Shows pitch, octave, note. Plays C2-B5. Hears A0-B8. 8 preset, 2 programmable temperaments. Calibrates A = 390-470 Hz. **KORG AT120 CHROMATIC TUNER**. \$250. Shows pitch, octave, note. Plays C2-B6. Hears C0-B8. Calibrates A = 380-480 Hz. Both have batteries, adjustable volume, pitch. AC Adapter available. **SONG OF THE SEA**, 47 West Street, Bar Harbor, ME 04609. Call 207/288-5653 for brochure. 9/00

**DON SIMMONS PLAYS 4/44** Portland Organ Grinder (record) brand new; \$12 each. 2 manual TPO consoles; \$200 each. Spencer and Kinetic blowers, as/is; \$300 each. Large (old) electronic organs available. 503/771-8823. 1/01

**CLASSIFIED ADS:** 40¢ per word as member and 50¢ per word non-member. \$6.00 minimum. A, and, the, & are not counted as words. Phone numbers are counted as one word. All classified ads must be submitted PRE-PAID to avoid a \$5.00 handling charge. PRE-PAID charge of \$2.50 if you want a Theatre Organ Journal showing your ad to be sent to your mailing address. Deadline for placing ads is the 5th of each even month (February, April, June, August, October & December). Make check payable to ATOS and send to: Michael Fellenzer, Advertising Manager, P.O. Box 551081, Indianapolis, IN 46205-5581, [fellenzer@atos.org](mailto:fellenzer@atos.org).

**ATTENTION ADVERTISERS:** Take advantage of low rates today! After more than six years with no advertising rate increases, we must increase our rates to cover increased printing and production costs. See the November/December issue for the new price list.

## Shopping for Recordings? Try these sources.

### Organ Literature Foundation

781/848-1388  
[organlitfnd@juno.com](mailto:organlitfnd@juno.com)

### Organ Historical Society

804/353-9226  
[catalog@organsociety.org](mailto:catalog@organsociety.org)  
[www.organsociety.org](http://www.organsociety.org)

**Lancastrian Theatre Organ Trust**  
[theatreorgans.com/lancast/lanc1.htm](http://theatreorgans.com/lancast/lanc1.htm)

### Piping Hot Recording Company

England, 01494-580034  
[piping.hot@virgin.net](http://piping.hot@virgin.net)

### Cinema Organ Society

[www.mrc-bsu.cam.ac.uk/COS/society.html](http://www.mrc-bsu.cam.ac.uk/COS/society.html)

### BANDA

[banda@westworld.com](mailto:banda@westworld.com)  
[theatreorgans.com/cds/banda.html](http://theatreorgans.com/cds/banda.html)

### Midnight Productions, Inc.

800/788-1100, [sales@theatreorgan.com](mailto:sales@theatreorgan.com)  
[www.theatreorgan.com](http://www.theatreorgan.com)

### T-V Recording

408/248-6927, [tvrdc@aol.com](mailto:tvrdc@aol.com)

### JAV Recordings

888/572-2242, [www.greatorgan.cds.com](http://www.greatorgan.cds.com)

### MSS Studios

[www.organ.co.uk](http://www.organ.co.uk)

### Roxy Productions

480/460-7699  
[azroxy@home.com](mailto:azroxy@home.com), Dept. J

### Musical Contrasts

[musicon@swlink.net](mailto:musicon@swlink.net), Dept. J  
[www.swlink.net/~musicon](http://www.swlink.net/~musicon)

### Organ Stop Pizza

480/813-5700 x200, Dept. J  
[www.organstoppizza.com](http://www.organstoppizza.com)



# Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

September/October 2000

## ADVERTISING INFORMATION

### RATES

**SALE**  
On Sale Now  
1 Issue

SIZES	COLOR	BLACK & WHITE		
	1 ISSUE each issue	1 ISSUE each issue	3 ISSUES Consecutive each issue	6 ISSUES Consecutive each issue
Front Cover - Not Sold				
Inside Front Cover		\$360	\$340	\$320
Inside Back Cover		\$360	\$340	\$320
Outside Back Cover		\$405	\$385	\$355
Full Page		\$330	\$315	\$290
2/3 Page	\$395	\$225	\$215	\$195
1/2 Page	\$365	\$210	\$200	\$185
1/3 Page	\$260	\$150	\$145	\$130
1/4 Page	\$230	\$130	\$125	\$115
1/6 Page	\$200	\$115	\$110	\$100
<b>FOUR COLOR</b>				
Full Page	\$830	\$765	\$705	

(Other sizes on request)

### CONTRACT ADS

SIZES	6 ISSUES Consecutive
Single Pro Card (horizontal or vertical)	\$110
Double Pro Card	\$400

Consecutive issue prices are based on the ad supplied when the order is placed. Copy changes made during contract time are billable at \$75.00 per hour. No agency discounts available.

