

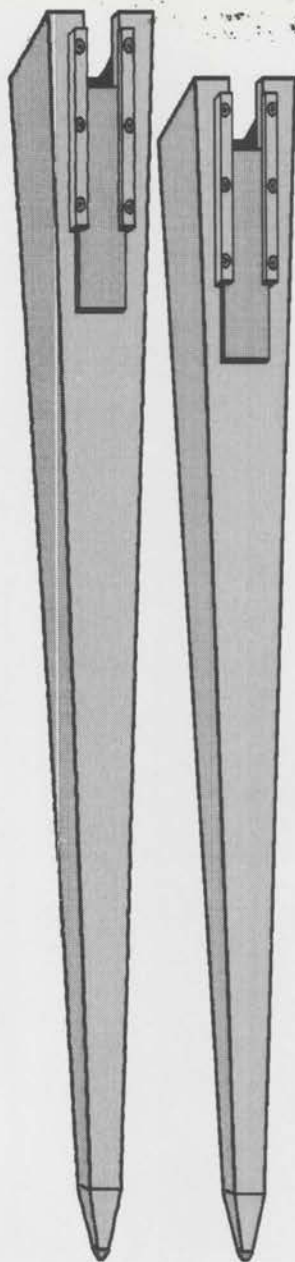
Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY



<http://www.atos.org>

July / August 2000



One of the nicest tonal effects

that you will find in better theatre organs is the **sixteen foot wood diaphone**. There's an unmistakable smoothness, power and authority in sixteen foot wood diaphones that just isn't quite there in metal diaphones. These giant, thick-walled tapered pipes add depth and power, making this one of the most commanding pedal tonalities you can have in any theatre organ. And, what tapered wood resonators do for diaphones they will also do for pedal chorus reed stops.

During the golden age of the theatre organ, many builders included wood resonator diaphones, trombones, tubas and ophicleides in their more prestigious instruments for their superb tonal characteristics. Even the most elaborate church organs of that period had 16' tapered wooden pedal reed ranks because they sound so good. Unfortunately, with the demise of theatre organ building and modern organ makers adopting the tonal schemes and voicing practices of the baroque period, these magnificent tapered wooden pipes are extremely scarce now.

If you wanted to add a rank of such pipes to your instrument, what would you do? You could look over the classifieds in all the organ publications. You could ask local pipe organ technicians. But your chances of winning the lottery might be better. Then you would probably decide to give up for now after finding nothing like this available.

But we just changed all that! Now you can have sixteen foot wood resonator ranks in **your pipe organ**. All you have to do to start your acquisition is to phone 978 356 3510.

We build solid wood tapered resonators for pedal diaphones and reeds. And, if you don't have either a 16' reed or a diaphone at all, we can supply you with the **complete stop, including the reeds or diaphone beaters, windchest and a suitable pressure regulator, so that you can easily add these most useful tonalities**. If you don't have the ceiling height, we can miter the resonators to fit. We can even arrange the stop on two or more separate windchests, so that you can utilize your existing space most efficiently.

We pattern these resonators from existing pipes of the period, so you get an authentic rank, not a scaled-down reproduction. Using top-quality select poplar, we carefully form the four sides of the pipes so that they fit together perfectly. Then we bond the parts under great pressure with high-grade waterproof glue assuring you of structural integrity.

Current prices are as follows.†

- Set of 12 sixteen foot resonators for trumpet, tuba, ophicleide, trombone or bombarde \$3720.00.
- Set of 12 sixteen foot diaphone resonators \$3960.00.
- Set of 12 sixteen foot complete pipes for trumpet, tuba, ophicleide, trombone or bombarde including brilliant reeds by *Trivo*, voiced to your requirements \$5295.00
- Complete set of 12 sixteen foot diaphones including windchest with integral beaters \$7650.00.

We will be happy to send you additional information about our tapered wood resonators and complete wood diaphone and reed ranks with suitable windchests and pressure regulators. Please add 8% for crating and shipping, or you may pick up directly from our shop. Resonators supplied with traditional orange shellac finish. Other finishes on special order. Pipes can be supplied sanded but unfinished at a slightly lower cost. Ask for details.

Eric Larson Pipe Organs

2 Abell Avenue

Ipswich, MA 01938

Phone or Fax 978 356 3510

† prices subject to change depending on materials costs.

Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

July/August 2000 • Volume 42, Number 4

ATOS
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FEATURES

- New England's Millennial Pipes
ATOS Regional Convention, Fall, 2000
Bob Evans 2
- ATOS Regional Convention 2000 Schedule 4
- Afterglow, Aboard the Cafe Lafayette Dinner
Train On the Hobo Railroad. 6
- A Memorandum From the Editor
Vern Bickel, Editor 11
- The ATOS Scholarship Program
Dorothy Van Steenkiste, Chairperson 26
- The International Theatre Organ Scene
Ilse Palmer and Len Rawle 32
- The Lustigs Host the ATOS Board of Directors
Mid-Year Meeting in Saint Louis
Doris Erbe 34



DEPARTMENTS

- General Information 8
- Members' Forum 10
- For the Records
Ralph Beaudry, Associate Editor 12
- Technical Talk 16
- Closing Chord 18
- ORGANizing Popular Music
Al Hermanns 19
- The Sounds of Silent Movies
Robert Gates, Associate Editor 21
- An Acre of Seats in a Palace of Splendor
Steve Levin, Associate Editor 28
- Our History—Our Heritage 36
- Chapter News 40
- Classified Ads 56

President's Message



As I prepare to pack my bags and make my way to Milwaukee for our much anticipated annual convention, I am reminded that not only is this a great opportunity to see old friends but to make new ones as well. Part of what makes ATOS "tick" is the constant addition of new members with new ideas and fresh points of view. Our society has enjoyed healthy membership numbers for many years, yet as our core membership grows older, we are now faced with the emerging dilemma of not only replacing members who leave our ranks but also finding new folks who can help us grow. The "2000 for 2000" membership initiative that you will read about in this issue of the Journal sets an ambitious goal of adding 2000 new members in the year 2000. Hopefully in the next six months this goal can become a reality, helping meet the challenges that lay before us. Let's take a moment to consider sponsoring a new member and in return you will get half off your next year's membership renewal. What a deal! We all know someone who we have taken to an organ concert or a non member that has volunteered to move a console or a friend who has offered space in their garage for pipe storage or someone who has seen a copy of the Journal and has asked aloud "what is this all about" . . . here is our chance to spread the word and build our membership at the same time.

It is also my chance to welcome our newly elected members of the Board of Directors. These folks will be taking their seats for the first time at the end of this month to help conduct the business of ATOS. Welcome Dan Bellomy, Don Bickel, Jim Stemke and Jeff Weiler. Reelected to the Board is John Ledwon and elected to the Board for the first time is Past President and ATOS International News Editor, Harry Heth. As one door opens another closes. We will be losing two invaluable members of our team who have given great service to ATOS as members of the Board. Brant Duddy lent his technical expertise to our organization as well as spearheaded the Smithsonian Project. Dorothy Van Steenkiste chaired our young organist and scholarship programs and competitions. Her efforts and dedication over these many years can be summed up in one word, irreplaceable. Thanks to you both. We will also be seeing our dedicated Vice President, Bob Maney, retire from office, but not from ATOS. We wish him well. Thanks Bob for a job very well done.

See you all at the convention!

Nelson Page

New England's Millennial Pipes



ATOS Regional Convention Fall, 2000

By Bob Evans

*Shanklin Conference Center
4/34 Wurlitzer,
Ayer, Massachusetts*

About EMCATOS

The Eastern Massachusetts Chapter of the American Theatre Organ Society holds Charter #1 from the American Theatre Organ Society. For many years chapter concerts were presented on the 2/14 Wurlitzer (formerly Francis J. Cronin's WNAC broadcasting organ) later installed in the Stoneham, Massachusetts Town Hall. In the late sixties the chapter purchased the 3/13 Wurlitzer from The Loew's State Theater in the Back Bay section of Boston. After a complete rebuild, the Chapter's Wurlitzer was installed in Richard Knight Auditorium located at Babson College in Wellesley, Massachusetts. Now enlarged to eighteen ranks controlled from a new four-manual console, the instrument speaks with greater clarity and richness than ever. The organ is presented in concert and as the accompaniment for silent film presentations to audiences in the many hundreds.

New England's Millennial Pipes

Despite the abundance of theatre organ venues in the New England area, no theatre organ convention has ever been held in the Birthplace of America. In November of 2000 all that will change. The Eastern Massachusetts Chapter of the American Theatre Organ Society will host the ATOS 2000 Regional Convention, New England's Millennial Pipes, on November 3rd, 4th, 5th and 6th, 2000.

General Information

This regional will offer something for everyone. We will visit five separate venues, each unique and each holding a Wurlitzer Theatre Pipe Organ. Although we will be doing

quite a bit of traveling, conventioners will be happy to note that the longest ride will be slightly over an hour. We will travel by first-class motor coach with handicapped facilities provided. A bus captain familiar with the area will man each coach. In addition each attendee will be provided with a delicatessen-boxed lunch on Saturday noon and a full-course turkey and roast beef dinner at Babson College on Saturday evening.

Our host hotel is the beautiful Radisson Hotel in Milford, Massachusetts. Milford is just about halfway between the farthest of our venues making it an ideal choice. The Radisson has a restaurant, which will be open at 6:00 a.m. for hungry convention guests. The rooms are tastefully appointed and spacious. There are six restaurants within a five minute walk of the hotel for registrants who want a "change of scenery." The hotel will extend the convention rate of \$79 per night (plus tax) to November 6th for those wishing to attend the afterglow.

The weather in Massachusetts in early November can be absolutely delightful with daytime temperatures reaching sixty degrees and nights dipping into the forties. The prudent visitor will bring a sweater and jacket along with some lighter clothing for the warmer days.

Your EMCATOS Regional Convention Committee is recommending that guests fly into Theodore Francis Greene Airport servicing Providence, Rhode Island. Most major carriers use this airport. Fares to Greene are traditionally lower than fares to Logan Airport in Boston. To make it easier on our guests, shuttle service from Greene will be available from 10:00 a.m. to 4:00 p.m. on Friday, November 3rd, 2000 and again from 2:00 p.m. to 6:00 p.m. on Sunday, November 5th, 2000. The cost for this shuttle is \$20.00 each way. This is about one

third of the normal private shuttle cost. A form for utilizing this service is attached to the registration form.

Convention registration will open at 12:00 (noon) on Friday, November 3rd, 2000 and close at 6:00 p.m. on the same day. Registration will take place in the lobby of the Radisson Hotel.

Compact discs of the various artists will be sold before, during intermission, and after each artist's concert.

About the Organs

(The instruments are described in the order of presentation.)

1 The Shanklin Conference Center Wurlitzer

Ayer, Massachusetts

The organ used for the opening and closing concerts of the convention is relatively new to the theatre organ scene. The Shanklin Conference Center Wurlitzer is a recreation of the 4/26 Wurlitzer originally installed in Boston's Metropolitan Theatre, except that during restoration, eight ranks were added for more richness in the ensemble. The basis for this organ is the four manual console, which was originally installed in "The Met" in 1930, plus the fifteen rank Style 260 Wurlitzer originally from the Palace Theatre in Cleveland, Ohio. Additional pipe work, chests, and percussions were carefully selected to bring the organ up to its full complement of thirty-four ranks. All pipe work is Wurlitzer with the exception of a Trivo Trompette-en-Chamade.

Two pianos are available, a rare 1927 Mason & Hamlin 7' Grand Piano equipped with its original Ampico Reproducing Player, and a Wurlitzer Upright.

In creating the "Shanklin Conference Center Sound" a superb Wurlitzer Theatre Pipe Organ was installed in an acoustically excellent auditorium. The room acoustics create a sound similar to that of a small theatre, while preserving the response and presence of a studio installation. To further enhance the theatrical illusion, the console is mounted on a turntable and all lighting in the auditorium, including many colored spots, is controlled by a computerized theatre dimming system. One very well known theatre organist pronounced the organ "One of the top four theatre organs . . ."

Ron Rhode will open the convention on Friday evening on this glorious instrument. Chamber tours and a jam session are available after Friday evening's concert for those interested. Tom Hazleton will do the closing honors at this Mighty Wurlitzer on Sunday morning.

2 The Providence Performing Arts Center Wurlitzer

Providence, Rhode Island

On October 6, 1928 Loew's State Theatre opened its doors in Providence, Rhode Island. This 3200-seat theatre was the crown jewel of the many theatres in Providence at that time. The theatre was equipped with a four manual, twenty rank Robert-Morton Theatre Pipe Organ. This organ was always a popular



Providence Performing Arts Center 5/21 Wurlitzer, Providence, Rhode Island

Phipps' Marine Machine/Pipe Organ Works 4/32 Wurlitzer, New Bedford, Massachusetts



feature of the shows at Loew's. By the time Hurricane Carol hit Providence in 1954, the Morton console had been submerged three times in salt water and was beyond repair. The organ was removed and is now installed in a Massachusetts home.

On October 29, 1978 The Providence Journal announced the re-opening of the largest theatre in the state. The theatre has been operating as a successful performing arts center ever since. Originally called the Ocean State Performing Arts Center, the theatre's name was changed to the Providence Performing Arts Center. This beautiful theatre has undergone a meticulous and extensive restoration process and today is once again a tribute to the efforts of its architects, George and C. W. Rapp. In 1995 the stage house was expanded and the theatre can now present the largest and most elaborate Broadway shows.

CONTINUED ON PAGE 24

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.



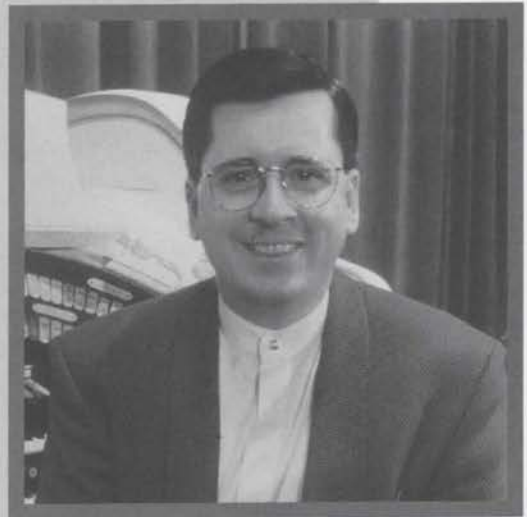
Ron Rhode



David Peckham



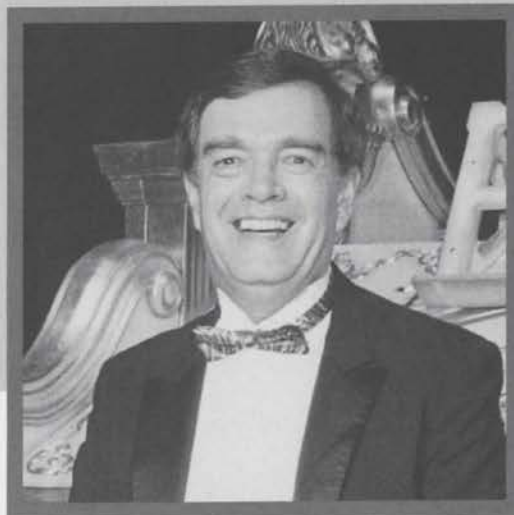
Jelani Eddington



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.

Theatre Organ

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Front Cover: *The Providence Performing Arts Center and 5/21 Wurlitzer Theatre Pipe Organ, Providence, Rhode Island.*

<http://www.atos.org>

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General Information

ATOS Archives Surplus Record Auction Was a Great Success

During the past several months, members have had the opportunity to bid on over 1,300 surplus record albums. Many of the records were rare, one-of-a-kind recordings—much sought after by serious collectors of theatre pipe organ music. The auction was presented in three parts. Amounts bid ranged from \$1.00 to \$50.00 per record. Members will be pleased to learn that the total gross income from the three parts of the auction was over \$12,000! Money raised from such projects is very helpful in funding the operating expenses of the ATOS Archives/Library, both now and in the future. Thanks to everyone who participated in the auction. There should be a lot of ATOS members out there listening to some great theatre organ music!

2000 Board of Directors Election Results

We had 13 well-qualified candidates running for the Board of Directors this year. The terms of office are indicated. Those not filling the normal three-year term are filling vacancies from the Board occurring during the past year. It might be noted that there were 2003 ballots received during the election process, 75 from overseas members of ATOS. The following are listed in their category in alphabetical order.

TERM 2000–2003:

Dan Bellomy
John Ledwon
Jeff Weiler

TERM 2000–2002:

Harry Heth

TERM 2000–2001:

Don Bickel
Jim Stemke

Respectfully submitted,
Jack Moelmann, Secretary

Deadline for Receiving Material to be Published in THEATRE ORGAN

In order to meet the new publication schedule it is imperative that all material submitted for publication in THEATRE ORGAN reach the editorial office by the following deadlines:

- Material to be included in the January/February issue must be received by November 5th.
- Material to be included in the March/April issue must be received by January 5th.
- Material to be included in the May/June issue must be received by March 5th.
- Material to be included in the July/August issue must be received by May 5th.
- Material to be included in the September/October issue must be received by July 5th.
- Material to be included in the November/December issue must be received by September 5th.

It is highly recommended that all text submitted for publication in the Journal be prepared using a word processing program such as Word or Word Perfect, and be sent to the editor via E-Mail. If you do not have access to a computer, be sure that your submitted material is typewritten. No hand-written material will be accepted. Photographs must be in sharp focus—good color and black and white photos are acceptable. Be sure to label every photograph by attaching a “Post It” note on the back. Do not write on the back of the photograph. All electronic photographs must have a resolution of no less than 300 dpi. If your equipment cannot meet this requirement, please send your photographs via US Mail, Fed Ex, or UPS. Thank your for your cooperation.

Vern Bickel

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What Kind of Assets May Be Donated to the ATOS Endowment Fund?

The ATOS Endowment Fund is prepared to receive any asset. That means that anything of value may be donated to the Endowment Fund. Many ATOS members think only of donating cash gifts. Of course, cash gifts are always welcome. However, there are many other assets that are also appropriate to donate. For example, any real property, such as real estate, jewelry, art works, valuable collections, etc., are suitable donations. Other donations may include such things as securities, insurance policies, IRAs, etc. In many cases, ATOS members may reduce their tax liabilities through donations to the ATOS Endowment Fund. For specific information regarding how you may reduce your tax liabilities, we recommend that you consult with your attorney.

Each of us have been successful and we like to give something back to assure

that the things that brought us joy will continue to bring joy to others in the future. In so doing, we deservedly gain recognition and a kind of immortality that can be achieved in no other way. Writing a check is the simplest way to give, but this method may place an unnecessary restraint on our generosity, or take funds that should be reserved for emergencies. For most of us, our assets are in securities, real estate, life insurance, or in some other form. The members of the ATOS Endowment Fund Board of Trustees understand. Therefore, we suggest that you review your assets and think about making a bequest to the ATOS Endowment Fund in your estate plans. In following articles we will give you information on how best to make sure that, after you are deceased, your assets will go to the individuals and the organizations you desire.

For more information regarding the ATOS Endowment Fund, please contact Stephen H. Schnieders, 7321 Vine Street, St. Louis, MO 63143, (314) 645-0552, SHS7321@aol.com.

Attention All Chapters

SUBJECT: NEWSLETTERS

Some chapter newsletters omit pertinent information. Each edition should include the name, address, telephone number, FAX number and/or E-mail address for the Chapter Officers and the newsletter Editor.

The name and telephone number published in the individual Chapter News Notes is helpful. Of course, not every chapter is always represented. A number of times it has been necessary to rely on telephone company information services. This is costly and some members have unpublished numbers.

Keep in mind that someone unfamiliar with your chapter or our goal to preserve the theatre pipe organ as an art form might read your newsletter. Who do they call to inquire about the chapter, the American Theatre Organ Society (or what exactly does the acronym ATOS mean), or get an answer to whatever question(s) they may have? Make it easy! If contact information is not easily

seen, people tend to lose interest quickly. Most people do not have the time for researching names and/or telephone numbers.

It is urgent that you notify the ATOS Executive Secretary and me immediately when there is a change of any officer(s). This will avoid a number of problems. The correct names and addresses of ATOS Officers, Board Members, Staff and Committee Chairpersons are listed in every issue of THEATRE ORGAN.

We appreciate your help and cooperation. If I can be of further assistance, feel free to contact me:

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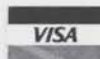
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Members' Forum

Dear Editor,

Additional information on the Hope-Jones organ installations (page 56, January/February) may be found on pages 127–133 of *Memoirs Of A San Francisco Organ Builder* by Louis J. Schoenstein. The San Francisco St. Luke's Episcopal Church organ had three manuals. Schoenstein's firm did the maintenance on the organ from 1912 and the 1960 removal and installation in the Carlmont Methodist Church located in San Carlos. The St. Luke's replacement organ was 3/64 Aeolian Skinner and was installed by Schoenstein's firm. The San Mateo Hope-Jones installation was St. Matthew's Episcopal Church.

Jan Feller



Dear Editor,

I would like to thank all those very kind people who sent me tapes of Leon Berry and other organists. It was indeed a lovely surprise to hear from so many nice people. I'm very grateful to you all. Kindest regards. Also, many thanks to Mr. Henry Yocom for sending me photos of Wurlitzer, Opus 1.

Yours very sincerely,
Laurie Morley



Dear Editor,

I would like to make a few comments on the current state of theatre organ performance and recordings. While we have some really fine theatre organists (Clark Wilson, Lyn Larsen, Bob Ralston, Lew Williams, etc., etc.) and superb theatre pipe organs available I am concerned that more different theatre pipe organs have yet to be recorded! When the 3/17 Barton, formerly from the Indiana Theatre, was installed in the Warren Center For The Performing Arts I was so sure that somebody would record it, but so far no one has! When the 3/12 Kimball (now in the Galaxy Theatre owned by Nelson Page) was featured in THEATRE ORGAN magazine a few years back I waited for someone to record it, but no one has yet! Likewise, I have hoped and waited so far in vain for recordings to be made of the 4/26 Robert-Morton in the Saenger Theatre in New Orleans, the 4/32 Robert-Morton in the San Diego Symphony Hall! Also there is a 3/12 Wicks theatre organ in the Capital Theatre (in the Midwest somewhere) that I keep hearing about, but no one has recorded! And there have yet to be any new recordings of the Detroit Fox 4/36 Wurlitzer either! I think that the entire theatre organ hierarchy or world is in a rut just playing the same organs over and over while ignoring other worthwhile instruments. I don't think we really need another recording of the Wichita Wurlitzer or the Organ Stop Pizza Wurlitzer—there are plenty of those already! I would like to see more recordings of *all* makes, not just Wurlitzer. Surely the best remaining examples by Robert-Morton, Kimball, Barton, Möller, Page and Marr &

Colton deserve more attention. I feel that more of an effort should be made to record these other organs! As it stands now, if I want to hear any of the aforementioned organs I must travel hundreds or thousands of miles (after having saved up sufficient cash) to each respective city where these organs are located and hope against hope that I could prevail upon the building's manager to make the organ available for a concert. Or perhaps ATOS Chapter politics are involved and maybe there is a conspiracy among some managers to keep these organs silent most of the time! I should also think that recordings would be made of all the various organs at each ATOS Convention as well! I have been a member of ATOS for about eight years now and have enjoyed it greatly and there seems to be more fine theatre instruments being restored and recorded occasionally. Let's have more in the coming years! So far as I can tell, our cousins in the British Isles have been doing better in terms of recording a variety of different organs!