**COMPUTER FILES:** We encourage ad materials on disk for better management and quality. Applications accepted are QuarkXpress, Pagemaker, Adobe Illustrator and Freehand. Disks must be submitted with all screen and printer fonts used, all support files and trapping. A printed proof must accompany. MAC or PC disks accepted are Floppy, Zip, Jaz or CD-ROM.

**FILM: Four Color Ads** 150 line screen. Process color (CMYK) only. Composite film negative, right reading, emulsion side down must be accompanied with a color matchprint.

**Black & White Ads** 150 line screen. A final laser proof or contact print must be included.

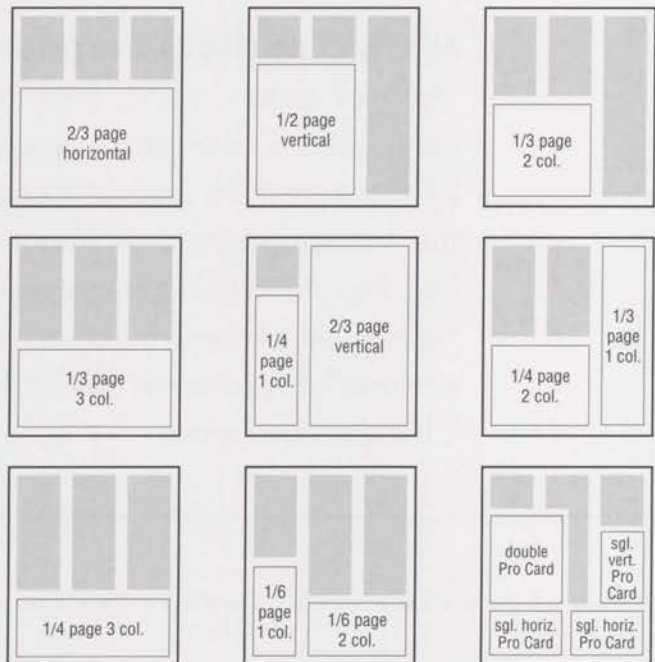
**MECHANICAL:** Camera ready artwork, 133 line screen accepted for Black & White ads only.

**DISCLAIMER:** All submitted copy must comply to specs. Advertiser will be billed at \$75.00 per hour if file intervention, composition, separations, stripping or proofing are required.

### AD SIZES

SIZE	WIDTH	HEIGHT
Full Page	7 1/4"	9 7/8"
Full Page with 1/8" bleed	8 5/8"	11 1/8"
2/3 page vertical	4 3/4"	9 7/8"
2/3 page horizontal	7 1/4"	6 5/8"
1/2 page vertical	4 3/4"	7 1/2"
1/2 page horizontal	7 1/4"	5"
1/3 page (1 column)	2 1/4"	9 7/8"
1/3 page (2 columns)	4 3/4"	4 7/8"
1/3 page (3 columns)	7 1/4"	3 1/4"
1/4 page (1 column)	2 1/4"	7 1/4"
1/4 page (2 columns)	4 3/4"	3 3/4"
1/4 page (3 columns)	7 1/4"	2 1/2"
1/6 page (1 column)	2 1/4"	4 7/8"
1/6 page (2 columns)	4 3/4"	1 7/8"
Single Pro Card vertical	2 1/4"	3 1/2"
Single Pro Card horizontal	3 1/2"	2"
Double Pro Card	3 1/2"	4"

Trim Size of *Theatre Organ* is 8 3/8" x 10 7/8"



**Deadline for Placing Ads  
is the 5th of Each Even Month**  
(February, April, June, August, October & December)

**CONTACT MICHAEL FELLENER AT:**  
P.O. Box 551081, Indianapolis, Indiana 46205-5581  
(317) 251-6441 • Fax (317) 251-6443 • [felenzer@atos.org](mailto:felenzer@atos.org)



# Pipedreams

**Pipedreams**, a weekly 90-minute program devoted to the history and art of the pipe organ, is produced at Minnesota Public Radio (MPR) and distributed to 179 stations nationwide by Public

Radio International (PRI). Drawing upon the organ's five centuries of active repertoire, host-producer Michael Barone explores the remarkably varied personalities and still-vital traditions for which this "king of instruments" is justly celebrated. First broadcast in 1982, Pipedreams has set a record for number of broadcast hours of

organ music provided to a national network audience. Enjoyed by hundreds of thousands of listeners each week, the program is noted for the exceptional diversity of organ-playing and organ-building talent which it presents.

MPR host **Michael Barone** has devoted the major portion of his life to the study of organ music, and he is recognized nationally for his outstanding contributions to organ awareness and appreciation. A graduate of the Oberlin Conservatory and an accomplished organist himself, Barone was one of the first employees of Minnesota Public Radio, beginning in 1968 at the flagship station on the campus of Saint John's University in Collegeville, Minnesota. At present he is Senior Executive Producer as well as host for two nationally-syndicated series Pipedreams and broadcasts of the Saint Paul Chamber Orchestra.

CONCERTS • SILENT FILMS

## CLARK WILSON

• CONCERT PRODUCTIONS •

1029 AMBROSE AVENUE  
EAST LIVERPOOL, OHIO 43920

330•385•4568

330•385•2210

# Fr. Andrew Rogers

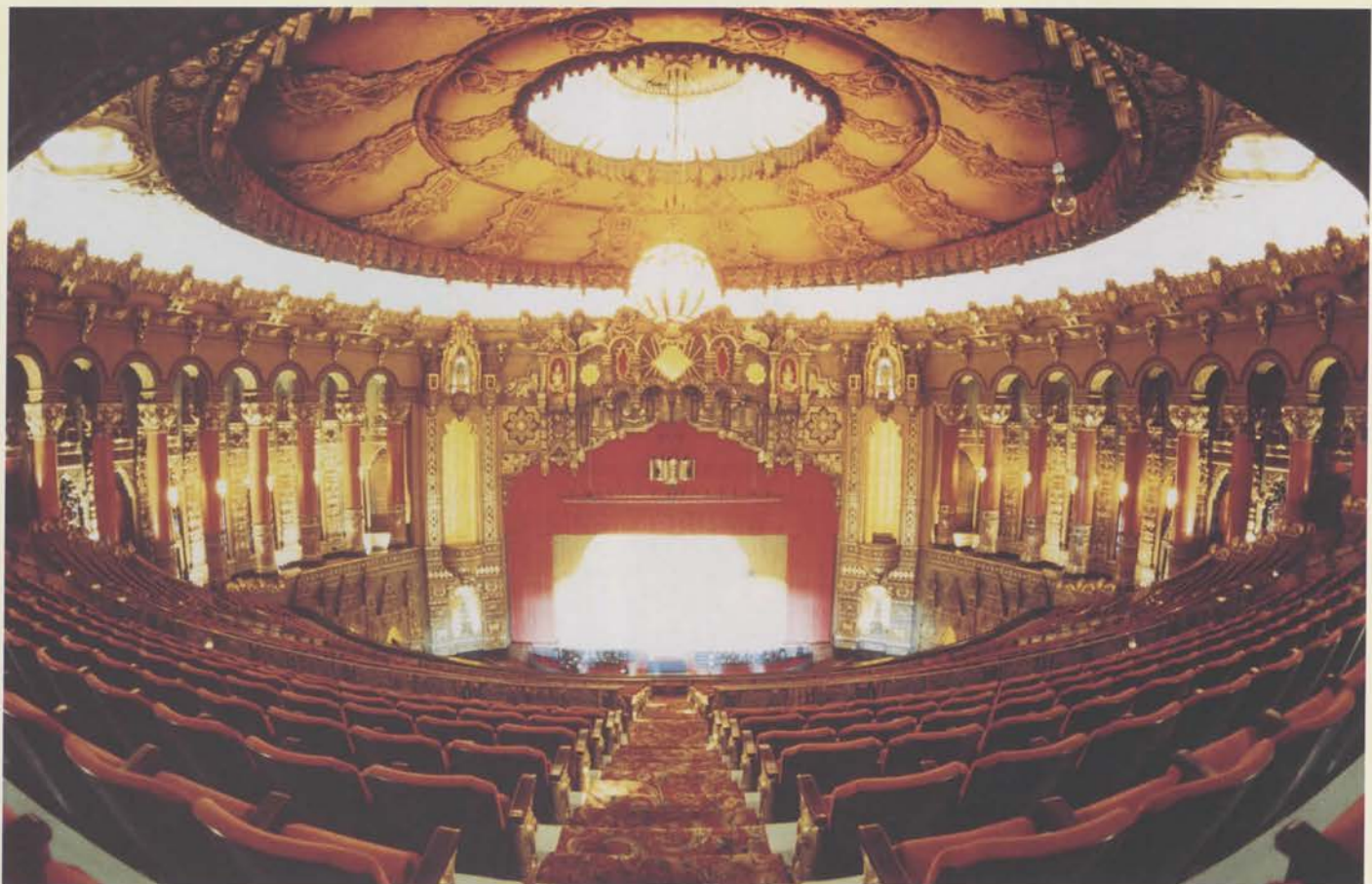
401 Davis  
Fenton, MI 48430  
Phone: 888-389-4007  
Fax: 810-750-5121  
Email: Rogmill@tir.com