Sincerely,
Scott L. Grazier

P.S.—Is it possible that the Barton organ in the Oscar Mayer Theatre in Madison and Ringling Theatre and the Big Kimball in the Congress will be recorded soon? I hope so!



Dear Editor,

Through the years—and still—is introduced a great number of theatre organ records. The theatre organ is both history—and still alive and will be alive for the future as the timeless and fantastic instruments they are.

It seems that most theatre organ people are Hammond fans too. Here I'm thinking about the tonewheel organs primarily. They too are history, but will not die because of their unique sound, quality and acknowledgement. Many great theatre organists also played and recorded the Hammond, and many of the great Hammond organists started up with the theatre organ.

Now, 25 years after the tonewheel organs deceased, the time should be there—for some of the great theatre organists of today—to record the Hammond tonewheel organs again! One of the very best recordings done with the Hammond was by Radio City organist Dick Leibert at the Hammond RT-3 concert-model—*Leibert At Home* (Westminster WP6029) ca. 1958. We also had the RT-model with classical music recorded by Richard Ellsasser. Many more organists and albums could be named, of course.

Could this be a challenge to somebody to do something here? For the trained ear in the field of the Hammond tonewheel organs, any console model from the years 1945–1957 with a Hammond tonecabinet of the same period (not Leslie) should be the very best!

Wilfred Høsteland

A Memorandum From The Editor

Beginning with the May/June issue of THEATRE ORGAN, the ATOS Publications operation was moved to the San Diego area. This move makes it possible for the editor to work closely with the professionals in the publishing field. Together, we decided to bring the Journal into the New Millennium with a fresh new look. Most of our members immediately noticed the difference. Many of you took the time to let ATOS staff members know how you feel about the changes we have made. Here are just a few excerpts from the messages received:

Hi, Vern,

As I took another look at the May/June THEATRE ORGAN, I found myself still amazed at the transformation. What had been a good, solid, relatively nondescript publication has turned virtually overnight into an attractive, easy-on-the-eye modern-looking one. I think that more than anything else, the Journal is our organization's "face" and this new face has us looking great. I also think dedicated ATOS-ers and casual readers alike will really, really like it. Again, my warmest congratulations to you for a super job. Well done!

Bob Maney



Anyone who was a bit upset at the recent issue (March/April) needs to check out the May/June 2000 edition. You get no farther than the cover when it stops you in your tracks. I know that it's tough to make the Chicago Stadium Barton look bad. But what an artistic presentation! I can't remember the cover of any magazine looking this good. They ought to sell prints for framing. And it continues on the inside. Looks newly organized (no pun intended), almost a retro look with some of the typeface used. Super rich glossy paper. Even some color pictures in the Chapter News section. I could go on, but I want to start reading the thing. Big, big applause for Vern Bickel and his staff.

JK2@theatreorgans.com

Hi Vern!

I'd like to congratulate you on the May/June THEATRE ORGAN—it's gorgeous! As a former editor of our Chapter Newsletter, I can only imagine how much work is involved. Thank you for your efforts.

Bob Acker



Hi, Vern,

I'd like to say WOW! The May/June issue is simply stunning! You have hopped the production values up to the sky. Where did you get all that color? Rob a paint factory?! I am *extremely* impressed so far . . . and I'm just on page 15 now!

Michael from Michael's Music Service



I just wanted to say that the current issue of THEATRE ORGAN Magazine is simply breath taking. The layout, photos, color text and headlines and other visual elements are wonderful. I think the current editor deserves an ovation. As one of the early outspoken critics of the magazine I wanted to be amongst the first to praise this new look and thank the editor.

John Durgan



Dear Editor,

My wife and I were just astounded at the wonderful THEATRE ORGAN magazine we have just received! And on time, too! I can't tell you how wonderful it is and how pleased we are with the change.

Carl Pascoe



Vern,

I commend you on the May/June issue of the Journal. It is superb. We have with great leaps and bounds come into the new century. Thanks for a job well done.

Jim Patak



Dear Vern,

I am really impressed with the changes you have made in the appearance of the

THEATRE ORGAN Journal and I think it needed a face-lift. It brings the Society into the 21st Century. Hope you can work at getting good readable human-interest stories too.

Doug Fisk



Hi Vern,

Congratulations on your first issue of TO Magazine. You have brought a high standard of professionalism to the publication heretofore not seen. Great job.

Bob Evans



Obviously, the majority of our members approve of the "new look" of the Journal. There are always ways to improve and to make things even better. Therefore, I welcome your comments—positive or negative. The Journal is your publication and I want it to serve the needs of the members of our Society. My goal is to publish theatre organ related articles, covering a wide-range of topics that will appeal to the many interest groups in our membership. If you have an article you would like to submit for consideration, please let me hear from you.

Vern Bickel, Editor



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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

BY MEMBERS ONLY

9 Organists



It's almost 40 years since George Orbits removed Wurlitzer Opus 1953 from its original home in Detroit's exotic Mayan-styled Fisher Theater. From opening day in 1928 until the theater's remodeling in 1961 (when it was sterilized into a performing arts center) this one-of-a-kind 4/34 organ had been played almost exclusively by only two

resident organists! Arsene Siegel (who is credited with designing the organ to meet the Fisher Brothers' request that it be a "concert" instrument capable of playing both classical and popular music) presided at the console from 1929 to 1933. He was followed by Don Miller who remained until the theater's conversion!

Orbits reinstalled Opus 1953 in Detroit's small Iris Theater and helped found the Detroit Theatre Organ Club to maintain and use the organ. DTOC grew so rapidly that a larger home was soon needed. Fortuitously they were able to purchase the 1100 seat Senate Theater and within 18 months had repaired the building and reinstalled the organ. On April 11, 1964 Ashley Miller played the opening concert at the Senate. Since then DTOC has presented monthly concerts by virtually every great organist of our time, and it's been showcased at the ATOS Detroit Conventions in 1967, 1974, 1982, 1989 and 1995!

As a dual-purpose organ this instrument boasts eight ranks of lush strings,

such rare ranks as a Quintadena Celeste, Unda Maris, Cor Anglais, Harmonic Flute, Dulciana and Krumet, and a Wurlitzer grand piano! The organ is laid out in four chambers across the stage (with the percussions in the theater's original chambers on either side). This 70-minute CD's wall-to-wall sound is well described in Steve Adams' Convention review (Journal, September 1989), "(T)he Wurlitzer's unmistakable tonal quality and marriage to the (room's) acoustics make this venue a favorite for performers and listeners alike."

There are two reasons for this CD's unusual title. First, in its early days DTOC produced an LP titled *For Members Only* which only DTOC members could purchase. (Two DTOC cassettes, *For Members Only, Volume II* and *Command Performance* were later produced and over the years a few "commercial" recordings have been made by individual artists.) Second, as the press release for this fourth DTOC album points out, "... every aspect of the disc short of actual duplication was completed by club

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members . . . including artistic performance, organ maintenance, recording, writing, photography, graphic design and legal . . . all of these tasks were donated by those involved; the intent being to make this a fundraising device for the club."

Although some of the artists on this CD may not be widely known, each one has performed concerts on this instrument and knows it well. In addition several of these artists have other organ albums to their credit. Some have been on the organ staffs at other Detroit theaters and/or pizzerias in the area. And almost all have been soloists at ATOS Conventions. Despite their varied personal styles of registration and playing, the entire CD programming is such that each of the 20 selections fits beautifully into one thoroughly enjoyable 70-minute concert.

While each artist is heard playing two or three selections (though not in sequence) the liner notes name the artist playing each tune. We will just list the artists' names alphabetically and comment on the tunes in the order in which they are played. The artists are: Scott Foppiano, Joel Gary, John Lauter, Susan Lewandowski, Lance Luce, Tony O'Brien, Father Andrew Rogers, Steve Schlesing, and Scott Smith.

Cole Porter's snappy, exhilarating

"From This Moment On" is the console raiser but the song's lyrics make it clear that it's really a love duet sung by a young couple looking forward to years of married happiness! Next is Johnny Mandel's mellow love song, "A Time For Us," which features some of the organ's most enchanting solo voices. (It's hard to believe Mandel is also the composer of the infamous M*A*S*H theme!) The wonderful swing tune "Tangerine" was one of nine songs Victor Schertzinger wrote for the 1952 film *The Fleet's In*, a film he also directed! This multi-talented composer began writing film scores with 1916's silent classic *Civilization* and when talkies arrived he started directing movies while continuing to write songs for some of them (including the first two "Road" pictures with Crosby, Hope and Lamour!).

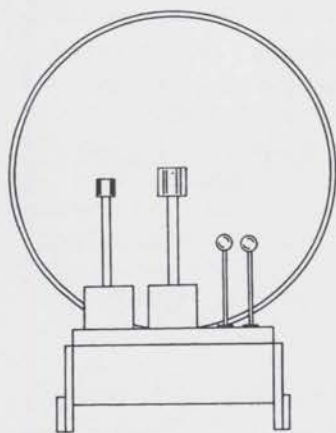
"My Sin" (from 1930's *Showgirls Of Hollywood*) is given a toe-tapping, somewhat martial arrangement that certainly belies the title! For a novelty number nothing could be better than Edward Elzear (Zez) Confrey's sprightly "Jack In The Box." From Disney's 1992 animated film *Pocahontas* is the heroine's heartfelt plea for tolerance, "Colors Of The Wind." (The real Pocahontas died in England and is buried in Gravesend, Kent.) Showcasing this Wurlitzer's classic side is a red-blooded "Trumpet Vol-

untary" by John Stanley.

In a complete change of pace Duke Ellington's moody "Mood Indigo" receives a 5 1/2-minute bluesy arrangement that features some wonderful touches worthy of the late Father Jim Miller. If you want to jump up and "cut a rug" it's OK for the next tune is Pine Top Smith's classic "Boogie Woogie." Disney Studio's Oscar Award winning tune "When You Wish Upon A Star" from 1940's *Pinocchio* showcases the organ's shimmering strings and some of its distinctive solo voices. Nacio Herb Brown may have been a Hollywood real estate agent who wrote songs on the side, but he wrote some of Hollywood's greatest tunes, including 1929's "Wedding Of The Painted Doll" heard here in a delightfully ricky tick arrangement.

"Londonderry Air" played in J. Stuart Archer's beautiful arrangement, is followed by "Dainty Miss" which showcases the organ's lightest, perkier voices. Strauss Sr.'s "Radetzky March" is suitably martial. "How High The Moon" is always a musician's delight because it can be played in so many different ways. Here the first chorus is given a ballad treatment, which segues into a delicately up-tempo second chorus featuring great untremmed brass. "España Cani" is suitably fiery while Johnny Green's moody "Body And Soul" is another bluesy

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classic which, despite being one of National Public Radio's Top 100 Songs Of The Twentieth Century, was banned from the airwaves in the early 1930s for being too suggestive!

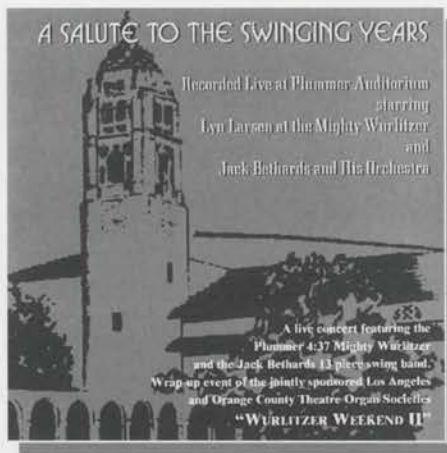
"Cherokee" receives a bright, cheerful Big Band arrangement while the lighthearted, deliciously percussive "Isn't This A Lovely Day (To Be Caught In The Rain?)" has some neat brass riffs and solos—a sparkling gem! The album closes with a tribute to one of Detroit's best-known and loved organists (and a Charter Member of DTOS) Fred Bayne who passed away in 1990. It's his gorgeous melody "Dream Of The Past," which is played so beautifully we're confident he wrote it especially for the magnificent Senate Wurlitzer.

This widely varied program is a complete delight throughout—it well deserves our Very Highest Recommendation! Heartiest congratulations to everyone who made this album possible. Compact disc only for \$20.00 (post-paid—please add \$3.00 for overseas shipment) from DTOS CD, Teevin, 35633 Vargo, Livonia, MI 48152-1940.

A SALUTE TO THE SWINGING YEARS

Lyn Larsen with the Jack Bethards Big Band

At this year's Southern California Wurlitzer Weekend, sponsored by the Orange County and Los Angeles Theatre Organ Societies, the Grand Finale



took place on Sunday, January 23rd in Fullerton's beautiful Plummer Auditorium with its glorious original installation Wurlitzer. The event featured Lyn Larsen playing the now 4/37 organ in solos and with Jack Bethards' 13-piece band in recreations of some genuine original Big Band arrangements.

Surprisingly, most students of American Popular Music agree that the Swing hey-day was a mere ten years—from 1935 to 1945! Sure, as early as the mid-20s dance band music could be heard on radio and records. Some bands were featured in theatrical stage shows, hotel ballrooms and college campuses and often toured to other dance venues across the country. But, as one musicologist has written, it was "... super slow dance music in the style of the day's syrupy sweet bandleaders Guy Lombardo and Kay Kyser."

Benny Goodman's Band was on a

rather unsuccessful cross-country tour in 1935 when drummer Gene Krupa suggested to Goodman that he try the Fletcher Henderson arrangement of "King Porter Stomp" during their engagement at Los Angeles' Palomar Ballroom on August 21st. He did and "... the crowd went nuts and the swing era officially began." That one number turned "Sweet" into "Swing." Goodman hired Henderson as his arranger and quickly earned his well-deserved title as "King Of Swing."

"Most critics agree (Swing) has a strong rhythmic pulse, complex waves of horns, and plenty of solos by pianists, guitarists, banjoists, singers and drummers." Since Swing was born during the Great Depression it should also be noted that Swing music "... clearly burst with laughter ... and frequently outright joy." Although Swing remained popular through World War II, the high cost of traveling Big Bands, the radio stations' two year ban on playing ASCAP music in the late 1930s, the Musicians' strike which prohibited making recordings in the early 1940s, and the rising popularity of singers like Frank Sinatra and Peggy Lee all contributed to ending the Swing Years so soon.

But Big Band Swing music never has disappeared completely and, since the mid-1990s, it's enjoyed a nationwide resurgence in popularity on records and in dance clubs. This notable 63 1/2-minute CD has completely and beautifully captured all the joy and exuberance



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of the Swing Years on its 19 tracks. Of course, not all of the 27 tunes heard here were written during the Swing Years. But even those titles, whose date and origin may surprise you, are given either an original Swing or Dance Band arrangement or are solidly in the musical style of that wonderful era!

Lyn's console raiser is a swinging classic George Wright arrangement of Vincent Youman's "Tea For Two" (from the 1925 musical *No, No, Nanette*.) An equally upbeat second organ solo, also in a GW recreation, is Cole Porter's "It's All Right With Me," (from another Broadway hit show—1953's *Can-Can*). With Lyn's brief spoken introduction the Jack Bethards band swings right into Jack's hometown anthem, "San Francisco," which is Bronislau Kaper's 1936 title song from Hollywood's first disaster film!

The band and Lyn cooperate on a cheerful, typical swing medley of "I've Got My Eyes On You" (from Porter's score for the film *Broadway Melody Of 1940*.) Louis Silvers' "April Showers" (which Al Jolson introduced in 1921's Broadway show *Bombo*.) and a jazzy delight written by Rober Kahn and Joseph Meyer—"Crazy Rhythm." (This delightfully upbeat standard was introduced by Ben Bernie and his Orchestra in a now long forgotten 1928 Broadway show *Here's Howe*. As Bernie always said on his weekly radio broadcasts between 1923 to 1943, "Yowsah, Yowsah, Yowsah!")

Next up for Lyn and Jack's band is the tune which was Number 1 on the Billboard chart in January, 1942. It's Harry Warren's Academy Award nominated song from *Sun Valley Serenade* and an all-time pizza parlor favorite the past 30 years—"Chattanooga Choo-Choo." It's wonderful to hear it played Big Band Style without the usual whistle blowing and chug-chugging! For a bit of variety Lyn slows the tempo down with his ravishing organ solo of the touching ballad "Tenderly." In the 1953 film *Torch Song* Joan Crawford sang it to co-star Michael Wilding's piano accompaniment. No, that's not quite right for India Adams dubbed Crawford's singing while the song's composer, Walter Gross, dubbed the piano playing!

Since the first-half closer is a seven-minute organ-band *Glenn Miller Salute*, it's appropriate to point out that not only are we hearing the original arrangements but that the Jack Bethards Band is also an accurate recreation of the typical Big Band's personnel. Most Big Bands numbered fewer than 15 people! On this recording you are hearing 13 of the top Orange County musicians. There are three trumpets, two trombones, four woodwinds (doubling on saxophone and clarinet), piano, bass, guitar and drums. So, if you hepcats feel the urge to get up and cut a rug you can do it to these delicious danceable delights—"Moonlight Serenade," "Little Brown Jug," "Sunrise Serenade," "In The Mood," "String Of Pearls," and "American Patrol."

Lyn opens the second half with two contrasting organ solos. First is Irving Berlin's bouncy "I've Got The Sun In The Morning" (from the 1946 smash-hit *Annie Get Your Gun*.) While we all will immediately recognize "Mona Lisa" as one of Nat King Cole's greatest hits, it was written by Jay Livingstone and Ray Evans for the virtually unknown 1950 spy film *Captain Carey, U.S.A.* In the film it was sung in Italian and only in fragments(!) by an unidentified blind street singer/accordionist, for it was used in the film as a code warning to OSS Officer Alan Ladd that the Nazis were coming! Instead of writing a menacing theme the composers made it as Italianate and pretty as they could and Lyn does it full justice.

The band returns to join Lyn for Vincent Youman's "Carioca" from 1933's *Flying Down To Rio* which featured Astaire and Rogers (in their first film) dancing atop seven white grand pianos. Swing music can be fun as Jack Bethards describes the band's next tune—Shep Field's arrangement of Harry Wood's "We Just Couldn't Say Goodbye" which features the unique *aqua vapor rhythmaphone*! Lyn rejoins the band for Duke Ellington's "Caravan" and Kurt Weill's wistful "September Song" (from 1938's *Knickerbocker Holiday*).

Although he's remembered today for his years on radio and TV as a family father figure, Ozzie Nelson led a dance band in the early 30s; and Harriet was

CONTINUED ON PAGE 55

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Technical Talk

The following questions and answers were first published in THEATRE ORGAN in 1965. Because the same questions are often asked today this feature is being reprinted. Judd Walton, a founding member of ATOS, provided the original answers. Additional comments by Tom DeLay.

Q I read in an article that the early and late Wurlitzers are not too sociable, which accounted for some sad-sounding home installations. The article stated that the early Hope-Jones organs (pre 1921) were tuned to A440. The pitch was then changed to the International Standard of A435 in 1921. Since reading this article I have heard to the contrary, i.e., that A435 was pre 1921 followed by A440 tuning. Which is correct? Why are organs tuned at A435 supposed to be tuned at 60 degrees temperature whereas A440 pitch should be tuned at 70 degrees temperature? Is tuning pipes built at A435 to A440 really a critical problem so far as the resulting sound is concerned?

A Organs built prior to about 1921 were tuned to A435 pitch. Those built subsequently were tuned to A440. The A435 pitch was tuned at 60 degrees. When the

temperature is increased 10 to 15 degrees it results in the pitch of the organ being raised. It is supposed that this temperature was generally used due to the problem of maintaining a more comfortable temperature in the early day churches when heating was a problem. Tuning was usually done in the middle of the week.

It is true that the scaling of pipes built for A435 pitch and those for A440 pitch are slightly different. Thus problems can be encountered in raising the pitch from A435 to A440 because an attempt is being made to make a pipe sound at a slightly higher pitch than that for which it was scaled and built. This is particularly true in reeds, much less noticeable in flue pipes. It should be obvious that the effective resonator length should be slightly shortened to accommodate the higher pitch and on certain of the pipes in a rank some adjustment may have to be made on the reed tongue and shallot, especially if the pipe happens to be adjusted to a critical point. (Please consult a professional organ builder before trying this.) Basically, however, there should really be no problem in raising the pitch to A440, except for some re-regulating required to even out the pipes

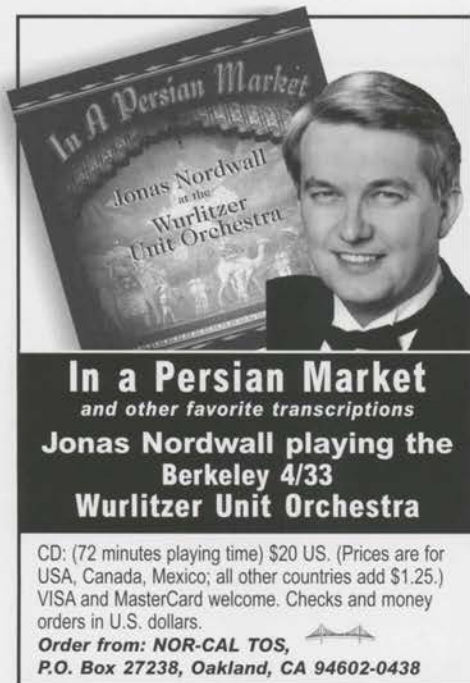
within the rank. So far as the difference in temperature is concerned, this is not a problem as long as the pipes are tuned at the same time.