*Concerts & Silent Films*



# The Saint Louis FOX THEATRE

## Celebrates 70 Glorious Years



*St. Louis Fox Theatre Auditorium.*

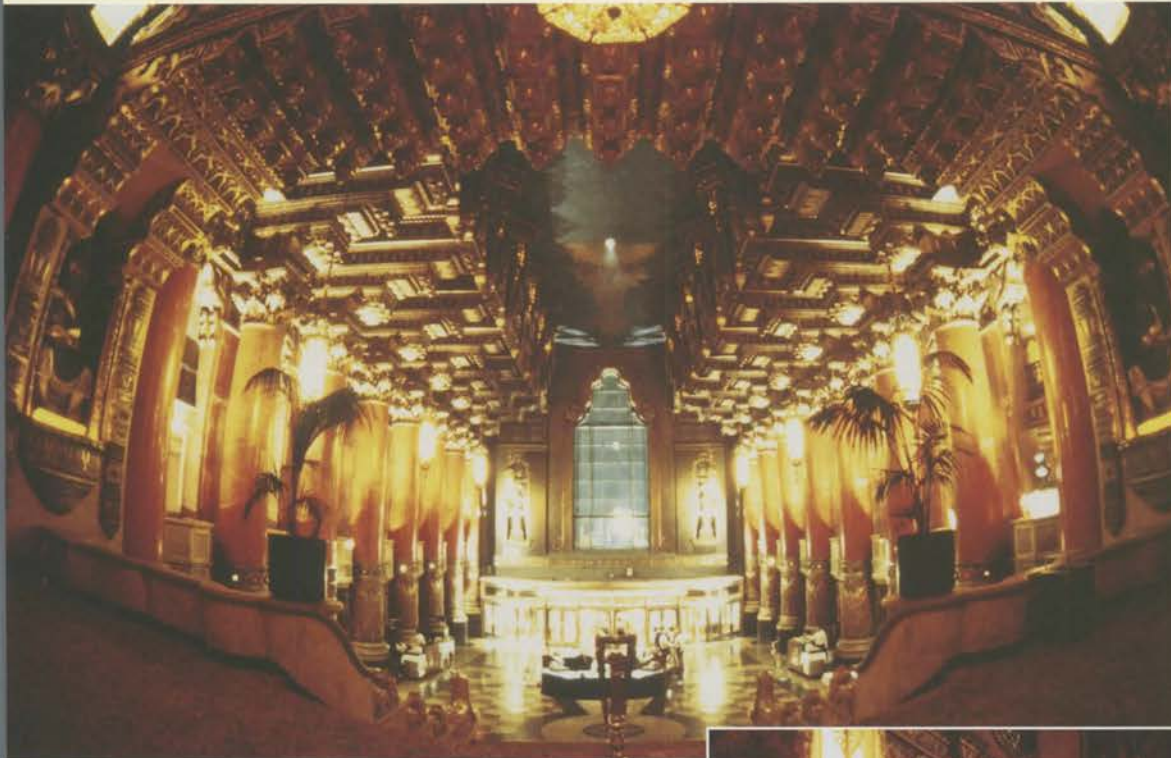
### The Past

WHEN THE FOX THEATRE opened in Saint Louis on January 31, 1929, it was the second largest theatre in the nation, seating 5,060 people! It was built at the then enormous cost of more than \$6 million. The ornate interior of the Fabulous Fox has been described as "Siamese Byzantine"—a conglomeration of Moorish, Far Eastern, Egyptian, Babylonian and Indian themes of various periods. William Fox called the style the "Eve Leo style," a tribute to his wife who decorated and furnished the theatre. Mrs. Fox traveled throughout the world, buying paintings, sculpture and furnishings for the

then unheard of cost of \$700,000. Many of her artistic treasures were displayed in "Peacock Alley," directly above the main lobby.

Hanging from the dome of the auditorium is the fantastic 13-foot diameter, 2,000-pound chandelier, enhanced by 1,244 pieces of jeweled glass and 159 light bulbs. This ornate chandelier is right at home amidst the extravagant interior with plaster finishes which simulate marble, hand-stenciled walls, marble bathroom fixtures, leather-lined elevators, gilt paint, glass "jewels," velvet throne chairs and intricately cast brass.



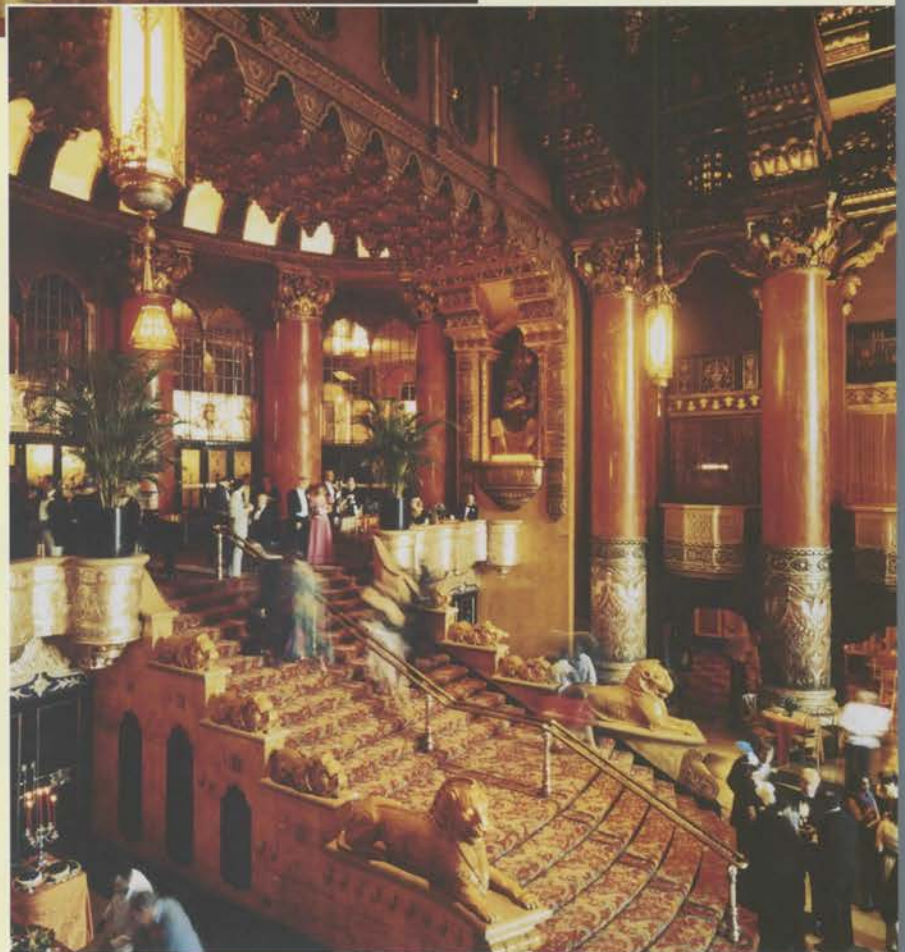


*St. Louis Fox Theatre  
Grand Lobby, left, and  
the Grand Staircase.*

The jeweled grand lobby of the Fox was designed to recall ancient Indian religious buildings. The 90-foot lobby with rows of flanking columns is reminiscent of the rock-cut Buddhist monastery halls built in India between 200 B.C. and A.D. 200. Lions and sea monsters flank the grand staircase, and the terrazzo lobby floor originally was covered with a crimson and gold chenille carpet imported from Czechoslovakia.

The organ selected for this magnificent edifice, at a cost of \$75,000, is a 4/36 Wurlitzer, one of the four great Crawford Specials built during the last days of theatre pipe organ production. To give the reader some perspective as to the magnitude of this instrument, visualize the fact that the blower and relay rooms and the seven chambers cover a vertical height equal to a five-story building. The chambers, five with expression shutters, are partially served by an automatic elevator. They speak directly into the cavernous auditorium through appropriately placed marble columns around the perimeter of the theatre some 35 feet above the orchestra floor. The chambers contain 2,268 pipes, the smallest only  $\frac{5}{8}$ -inch in height to the largest which is 32-feet in length.

There is an approximate two-second delay from the time a key is depressed on the ornate white and gold leaf console until the sound reaches the organist's ear. This is handily explained when it is realized that the projection booth is 300 feet from the console at stage center in the pit. A regulation football field could be laid out between the console and the spotlight that plays on the console. Blower and relay rooms are in the basement of the theatre.



Tom Terry was the official resident organist until the great Wurlitzer was silenced in 1935. Other organists may have presided at the console but there is no record to indicate who they might have been. The organ was not played again for the public until Stan Kann became the resident organist in 1952. He remained the official house organist until 1974.



## The Present

As the 70th birthday of the Fabulous Fox Theatre in Saint Louis approached, the question arose—what to do for this special occasion? Mary Strauss, one of the theatre owners, and Stan Kann decided to present the original silent film *Robin Hood*, starring Douglas Fairbanks, Sr., and featuring Stan at the Mighty Wurlitzer theatre pipe organ.

A program of this magnitude demands that the organist be fully familiar with the film he or she is to accompany. Because it was impossible for Stan to practice at the theatre, Mary obtained a video, which enabled him to work at home. Stan devised an ingenious plan as he prepared the accompaniment of the film. He watched the video on the TV in one room, then, he had to dash into another room where the organ was located. The easiest way to coordinate the music with the action on the screen was to use a stopwatch. This allowed Stan to time his music precisely with the action on the screen.

Much PR was done through radio, TV and newspapers. On the day of the program an air of excitement prevailed. People were lined up around the block and jammed in the outer lobby anxiously waiting for the inner doors to open to see and hear Stan duplicate the era of the silent motion picture palaces. The theatre looked wonderful. The screen, which ordinarily is not hanging because of the stage shows, was in place. The organ console rose from the pit, a hush fell over the audience, and there was Stan, dressed as Robin Hood in his tights wearing a funny little cap. Marty Bronson, a popular Saint Louis vocalist, took part in the 30-minute program preceding the movie. In keeping with the custom of bygone years, Mary Strauss awarded door prizes. The audience of 2460 people was so very excited and enthusiastic in their reception of this program that Mary was encouraged and emphatic about the possibility of making this an annual event. Rather than break the continuity of the film, there was a short intermission at this time.

STEVE SCHIEDERS



Stan Kann—  
Past, and  
present at  
the 4/36  
Wurlitzer.

STEVE SCHIEDERS



A unique perspective—A scene from  
*Robin Hood* on the huge screen and  
Stan at the console.