A rise in temperature will cause a pipe to raise its pitch, the air being less dense and thus vibrating faster. Individual pipes never increase in pitch precisely the same amount as the temperature increases, resulting in out-of-tuneness. Therefore, an organ should be tuned with the room temperature as near that at which it will be played as is possible to avoid the organ going out of tune.

Q How are some of the synthetic stops such as Saxophone, Clarinet, Oboe, 32' Resultant, derived?

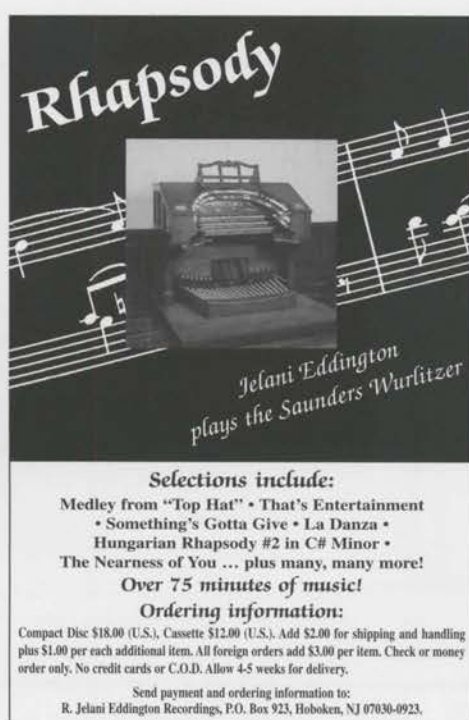
A Synthetic stops are derived by using one or two stops of rather commonplace ranks. Before explaining their composition it should be understood that synthetic stops are primarily found on small organs of six to eight ranks where it was impossible to include stops such as the Clarinet or Saxophone for economic reasons. There is no exactly set pattern on deriving synthetic stops but some of the more commonplace are as follows:

1. *Oboe.* This stop is derived by using an 8' String and a 2²/₃' Flute.
2. *Clarinet.* This stop is derived by using a Flute 8', 4', 2²/₃' and 1³/₅'. The Clarinet's tone is made up primarily of odd harmonics, hence, the use of as



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many mutations other than unison pitch that the organ has in its normal stop arrangement.

3. *Saxophone*. This stop apparently has no set pattern. It has been found to contain Flute 8', Vox 8', Flute 2²/₃'. In another instance the String was included at 16' and 8' pitches. In any event it appeared that an effort was made to fortify the Vox Humana rank to provide more fullness as generally found in the Saxophone stop.

4. *Oriental Reed*. This stop usually is found made up of an 8' String and Flute mutations to provide as much as possible a far-out reed effect. In one instance an Orchestral Oboe was included to further enhance the effect.

5. *32' Resultant*. This stop is derived by using 16' Bourdon and drawing the same rank at a fifth-sound pitch, 10²/₃'. In other words, depressing middle C will also bring on the G above and the net result is a cancellation effect producing 16 vibrations per second instead of the customary 32 found at 16' low C. The effectiveness of this stop varies with the rank being used, where it is installed and whether or not there is sufficient room to allow the wave length to generate, over 40' being required.

6. *Quintadena*. This stop uses Flute 8' and Flute 2²/₃' to give a high Twelfth content to try and simulate the Quintadena.

Q What are the four best choices for reed ranks on a theatre organ which is to contain 11 or 12 ranks?

A No specification of the flue ranks was included in this question, so it must be assumed that the organ will have sufficient foundation in the flue work. This should include an Open Diapason, a Concert Flute, two or three Strings, etc. (We naturally expect that one or two Tibia Clausa ranks will be included in the specification.)

Secondly, no indication of the location of the organ was given (home, hall, etc.) Let's assume it's a home job. The matter of personal preference plays a large part in this determination. Basically, however, it would seem desirable to have a Tuba or a Trumpet, most certainly a Vox Humana, and if you are to follow the pattern of factory specs, a Clar-

inet and Orchestral Oboe. These last two may not be pleasing to your taste, as a wide range of choice is possible. For instance, the following combinations: Clarinet and Sax; Clarinet and English Horn (a British horn, however, may be too loud for some home jobs); Clarinet and Kinura; Clarinet and Krumet; Sax and Musette; Orchestral Oboe and English Horn. The possibilities of combination with these are obvious, along with the Tuba and Vox. Basically, then, it's a matter of personal choice—and boils down to a selection of color reeds versus brass reeds, and how many of each is desirable.

Q In allowing for an organ installation, how much space per rank would be a safe apportionment? Would the required space vary with make and/or model?

A The minimum space requirement for a 3 to 6 or 7 rank organ is 72 square feet, assuming a 10' overhead clearance. Restricted overhead would necessarily add to this footage requirement. For an organ of 8 or more ranks, the minimum requirement should be computed on the basis of 10 square feet per rank, with 15 square feet per rank usually more than adequate for ample room to move about. Usually these figures would apply for almost any make of organ. Additional space must be allotted when extra equipment is added. A style D Wurlitzer has been successfully installed in a 6' x 10' room with an 8' ceiling, by careful planning and considerable mitering of pipes. The important factor in a successful installation is careful planning of layout before installation starts.

Q I recently purchased an organ with several of the resonators on the metal ranks broken. What type of solder is best for repairing these?

A There is available through the organ supply houses regular "pipe solder." This can be had in several proportions—40-60 or 50-50 solder is most commonly used depending upon the size and weight of the material being soldered. A very soft solder, with a high percentage of tin, is necessary as it has a lower melting point and its use with a soldering iron, whose temperature is carefully controlled, will avoid melting the pipe metal before the solder melts. On small spotted

metal pipes, great care must be taken to keep the temperature just right to avoid the problem of melting the pipe metal first. If possible, experiment on some scrapped or unused broken pipes before attempting to make such repairs for the first time.

Q I have noticed that in the name Wurlitzer, it is often spelled WurliTzer. I have wondered about this spelling and whether or not it is appropriate to capitalize the letter T. Can you give me any information about it?

A The spelling of the name Wurlitzer never utilizes the large T except in the actual trademark of the company. If you have an opportunity to see any of the brochures of the Wurlitzer Company for their theatre organs, which were printed in the early '20s, as well as some printings prior to that time and later than that, you will note that only on the trademark does the capital T appear. In the text of any of the brochures themselves whenever the word Wurlitzer is used, it is always spelled with a small t. Therefore, it would appear to be inappropriate to use the large T in the spelling of the name Wurlitzer other than shown on the trademark of the company. Incidentally, the trademark name is copyrighted and cannot be used without official approval. The name Wurlitzer, as used in the context of an article or letter, is appropriate and may be used. ♪

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Closing Chord

TED DAY

The well-known Chicago roller rink and theatre organist, Ted Day, passed away April 13th. Ted Day was the organist at the Armory, Arcadia and Playdium roller rinks in a skating-music career spanning nearly 40 years. In the 1980's he convinced theatre owner, Oscar Brotman, to re-introduce the use of the organ for cinema interludes at the Carnegie Theatre on Rush Street in Chicago where he played until he retired and moved to Bloomington, Indiana. Services were held at the Mt. Olive Cemetery near Chicago.

Andy Antonczyk

RAY DE VAULT

Ray DeVault, the founder of Devtronix, passed away on April 12th, following a valiant fight against cancer. His wife, Barbara, survives him. He was buried at East Lawn Cemetery, Sacramento, California.

Barbara DeVault

RAYMOND LINNERTZ

Raymond C. Linnertz, 76, of North Syracuse died April 17th. A native of Minot, North Dakota, he lived in Syracuse 43 years. He retired in 1986 as a district sales manager after 33 years with General Electric Company. He was a 1953 graduate

of North Dakota State University, where he was a member of Alpha Tau Omega fraternity. He was a former president and board member of the Empire State Theatre Organ and Musical Instrument Museum at the State Fairgrounds and assisted in the renovation at the Landmark Theatre. His expertise was with the electrical jobs around the museum. He designed and built the dimmer and light system that is still used today, as well as the

original electrical systems of the foot lights, the annunciators and the curtain lights in the Art and Home Center Empire Theatre. He was one of the projectionists for several years and helped work and develop the sound system, the recording system and electrical components of the theatre organ. He also worked on the piano that is attached and playable from the organ console. He is survived by his wife of 46 years, Joan, four daughters, two sons, a sister, a brother and 11 grandchildren.

Phillip Edwards

SCOTT WHEELER

Scott E. Wheeler, 88, passed away February 11th. Born in Unadilla, Michigan on May 25th, 1911, he was a graduate of the Ingham Township High School of Dansville, Michigan. An accomplished pianist by age 18, Mr. Wheeler was a member of several local bands, which led him into piano tuning, repair and theater organ maintenance. Mr. Wheeler was a pipe organ builder and craftsman for over 60 years, and president of the Kilgen Organ Company of Boyne City, Michigan and the Scott Wheeler Organ Company of Bay City, Michigan and Liberty, Tennessee. His wife of 61 years, Lorraine, one son, and three daughters survive him.

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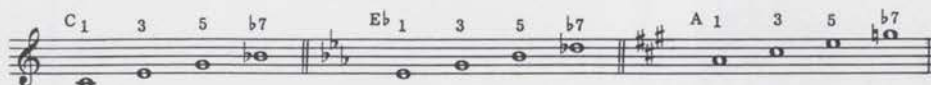


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7th Chords

Seventh chords consist of the 1st, 3rd, 5th, and lowered 7th tone of the scale of each chord.

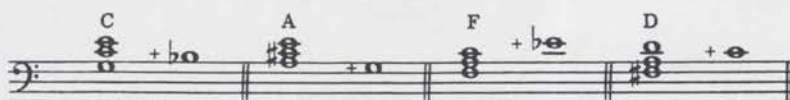


The reason for lowering the 7th $\frac{1}{2}$ tone is that the V7 chord is built on the 5th tone of the scale. The C7 chord is built on the 5th of the F scale in which the B is flat. In the circle of 5ths, V7 always leads to I.

It is necessary to know that there are always two sets of numbers used to explain everything we can do with a popular song. The Roman Numerals are used to indicate which tones of any scale the chords are built on. A IV chord in the key of B \flat is E \flat because E \flat is the fourth tone of the B \flat scale.

The Arabic (regular) numbers are used to indicate the notes in each chord: 1st, 3rd, 5th, 6th, 7th, 9th, etc. In the key of C, the 3rd of the IV chord is A. The 5th of the ii chord is the same A. Capital Roman Numerals indicate Major chords—I, IV, V. Lower case Roman Numerals indicate minor chords—ii, iii, vi. I 6 = a C 6 chord. ii 7 = a D minor 7th chord. If all of this is new to you, spend a while each day experimenting at the organ and thinking about it away from the organ.

Then play each major chord as you have learned it between the 2 F's near middle C with the left hand, and add the 7th one whole tone below the root.



In F7 and G7, where the root is on the bottom, play the 7th on top with the thumb. In all the others, the 7th will be in the middle or on the bottom of the chord. The same 7th can be added to Major and minor chords.



Left hand position of all 7th chords

In academic harmony as taught in college courses, each scale tone also has a name: I = Tonic, ii = Super tonic, iii = Mediant, IV = Sub Dominant, V = Dominant, vi = Sub Mediant, etc. For our purpose, this would make the whole subject more complicated than necessary, but it is very important to know the number relationships.

When playing 7th chords, the pedals are usually reversed: play the 5th first.

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

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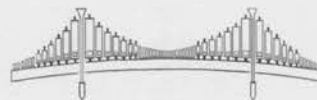
tom



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

By Robert Gates, Associate Editor

TWO EXCITING NEW RELEASES AND A FABULOUS THIRTEEN-YEAR-OLD VIDEO

THE VANISHING AMERICAN, (1925, Released in 1999), with Richard Dix, Lois Wilson and Noah Beery; Organist, John Muri.

This video, described as an “epic-scale historical drama,” is exactly that, and a screenplay of which Cecil B. DeMille could have been proud. Further, it features an outstanding performance by organist John Muri, who gives us a recital of known

melodies amid wonderful improvisations worthy of Gaylord Carter or Lee Erwin.

Following the model of *The Ten Commandments*, this film can be divided into two sections, a prologue of American Indian history and a “contemporary” story. The prologue shows early cliff dwellers overcome by hordes of Indian foot soldiers from the north. Here are battle scenes evoking those in *Joan The Woman*, where men are hurled down vertical mountain faces many dozens of feet, putting the bravery of the stunt men “braves” to severe test.

After the conquest of the cliff dwellers, the clans prosper, and soon believe that “no race could be their equal.” Then the “white man” arrives with horses and rifles (according to the film, the Indians never saw horses before), and after some 300 years of conflict, the “vanishing” population is banished to infertile reservations.

The story segment begins around 1910 with evil assistant Indian Agent Henry Booker (Beery) abusing the subjugated natives at will. We meet Nophaie (Dix), a young brave who is admired by all of the clans, and Marian Warner (Wilson), the

teacher in the Indian school, between whom a dignified romance develops. Dix plays this role as a thoughtful, caring man of action, in many ways resembling his character in *The Ten Commandments*. A schoolteacher before she became an actress, Wilson fits her part perfectly.

The oppressed Indians continue to be maltreated until the beginning of World War I, when Nophaie is convinced by Marian that he and all the others are truly Americans. With that they enlist, and distinguish themselves in battle. Returning home, they find that Booker, who has become the acting Agent, has conscripted more lands and harmed more people than ever. The Indians, now trained in “modern” warfare, are determined to fight for better treatment. Hostilities start with an attack on the settlers’ guardhouse and end with a tragic shooting. Government representatives arrive to restore order and promise better lives for the clans, but can we be sure this will happen?

Adapted by Lucien Hubbard from the Zane Grey novel, the story moves at just the right pace to keep our interest. Like a good novel, it is hard to “put down” until the very end. Video quality is fine, as is the sound.

Muri was recorded during a live 1977 performance of the film, making his flawless accompaniment all the more remarkable. There are a few splices; perhaps due to synchronization adjustment, and we only know an audience is present from their applause. The Wurlitzer used was a 3/15, enhanced by speaking into a space having a three-second-reverberation time. Constantly varying his registration, Muri takes the organ through a surprising dynamic range from Vox whisper to full roar.

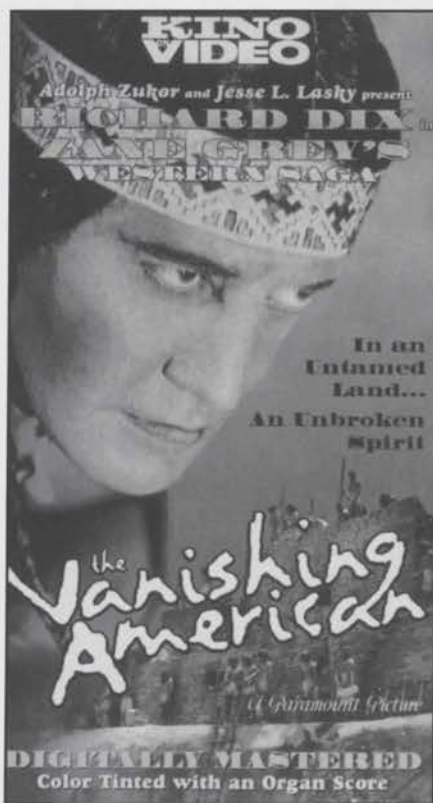
In Brief: A winner!

From Kino International Corp., 333 W. 39th Street, New York, NY 10018; (800) 562-3330; \$29.70 postpaid.

**Hollywood’s Attic Presents
THE RUDOLPH WURLITZER
MANUFACTURING COMPANY,
(Released in 2000)
Organist, Ray Brubacher**

It is impossible to over-praise this treasure from the past, which shows us the Wurlitzer factory in the mid-twenties. We first see a “general view” of the plant with the Tower in the background. Around the building, playing fountains and extensive flower gardens are being appreciated by a pair of flappers. Inside, however, the carefree Gatsby estate flavor is replaced by bustle, with small armies of soberly clad men and women making theatre organs at high speed.

After brief stops at the Kafkaesque offices and the machine shop, we watch tall piles of lumber transported on hand-pushed railcars, then the sawing, planing, sanding, gluing and “shel-lacking” needed to change the boards into Tibias and consoles. Off we go to the metal pipe department, where molten alloy is cast into sheets which are then trimmed, bent and beaten into shape over wood mandrels. The soldering area follows, where





irons (in the true sense of the word) are used to fuse the seams. We see an Oboe Horn being voiced and cables being assembled and taped into bundles. These latter two chores are women's work. Dressed in costumes predating those of the flappers, these ladies lace spreaders and tug long wire-groups onto a table where they are bound by hand with friction tape.

The star of the final segment is the "World's Largest" orchestral organ, a Model 285 for San Francisco's "New" Granada Theatre. We watch its final days in the erection room, where it is given touch-up regulation. We see it being loaded into a ten-car freight train and upon arrival in San Francisco transported by truck "parade" along Market Street. We are shown the theatre front on what appears to have been a matinee, but alas, we arrive too late and are not allowed inside.

This tape is a fascinating glimpse of the industrial revolution as it gained speed. Almost everyone stood throughout the long work day, and took their chances with unguarded power saws, finger-threatening band saw input rolls, foot-crushing rail cars and dangling Diaphone resonators. An OSHA inspector would blanch at the lack of hearing, eye and ear protection, dust masks and gloves. But the work was done, and done by people who were obviously very skilled and possibly short-lived.

Clearly, the factory views were not all filmed together. The Wurlitzer Tower postdates the 1921 Granada installation by some three years. And the "French" console shell, glimpsed within the factory, was unlikely to have been built before 1928.

Organist Brubacher plays entertainingly throughout, dropping hints of familiar tunes in what is otherwise an original score. The Style H Wurlitzer is in good voice, but bass boost might help its balance. The translation to videotape of the original films has diminished their clarity, however, enough detail survives to make this an important offering.

A trailer, showing theatre interiors, is an added asset.

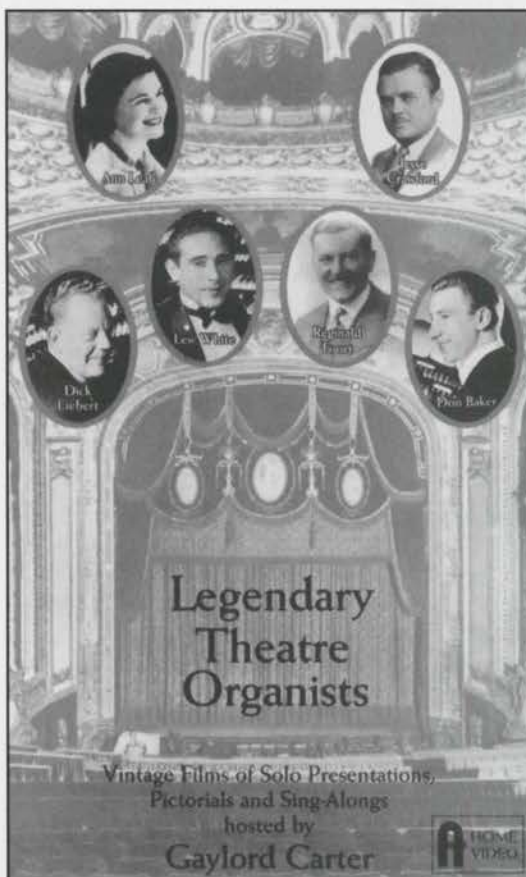
In Brief, A must!

From Hollywood's Attic, P.O. Box 7122, Burbank, CA 91510-7122, (818) 843-3366, \$24.95 postpaid. Also available through the ATOS Marketplace. Copies will be available at the ATOS Annual Convention for the same price.

LEGENDARY THEATRE ORGANISTS (Released ca. 1987), with Jesse Crawford, Lew White, Ann Leaf, Dick Liebert, Reginald Foort, Charles Paul and Don Baker

Although it was originally reviewed by Stephen L. Adams in the September/October 1987 issue of the Journal, this column would like to remind readers of the continuing avail-

ability of this gem. Narrated by Gaylord Carter astride the Sargent-Stark console bench, we are given shots of famous hands and feet in action and view some early sing-alongs and more. A sequence taken from above of Crawford playing the open-harmony part of "The Moonlight Reminds



Me Of You" is unforgettable, as are the sounds of the Paramount Studio organ in its prime, mastered by Crawford (for some selections), Leaf and Baker. What sounds like the RCMH studio instrument (we never see it) experiences the "big block chords" of the Liebert style and Foort provides an impressionistic taste of a storm at sea.

Baker, saved for last, provides a luscious version of "Danny Boy" that contains a primer on thumbing, and ends his selections with a rip-roaring "Tiger Rag." This piece exhibits his showmanship at its best. Not only does he play blindfolded, but twice shifts between the redecorated studio instrument and the Paramount Theatre organ and without missing a beat! (Watch carefully, the keys pressed in the theatre do not relate exactly to what is heard.) It's fun to look for other "eccentricities" in this rendition. When Baker reaches for a stop, blindfold in place, either the corner of the console obscures our view or when his fingers are visible they never touch a stop key. When he performs the famous parallel-note glissando on the pedals, do we really hear all of these notes, and is the palm of his left hand somehow involved?

In Brief: Another must!

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NEW ENGLAND'S MILLENNIAL PIPES CONTINUED FROM PAGE 3

In 1981, the 5/21 Wurlitzer, originally installed in Chicago's Marbro Theatre, was purchased from Byron Carlson. Bill Hansen and Gary Hanson removed the organ and installed it in the theatre in ninety days! This Wurlitzer, with its impressive five manual console and twenty-one ranks of original Wurlitzer pipe work, is an ideal match for the theater, both visually and tonally, and has seen much use by the Providence Performing Arts Center since its installation.

Attendees of New England's Millennial Pipes will experience the grandeur of this elegant theatre while listening to Walt Strony at the 5/21 Wurlitzer. What a combination—glorious sights AND sounds! Walt has been presented in concert twice on this instrument and is very fond of its sound. Be prepared for sonic fireworks!

3 The Phipps Marine/ Machine/Pipe Organ/ Works Wurlitzer

New Bedford, Massachusetts

In the late nineteen forties and fifties, many unwanted theatre organs ended up "going to church" here in the Northeast. Often poorly installed, with minimal repair and restoration, these instruments many times proved unsatisfactory due to reliability problems and the resulting high costs of maintenance and repair.

Eventually, they were replaced either with electronic instruments or new pipe organs of a more classical design, better suited for the worship service. Often destined for the dump, a number of these instruments were acquired by brothers Don

and John Phipps, who would appear on the scene with a little cash and a large rent-a-truck. Eventually, this "stash" of Wurlitzer parts grew to over fifty ranks of wind chests and associated action parts, and fifty sets of the more common Wurlitzer pipes.