Hopefully, the organ would not cipher, hiss, or misbehave. Stan's wishes were granted—the organ did what it was supposed to do throughout the entire film. However, organ technician Marlin Mackley was on hand should any trouble arise. Incidentally, the film, a 35mm print, projected a remarkably clear and precise picture. Never having played the score on the Wurlitzer, Stan was deeply concerned as to whether the film on the screen was the same as that on the video at home. The job of accompanying the film was no problem for Stan. The Fox Theatre Wurlitzer was an integral part of Stan's life for 22 years. He had no difficulty watching the huge screen while changing registrations to fit the action. Stan's score was absolutely magnificent and his timing of the music/sound effects was flawless.

As you may or may not know, Douglas Fairbanks, Sr. performed all of his own stunts! The audience was enthralled; you could have heard a pin drop. They were completely caught up in the mood of Robin Hood and his escapades. If something was funny, they laughed; they didn't like Kim Richards' brother, John, and hissed and booed in all the right places when he was being "nasty." Following the two-hour picture, the audience stood and applauded for a full five minutes.

Stan chose not to play an organ encore because he felt that the aura of make believe in the world of *Robin Hood* should prevail. The people were reluctant to leave and milled around in the lobby visiting with Stan and buying cassettes and CDs. Stan made the showing of *Robin Hood* an unforgettable experience. The afternoon ended on a definite high note long to be remembered by everyone. The medium was back where it belonged—the silent movie and the Wurlitzer—in a palace of splendor.

## The Future

After many years living in other parts of the country, Stan has now returned to Saint Louis and is once again the official house organist at the Saint Louis Fox Theatre. One of the most enjoyable tasks for Stan is playing the Mighty Wurlitzer for people who are touring the theatre. During these tours, many young people are being exposed to the theatre pipe organ—most for the first time.

The future of the Saint Louis Fox Theatre looks bright. A dazzling array of the finest in entertainment continues to be offered, from silent film classics with organ accompaniment to Grand Opera; from classical music to jazz; from country-western and contemporary sounds to special stage and film presentations. It's all happening at the Fabulous Fox Theatre, 527 North Grand, Saint Louis, Missouri 63103, (314) 534-1111!

(Information for this article was obtained from: *Facts About The "Fabulous Fox" Theatre, St. Louis, Missouri, THEATRE ORGAN, Volume VIII, Number 1; Volume 37, Number 3, and Fern Siemens.*)



# An Acre of Seats in a Palace of Splendor

By Steve Levin, Associate Editor

## B. F. Keith's Memorial

Boston, Massachusetts

Opened: October 29, 1928 • Architect: Thomas W. Lamb • Capacity: 2908  
Organ: Wurlitzer 3/20, Style 250 Sp., Opus 1910

On October 4, 1925, the venerable Boston Theatre rang down its curtain for the last time, ending a remarkable career of seventy-one years. Workmen soon began dismantling the 3000-seat structure to clear the site for a new theatre, conceived by vaudeville magnate E. F. Albee as a memorial to his late partner Benjamin Franklin Keith (1846–1914), who began his career as a theatremen in Boston. In its heyday, the Keith-Albee circuit was “big time” vaudeville everywhere east of Chicago and north of Dixie; after 1928 it was the “K” in Joseph P. Kennedy’s RKO combine.

The Boston of 1854 and the new theatre each incorporated the best materials and techniques available at the time. The brick-and-wood Boston had three shallow “horseshoe” balconies supported by masonry walls and iron posts: Keith’s Memorial was made of concrete and steel, with a single balcony carried on massive cantilever trusses. The layouts of the two houses were quite similar: a long arcade between two streets provided access to a lobby in the middle of the block, and both auditoriums faced roughly the same way.

The architect had designed many theatres for Keith-Albee: this was among the last of them, its decor reflecting Lamb’s successful attempt to catch up with his competitors. In form, the house was not much different from the Capitol, New York City (1919), but in place of the restrained, almost




For membership, back issue publications  
and photo availability, research and  
museum hours information, contact:

### THEATRE HISTORICAL SOCIETY OF AMERICA

152 N. York St., #200  
Elmhurst, IL 60126-2806  
(630) 782-1800

email: [execdir@historictheatres.org](mailto:execdir@historictheatres.org)  
[www.historictheatres.org](http://www.historictheatres.org)

severe, scheme of the Capitol and many other projects, Keith’s Memorial offered a veritable catalog of French Baroque ornament, particularly in the auditorium.

Known later as RKO Keith’s, the theatre was acquired by Sac Theatres in 1965 and renamed Savoy. In 1971 a second theatre was developed on the stage, and the dressing rooms were converted to apartments. This was reversed at the end of the decade when the theatre became the home of Sarah Caldwell’s Opera Company of Boston. Alas, this operation has folded its tent, and the theatre presently stands vacant. Removed in 1975, the organ has since been broken up. 

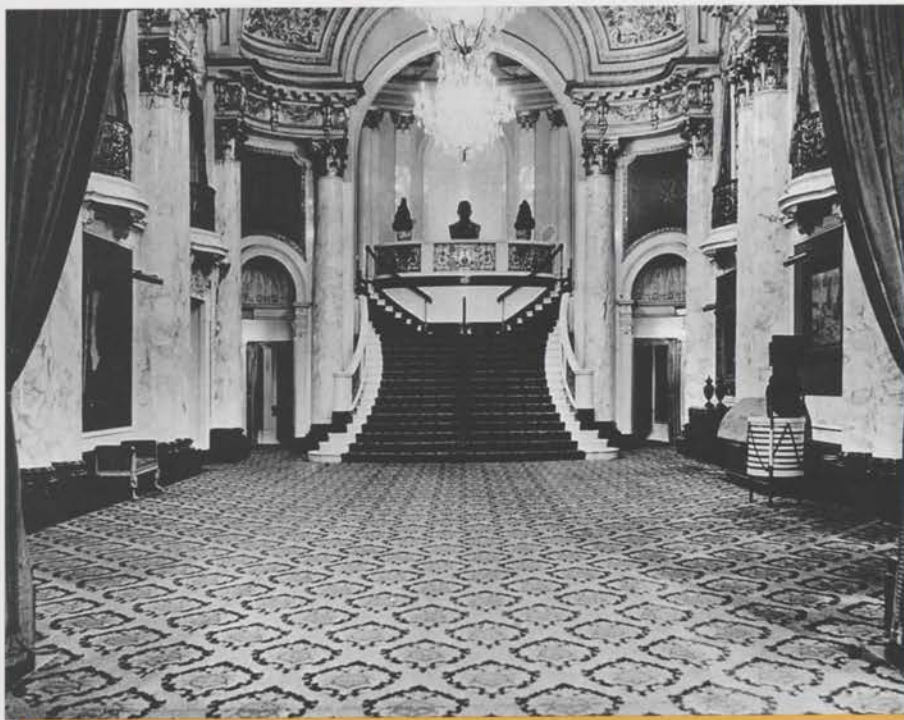


*Opposite: The entrance arcade would have made a fine lobby for some other theatre. It is in fact quite similar to the outer lobby at Loew's Midland, Kansas City (Lamb, 1927).*

*Right: The stair landing in the main lobby was worked up as a rotunda, dominated by a bust of B. F. Keith. Minus the rotunda, this same end-wall treatment, on a larger scale and with much more ornament, reappeared a year later in the San Francisco Fox.*

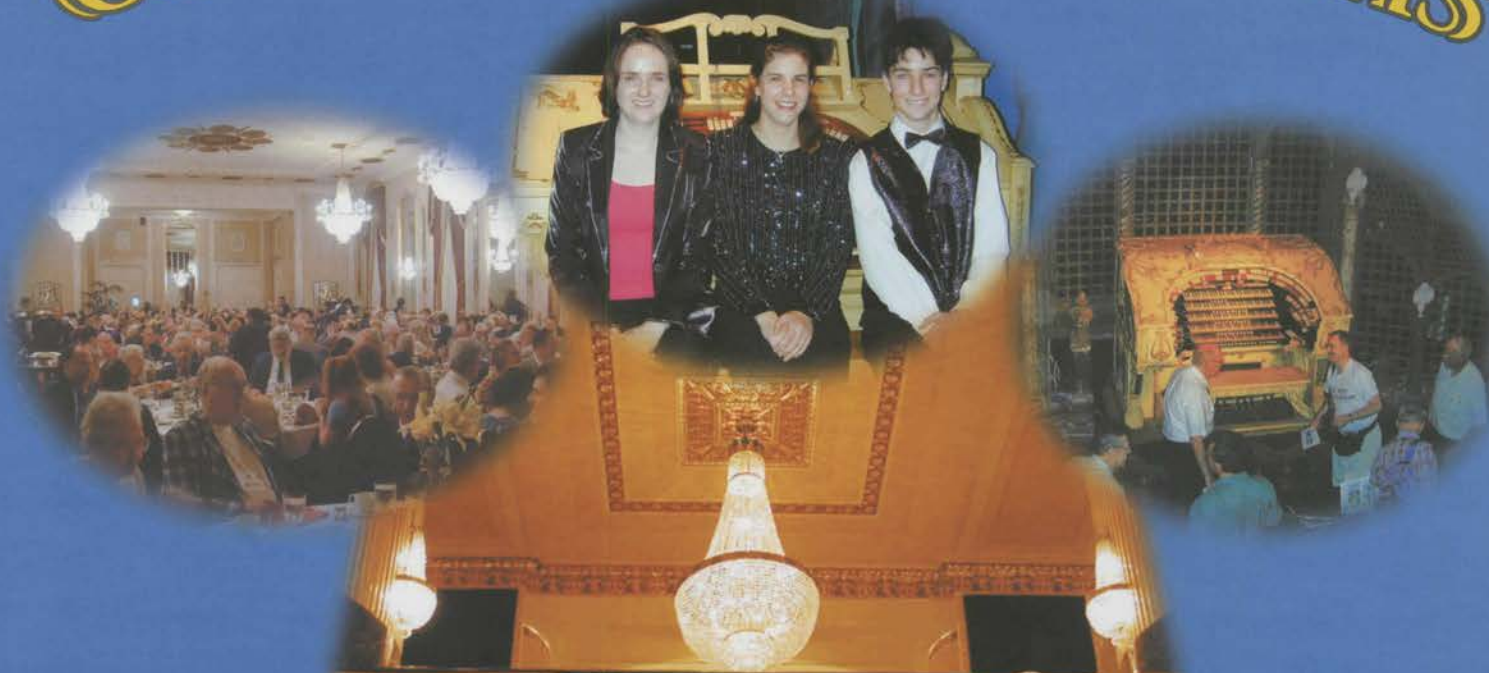
*Below: The combination of arched front section and rectilinear rear section was used many times by Lamb, but never before with such an elaborate ornamental scheme.*