After many years of storing these parts, the sale of his business in 1990 provided Don with the time and space to restore and assemble an instrument from this collection of parts. By 1992, a two-chamber instrument of twelve ranks was installed and playable from a temporary two-manual church style console.

Thoroughly engrossed in the project, Don decided to "go for broke" with the purchase of a Devtronix organ control system and the procurement of a Wurlitzer 4-36 style console case from Rich Menacho, of Ukiah, California. Eventually, Trivo, Inc. also supplied four ranks of Wurlitzer style reed pipes and a Trompette-en-Chamade.

The instrument currently consists of thirty-two ranks with twenty-nine enclosed in three chambers and three unenclosed ranks, with a full complement of traps and percussions.

The surroundings at this venue are "intimate woodworking/machine shop," with the listener enveloped by the organ's pipe work. To say that the instrument speaks with great authority is perhaps an understatement.

David Peckham will be at the console to offer the listener a sonic experience that will not be soon forgotten. You'll leave Phipps' with a smile on your face and music in your heart.

4 The Zeiterion Theatre Wurlitzer *New Bedford, Massachusetts*

In 1923 The Rudolph Wurlitzer Manufacturing Company delivered a style "F" unit orchestra to the New Zeiterion Theatre in New Bedford, Massachusetts. The organ remained in the theatre until purchased by a private party in the seventies. This organ's history is a true Cinderella story. After removal, the organ was installed in a private residence. When the owner of the instrument passed away, it was donated to the Southeastern New England Theatre Organ Society. Eventually the

organ was returned to its original home and totally rebuilt with a solid-state relay installed. A few years ago a re-voiced (by Trivo) Oboe was installed to bring the organ to its current nine ranks. This re-voiced oboe has the effect of a "mini Posthorn" adding zest to the instrument without overpowering the ensemble.

The Zeiterion has become a successful performing arts center serving much of Southeastern New England. The theatre is elegant, but intimate. There is literally not a bad seat in the house. For a nine rank instrument, the organ speaks with authority, with its magnificent sound enveloping the listener. ATOS recognized this installation by granting it a Vintage Award on July 4, 1995.

The Zeiterion Theatre Mighty Wurlitzer is used for concerts, silent movies, and before many of the children's shows that frequent the theatre. In the last decade the instrument has been used for over four hundred and fifty performances.

Ron Reseigh, an ATOS Young Organist Competition winner, will present the Zeiterion's Mighty Wurlitzer. Ron's star is rising in the theatre organ world. This young man was the only American organist featured in a full concert at the 1999 ATOS Annual Convention in London.

5 The EMCATOS Mighty Wurlitzer Theatre Pipe Organ

Babson College, Wellesley, Massachusetts

On May 18, 1926, Wurlitzer Unit Orchestra Opus 1349 was shipped from the factory at North Tonawanda, New York to Loew's State Theatre in the Back Bay section of Boston. The organ served well in its role of silent movie "orchestra" until the advent of the talking picture; after which it was used infrequently for intermissions, sing-alongs, and other special occasions. Gradually, however, the organ fell into disrepair and sat, abandoned, in the orchestra pit.

In June of 1968 the theatre closed its doors for the last time. A crew from EMCATOS began the job of removing the dormant giant from its original home. Twenty-five EMCATOS members removed the instrument in twenty-three hours with all wiring intact.

After two years of rebuilding and rehabilitation, our Mighty Wurlitzer was installed in Richard Knight Auditorium on the campus of Babson College in Wellesley Hills, Massachusetts.

1996 marked the successful completion of our ten-year program of expansion and refurbishing of this magnificent instrument. The organ has been updated with a solid-state control system and also has benefited from the addition of an English Post Horn, a Wurlitzer Style Brass Trumpet, Brass Saxophone, Vox Celeste, Quintadena, second Tibia, and the reinstallation of the original Kinura. The final phase of this

ten-year plan was the replacement of our well-worn three manual console with a new four-manual console.

After a delicious full-course, roast beef and turkey dinner (included in your registration package) convention guests will thrill to a performance by Jelani Eddington, world-class theatre organist. Jelani has performed before on this instrument and never fails to please his audience.

The New Bedford Whaling Museum

New Bedford, Massachusetts

On Saturday afternoon our guests will lunch at the world famous New Bedford Whaling Museum. The museum is the largest museum in America devoted to the history of the American whaling industry and its greatest port. Through exhibits, publications, and programs, the museum brings to life the whaling era and the history of the local area. It houses the most extensive collection of art, artifacts, and manuscripts pertaining to American whaling in the age of sail—late eighteenth century to the early twentieth—when sailing ships dominated merchant trade and whaling. The museum visit and lunch are also included in the registration package.

Please Note: Your credit cards will be processed by the Hobo Railroad, which is owned by one of our members.

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The ATOS Scholarship Program

The ATOS Scholarship Program at Work

Dorothy Van Steenkiste, Chairperson
Competition and Scholarship Programs

We are happy to announce that through our ATOS Scholarship Program two more students have completed the requirements for the degree of Bachelor of Music.

SUSAN LEWANDOWSKI was presented in a senior recital at Eastern Michigan University, Department of Music on Friday, March 24th in the Organ Recital Hall. Her program was outstanding. The program consisted of the *Praeludium and Fugue in A-Dur, BWV 36* by Johann Sebastian Bach, selections from the *Orgelbushlein* also by Bach, the *Praeludium and Fugue in G* by Felix Mendelssohn, selections from the *Fifteen Antiphons* by Marcel Dupre, *Duetto II—Poco Adagio* by Carl



Susan Lewandowski

Philipp Emanuel Bach and *Variations on "America"* by Charles Ives.

This recital was given in partial fulfillment of the Bachelor of Music Degree in Organ Performance and was an audition for the Master of Arts Degree in Organ Performance. We found out she passed and was accepted into the Master of Arts Degree Program at Eastern Michigan University.

Susan has entered the ATOS Young Organist Competition several times and has won her division. She has also been the recipient of ATOS Scholarships, which have been applied, to her tuition at Eastern Michigan University. In addition to her continuing her education she is working as a church organist and making plans to teach students theatre organ.



Steven Ball

STEVEN BALL was presented in concert Friday, April 21st at the Hill Auditorium in Ann Arbor, Michigan. His music included *Batalla Imperial*, *Toccata in D Minor, BWV 538* (Bach), *Cortege et Litanie* (Dupre), *Whither Must I Wonder?* (Williams). Accompanied by Matthew Heck, Baritone, Steven dedicated this number to his family: *Suite Pour Orgue, Op. 5* (Durufle).

The audience then walked over to the Michigan Theatre where he performed the *Orchestral Prologue* of selections from *Phantom Of The Opera* (Andrew Lloyd Weber). He then did a live performance of the score to the 1925 silent film *The Phantom Of The Opera*, starring Lon Chaney and Mary Philban. He was joined by Sara Taetle, Mezzo-soprano; Dan Fineberg, percussion; and Matthew Heck, Baritone. Steve composed the music score. A reception followed in the lobby. Steven Warner, another of our scholarship recipients played the piano for the guests.

This full presentation was in partial fulfillment of the requirements for the Bachelor of Music degree. Steven is the first student at the University of Michigan to be awarded this degree based on performance at both a classical and a theatre organ. He has been accepted into graduate school at Indiana University. Steven plays for the movies at the Redford Theatre and has also been a candidate for our ATOS Young Organist Competition.

We wish both of these young people continued success in the organ world.



Scholarship Awards for the Year 2000

CATEGORY "A" SCHOLARSHIPS

Students working toward a college degree in organ performance are eligible to apply in this category. Scholarship awards are given to the college and applied toward the student's tuition.

Elva Fleming Memorial Scholarship—\$1,000.00

Brian J. Heinlein (22)
Concordia University
Mequon, Wisconsin

William B. Warner Memorial Scholarship— \$1,000.00

Perin Roberta Smith (20)
Melba Memorial Conservatorium of Music
Affiliated: Victoria University, Melbourne, Australia

Category "A" Scholarship—\$500.00

Christa Rae Funke (21)
Concordia University
Mequon, Wisconsin

CATEGORY "B" SCHOLARSHIPS

Students studying with professional theatre organ teachers are eligible to apply in this category. Scholarship awards are given upon completion of lessons with a professional theatre organ teacher. (All scholarships must be completed by May 1, 2001.)

Matthew Bason (19)
North Hampton, England
Teacher: Paul Kirner, England

Veronica Anne Dillon (21)
Auckland, New Zealand
Teacher: Mrs. M. Laylock, Auckland, New Zealand

Catherine Drummond (18)
Wigston, Leicester, England
Teacher: Len Rawle, England

Ryan Heggie (21)
Darlington, SA, Australia
Teacher: Paul Fitzgerald, Australia

Mathew Loeser (15)
Victor Harbor, Australia
Teacher: Helen Blakebrough

Michelle Nicolle (21)
Morpheh Vale, Australia
Teacher: Paul Fitzgerald, Australia

Daniel Jerome Pierce (18)
Muncie, Indiana
Teacher: Frederick B. Schulze, Upland, Indiana

Robert Sudall (16)
Eldwick, Bingley, West Yorkshire, England
Teacher: Michael Woodhead, Bingley, England

Members of the Scholarship Committee are:

Paul Fleming

John Ledwon

David O'Brien

Connie Purkey

Gordon Schwacke

Steve Schlesing

Jinny Vanore

Bob Wilhdelm

Dorothy Van Steenkiste,
Chairperson



I established this Scholarship Program in 1991 with the permission of the ATOS Board of Directors. Since that time we have issued ninety-eight \$500.00 scholarships, six \$1,000.00 Elva Fleming Memorial Scholarships, three \$1,000.00 William B. Warner Memorial Scholarships, and one \$500.00 Grace McGinnis Memorial Scholarship. It is a wonderful program that has encouraged our young adults to continue with their studies in the theatre organ world. Since my position as a member of the ATOS Board of Directors ends this year, it is my last year as Chairperson of this committee. I would like to thank all the members of the committee that have given their time and talents to evaluating all the applications. There will be a new chairperson appointed at the ATOS Board meeting in July. I wish them continued success with the program.

Sometime in August the new chairperson will send out the 2001 requirements and application forms. Watch for additional news of the 2001 Scholarship Program in your September/October issue of the Journal. This program is very important in keeping in touch with our young theatre organ students and encouraging them to continue their studies.

We were pleased to receive 11 applications in 2000 and we have awarded 10 scholarships. Mrs. Warner has set up the William B. Warner Memorial Scholarship for two more years. Mr. Paul Fleming has set up the Elva Fleming Memorial Scholarship in his trust so that it will continue for many, many years.

Our program was listed in the Guidance Information Systems (GIS) published by Houghton Mufflin Company in Chicago, Illinois and also the Educational Assistance Council, National Research and Processing Center in Burbank, California. We receive requests from various colleges and their students apply. There were several requests for applications from these reports. Also, our chapters are getting the news to their local colleges and organ students. Word is out and everyone feels that this program is encouraging young adults to continue their education in organ performance.

An Acre of Seats in a Palace of Splendor

By Steve Levin, Associate Editor

California (Fox)

San Jose, California

Opened: April 16, 1927 • Architect: Weeks & Day • Capacity: 1848

Organ: Wurlitzer 3/13, Style 240 Sp., Opus 1545

As West Coast Theatres expanded beyond its base in Los Angeles, the circuit entered Northern California in 1924 by acquiring a number of existing operations, among them the nine-theatre Turner & Dahnken chain. Most of the T & D houses were built in the 'teens, and some were becoming too old and/or small to remain fully competitive much longer. In places where this might have been a danger, West Coast's response was to build a new theatre before anybody else got the same idea. San Jose was one such place; in 1927 the 1200-seat California opened in 1913 as the T & D Theatre DeLuxe, surrendered its status, name and vertical sign to this larger and finer house and operated until 1952 as the Mission.

The firm of Weeks & Day specialized in hotels, apartments and theatres, most of them executed in the same Spanish Renaissance style which characterizes the California, generally considered to be the best of their smaller theatres. As the auditorium is a considerable distance from the street, the California has a lobby much larger than was usual in houses its size. Long and lofty, the lobby is extended visually by the mezzanine foyer, open to the vaulted stair hall at its near end. The lobby floor rises in stages to this stair hall, from which main floor patrons then descend to the foyer. This sort of arrangement was common in lobbies which had to cross over an intervening alley, but there is no alley here, and the reason for this treatment has always been something of a mystery.

The theatre, renamed Fox in 1954, was a first run house until 1972, when Mann Theatres sold it to a group of investors who were not fussy in their choice of tenants: budget movies were followed by rock concerts until the theatre closed in 1973. It has not operated since. A Spanish Language exhibitor bought the theatre in 1977 and started but did not complete a renovation program, leaving the Fox in worse shape than when he began. In 1985, the city's Redevelopment Agency acquired the Fox, and has since entertained countless proposals for its revival. Despite the ups and downs of the past three decades, the Fox is now almost certain to reopen, thanks in large part to massive contributions from the David Packard Foundation. A Wurlitzer organ is very much a part of the present plans.

Played most memorably by Irma Falvey, the original Wurlitzer differed slightly from the usual Style 240 configuration, having a Voix Celeste in place of the Horn Diapason. Removed in the 1950s, the organ found its way to the Iceland

Skating Rink in Paramount, California, the fabled birthplace of the Zamboni. Most of its components (the organ, not the Zamboni) are now incorporated into Ron Wehmeier's 4/33 in Cincinnati. (See Theatre Organ Volume 32, Number 3 and Volume 35, Number 5.)



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Opposite: By 1942 the California had a new marquee, probably designed by S. Charles Lee, but the second-hand vertical sign was still in business, and would remain so for another dozen years.

Right: One after the other, the entry, vestibule, lobby, stair hall, and foyers consume an entire city block: well over half that span is visible here. The auditorium leads off the foyers to the right.

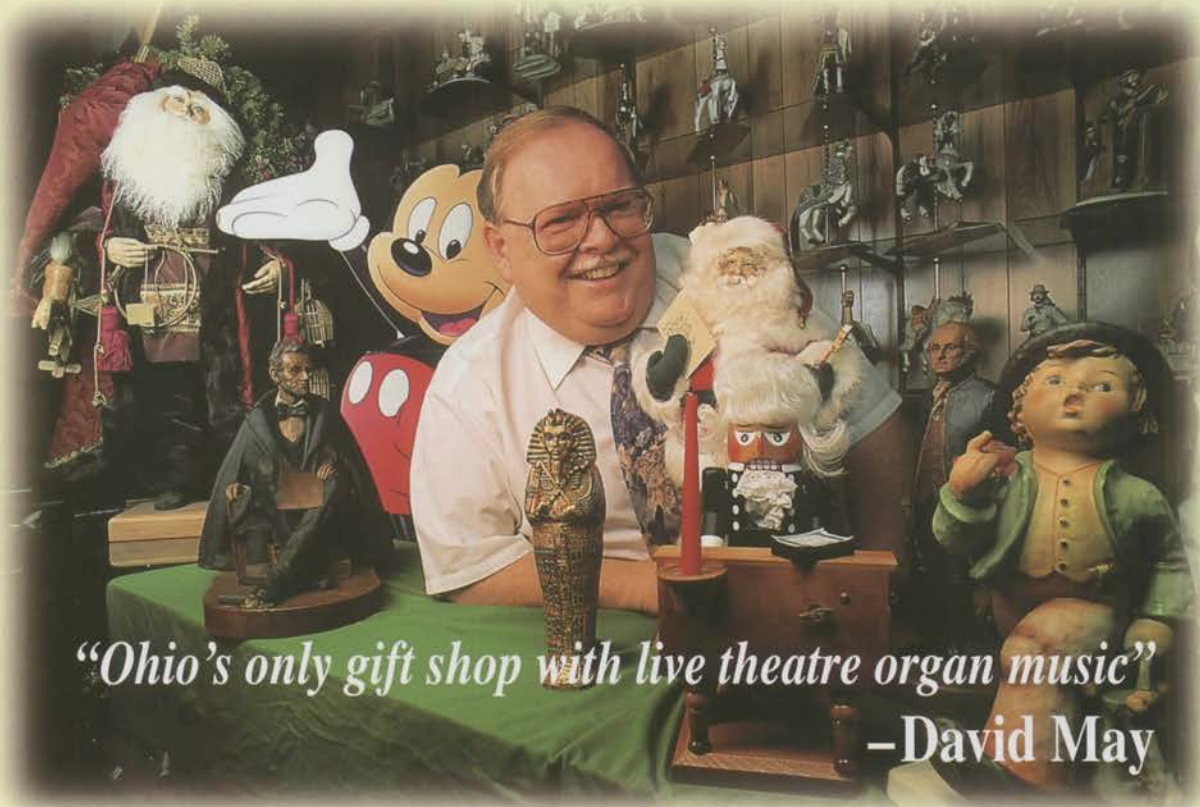
Below: In contrast to Weeks & Day's Stanford, Palo Alto, the auditorium here is not much taller than it needs to be, probably to minimize its influence on the adjacent St. Claire Hotel, by the same architects.

All photos: Steve Levin Collection



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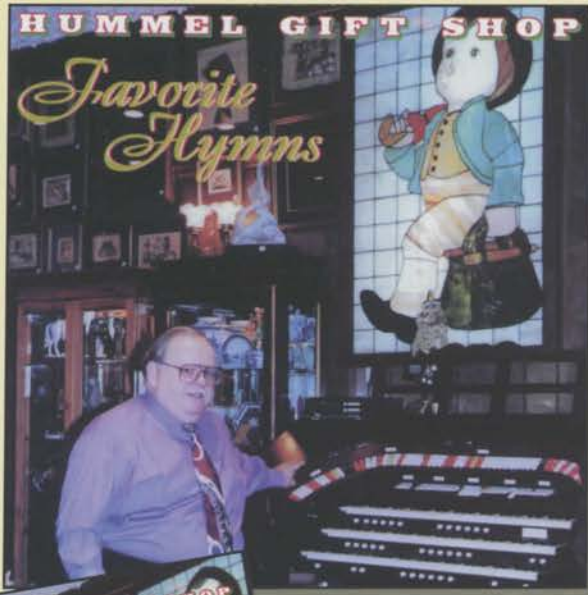
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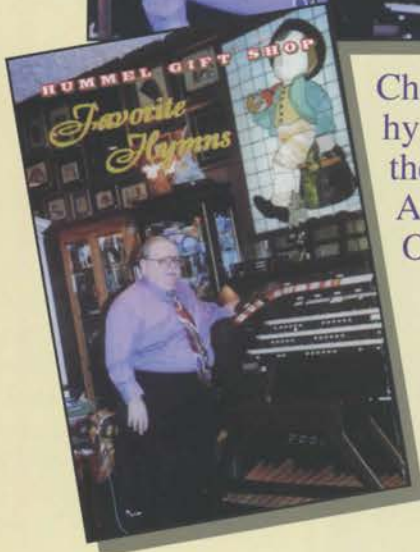
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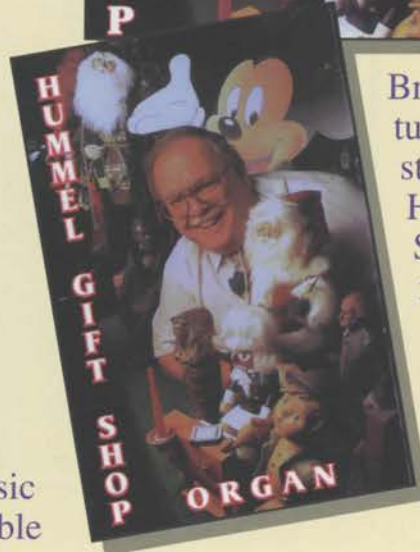
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The International Theatre Organ Scene

A Weekend In Weikersheim, Germany

By Ilse Palmer and Len Rawle



The 3/11 Möller in the August Laukhuff Pipe Organ Factory, Weikersheim, Germany.

Whoever heard of the picturesque village of Weikersheim in Southern Germany? Even many theatre pipe organ enthusiasts in Europe were unfamiliar with this delightfully remote little town of 7,000, which is famous for its magnificent castle, formal gardens, local wine and good food. Nevertheless on April 9th, 300 guests from Germany, Switzerland, the United Kingdom and elsewhere in Europe arrived, including the Bürgermeister, at the August Laukhuff Pipe Organ Factory for the first public presentation of a 3/11 Möller Theatre Pipe Organ, formerly installed in a South Africa cinema. This instrument is now permanently installed in the August Laukhuff Pipe Organ Factory and is the pride and joy of two directors of the company.

Ordered in the 1940's this is one of the last theatre organs built. It is a distinctive and beautiful sounding instrument quite unlike any other make. The organ is entirely original with fast acting relays, although the cleverly conceived mechanical piston setting action has to be coaxed along a little. A floppy disc MIDI system allows the organ to be recorded and played back.

The organ is installed in the large hall used for the final erection and testing of new pipe organs. The pipes are situated in two pipe chambers fitted with remarkably effective double acting, lead lined swell shades. The individual ranks are: Horn (trumpet), Tuba, Diapason, Tibia (wooden), Clarinet, Oboe, Viole d'Orchestre, Celeste, Concert Flute, Dulciana, and Vox Humana. Only two of the ranks are extended to 16' pitch, the Flute and the Tuba.

The tremendous percussion/traps section is mostly exposed

beneath the organ chambers and include such goodies as a large scale Deagan Harp with 'Great Vibrato,' Chimes, Brass saucer shaped Glockenspiel, variable speed thunder sheet, assorted American train whistles and car horns, even a Nightingale.

Len Rawle, the current Musical Director of the London & South of England ATOS Chapter was the featured concert artist. Len is well known in ATOS circles, having been the past Chairman of the

London Chapter. More recently he served in splendid fashion as the 1999 ATOS Annual Convention Chairman and Master of Ceremonies.

Following the concert, Len wrote, "You can imagine my own sense of privilege also the excitement which prevailed at the concert to a capacity 'family' audience as I tried to decipher the German opening announcements. All this in a huge organ-building factory, which had been completely flattened by the 'Brits' during the war. Being from the UK, I have to admit it was for me a very meaningful event in more ways than one.

"As I gazed around the capacity audience it was clear from the look on everyone's face that they had no idea what they were in for and certainly the many immaculately dressed children, (it was confirmation day) were, shall we say, 'politely apprehensive.' I have experienced this quite formal Germanic sense of occasion before at the National Film Institute in Frankfurt so I knew I need not worry. Beneath their well-dressed appearance however lurks the very real desire to thoroughly enjoy themselves. Suddenly, the announcements finished with the only two words I recognize in any language—Len Rawle.



3/11 Möller chamber view.




Len Rawle
at the
3/11 Möller.

"I really was looking forward to playing the organ to a room full of people as opposed simply to making a recording in an empty hall. Happily, from the moment they experienced the impact of the organ's overall sound and the much enhanced percussion section, it was clear everyone in the large organ erection hall, many standing in the overhead gallery housing a traveling crane no less, were hooked. I really could do no wrong. There was even applause half way through some numbers. It was a privilege to be there and a wonderful day for the company that has contributed so much to the prosperity of the town over the last 176 years."

Len's program enthralled the audience with his usual mix of light music, including his "Hoe-Down," "Chattanooga Choo Choo," "The Luftwaffe March," "Bel Ami" from an old Ger-

man film, a beautiful rendering of "Falling In Love Again," "Turkish Patrol" and many more famous tunes from James Last to Jerome Kern. Len received a standing ovation at the end of the first half, two standing ovations in the second half and had to keep playing. The audience loved it. The organ had been marketed not just with nostalgic overtones, but also as a fun instrument, which it clearly was in the hands of Len Rawle. It was obvious that all present had caught the theatre organ bug and it was clear this would not be the last concert at this interesting venue.

While Len was in Weikersheim, he recorded music on the Möller for a CD, which will be available later this year. Watch for the release of this recording of a truly unique theatre pipe organ. 



Note added effects on front board.



Close-up view of 3/11 Möller stop rail.

The Lustigs Host the ATOS Board of Directors prior to their Mid-Year Meeting in Saint Louis

By Doris Erbe



JACK MOELMANN

Front Row L to R: Steve Schnieders, ATOS Treasurer, Bob Maney, ATOS Vice-President, Nelson Page, ATOS President. Back Row: Ned and Edith Lustig.



JACK MOELMANN

Donna Parker at the Lustig's Robert-Morton.

THE FRIDAY EVENING PRIOR to the mid-year Board Meeting in St. Louis the ATOS Board of Directors were, once again, the guests of Ned and Edith Lustig. The Lustig's picturesque home is ideally located in the South County area of St. Louis. The original section of their home is over a century old.

After enjoying every morsel of a lovely buffet, all attention was focused on their Robert-Morton. As a teenager, Ned was permitted to "bang around" on this organ in the Uptown Theatre in Kansas City, Missouri. However, as with numerous theatres, the Uptown was closed and the organ was silent for a long time. The Lustigs came to the rescue and the organ was removed from the theatre.

To accommodate the Robert-Morton, a room having a vaulted ceiling was added. The chambers are arranged at one end with the chests and swell shades elevated about one story in height above floor level. The chambers are neat, clean, and easily accessible. Nearly all of the instrument is original.

Ned and Edith faithfully credit their dear friend and organ builder, Walmer "Gus" Brummer (see Closing Chord—March/April 1996, THEATRE ORGAN JOURNAL), for their successful installation. Under his direction they also

worked countless hours on, for example, releathering chores, etc., etc. The organ had been a 3/13 in the theatre; the Lustigs added three ranks.

An elegant gala dedication in 1981 featured their long-time friend Stan Kann at the console. At a later date, Stan also played for the wedding of their daughter Susan.

Any theatre pipe organ owner can appreciate the expense and effort that must be expended to maintain an organ. Ned is a busy and successful theatre consultant. Edith devotes many hours to, and has been honored for, her volunteer work. She has taught Red Cross first aid and CPR in the community and has been a faithful volunteer at St. Anthony's Medical Center. Besides all this, there are the usual home chores as well as numerous other activities but these remarkable people both find time to continue their organ lessons!

In addition to the Robert-Morton, the Hammond from



Stan Kann and Donna Parker.



Jack Moelmann enjoys the Hammond.

studio 8H in Radio City (now GE) in New York City that was played by the late George Wright occupies a place of honor in their organ studio.

It was our good fortune and privilege to share Ned and Edith's gracious hospitality and to enjoy their treasured

Robert-Morton and the Hammond organ. Almost everyone had arrived in St. Louis that day and having such a relaxing, fun-filled evening helped to put us in the right frame of mind for a busy working weekend!



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2001 CONVENTION SITE NEEDED

ATOS is soliciting a host chapter for a 2001 mini-convention. Such a bid must be submitted within the next three months or there will be no convention in 2001. Previous plans have been cancelled due to withdrawal of a chapter from bidding. There is need also for a bid for an ATOS 2002 Annual Convention.

Please contact
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Dr. Abemathy, Dottie MacClain, Erwin Young, at the Montclair Theatre. *Lamb Photo.*



Some guests at the Annual Banquet. *Trimmier Photo.*



"Fabulous Eddie" Osborn and Leon Berry at the Hub Rink WurliTzer. *Lamb Photo.*

ATOS, known then as ATOE, held its 10th Annual Convention in Chicago, Illinois, July 1965.



Bob Mueller, Carl Norvell, Leon Berry, and Al Schmitz at the Hub Rink. *Lamb Photo.*



Dr. Fred Cessander, Fred Knuse, and Mel Doner. *Trimmier Photo.*



Don Baker, Pearl White, and Al Melgard at the Chicago Stadium Organ. *Lamb Photo.*



Leonard and Dottie MacClain seated at the Fred Hermes WurliTzer. *Trimmier Photo.*

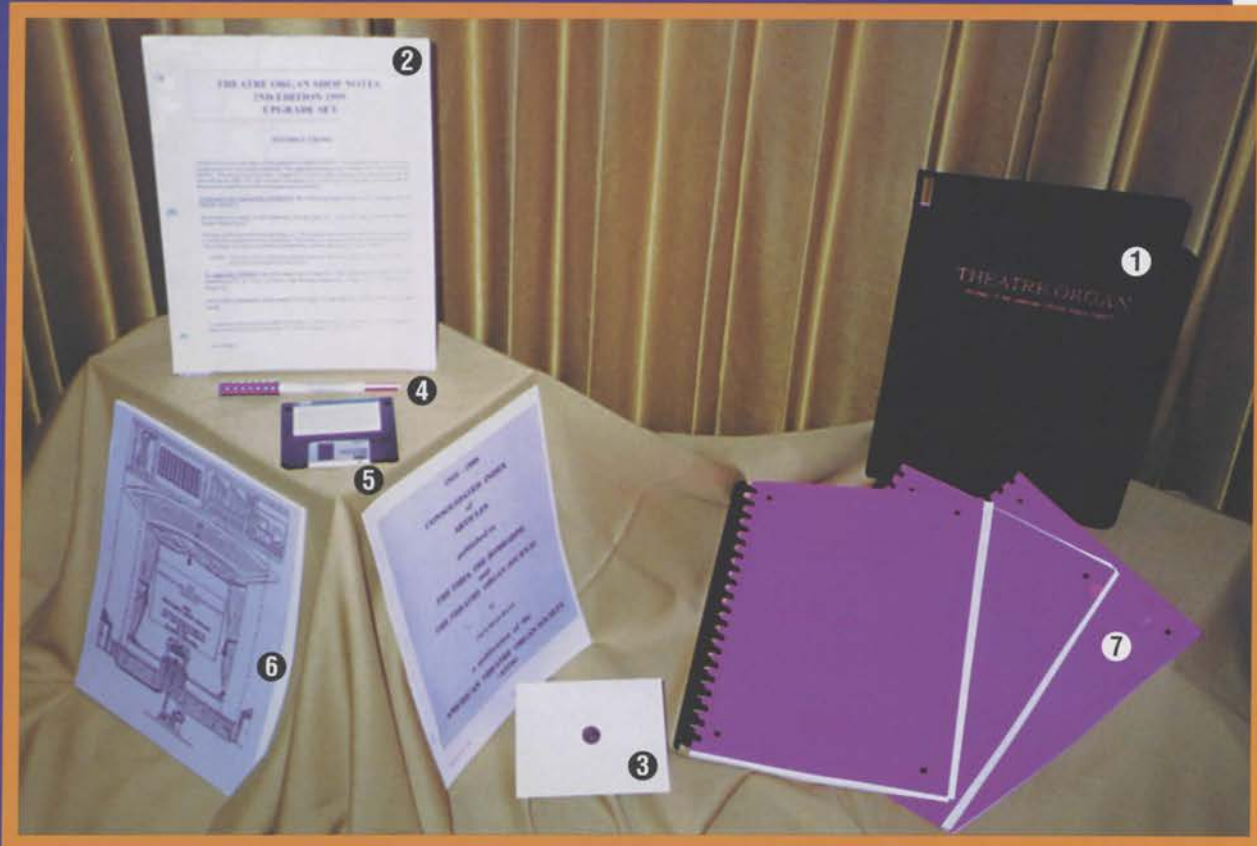


The audience at Mundelein during the program. *Trimmier Photo.*



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Wayne Tilschner, Concert Coordinator, Orlando Chapter ATOS

ALREADY BOOKED FOR 2000

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Preview of Coming Attractions



The beautiful Zeiterion Theatre in New Bedford, Massachusetts will be one of the concert stops during the ATOS Regional Convention 2000—“New England’s Millennial Pipes.” Ron Reseigh, one of the stand-out performers at the 1999 ATOS Convention will be featured at this 2/9 Wurlitzer in its original home. Read more about the exciting events planned just for you at the ATOS Regional Convention 2000—“New England’s Millennial Pipes” in the September/October issue of theatre organ.

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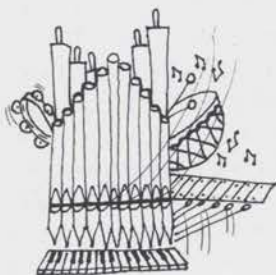
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Chapter News

ATTENTION ALL CHAPTER CORRESPONDENTS: All Chapter News items are to be sent to Vern Bickel, Editor, preferably by e-mail. Be sure to include the name of your Chapter President as well as his or her telephone number, FAX number or e-mail address. The resolution of electronic photographs must be no less than 300 dpi. If you do not have the capability to send photos in 300 dpi, or higher, please send them via U.S. Mail. The deadline for receiving Chapter News items for the November/December issue is September 5.

ATLANTA

Danny J. Brooke, President
yodel@mindspring.com

Atlanta, Georgia. Only a few months into the New Year and the Atlanta Chapter has already had several outstanding events! In February, we attended a wonderful concert at the Mt. Vernon Presbyterian Church with its grand Austin Organ. Jim Wingate played the Austin accompanied by Stutz Wimmer on the saxophone. It was a great afternoon, with music for everyone's tastes, superbly played by Jim and Stutz. Jim has performed for the chapter on several occasions and he always presents a great program.

In March we returned to the Rylander Theatre in Americus, Georgia. The only appropriate description—awesome! The organ, the 2/11 Möller from the Riviera Theatre in Scranton, Pennsylvania has been totally restored and installed by chapter member John Tanner of A. E. Schleuter Pipe Organs and it is exactly the right instrument and right sound for the Rylander. It's great! The theatre also has been fully restored to the highest standards and is truly beautiful. Americus is close to I-75 in South Georgia. If you are traveling near there, make a point of going to see the Rylander. The theatre personnel are most willing to "show it off." Stop by and experience that fabled Southern Hospitality!

Ron Carter accompanied the silent movie *Wings* to a sellout crowd on March 18 at the Rylander. The audience was mostly from Americus and they loved it! Ron's music is always superb and people seem to be looking for good entertainment—the silents are a good way to introduce the theatre organ to many people who would not otherwise



Ron Carter at the Möller console, Americus, Georgia, March 2000.



Restored Möller 3/11 console, Rylander Theatre, Americus, GA.

think to attend a concert.

In April we took that advice when Rick McGee accompanied *Ben Hur* at Callanwolde with its original 3/55 Aeolian installation. Rick's music was absolutely grand! What a thrill to see these old classics shown in a wonderful location! We had a sellout crowd due to the good promotional efforts of the Callanwolde Society, our chapter and many announcements on our local PBS Stations.

Our schedule for the rest of the year is equally busy, with Tom Hazleton in May, Fred Boska plays the 2/11 Wurlitzer at the Traiser residence in June and Lyn Larsen is at the Atlanta Fox (4/42 Möller original installation) in July. Much more, too, for the rest of the year!

Paul Beavin

BUFFALO AREA

Harry Marciniak, President

Buffalo, New York. YES—The Buffalo Area ATOS Chapter is alive and well! In October, 1999, between tear down and the load in of stage shows at Shea's Buffalo Theatre, Len Rawle was able to spend about 2½ hours playing the 4/28 Wurlitzer. Len's "practice" sounded excellent as he prepared for his concert for the R.T.O.S. in Rochester.

The Chapter has been actively involved in the restoration of a 2-manual, 6-rank Viner organ at the Cazenovia Park Baptist Church in South Buffalo. A concert was held on November 20 with Byron Jones of Sussex, England presiding at the console. Some of the readers may remember Byron from the '99 convention in London, England. The church congregation is very supportive of the chapter and would like to see Byron return for another concert.

The Rochester Theatre Organ Society was invited to join us at our October meeting held at the New York State School for the Blind in Batavia, New York. A recently discovered 3-manual Estey is located in school's 400-seat auditorium. The instrument is an original installation and is in need of tuning and some repairs, as it has not been used in a number of years. One of the goals of the Superintendent of the school, Ms. Jennifer Spas Ervin, is the professional restoration of the organ and to make it available for concerts for both the students and the community. Two chapter members volunteered and tuned the organ so it could be enjoyed for the Christmas holiday season by the staff and students.

Our November meeting was held at the Riviera Theatre in North Tonawanda. We were welcomed by the theatre management and enjoyed playing the Riv's Mighty Wurlitzer with its recently rebuilt console. The theatre is operated by the Niagara Frontier Theatre Organ Society and the group's volunteers are constantly involved in the restoration of the 1926 theatre. It looks great folks—keep up the good work!

The console of the Shea's Buffalo Theatre organ has been refinished and the "unveiling" concert was held at 2:00 p.m. on Sunday, April 30, 2000. Clark Wilson presided at the console in the 3200+-seat theatre opened in 1926 by

local exhibitor Mr. Michael Shea.

Club activities included a May 20 trip to Erie, Pennsylvania for a tour of the Organ Supply Industries, Inc. factory/pipe organ supply house. On June 20, beginning at 1:00 p.m., there was a day-long open console at Shea's Buffalo Theatre followed by the formal club meeting at 7:00 p.m. and more open console afterwards. That's it till next time!

Richard Nellist

CENTRAL MINNESOTA OTTER TAIL

Richard C. Baker, M.D., President
218/736-3006, rbaksr@aol.com

Fergus Falls, Minnesota. In April, the Otter Tail Chapter held its first tour of the organ and chamber for school students. All enjoyed the various types of pipes on display in the lobby, as presented by members Dolores and Luther Melby, and then they heard the organ played by member Bev Lambert. After touring the lofts and asking many questions, pizza and soft drinks were served. It was a great afternoon!

On September 29 and 30, the Center For The Arts, home to the mighty Wurlitzer, will be celebrating its fifth anniversary of the re-opening of the theatre. Many events are planned, with the Wurlitzer organ being dedicated to three persons. Geneva Eschweiler, a retired music teacher, now residing in Minneapolis, Minnesota, who taught in the high school and community college will be one of the recipients. Lance Johnson, organ builder and restorer who rebuilt the Wurlitzer organ is the second recipient. Another Fergus Falls native, Richard Baker, M.D., a retired surgeon, who was instrumental in raising the money and finding a place for the organ in the theatre, will also be honored. All three will be honored at an organ concert, Saturday, September 30 at the theatre.

Performing in concert will be Donna Parker from Aloha, Oregon. She is a recording artist and a performer of classical and theatre organ music. She will also be accompanying a choral group that will be performing an original piece of music composed for this dedication and concert written by David Evan Thomas.

Also, Lance Johnson will be performing on the Wurlitzer for Brown Bag lunches again this summer, those

scheduled for June 10 and 16, July 21 and August 18.

Berta Baker

CHICAGOLAND

Dennis Scott, President
scotgraph@aol.com

Chicago, Illinois. CTOS got the New Year off to a great start with a social featuring two talented and local artists. Our special guests at this social were members of the Land Of Lincoln Theatre Organ Society. Opening the afternoon, Bob Bates of LOLTOS entertained us with a variety of selections that showed off his talent and the versatility of the Allen GW319. Bob gave us "Barcelona," "Deep Purple," a great "Sound Of Music" medley, plus a couple of great light classical pieces. The first was the overture to Offenbach's *Orpheus In The Underworld*, and the second was the "Dream of Olwin." Next on the bench was Don Springer, well-known organist and frequent performer at the



Bob Bates.

Hinsdale Theatre. Don had a lot of fun on the GW319, and let us enjoy the instrument with him. Don opened with a great medley of "Jalousie" and "España Cani," followed by many Jesse Crawford and George Wright arrangements. We heard the popular "What Are You Waiting For, Mary?," "I'm Confessin'," "Blue Room," a great Gershwin medley, "Knightsbridge March," and so many others.

Continuing our aggressive calendar of social events, CTOS will feature a social by Bill Tandy on the GW319 in April, and a continuing "Registration Workshop" with Dennis Scott and Lee Maloney in May. CTOS continues to grow at the rate of about three to four new members each social. Visit us at <http://www.organman.com/ctos>

Steve Margison

CUMBERLAND VALLEY

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

Chambersburg, Pennsylvania. Ongoing discussions with representatives of Chambersburg's Capitol Theatre regarding an organ lift are nearing a successful conclusion. The chapter's Möller, originally installed in 1927, has never had a lift, and this enhancement will be a welcome addition. The chapter continues to receive great support from the theatre and is most appreciative of this most recent example of their commitment to the Möller.

Bob Maney

DAIRYLAND

Gary D. Hanson, President
414/529-1177, orgnpipr@aol.com

Racine/Milwaukee, Wisconsin. Our St. Patrick's Day social was held on Sunday, March 19 at the rectory and church of Father Tom Lijewski, pastor of St. John Nepomuk Church in Racine. We were treated to hearing two totally different organs and organists in one afternoon. The first was Father Tom's own custom three-manual Allen in the rectory, where he played a delightful program for us. Then we all walked down the hall to the church, where they have a three-manual Wangerin pipe organ in the balcony. Here the church's organist, Fred Bach, gave us a short recital. Open console on both instruments (and a piano) followed and refreshments were served back in the rectory.

Our club had a unique activity on April 15 when we had a "cleaning party" and spent the entire day cleaning every nook and cranny of the historic Avalon Theatre in Milwaukee in anticipation of our upcoming concert and the ATOS



Don Springer and the Avalon's Wurlitzer.

Annual Convention in July. DTOS member Paul Grant has some great ideas to give the old theatre a quick makeover in time for the convention. He studied theatre design in college and for forty years he worked for the Walt Disney



The Dixieland Band at Dairyland's concert.

organization as a project manager for the interior design of the theme parks, so he is a natural at this. We had a good turnout for this event and the Herb Cihla family even drove in from Rhineland, which is a five-hour drive one way, to help with this project! Refreshments and lunch were served.

We had a "Dixieland Spring Stomp Gala" on April 30 at the Avalon Theatre, with a full house enjoying the concert. Paul Grant beautifully decorated the stage in "New Orleans style." Don Springer of Hanover Park, Illinois began the program by playing our 3/17 Wurlitzer. Later the New South Rampart Street Paraders Band, a popular Dixieland band from the Milwaukee area, joined him on stage. They performed many numbers alone, and then were joined by the organ. Toward the end of the program they all played together, and it got a standing ovation! We want to thank the following for "burning the midnight oil" to get the organ ready for the concert: Scott Bilot, Gary Hanson and Joe Wallace.

Sandy Knuth

EASTERN MASSACHUSETTS

Hank Lysaght, President, 781/235-9009

New Bedford, Massachusetts. An event we anticipate with much pleasure is the appearance of Philip Kelsall at our Wurlitzer console. March 11, at Babson he again brought his Blackpool style as he plays at the Tower Ballroom. His foot tapping, danceable music together with his almost constant double pedaling, rapid fingered glissandos (not palmed) and intermanual playing was a joy to both watch and hear. Phil's "memory book" mind of songs must be in the thousands as he effortlessly bridged from one to another in long medleys.

Mr. Kelsall's opening and closing theme was that of his predecessor, Reginald Dixon, "I Do Like To Be Beside The Seaside" with a mix of various tempi for a tango, fox trot, waltz, and other styles,

Scottish, *Phantom Of The Opera* numbers, tunes from Broadway, a storm effect, etc.

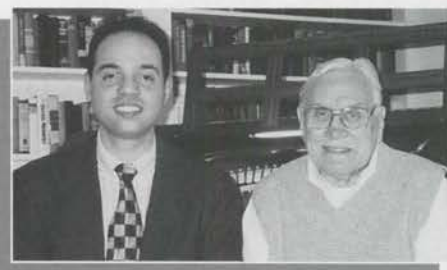
Philip attracted a large audience and his program was over all too soon as much applause and shouting of, "More, more!" was heard. This phenomenal organist is much in demand in his home country and he will have served at the Tower Wurlitzer twenty-six years this summer, which is an unusual record, which speaks for itself.

EMCATOS had a field trip on March 26 to the Shanklin Conference Center in Groton to hear Allen Miller ably demonstrate some of the 4/34 Wurlitzer's ranks and effects. Allen's concert was composed of mostly Broadway hits with some classical pieces to show the versatility of a large unit organ. Our host, Garrett Shanklin, who stated his confidence in Allen's regulating and tuning abilities, introduced Mr. Miller. Allen had worked on the first Shanklin home installation and his work is now recognized countrywide. This instrument is rapidly becoming known for its smoothness as well as the building itself for its fine acoustics. Garrett said that it took much experimental moving of sound-absorbing as well as reflective panels to achieve the present ideal extension of the organ. Ron Rhode, Tom Hazleton and Phil Kelsall are some of those who have played this superb instrument and have proclaimed it to be one of the finest installations. It's owner is one who will settle for only the best and he has achieved this goal with the help of Ken Crome, Allen Miller and Donald Phipps, among others. Open console was enjoyed by several of our members while there were chamber tours and socializing—an afternoon to be remembered with pleasure.