*All photos: THS Archive*

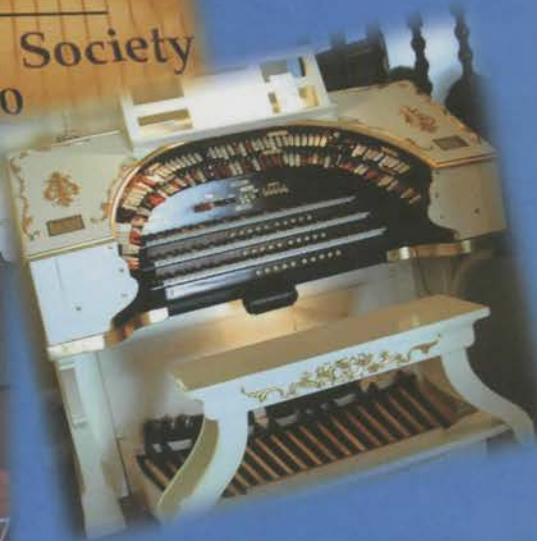
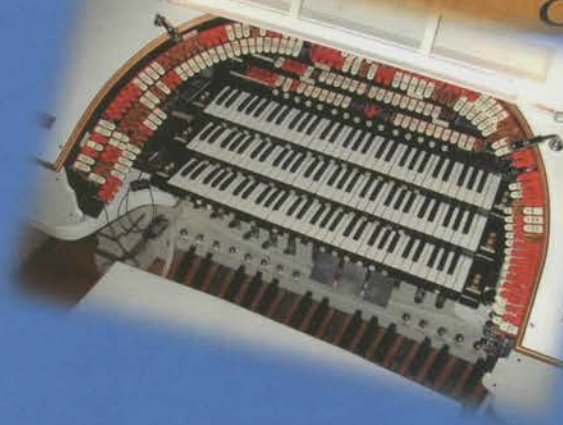




# Preview of Coming Attractions



Welcome  
American Theatre Organ Society  
CONVENTION 2000



Full coverage of the 2000 ATOS Annual Convention in Milwaukee  
will appear in the November/December issue of  
**THEATRE ORGAN**



# Virgil Fox Memorial Recital

*Riverside Church organist from 1946-1965*

*Sunday, October 8 at 4:00*

## The Riverside Church, NYC

*Hosted by*

Michael Barone

Tickets available  
from Telecharge  
212.239.6200 or  
[www.telecharge.com](http://www.telecharge.com)

*Advance tickets recommended*

Additional information,  
directions, accommodations,  
available at [www.virgilfox.com](http://www.virgilfox.com)

*Featured Organists*

Steven Frank

Tom Hazleton

Robert Hebble

Mark Miller

Dorothy Papadakos

Timothy Smith

Frederick Swann

Robert Tall

Carol Williams

*Sponsored by the Virgil Fox Society  
in cooperation with the AGO's "Pipes Spectacular"*



Allen organs®

PRESENTS THE

*George Wright*

SIGNATURE  
SERIES

THEATRE ORGANS

*George Wright Signature Series Theatre Organs  
combine stunning appearance with the ultimate in sound —  
Allen's Unit Orchestra Renaissance™ technology.*



THE GEORGE WRIGHT IV SIGNATURE SERIES  
THEATRE ORGAN (WITH FOX THEATRE PACKAGE)

ALLEN ORGAN COMPANY

150 Locust Street, P.O. Box 36, Macungie, PA 18062-0036 USA  
610-966-2202 • Fax: 610-965-3098  
E-mail: [aosales@allenorgan.com](mailto:aosales@allenorgan.com) • Web site: [www.allenorgan.com](http://www.allenorgan.com)



THE GEORGE WRIGHT SIGNATURE SERIES 319EX  
THEATRE ORGAN (WITH SPECIAL FINISH)



THE GEORGE WRIGHT SIGNATURE SERIES 319  
THEATRE ORGAN (CHERRY ON WALNUT FINISH)

CONTACT ALLEN TODAY FOR MORE INFORMATION OR VISIT AN ALLEN ORGAN REPRESENTATIVE NEAR YOU.