Richard Knight Auditorium was our venue for our April 2 monthly social during which playing members entertained as different styles and interpretations of selections were heard. A silent movie, *The Black Pirate*, starring Douglas Fairbanks was on April 22 with Robert Legon giving voice to the screen action. Bob practiced diligently and it showed with closely following the rapidly changing events on the screen with appropri-

ate use of traps and percussions and improvised music. He composed a selection. "Over The Sea" which he played as well as such numbers as "Blow The Man Down" and "My Bonnie Lies Over The Ocean"—all appropriate to the ocean and ship background. Bob also played some solo work before and after with his audience giving him good applause.

Stanley C. Gamiss



Jelani Eddington, left, and Everett Oliver, owner of the 3/11 Wurlitzer.

GARDEN STATE

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

Trenton, New Jersey. Each month Garden State Chapter has a planned meeting for all the members. This always includes a theatre pipe organ and an open console for all to play. On Sunday March 26 our meeting was held in Pennsylvania at 1:00 p.m. in the home of Jim and Dot Shean who are known for their warm welcome and hospitality. Their 3/19 Wurlitzer pipe organ is placed in the second floor of their home and it speaks through two grills in the ceiling of their living room giving a stereo effect. With the completion of the meeting, members' music prevailed for hours. It was especially enjoyed by Jim. He loves the music and has continued to add more pipes and percussions to the organ. Members who attended this function enjoyed the good food and social conversations. Many a "thank you" was given to Dot and Jim. We look forward to their next invitation.

The City of Asbury Park has been celebrating an "April in Asbury" event through the month of April. On Sunday April 15 a small group of GSTOS members consisting of Denise and George Andersen, Bob Balfour, Warner Baumgartner, Charlene Griffin, Fran Monte, Carole and Tony Rustako gathered at the Asbury Park Convention Hall and participated in the celebration. During the



Candy Carley Roth at Jim Sheans' 3/19 Wurlitzer in March.

day, tour groups who were scheduled at 10:30 a.m., 12 noon and 3:00 p.m. visited our displays, watched a slide show of our GSTOS pipe organs and heard theatre pipe organ recordings. The two pipe chambers of the 3/12 Kilgen theatre organ were opened for viewing. Unfortunately, the console was not displayed. It had been stored for several years following the break-in by vandals in the auditorium. They damaged the console climbing over the keys and stops to take down a large speaker on the wall. Crew chief Michael Cipolletti and crew are now in the process of repairing the console.

The tour groups directed by Warner Baumgartner a member of the Historical Society, then proceeded to tour the beautiful Paramount Theatre, part of the Convention Hall on the west side of the enclosed boardwalk. After lunch, Garden State members drove to close by Brielle, NJ to the home of Everett and Catherine Oliver where the professional organist, Jelani Eddington, performed a wonderful varied program on the 3/11 Wurlitzer installed there. All were anxious and pleased to meet the young organist they had heard so much about. Dessert and coffee ended a busy special day. A big thank you to Everett and Cathy and tour guide Warner.

GSTOS is very proud of our web site www.gstos.org. Many thanks go to Paul Jacyk who created the web site and keeps it up to date constantly. Thank you to Bill Londell who takes wonderful digital pictures and places them on line. Everyone is invited to see the latest happenings to our five organs that are being installed.

Jimmy Vanore

HUDSON-MOHAWK

Frank Hackert, President, 518/355-4523

Schenectady, New York. Spring in the Capital District area of upstate New

York is predictably unpredictable. This was evidenced in the recent April weekend where on Saturday we had 75 degree temperatures and the next day 14 inches of snow. One other predictable element is the spirit of theatre organ lovers in the region who comprise the Hudson-Mohawk Chapter. Our March meeting was held on the 27th at the Schenectady home of member John Van Laak; who has been our host before and is always congenial and welcoming. His home boasts a 4-manual 26-rank pipe organ, 2 grand pianos, and a harpsichord; all of which were at the disposal of Hudson-Mohawk Chapter members. John hosted a fine musical evening, which included selections on organ, piano, multi-instrument numbers and a sing-a-long. Open console on everything and refreshments concluded the evening. Many thanks to Bill and Helen Menz for organizing the refreshments for each meeting. The April 24 general meeting was held at Proctor's Theatre, Schenectady, and was arranged by member David Lester who presented a fascinating and constructive program on "Chording A Melody" the sequel to a popular program from last year. Chair Frank Hackert announced that nominations for Chapter Officers would be accepted at the next general meeting



David Lester at Proctor's Theatre.



John Van Laak at his home pipe organ.

on May 22. Open console on *Goldie*, the theatre's 1931 Wurlitzer pipe organ followed.

For the past several years, The Hudson-Mohawk Chapter and Proctor's Theatre have sponsored free, monthly, hour-long noon organ concerts, which are open to the public. The March 22 concert featured Scotia native David Lester whose wonderful repertoire included St. Patrick's Day favorites and his popular **TV Cowboy Theme Song Medley**. The April 25 noon program was a variety show featuring *Goldie* and a number of talented artists. Organist Al Moser hosted the show, which featured talented pianist Ruby McGrory. Ruby, a versatile musical arranger in addition to her keyboard artistry, arranged a splendid six-minute "Warsaw Concerto" in which she was joined by A. C. Tunningley. Their performance on two pianos was the highlight of a fantastic and well-appreciated musical afternoon. Other musical highlights included offerings by violinist Ernest Horvath and baritone Bob Harrison. The musical numbers presented were diverse: from "Smoke Gets In Your Eyes" to Disney's "The Hunchback Of Notre Dame" and selections by Andrew Lloyd Webber. The concert ended with a rousing sing-a-long rendition of "God Bless America" in which all the performers joined in. The final two season noon concerts will feature New Jersey organist Jinny Vanore in May and Robert Frederick in June.

Proctor's Theatre, the base camp of the Hudson-Mohawk Chapter, is a restored 1926 vaudeville house, which sits in the heart of downtown Schenectady. The theatre conducts monthly walking tours of the facility guided by volunteers. The tours introduce the public to all areas of the theatre from the dressing rooms to the Green Room to backstage to the museum. Trekkers also get a spectacular introduction to *Goldie* in a mini concert, only for them, performed by Chapter member and regional favorite Ned Spain. Ned provides a good introduction to theatre organ music and helps to attract new members to the Chapter through this mechanism.

May and June will see the winding down of the 1999-00 season with a general business meeting in May and the annual picnic in June.

Norene Grose

JESSE CRAWFORD

Steve Plaggemeyer, President
406/248-3171

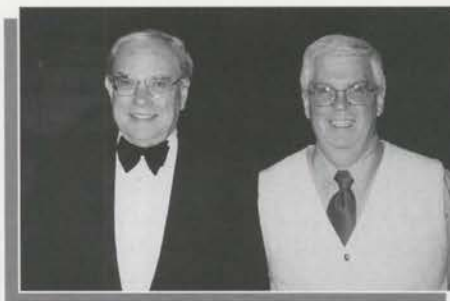
Billings, Montana. Charter Member Andy Crow provided an original musical score for the 1927 silent epic *Wings* on the 3/10 Robert-Morton Theatre Organ in the Wilma Theatre in Missoula, Montana. Crow played three shows: one Friday night, February 18 and two on Saturday, February 19. Chapter President Steve Plaggemeyer attended the screenings and helped Andy with organ repairs.

The silent film program was sponsored by The Wilma Theatre Organ Preservation Fund, The Museum of Mountain Flying and The Rocky Moun-



Andy Crow at 3/10 Robert-Morton console, Wilma Theatre, Missoula, Montana, where he accompanied 1927 silent epic *Wings* for three shows February 18 and 19, 2000.

tain Museum of Military History. Member Scott Grazier, from Garrison, Montana, attended the Saturday matinee.



Charter members Andy Crow, left, and Chapter President Steve Plaggemeyer at Wilma Theatre, Missoula, Montana, during screenings of *Wings*.

A 14-minute silent film, *The Evidence Of Film*, produced in 1924 by Edwin Thanhouser was recently found in a Superior, Montana theatre. The nitrate print was restored by The Library of Congress. It is a movie about filming a movie and Andy Crow provided suitable background music.

Ned Thanhouser, Edwin's grandson from Portland, Oregon, gave a short talk and slide show about his grandfather's company at the Saturday night performance. (See THEATRE ORGAN, January/February 2000, Pages 32-33.) The Museum of Mountain Flying, dedicated to the preservation of aviation history in the Northern Rockies, is located in a hangar east of the Missoula Airport. The Rocky Mountain Museum of Military History promotes commemoration and study of U.S. Armed Services.

The Wilma Theatre's historic 3/10 Robert-Morton was built in 1925 and moved from Spokane, Washington to

Missoula in 1950. The Wilma's new owner is very interested in the organ and plans for major renovations including a new lift, computer relay, console rebuild and additional ranks.

Dr. Edward J. Mullins

LONDON AND SOUTH OF ENGLAND

Jim C. Bruce, President

London, England. Barry Memorial Theatre. Our newly structured support team in Barry headed by Arthur Davies did a wonderful job with publicity; whilst the local technical team has completed the re-leathering of the organ's troublesome 'Orchestral keyboard relay,' had the instrument ready for our major millennium concert. On Sunday afternoon, March 5, 'Blackpool came to South Wales' in the guise of the best known theatre organist in the land, Phil Kelsall. An audience of just short of 300 which is the largest at this venue for a very long time were treated to a very spirited performance of wide ranging music including many Blackpool style selections played with great skill, on what was Sidney Torch's favourite organ, the 4 manual Christie. Due to the efforts of the new group of members mentioned earlier, our monthly tea dances at Barry are attracting healthy numbers of people again, and we are confident that with determination their efforts will ensure the popularity of the 4-manual Christie in Barry.

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Kilburn State Theatre. On Sunday morning, April 2, Kevin Grunill played a concert on the 4/16 Wurlitzer. Kevin had played electronics in London before, but this was his first venture on pipes in the capital. Hailing from Barnsley in Yorkshire, this very pleasant young man was soon in tune with the instrument and his handling of the organ was both slick and masterful. During his wide ranging programme he included a selection from *Oklahoma*, and a lovely ballad called "So Lucky My Love" composed by the late Bill Owen, which he intends to include on his next recording. He also played "This Is My Mother's Day" which was very appropriate for Mothering Sunday. The rest of his programme was well selected, tastefully arranged and presented. Although unknown to most of the audience they quickly warmed to him, and at the end of the concert gave him a well-merited ovation. Kevin played a superb concert, and it was obvious that he enjoyed himself. I'm certain we will hear much more of this young man in the future.

Woking Leisure Centre. On Saturday evening, April 15, John Mann, that very lively and popular entertainer on theatre organs throughout Britain, tackled the society's 3/16 Wurlitzer in Wurlitzer Hall. John comes from the south coast where he regularly entertains holidaymakers throughout the summer at venues such as Worthing and Eastbourne. We were treated to a magnifi-

cent display of musicianship on this mighty instrument, with a wide choice of music, including many well-known songs from the shows. John is not only a fine musician but also an all round entertainer in the true sense. His 30 years of experience touring at home and abroad playing organ concerts, has made him into a fine comedian and he often had the audience engulfed in laughter. At the end the audience would not let him go without an encore, after which everyone left the hall feeling they had had a really good evening's entertainment.

Ian Ridley

LOS ANGELES

Irv Eilers, President, 323/254-0987

Los Angeles, California. Mark Hawn, the young artist who is actively involved in the Desert Lights ATOS Chapter in Las Vegas, was the LATOS artist on March 25. Mark is currently on the staff at Roxy's Pizzeria in the Fiesta Hotel in Las Vegas and his program, "Viva Las Vegas," was not the usual theatre organ concert with the predictable selection of "oldies" and "novelties," but rather a program of newer music with selections from recent movies such as *Titanic*, and the Disney films *Lion King* and *Aladdin*, and of course the obligatory Andrew Lloyd Webber selections from *The Phantom Of The Opera*. A Glen Miller "Big Band" selection and a couple of numbers in the classical vein rounded out Mark's program. Although relatively small, the

audience enjoyed the music enough to call Mark back for three encores!

Many LATOS members were on hand at Fullerton's Plummer Auditorium on April 9 to enjoy Simon Gledhill playing for the Orange County Theatre Organ Society. Simon, as always, was tremendous and while he played several selections that we have heard in his previous concerts or recordings, there was also new material.

Although not technically a theatre organ event Lyn Larsen was in town to play a duo organ concert with Thomas Harmon at UCLA in the beautifully restored Royce Hall. Lyn played the 4 manual George Wright Allen, with Dr. Harmon on the recently rebuilt and expanded 1930 E. M. Skinner 4 manual 80 rank concert organ which gained a manual and a 24-rank Bombarde division during the time the hall was closed for earthquake repair and restoration. After an evening of already great entertainment, the audience got a surprise bonus when the artists returned for an encore with about 30 members of the Marching Trojans in uniform playing not one but three Sousa marches with both organs.

Donna Parker returned to her own backyard (she is originally from Baldwin Park) on May 6 to play a program at Pasadena City College titled "Back in Your Own Backyard." The City Council of Baldwin Park declared Saturday May 6 "Donna Parker Day" and a plaque in

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recognition of her achievements in the field of music was presented to her at intermission by LATOS board member Pat Mower. Donna avoided all the old chestnuts one frequently hears and instead played a program of more obscure music. A Helen Crawford tune called "So Blue," Rossini's "La Danza," frequently used as chase music, a medley of music from *Pinocchio*, and music from Disney's *Silly Symphonies* being examples. Interspersed were several finger busting jazz and boogie numbers that Donna does so well and "Hoe Down" was the encore number. Between tunes, Donna reminisced about her life growing up in the Los Angeles area among the many theatre organists such as Lloyd Del Castillo, Eddie Dunstedter, Ann Leaf, and George Wright, and told of several amusing or embarrassing incidents as she was growing up. It was a thoroughly enjoyable evening.

Wayne P. Flottman

MANASOTA

Charles Pierson, President
941/924-0674

Sarasota, Florida. The dedication concert for the Chapter's Wurlitzer was on Saturday, April 30, 2000. The organ was dedicated to J. Tyson and Margaret Forker by Mrs. Carol (Forker) Scutt and her extended family. The organ is located in three chambers in Grace Baptist Church in Sarasota. Lew Williams played at the formal memorial dedicatory service. Allen Miller and Chapter member and crew chief Norman Arnold toiled long hours on the console and in chambers during the week preceding the service to assure a successful and trouble free performance.

Sunday afternoon Lew Williams performed a free public concert. He showed the capabilities of the organ with but 60

percent of the ranks speaking. Installation will continue with available additional ranks and percussions.

The May meeting was at Venice Presbyterian Church, where Dr. Warren Apple, Minister of Music, presided at the 18 rank Möller. MTOS members Graham Smith and John Hegener arranged for this program.

The June meeting will be at Grace Baptist Church for the annual election of Chapter Officers. Open console will allow access to the organ controlled by the four manual replica Wurlitzer console constructed by Ken Crome.

Carl Walker

MOTOR CITY

Tom Hurst, President, 248/477-6660

Detroit, Michigan. Congratulations to the younger generation for putting on a great show. As per George McCann, our staging director, "For those members of MCTOS and ATOS who were not aware, it was the youth of our organization that were responsible for giving us a tremendous program, April 1, 'THE SPRING SWING.' They took an idea and ran with it—from the beginning to the end. Isn't it nice to see our younger members take so much interest in our theatre and our organization? We are very proud of them. They put a lot of

time, effort and energy into producing a first-class production." The program included the Swing Shift Orchestra, a Vocal Trio and the Swing Shot Dancers. John Lauter was the organist for the evening.

On April 8, we presented Barry Baker in a pops concert on our Barton theatre pipe organ. He played the music of Gershwin, Ellington and more. Our organ purred like a kitten. He used many sounds that had never been heard before. There were many, many comments that Barry reminded them of when George Wright played our organ.

We were very fortunate to have Stuart Grigg of Grigg Graphic design a poster for us in conjunction with Partnership For Humanity. The poster appeared in the Detroit Newspapers all during the year. We were up for an award. Unfortunately we did not win the competition for 1999 but we are going to enter again this year. The publicity was great. We attended the award presentation.

We are very proud of two of our students completing their requirements for the degree Bachelor of Music—Susan Lewandowski from Eastern Michigan University and Steven Ball, from the University Michigan.

Our flyer is out covering our movies and programs from May through August.



Barry Baker – Pops Concert at the Redford Theatre – April 8, 2000.



Partnership For Humanity Poster (l to r) George McCann, Stuart Grigg, Peggy Grimshaw, Dawn Bender, Dorothy Van Steenkiste, Donald Martin.

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Spring Swing Show—April 1st—Redford Theatre Crew, from left: Steve Greening, George McCann, David Martin, Robert Dunklee, Will Walther, Rich Walther, David Martin, David Calendine, Allen Fitzgerald.

The organists have been scheduled which include: Ron Reseigh, Tony O'Brien, Gil Frances, Newton Bates, Sharron Patterson, Dave Calendine, Don Haller, John Lauter, Gus Borman, Wilma Taylor Steslick and Scott Foppiano.

Our programs 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 our gigantic Christmas Show 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. The New York Chapter welcomed Spring with an outstanding concert by organist Ralph Ringstad at the New York Military Academy 4/33 Möller in Cornwall, New York, on Saturday, March 25. Ralph's program featured many selections from 1930's Hollywood musicals, including music from *Forty-Second Street*, along with several other popular Harry Warren tunes. A timely and beautiful arrangement of "September In The Rain" featured the Möller's lush strings and voxes

and contrasted with such rhythmic toe-tappers as "We're In The Money" and "Broadway Rhythm." Ralph demonstrated both his outstanding musicianship and the classical resources of the organ with an exciting performance of "Rondo In G." Following a standing ovation, Ralph returned to the console

and played an encore for the appreciative audience. Thanks to the efforts of NYMA organ crewmembers Lowell Sanders, Bob Welch and Tom Stehle, the big Möller was in top form.

Elsewhere around the New York Chapter work crews at the Bardavon in Poughkeepsie, the Sands Point Castle-gould mansion on Long Island, the Lafayette Theatre in Suffern, the Middletown Paramount, and at Long Island University have been busy working on installation, maintenance and upgrade projects in preparation for upcoming concerts and events.

Tom Stehle



Ralph Ringstad at the New York Military Academy 4/33 Möller in Cornwall, New York, where he played a March 25th concert for the New York Chapter.

NOR-CAL

Fred Cordes, President.

Oakland, California. Jelani Eddington closed Nor-Cal's 1998-1999 Public Concert Season at Berkeley Community Theatre on May 30. His delightful program cut a wide swath through musical history and included light classical favorites, music written by Richard Rodgers and George Gershwin, big band favorites, novelty tunes and even a taste of music by the Beatles. We hope his law practice will allow him to continue playing concerts.

Nor-Cal joined company with Sierra Chapter's annual picnic at Johnson's Alexander Valley Winery, near Healdsburg on July 11. Two short sets were played by Bill Langford, who played for 20 years at Ye Olde Pizza Joynt, at the Cardinal Music Palace in Fort Wayne, Indiana, and at the Cap'n's Galley in Santa Clara. He currently plays piano four nights a week in the dining room of the Perkins Street Grill in Ukiah. It was good to hear him again on pipes. Numerous members from both chapters took the opportunity to try out the 3/10 Robert-Morton, as the rest of the afternoon was devoted to open console.

On September 19, we gathered at the Cap'n's Galley 4/23 Wurlitzer in Redwood City to hear a concert by Don Croom, one of their regular organists. His program included a variety of tempos, different moods, jazz, ragtime, and few of the war-horses.

Simon Gledhill opened Nor-Cal's 1999-2000 Public Concert Season at Berkeley Community Theatre on October 31. He seemed to have spent the period during which he wasn't playing concerts to further developing his technique and repertoire. As usual, there were pieces one usually only hears on the other side of the Atlantic, but he also

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pulled out some lovely American composed pieces that haven't been heard much lately. There were also big band numbers and music from Broadway and the silver screen, with different registrations that were fresh and very lovely. Following the intermission, Chapter Chairman Fred Cordes presented a certificate of appreciation to Peter Botto, the former manager of the Oakland Paramount Theatre, along with six CDs of theatre organ music. Peter thanked Nor-Cal members for their role in his raising the two million dollar endowment for the theatre.

It was a treat to have our own Jack Gustafson play for the December 5, 1999 Annual Meeting at Berkeley Community Theatre. His program featured a number of "weather" songs to remind us of the season as well as some lovely selections associated with the holidays, demonstrating some fine voices in solo and a variety of orchestral combinations. There were also some beautiful songs from the silver screen and the stage, and a few things not frequently played. It was much enjoyed.

Jonas Nordwall played a quite varied program for our January 23 Public Concert at Berkeley Community Theatre. He would do it anyway, but he chose his program especially because we had put the word out to the AGO people. It filled more of our seats than usual (we have 3500) and all of us enjoyed his chosen pieces very much. Jonas brought

out jazz, ballads, and even a march to go with the melodic classical pieces, showing that the Wurlitzer is capable of rendering varied sounds, moods, styles and tempos. It was a beautiful program.

On February 20, we had a Stage Door Social at Berkeley Community Theatre. An array of delicious finger foods and beverages accompanied the afternoon of slides of the BCT organ, from the time the organ arrived from the Toledo, Ohio Paramount Theatre to the rebuilding of the organ parts and preparation of the organ chambers prior to the installation, which took several years. During the intermissions between installments of slides we were also conducting a silent auction of LP records donated by members. Many people filled in gaps in their collections of favorite organists.

Barry Baker played the third concert of the 1999-2000 season at Berkeley Community Theatre on March 18, and it was much enjoyed. He had spent a great amount of time in working out his beautiful combinations. His selections covered many years of song writing, many of them dating to some years before his birth, and he captured the flavor beautifully. He played a couple of classical pieces, one of which was very ambitious, and it was wonderful.

This year's "Morton Madness" was held on April 15, on two 3/15 Robert-Morton organs—one in Bob Hartzell's big blue barn near Lodi and the other at John Kautz's Ironstone Winery just out



Barry Baker at the Berkeley Community Theatre Wurlitzer.

of Murphys. A delicious dinner preceded the concert at the winery. The Mortons couldn't be more different, despite the similar stop lists. Charlie Balogh was the artist, playing a near full-length concert at each organ, all in one day. Charlie carefully chose his selections to suit each instrument. The result was a pair of beautiful concerts, each balanced in content, including ballads, stage and screen favorites, jazz, blues and more. Those who missed the concerts to work on their Income Tax missed a wonderful day of great music, camaraderie and good food.

Bill Taylor is another of our own. We of Nor-Cal have watched bill and his brother Dick grow up. (Their parents are Doris and Ray Taylor, long time Nor-Calers.) Bill played a delightful chapter program on May 8 at the Stanford Theatre in Palo Alto on its 3/21 Wurlitzer. Playing the instrument often before movies, he knows it very well and he is quite comfortable with it. We heard a lot

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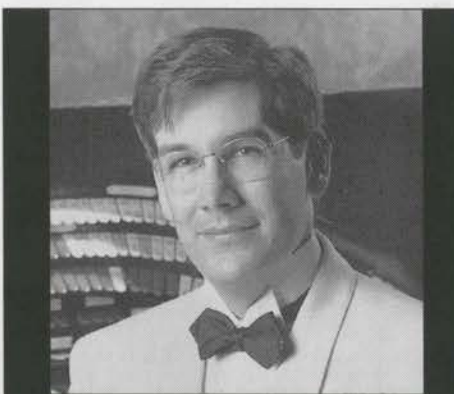
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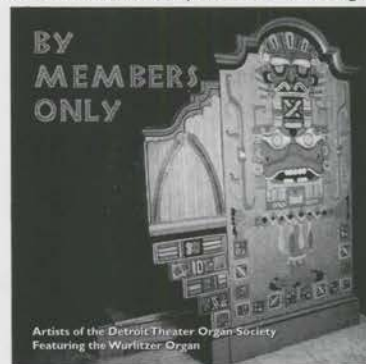
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of beautiful music that morning, as Bill chose to announce medleys of songs or music related to specific films or shows. Some of it is not often heard unless one attends the Stanford Theatre. Dick Taylor and Edward Millington Stout III are responsible for the instrument's maintenance. They do a beautiful job, and I've never heard it sound better.

Nor-Cal expects to premiere its gorgeous rosewood console from the New York Center Theatre on Sunday, October 29 at 2:30 p.m. with Jonas Nordwall on the bench. If your travel plans will take you to California then, contact Jack O'Neill at 510/632-9177 for ticket information.

Evelyn Woodworth

NORTH TEXAS

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

Dallas/Fort Worth, Texas. We continue to be pleased with the sound and performance of our Chapter's Robert-Morton organ in the Lakewood Theatre. Only minor problems remain and are on the list to be repaired. Several ranks of pipes are on hand for inclusion in the instrument in the near future. Since this will entail moving things around in the chambers we have put this off until after our planned June 24 concert. Eventually, we hope to increase the instrument from the original eight ranks to eleven (if we can "shoe-horn" them into the existing chambers).

J. CRUMPLER



Robert McDonald (left) played for North Texas April concert, shown chatting with Don Peterson in Lakewood Theatre lobby.

In April, we opened up our regular meeting in the Lakewood Theatre to include the general public and were able to get a lot of advance publicity on radio and in the local press. We hoped that with a free program of silents and theatre organ, we would attract an audience that was outside our usual members and guests. We were delighted with the turnout that included many young families and children. We counted a total audience of about 400. We believe that this is a favorable indication of what we may expect for our money-raising concert in June. The advance advertisement for that concert will be earlier and more varied. One music radio station is pledged to carry the message throughout their program day and will be listed as a sponsor. We will present *The General* with organ accompaniment, plus a short program of theatre organ solos. This will be our first paid concert showing since

J. CRUMPLER



Rick Matthews accompanied Buster Keaton silent, *The Electric House*, at NTC April concert. Shown with audience members who were invited to come on stage after the show while Rick demonstrated the organ for them.

the major overhaul of the organ last year. We have delayed this venture until we were certain that the Robert-Morton and the new electronic relay were operating without flaw, as it is now. We also believe that the current appeal of organ accompanied silent films is at a new high. The Lakewood Theatre is participating in this performance and will handle the ticket sales through their normal outlet. Plans are being laid to continue our participation with the theatre in a regular series of classic silent film presentations for the balance of the year. We both expect the venture to be very successful and will be extended.

The April performance included a *Felix The Cat* short silent followed by a Buster Keaton classic silent, *The Electric House* both accompanied by Rick

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Matthews. After intermission, we featured Radio City Music Hall alum, Robert McDonald, who played a program of "movie music."

Before the show and during the intermission, Annette Peterson and helpers sold cold drinks and snacks to benefit the Robert-Morton organ fund. The refreshment stand was a popular place and the modest prices attracted a big line up of clients. Thanks to the Petersons and the members who helped set up and staff the stand. We are all looking forward to our June silent film fundraiser.

Irving Light

PINE TREE

George M. Snow, President, 207/774-2308
102125.1517@compuserve.com

Portland, Maine. On May 16, 2000 Pine Tree Chapter members presented *Big Business* with Laurel and Hardy at two assemblies at Loranger Middle School in Old Orchard Beach. We were pleased that Bob Love played the Wurlitzer with his usual variety and imagination. After the film, Bob demonstrated some of the ranks and special effects. He also played the school song, to the tune of the "Notre Dame Fight Song," and everyone joined in singing a rousing chorus of "Take Me Out To the Ball Game." Many of the 800 children in attendance had never heard this treasure that hides in a box on the school stage. We hope to make this an annual event.

Edith J. Pennock

PUGET SOUND

Barbara Graham, President
bgraham@eskimo.com

Seattle, Washington. Jonas Nordwall and the Leif and Bonnie Johnson 4/48 Wurlitzer in Gig Harbor, Washington truly were one on April 15, as Jonas played one of the most unforgettable concerts ever for the Puget Sound Theatre Organ Society. His program included a wide range of music—from recollections of his days at Portland's Organ Grinder Restaurant to a moving medley of Holy Week music. An added bonus was his educational explanation of the various resources, instrumental sounds, and effects available on the huge instrument, with a demonstration of their use. A full two-hour program ended with folks still wanting more! What a gifted guy!

During intermission, an Honorary Life Membership Award was presented

to Bill Hale, the fourth such recognition ever awarded to a PSTOS member. The certificate reads, "With gratitude for your forty years of loyal Chapter membership, for acting as official organizer of our Canadian members, for your willingness to help in all ways to further the goals of the Chapter, for always remaining keenly interested in the preservation of Canada's last remaining original theatre organ installation, and for always making every effort to attend Chapter functions in spite of health problems, this award is presented in recognition of your many years of service to Puget Sound Theatre Organ Society."

PSTOS members are eagerly anticipating several interesting summer events.

Russ Evans

RED RIVER

Faye Crume, President
71161.2632@compuserve.com

Fargo, North Dakota. March was a big month for the Fargo Theatre. The Library Of Congress Film Preservation Tour stopped in Fargo, the 36th city to host the tour. The week of classic films began March 17 with *A Touch Of Evil*. The festivities opened with a special appearance by Janet Leigh, first with a reception in her honor at the Radisson,



Janet Leigh greeting admirers at the Fargo Radisson.

and then at the theatre, where Doug Hamilton interviewed her on stage. She spoke about the importance of film preservation and experiences from her career of 65 films. *Touch Of Evil* followed, in which she starred with Orson Welles and Charlton Heston in 1958.

Lloyd Collins, Lance Johnson and Dave Knudtson provided the organ prologues for each day of the festival and the accompaniment for the one day devoted to silent films. The tour was such a

success that the theatre hopes to start its own tradition of holding film festivals.

Sonia Carlson

RIVER CITY

Gregory A. Johnson, President
402/264-5655

Omaha, Nebraska. Our chapter's March 19 meeting was held in the organ studio at Durand's Sky Ranch Airport, with Vice President Lynn Lee chairing a short business meeting. Our guest artist for the day was Maurine Durand, who offered a potpourri of tunes ranging from Sousa's "Washington Post March," Duke Ellington's "Mood Indigo," and a trip down memory lane with a medley from *The Hit Parade*. Several of the songs included were "I Don't Stand A Ghost Of A Chance With You" and "I Can't Give You Anything But Love." After lengthy sick spells we were very glad to have members Warner Moss and Joe Hoya back with us, both much improved. During open console we also enjoyed offerings by Donna Baller, Larry Poffenberger, Chuck Shipman, Warner Moss and Lynn Lee.

For our scheduled April 16 meeting we returned to the organ studio at Durand's Sky Ranch Airport, to participate in an extended business meeting. The meeting centered on plans to augment and improve our chapter's Barton theatre pipe organ. A committee was formed to establish a plan, research sources for component purchases, and return to the membership with cost estimates. During open console, Lynn Lee offered "Oh Johnny Oh," and Warner Moss played "Melody Of Love." We then adjourned for a 'wives night out' dinner at a local restaurant.

Readers of prior River City Chapter reports know that Bill and Maurine Durand generously built (at their expense) a studio to house our Barton Organ at their Sky Ranch Airport. Our blower, relay and switch share hangar space with Bill's Mark V airplane and his wind tunnel, still used for aerodynamic research. We are extremely proud to report that William H. Durand was inducted into the Nebraska Aviation Hall of Fame on January 27 at Kearney, Nebraska, during the 8th Annual Nebraska Aviation Symposium, honored for a career of more than 70 years in aviation. Too extensive to enumerate, Bill's resume includes: heading-up the



Bill and Maurine Durand.

TOM JEFFERY

Aeronautics Unit in Omaha University's Engineering Department; supervising instruction for a wartime Civilian Pilot Training Program; and solving engineering design problems on the B-29 bomber at the Martin-Nebraska Aircraft Factory near Omaha (the plane credited with bringing a speedy-end to World War II). Chapter members know Bill as an accomplished organist and as an engineer who designs buildings, bridges and other structures.

Bob Markworth reports that Tim Rickman was in Omaha, April 17-20, installing his state-of-the-art computer control system (Uniflex Control System) on Markworth's 3/20 Kimball. Yes, the Kimball is now speaking, after being silent for nearly five years. Some ciphers and wind leaks must be fixed, a major tuning effort remains, but Bob expects to premier the organ in late summer.

*Paul Kanka, Harold Kenney
and Tom Jeffrey*

SAN DIEGO

Frank Y. Hinkle, President
fhy3@juno.com

San Diego, California. The Theatre Organ Society Of San Diego played host to 62 members of the Seniors Club of St. Columba Catholic Church with a morning concert. Chris Gorsuch entertained at the console of our Mighty Wurlitzer pipe organ. This program had been arranged by our own member, Bob Brooks, who literally climbed out of his "sick bed" to be at this concert. The program was warmly received and Chris was rewarded with a standing ovation. After the program the visitors retired to Williams Hall, where they ate the lunches that they had brought with them along with beverages and cakes provided by TOSSD. This was a great "Public Service" concert and I hope to see it repeated many times.

We continue to bring the finest performers to our concerts and this was certainly shown in our next two presentations. On Sunday March 12, Bob Salisbury and his wife Mary presented a wonderful presentation called "War." This was a program of music that had been associated with war times. It spanned the times from 1250 BC with "Joshua Fought The Battle Of Jericho" to modern times as the American Flag unfurled with a very emotional "God Bless America."

On April 2 we were so fortunate to have Mr. Paul Roberts of England return to our console. Paul had just arrived from that long flight and was quite ill with a cold to the extent that he was unable to hear himself play. However, he played to a standing ovation and the comments after the concert were fantastic. If he can play that well when he doesn't feel well, imagine what he can do on a "good" day.

We conclude our Spring Series with a special Mothers Day Concert on May 14 with Charlie Balogh of Mesa, Arizona and then on Sunday, June 11, with that well-known organist Mr. Walt Strony. We want to encourage all visitors to San Diego to contact us. We would love to have you experience this fine instrument and enjoy the fellowship of our chapter.

Frank Hinkle

SANTA BARBARA

John Oien, President
805/898-1948, rinoie@gte.com

Santa Barbara, California. We began the 1999-2000 season on September 9, 1999, with Barry Baker making his second appearance at the 4/27 Robert-Morton in the Arlington Theatre. His exciting arrangements, his personality and his sense of humor delighted his audience. Barry utilizes all of the organ and gets a lot out of it. A number of members of the Los Angeles Theatre Organ Society rented a bus to come the 100 miles to the concert. The evening before the performance we had a dinner party for Barry. He was accompanied by his friend, Bob Goldstine. We were also privileged to have with us Ed Stout and Dick Taylor,



Organist Paul Roberts at the 4/27 Robert-Morton Organ in the Arlington Theatre, Santa Barbara, California, April 8, 2000.

TOM JEFFERY

organ builders from the San Francisco Bay area.

Our second presentation was on January 8, 2000 with the 1924 Paramount silent film, *Peter Pan*, accompanied on the Arlington organ by Robert Israel. Robert is not a concert artist but a specialist in silent film accompaniment. He composes his own scores and his timing is phenomenal. The film was beautifully restored and looked brand new. Considering the film's vintage, the special effects were impressive.

Our final concert was on April 8, 2000 and the guest artist was English organist Paul Roberts making his second appearance in Santa Barbara. Paul has a huge repertoire and structures his concerts as a series of medleys with commentary between the medleys, thus, lots of music and just enough talk to announce the tunes and inject a bit of humor. We counted 51 tunes played at a rapid pace. Several times during the concert we were plagued by a problem with the organ's computer but Paul handled it with aplomb like the professional that he is.

This summer we will be working on the organ, performing maintenance in preparation for our coming concert

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season, which will open September 30th, 12 noon, with David Peckham. It will be his first performance on the Arlington organ.

George Ferrand

SIERRA

Tom Norvell, President, 916/947-0673

Sacramento, California. Sierra Chapter started off year 2000 with a concert by Bill Coffman on the Chapter's 3/13 Wurlitzer at the Fair Oaks Club House. Bill is co-owner with Bill Fields of the Old Town Music Hall in El Segundo, part of the greater Los Angeles area. The Music Hall presents silent films with organ accompaniment, concerts and other music/film-related events, especially ragtime. Bill provided us with an enjoyable and educational concert made up primarily of Walter Donaldson and Irving Berlin songs plus several ragtime tunes. Yes, with Bill's knowledge and experience you can play great ragtime on a theater organ.

We returned to the Fair Oaks Club House in February for a concert by Paul Quarino from Portland, Oregon. Paul had to cancel a planned silent film presentation for us last October because his father was ill. The entire first half of Paul's concert for us was comprised of songs Paul's father had liked—the songs Paul played at his father's funeral. What a wonderful tribute by Paul and what a beautiful musical setting for a funeral. For the second half of his concert, Paul played us a long list of songs we have enjoyed from him before. It was wonderful to just relax and let Paul's beautiful music flow over and through us.

In March, we again had the opportunity to appreciate Dave Hooper's great showmanship. Dave was scheduled to play two Chaplin films, *Easy Street* and *Gold Rush*, on the ATOS 3/16 Wurlitzer at the Towe Auto Museum. When Dave arrived from San Jose on concert night, the *Gold Rush* was nowhere to be found—it had been shipped to Chicago! While Dave Moreno rushed to Sacramento from Mt. Aukum to obtain two other films, Dave Hooper extended his introductory musical selections and then accompanied *Easy Street*. Dave Moreno arrived during intermission with a Charlie Chase short, *Long Fliv the King*, and Laurel and Hardy's *Two Tars*. With no preparation, Hooper played both films with perfection to the great delight

and pleasure of his audience. Remarkable job, Dave.

Sierra Chapter members are also presenting a series of Sunday afternoon public concerts on the ATOS Wurlitzer to introduce the theatre organ to many members of the public.

Pete McCluer

SOONER STATE

Joyce Hatchett, President
lavoyhatch@juno.com

Tulsa, Oklahoma. The featured artist for Sooner State's March meeting was Ted Hager from Rogers, Arkansas who certainly charmed us with his music on our 3/13 Robert-Morton at the Broken Arrow campus of Tulsa Technology Center. Since our meeting night was on St. Patrick's Day he opened with a couple of Irish numbers, of course, then went on to play a varied program of springtime selections, show tunes and "weather" music. Especially beautiful was "The Lord's Prayer," which he introduced by telling us that he had met Alfred Hay Malotte in Indianapolis a few years ago. The second half of his program was "requests" which we had selected from his book of "songs he can play." Joyce Hatchett, Carolyn Craft and Kenneth Pierce played for open console, and Carolyn played for her husband, Paul, to sing.

We returned to Tulsa Technology Center for our April meeting this time with an all-open console program. Sam Collier was first on the bench and we had fun listening to him. He ended with "I Don't Know Why I Love You Like I Do" with a lovely "baritone" melody. Joyce Hatchett was next, with some perky springtime selections. She told us that, "The organ's been worked on, and it sounds different."

Then we were surprised and pleased to hear Phil Judkins. Phil had broken his left thumb some weeks previously but now the cast was off and he could play! He began with a prophetic "This Is The Start Of Something Big." Next up was Carolyn Craft, always a delight to hear, and she included her now signature-piece "Granada" as well as a medley of Easter music. We also heard Julius Chapin and then Joyce and Carolyn again. Our meeting ended with a magnificent "The Holy City" sung by Paul Craft with Carolyn accompanying.

On April 1st some 30 members and



Ted Hager played the mini-concert on Sooner State's 3/13 Robert-Morton at their March meeting.

friends of our chapter journeyed to Miami, Oklahoma to hear Lyn Larsen in concert on the 3/10 Wurlitzer in the Coleman Theatre Beautiful. What a treat it was to hear him play that marvelous instrument! His program showed off everything the organ can do—beautiful Tibias, brassy Reeds, Bells and Whistles—you name it. And his music is always full of surprises: a waltz interlude in the middle of "This Could Be The Start Of Something Big," shades of a Bach Fugue in the middle of "Lullaby Of Birdland," to mention a couple. His grand finale was, of course, all the music from *Oklahoma!*, all bright and bouncy, except for "Poor Jud Is Dead" which he played as a mournful hymn, complete with chimes. And it wouldn't be *Oklahoma!* without enthusiastic audience singing, which we certainly did for the title number at the end! He closed with a wild "Tiger Rag" by special request.

Some of us had also attended a pre-concert reception held for Lyn in the home of Miamians Larry and Carol Smith. A delightful surprise was seeing Oklahoma Governor Frank Keating and his wife, Cathy, there as well as having them attend the concert. We think this may have been their first experience



Lyn Larsen and Sooner State President, Joyce Hatchett, on the bench of the Miami, Oklahoma Coleman Theatre's Beautiful 3/10 Wurlitzer, at Lyn's April Concert.

with The Mighty Theatre Pipe Organ!

The extra bonus of the evening was the fact that the entire program was recorded, with CD's available for ordering. We'd been instructed not to cough or sneeze during the music for that reason! It was all certainly worth the 90-mile trip up the turnpike!

Dorothy Smith

TOLEDO AREA

Nelda M. Reno, President, 419/478-5959

Toledo, Ohio. Our big Spring event was the second of our ATOS Inner City School workshops. Over 400 students had signed up to our delight. We presented a similar program last year with Bill Yaney, Eric Hite and Dick Leich-

tamer at the console. Mike Hornyak ran the demonstration and explanation on stage. Many other members helped with concessions and projection equipment. Several hints for chapters considering such a program would be to be sure to play music off recent pop charts, it is the music this audience knows. We also had a bottleneck with serving popcorn and soda to each student from the regular concession stand, we will have it on tables at the entrance to the theatre to serve students as they enter. A dollar was charged for the concessions to help the Ohio Theatre. We made song slides in 35mm for the sing-alongs, which the kids really enjoyed and actually sang along. They were made by photograph-

ing computer print outs of the lyrics in large clear type, easy to make and easy to read on the screen.

We are making an effort to have the organ available for other events in the Ohio Theatre in order to widen our audience for future concerts. Dennis Croeckl played the walk in music and the overture for the Ohio Theatre Chorus Spring production of *Mame*. Eric Hite had also played six shows for the Chorus at last year's production of *Annie Get Your Gun*. Members also played for the Ohio Theatre Christmas Show and the Theatre's Spring Tea for volunteers. We will be making an effort to develop other musical events in cooperation with other organizations and try to develop

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Inner city school students arriving to attend TATOS School Program at the Ohio Theatre.

programming that goes beyond the traditional organ concert.

Our big news for 1999 was the very generous anonymous donation of another Marr and Colton organ formerly in the State Theatre in Toledo. This will be combined with the Marr and Colton already in the Ohio Theatre. Nelda Reno and Mike Hornyak did a trek to Wisconsin and spent about a week removing and packing the organ, that is a story in itself! We are preparing plans for a dream organ and looking for ranks that will be needed. One special need is for a proper Kinura, ours is an early Robert-Morton rank and though of historical interest it is not the correct rank for our organ. We would like to find a donation of a Kinura appropriate for a Marr and Colton. We are also searching for ranks that were separated from the Toledo Rivoli and State organs to attempt to return historical material to our organ; much was sold or traded away due to lack of space and damage. We would also appreciate the donation of Marr and Colton chest work, again to bring mechanical consistency to our organ.

Several members ventured to Ann Arbor, Michigan for an unusual event in April. It was the graduation concert of Stephen Ball, who is receiving the first combined Classical AND Theatre Organ Degree from the University of Michigan. It is believed to be the first College Degree ever granted in Theatre Organ Performance. The classical first half of his program was played on the Hill Auditorium organ, which includes a large portion of the organ from the 1893 Chicago Columbian Exposition. The Theatre Organ portion of the program was played on the Barton in the Michi-



Dick Leichtaimer at console, at left, demonstrates the sound of a rank signaled by Michael Hornyak, at right, during TATOS School Program.

W. FRISK



Michael Hornyak shows the reed in a Vox pipe to group of school children during TATOS School Program in early April.

gan Theatre a few blocks away. Mr. Ball has attracted a loyal following of college age people in his regular intermission appearances at the Michigan Theatre Barton. The audience looked much more like a high fashion dance club or nightclub crowd than the typical ATOS event. His program there was the silent *Phantom of the Opera* with a score of his own devising. He had percussion and vocal accompaniment as well for a very effective film accompaniment. The Michigan Theatre event started at 10 p.m. and attracted a substantial audience. The theatre has an extensive art film and classic film series.

Several members also car-pooled to Worthington, Ohio on April 28 for the Concert by Barry Baker at the CATOS Wurlitzer. We are attempting to publicize any other organ events in a reasonable distance and organize car pools to increase attendance and give our members extra activities. We also get occasional visitors from out of town interested in playing the Ohio Theatre organ. We welcome them with advance notice if the theatre is not booked for the day. We are hoping additional cooperation in trading organ parts and expertise with other chapters will help us all become stronger and more effective in preserving and presenting Theatre Organ in the future.

Bill Frisk

VALLEY OF THE SUN

John Bittner, President, 480/802-9709
jbittner@uswest.net

Phoenix, Arizona. During the 1940's Clyde Hunnicut played movie intermissions at the Orpheum Theatre. He was featured artist at the theatre again for our March 26 program. Clyde provided us with a very nostalgic afternoon, playing songs like "Love Me Or Leave Me," "Linger Awhile," and "Moonlight Serenade." We enjoyed hearing one of the original Orpheum Theatre organists, and he appreciated the opportunity to play the Wurlitzer.

In the May/June Chapter News two programs, one given by Lew Williams and the other by Johnny Harris, were reviewed. Here are the photos taken at those two programs.

Madeline LiVolsi 🎵



Lew Williams at the 2/5 Hall organ, Beattitudes Care Center.



Johnny Harris at First Christian Church Fellowship Hall Wurlitzer.

his vocalist before she became his wife. One of his own compositions, in his original arrangement, is next and it's a really swinging "Jersey Jive" with a neat piano solo. The next number, "Cherry Pink And Apple Blossom White" features some fabulous trumpet solos while "Autumn Leaves" has the organ and band bouncing the solo line back and forth.

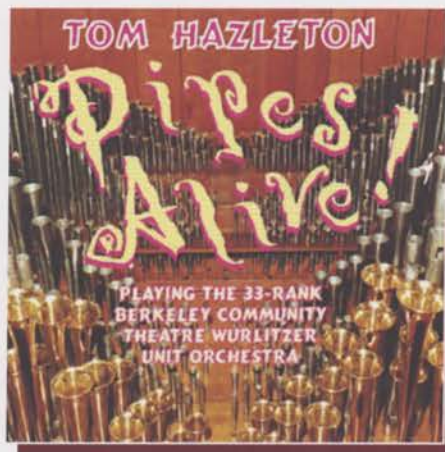
Don't miss the flaming trumpet and growling saxes as Lyn and Jack go Latin with a Big Band medley of Villoide's "Kiss Of Fire" and Anderson's "Blue Tango." The next to closing number might be considered more rock than Big Band but it's really a transitional piece between the two styles. All you alligators will surely jump up and dance to the red-hot Freedman-DeKnight tune "(We're Gonna) Rock Around The Clock." Bill Haley and his Comets made it a hit in 1953 and National Public Radio rates it in the top 100 tunes of the 20th Century!

You'll never hear a peppier version of the program's closing number than the Larsen-Bethards' swinging arrangement of Irving Berlin's "There's No Business Like Show Business." This album contains all but one of the Big Band numbers (and two organ solos) heard at the live concert. Recording engineer Bill Lightner's masterful recording has captured both the organ and band with startling presence and clarity. Add it all together and you hepcats will positively rate it as a Must Have addition to your record collection! (Our uncredited quotations and Swing Era information come from Steve Knopper's *Music Hound Swing*, the Smithsonian's *Big Band Jazz*, and Ian Whitcomb's *After The Ball*.) Compact disc only for \$20.00 (postpaid—check or money order—overseas please add \$2.00) from Beldale Records, 13722 Rushmore Lane, Santa Ana, CA 92705.

PIPES ALIVE!

Tom Hazleton

Tom played the public premiere of the outstanding Nor-Cal Berkeley Community Theatre Wurlitzer on July 5, 1991. This was but the latest in a substantial list of major theatre organ premieres Tom has played since he reintroduced the San Francisco Granada/Paramount 4/33 Wurlitzer in the early 1960s! Some of his most notable public



premiere programs include the Pasadena Civic Auditorium (ex-Foort/BBC) 5/28 Möller in 1980, the Seal Beach, California Bay Theatre (ex-New York Paramount studio) 4/42 Wurlitzer in 1987, and in 1988 the Santa Barbara Arlington Theatre (ex-Loew's Jersey City) 4/26 Wonder Morton.

Throughout his distinguished career Tom has been one of our most prolific recording artists and we believe this is probably Tom's 40th recording! But this is his first on the now 4/33 Berkeley organ. (See the January 1991 Journal for this organ's complete history and the March 1998 cover story about the soon-to-be-connected second console from NYC's Center Theatre.) This 71½-minute CD contains a generous portion of the concert Tom played for our Nor-Cal Chapter on January 17, 1999.

The following quotation was written by Los Angeles Times reviewer Richard Slater about Tom's Pasadena Möller dedication but his words are just as true of Tom's performance on this CD almost 20 years later! "Hazleton showed (the organ) off to optimum effect, eliciting a constantly shifting panorama of inventive combinations of sounds, and deftly accentuating rhythms and melodic elements."

Tom's effervescent console-raiser is Cole Porter's "It's All Right With Me." This wry love-song is from 1953's *Can-Can*. After seeing this show Irving Berlin wrote a note to Porter telling him "It's a swell show and I still say . . . 'anything I can do, you can do better.'" From a much earlier musical, Sigmund Romberg's 1928 hit *The New Moon*, is the moving plea "Lover, Come Back To Me." Tom's tender, emotional arrangement beautifully affirms Romberg's belief that "Romantic music will never die because deep at the roots of all people is

the theme of love."

Because the nucleus of the Berkeley organ came from Toledo Ohio's Paramount Theatre (it was Wurlitzer Opus 2006, a 4/20 Publix I, which debuted there at Christmastime, 1928) Tom salutes the organ's origins with a 12½-minute medley of seven tunes that were the biggest hits in 1929. Two are from Vincent Youman's show *Great Day*—the title tune and "More Than You Know." Two, by "Fats" Waller, are "Ain't Misbehavin'" and a Torch-like "Honeysuckle Rose." The others are those bouncy beauties "You Do Something To Me," "My Sin (Is Loving You)," and "Sunny Side Of The Street."

The Scottish folk song "Flowers Of The Forest" features the organ's most ethereal voices and is followed by a "classical novelty" featuring the organ's tuned saucer bells—it's Gordon Young's charming "Prelude In Classic Style." Rodgers and Hart's popular 1938 musical is titled *The Boys From Syracuse* (on Sicily) but all the scenes take place a thousand miles away at Ephesus in Asia Minor (present day Turkey!). That show's hit ballad is the exquisite waltz "Falling In Love With Love." Tom's next tune is about an irresistible force meeting an immovable object—it's Johnny Mercer's swinging tune (from 1955's film *Daddy Longlegs*) "Something's Gotta Give."

Ketelbey's first "hit" (in 1915) was the meditative "In A Monastery Garden" which features the Berkeley organ's 25-note Cathedral Chimes with Strings and Voxes. An excellent antidote follows for it's Sidney Torch's chirpy, cheery "On A Spring Note." In memory of his friend and colleague, the late Ted Alan Worth, Tom plays Baroque composer Tomaso Albinoni's captivating "Adagio For Organ And Strings." Despite the fact Albinoni wrote innumerable concertos and 50 operas he is remembered today only by this beautiful slow dance which the Phillips Records catalog tells us was ". . . fabricated by a modern musical scholar (Remo Giazotto) from the composer's manuscript fragments!"

In startling contrast is Tom's next selection—and it was written by one of the world's surprisingly few female composers! It's a slightly jazzy version of Ann Ronell's "Willow Weep For Me" which builds to a Big Band finish. (Although she wrote a number of film songs and scores,

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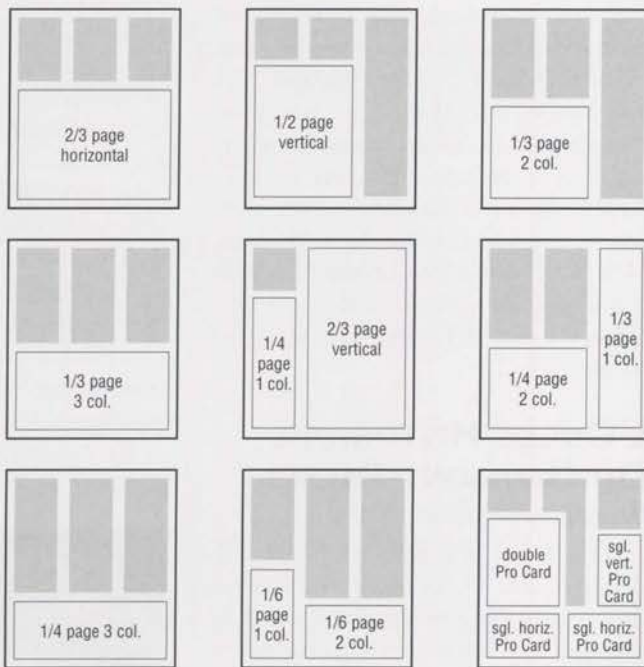
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this is her one big hit although you might remember her better for "Who's Afraid Of The Big Bad Wolf?") Next to closing is an imaginative, carousel-flavored "Little Girl Blue" from Rodgers and Hart's *Jumbo*. As he's been doing in his concerts recently, Tom ends with a 12-minute medley of eight tunes answering the question, "Where Do I Go From Here?" (If you wonder about "Canadian Sunset" you'll hear Tom say "Calgary.")

A few of the numbers on this disc are repeats of titles he has played on other albums but since Tom has the remarkable musicianship to "tailor" his registrations and arrangements to each organ, those few items are like new found delights! Once again recording engineer Dick Clay has fully captured the thrilling range and wall-to-wall voices of the Berkeley Wurlitzer with a minimum of audience "distractions" except for their enthusiastic applause. Very Highly Recommended!

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L'ORGUE HISTORIQUE DU GAUMONT-PALACE

Bernard Dargassies

This is the first review of a French theatre organ to appear in the Journal and, as will become apparent, this CD may well be a delayed French response to the infamous circa 1955 LPs of Georges Montalba playing a Wurlitzer in Nice, France! (In case you didn't know, those old Somerset label LPs were actually Bob Hunter playing the Lorin Whitney Robert-Morton organ in Glendale, California!) Actually there were two Wurlitzers shipped to France. In 1926 Opus 1394, a 2/4 Style B, went to the Madeleine Theatre in Paris and in 1927 Opus

1642, a 2/10 Style H-NP, went to the Paramount Theatre, also in Paris.

Theatre organs never quite caught on with the French people for the only other unit organs we can verify were installed there, both also in Paris, are a 2/11 Cavaille-Coll (which is believed to be the only unit organ that prestigious organ firm ever built) in the Cine-Olympia and this Christie organ which opened in the Gaumont Palace in 1930. Although the liner notes are in French, there is a one-page summary of facts about the organ's history in English. Fortunately more information about this Christie can be found in *The Console* magazine for June 1979 and December 1980. Those issues have articles and photos by Ian Dalglish and organist Dennis James, which contain a great deal of additional information about this unique organ. It is a 4/15 which was first installed in the over 4,000 seat Gaumont-Palace in side-by-side chambers above the proscenium. French organist Tommy Desserre was the resident artist almost continuously from 1931 until the theatre closed in 1972. Just before the organ was removed Desserre recorded an LP titled *30 Years Of The Organ Of The Gaumont-Palace* (STIL 2603.S71), which Dalglish described as "... of interest for an historic installation and not for ultra sophisticate(d) playing of the British or USA type." We mention that particularly because four of the titles on that LP are also found on this CD!

The Christie is now installed in a historic Victorian building which was once a part of the famous Les Hailes Produce Market just outside Paris in Nogent-sur-Marne. Apparently the console, originally finished in Mocassa Ebony, as pictured in *The Console* articles, has

been painted white, as shown on this album's cover. Unfortunately the CD's liner notes tell us nothing about the artist, Bernard Dargassies, heard on this 41-minute CD. However, nine of the disc's 19 selections credit him as their composer. In this review we will show the tune titles exactly as they are printed in the liner notes and mark Dargassies' compositions with an asterisk.

The opening tune is "A 50 Liheure et a Toute Vapeur*"—one of the most realistic choo-choo numbers ever recorded! Richard Rodger's "Blue Moon" is next, but in a rather unusual rhythm which virtually defies description. (That is the same comment Ian made of the identical selection on the 1972 LP!) The next title is also found on the earlier LP; it's a rather fast waltz, "La Complainte de la Butte." The fourth tune is listed as Jerome Kern's "Swing Time." That's nearly correct for it's from the 1936 film with that title but is actually another Kern song from that show—"The Way You Look Tonight." The strangely named "Hit Too" (credited to Traditional rather than Anonymous) is a cute one-minute ten-second bit of fluff.

"Du Cote de Nogent*" is a rather dramatic ballad and is followed by what is listed as "Begin The Beguine." Sorry, it definitely is Peter DeRose and Mitchell Parish's "Deep Purple." (Oddly, Dalglish states both those tunes were on the 1972 LP!) Although we've never heard the next item before, it could well be the theme music Alfred Newman wrote for "Twentieth Century Fox" where he served as Music Director for over 20 years. "Infernal Poursuite*" is a 2½-minute auto horn concerto. "Les Enfants du Piree" is another all too brief one-minute tune which is followed by a somewhat stately "Hymne*".

"Jingle Bell" (yes, singular) is just one-minute long but the next piece, "Ecosse Fantaisie*" (a fantasy based on a tune by Irving Berlin) turns out to sound as if "Alexander's Ragtime Band" got mixed up with some left-over "Jingle Bells." The longest melody on this disc is "Balade A Baltard*" which turns out to be just about the best number, too! "Missouri Waltz" (also found on the 1972 LP) features a left hand chord for each beat in each measure! Harold Arlen's well-loved "Over The Rainbow" is listed next but sounds more like Harry Warren's "I



Know Why (And So Do You)" than anything Judy ever sang.

"Swing For You This Night*" starts off quietly but becomes loud before its end just 1½ minutes later. The only medley is next—it's the odd combination of "Pigalle" and "I Do Like To Be Beside The Seaside." Up to this point there has been no indication this might be a live concert recording—but there are 30 seconds of sustained applause (faded both in and out!) before the concluding number "Ce N'est Qu'un Au Revoir," which everyone will recognize as "Auld Lang Syne."

The liner notes show a copyright date of 1990 and state it was a digital recording (DDD) but we feel this "new" CD has the same quality of playing Ian Dalglish described in his review of the 1972 LP. Perhaps an ATOS member in France or Great Britain could provide us with more information about this rather unusual album. In the meantime we wonder if George Montalba finally did get to record an organ in France; but we're certain that this time it's not the mythical Wurlitzer in Nice! CD only for \$16.00 (plus \$3.00 per order for postage) From Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184-5918.

ORGAN IMPROVISATIONS

Wayne Marshall

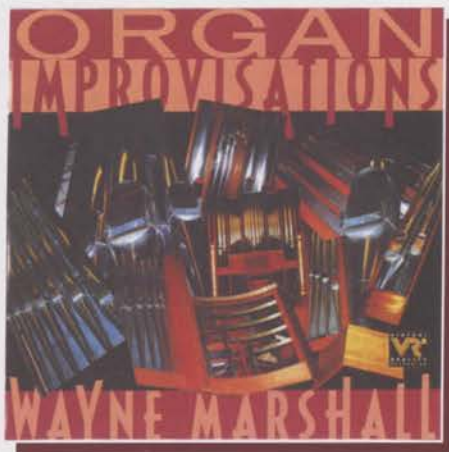
Every selection on this recording is a melody we've heard innumerable times on theatre organ recordings and at theatre organ concerts. In fact, six of the ten tracks on this 74-minute compact disc are selections written by George Gershwin. The other four tracks have a medley from Leonard Bernstein's *West Side Story* and one well-known tune by Billy Strayhorn, Jule Styne and Vincent Youmans. And, as the disc's title states, each number is an improvisation. But, what isn't obvious from the cover is that the organ heard is the magnificent 4/84 C. B. Fisk-built Lay Family Concert Organ recently

installed at The Meyerson Symphony Center in Dallas, Texas!

Yes, it's a mechanical action tracker organ playing jazz improvisations! Since his graduation from the UK's Royal College of Music in 1983, organist Wayne Marshall has concertized throughout England, Europe and the Far East and has been a performer with both the Cleveland and Hollywood Bowl Orchestras in the US. In addition he's arranged and conducted concert versions of such well-known musicals as *Carmen Jones*, *West Side Story*, *Porgy And Bess* and *Showboat!* Marshall's "home base" is Manchester, England, where he is Organist in Residence at the new Bridgewater Hall and played the inaugural solo recital on their Marcussen organ in 1996.

During his 1999 US tour he was asked to make a CD of improvisations and "... I immediately thought of George Gershwin and Jazz! For me improvisation means freedom with structure..." You can toss away any preconceived notions about classical tracker organs. And one can only speculate how Marshall might sound playing these selections on a theatre organ—but jazz is always best played with tremos off. And this Fisk organ has a marvelous complement of organ voices which serves this music perfectly! (A complete stop list is found in the liner notes.)

A seven-minute bright, jazzy arrange-

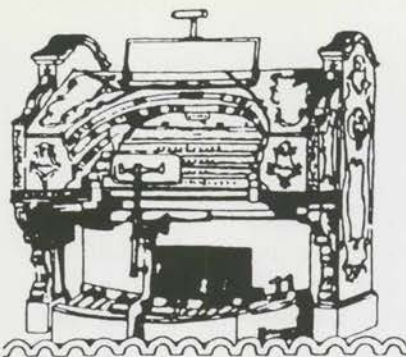


ment of "I Got Rhythm" opens the program in the same way a critic described Merman's debut performance of that number back in 1931 for it "... has the magnificent vitality of a steam calliope in red and gold..." along with a variety of tempos and registrations including a passage with the melody played on the pedals while the hands skitter about on the four manuals! A near 12-minute version of "I Got Plenty Of Nuttin'" is followed by "I Loves You Porgy" and "Bess, You Is My Woman Now."

Gershwin's "I'll Build A Stairway To Paradise" (from 1922's *George White Scandals*) is a rhythmic delight but Billy Strayhorn's "Take The 'A' Train" must be a local for it's filled with lots of locomotive whistles and slow chugging, chugging—all done without a theatre organ's toy counter! Returning to Gershwin for one more is "Someone To Watch Over Me" (from 1926's *Oh, Kay!*) Although Jule Styne wrote *Gypsy* (which one critic wrote is "... perhaps the greatest stage musical of all time...") the next number is an improvisation on Styne's sprightly "Let It Snow." Mercifully there is not a touch of Widor in Marshall's version of Youmans' "Tea For Two."

The disc closes with a 12-minute medley of several themes from *West Side Story* (including "Tonight," "America," "Maria" and a bit of "I Feel Pretty.") We've not attempted to describe each selection for improvisations are, by definition, freeform, off the top of the head impressions. Theatre organist Dan Belomy assures us it's best described as Pierre Cochereau/French-style improvisation done with superlative musicianship, a wonderful sense of humor, and a great feeling for jazz! All who relish stretching their musical limits will find this disc rewarding. Thanks to Robert Jackson for bringing this unusual CD to our attention. It's on Delos Records' #DE3228, is priced around \$17.00, and can be found at Tower Record Stores under the Classical Organ category. ♪

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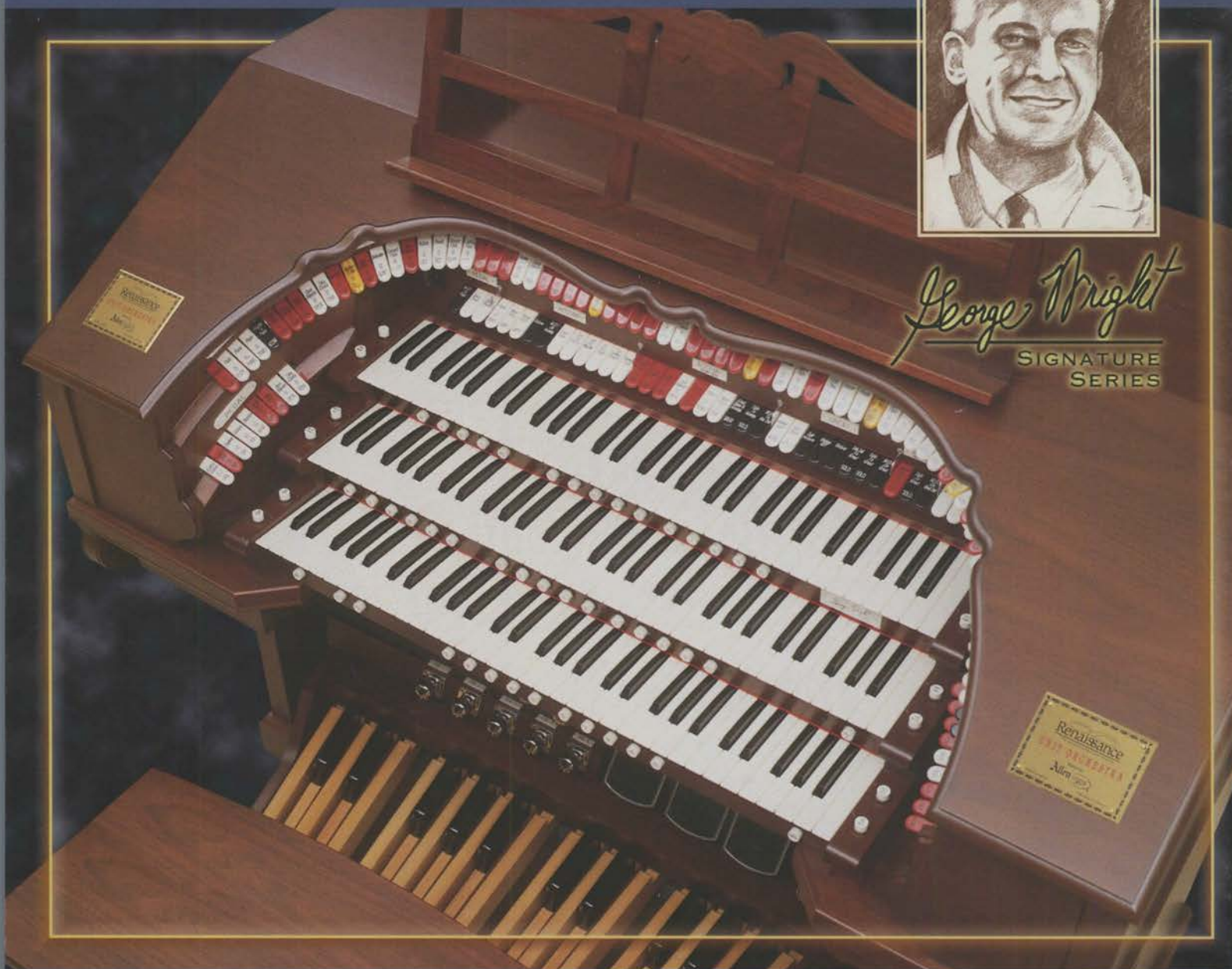
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