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JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY



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Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

Library of Congress Catalog Number ML IT 334 (ISSN 0040-5531) Printed in U.S.A.

VOLUME 42, NUMBER 2

MARCH/APRIL 2000

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

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MARCH/APRIL 2000 • VOLUME 42, NUMBER 2

PRESIDENT: NELSON PAGE
EDITOR: VERNON P. BICKEL
EXECUTIVE SECRETARY: MICHAEL FELLENER

<http://www.atos.org>

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Is This Really My March/April Issue? What Happened To The January/February Issue?

No, you're not seeing things! This March/April issue of THEATRE ORGAN indeed is on time, so much so that it was in the mail before the January/February issue. Departing editor Tom DeLay is putting the finishing touches on an outstanding January/February issue that will be distributed in about three weeks; among a full complement of features, articles, and photographs, watch for additional information on the exciting ATOS annual convention to be held in Milwaukee this summer.
Bob Maney, Publisher

President's Message



Through the vagaries of our publications deadline process, my message to you this issue concerns my reporting on events that took place, for me, only the other day, yet will be read by you two months later. No matter, interesting news is always worth waiting for.

Your ATOS Board of Directors came together in St. Louis, Missouri the last weekend in January, to convene its annual mid-year meeting. This gathering gives us an opportunity to review ongoing projects, address problems within our organization and to focus on programs that concern all of us in ATOS. In addition to our normal agenda, we accepted the resignation of two Board members that took effect as of February 1st. Vern Bickel, who resigned to assume the duties of THEATRE ORGAN Editor, and Ed Burnett, who left the Board for personal reasons. These two Board seats, in addition to the normal three slots, which become available at the end of this term, will make an unprecedented five seats, which will need to be filled this election. This provides our organization with an opportunity for new faces, with new ideas, to become part of the new era, which will affect the future of our mission to preserve and promote the theatre organ. This is a unique time in our Society's history when we are looking to expand membership and increase programming that will affect us for years to come. Even though by the time you read this message, nominations for these positions will already be closed, it is of the utmost importance that every one of us take the time to vote when we receive our ballots.

There was a lot of talk about the new millennium. That tomorrow is today--let's take full advantage of the opportunities that we are now presented with to reshape and revitalize our organization. It is up to you.

Nelson

General Information

ATOS RECORD AUCTION, PART 3

The remainder of the surplus theatre organ recordings will be offered to members through a mail auction. This lengthy list will arrive with your Board of Directors ballot. There are hundreds of recordings being offered, many of them rare. Most of these recordings will likely never be available again, so this is the time for serious collectors of theatre pipe organ music to place their bids.

Remember that most of these recordings are used recordings, which have been donated to the ATOS Archives/Library over the years. These recordings are being offered as surplus, because a copy of each of them is in the ATOS Archives/Library permanent collection. Money raised from the sale of these recordings will help to maintain the ATOS Archives/Library in Elmhurst, Illinois.

To bid on any of the items listed simply list the item number, the title of the recording and the amount you wish to bid. Be sure to include your name, address and telephone number with your bid(s). The deadline for submitting your bid(s) on the recordings listed in Part 3 has been extended to May 1, 2000. If your bid is the highest for any item on the list, you will be notified by mail. **Mail all bids to: ATOS Record Auction, 785 Palomino Court, San Marcos, CA 92069-2102.**

A WORD TO MEMBERS

By now I am sure that you are aware that Tom DeLay resigned as the Editor of THEATRE ORGAN and that the ATOS Board of Directors has entrusted to me the duties and responsibilities of Editor. I want to thank Tom for his years of hard work and dedication. Because of his vision and through his leadership, ATOS has a first class official publication.

This will be a transition period for

the journal. You may miss a favorite feature in this issue, but all of the regular features should return by the next issue. If you have an article that you would like to have published in the journal, please do not hesitate to send it to me for consideration. I am particularly interested in technical articles that will be of help to the many members who have theatre pipe organs in their homes, or who are working on a theatre pipe organ as a member of an organ crew.

I prefer that all material submitted for publication be produced in Word or Word Perfect. If you do not have access to a computer, material must be typewritten. Hand written copy will not be accepted. You may submit your material by e-mail, FAX or by U.S. Mail. All photographs must be in focus and clear. Good black and white photos are preferred; however, a light color photo may be submitted.

It is my goal to see that the journal is published and mailed out on time. This means that deadlines must be met, without exception! Therefore, please note the following deadlines:

- Material to be included in the May/June issue must be received by March 5.
 - Material to be included in the July/August issue must be received by May 5.
 - Material to be included in the September/October issue must be received by July 5.
 - Material to be included in the November/December issue must be received by September 5.
- Please note that these deadlines apply to all articles, as well as Chapter Notes, Closing Chord items, special announcements, etc. Your cooperation in adhering to these deadlines will be greatly appreciated.

THEATRE ORGAN is your publication. I welcome comments and suggestions. Let me know how you feel about the journal. What are your favorite features? What features do you feel need to be improved? Let me hear from you.

Vern Bickel, Editor

ATOS ENDOWMENT FUND GRANT MONEY IS AVAILABLE

If your chapter would like to apply for grant money from the ATOS Endowment Fund, now is the time to send for your grant application form. Each year, grants from the ATOS Endowment Fund are made to ATOS Chapters for projects and/or programs which will have a lasting impact on the preservation and/or presentation of the theatre pipe organ as an historically American instrument and musical art form, and for projects and/or programs of particular historical or scholarly merit. All ATOS Chapters engaged in such projects and/or programs are urged to submit a grant application form for review by the ATOS Endowment Fund Board of Trustees. All grant applications must be received by April 1, 2000.

The ATOS Endowment Fund Board of Trustees is now chaired by Mr. Stephen H. Schnieders. You may reach him at: 7321 Vine Street, St. Louis, MO 63143. FAX: (314) 645-0193. E-Mail: SHS7321@aol.com.

Member's Forum

Dear Editor,

I don't know if this is the right place to send this but I was very disappointed in the lack of reporting on the Young Theatre Organist Contest. It would have been nice to have a little history on each one, where they are from and maybe what they played. After all they are the ones that are going to keep this group alive and hopefully growing. I hope you will consider putting something in the next issue.

Gary Davies

Opinions expressed in this column are those of the correspondents, and do not necessarily reflect the opinions of the editors or the policies of ATOS or THEATRE ORGAN. Letters concerning all aspects of the theatre organ hobby are welcome. Unless clearly marked "not for publication" letters may be published in whole or in part. Send to Editor, THEATRE ORGAN, 785 Palomino Court, San Marcos, CA 92069-2102. 760/471-6194, Fax 760/471-9194. e-mail: vernpb@concentric.net ■

Attention All Chapters:

If you are not already doing so, we would appreciate your sending a copy of your chapter newsletter by U.S. Mail, NOT e-mail, to the following:

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Having these newsletters will keep us abreast of your chapter activities. Thank you for your cooperation.

Doris Erbe, Chapter Relations

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Send any changes to: felenzer@atos.org

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45th Annual ATOS Convention 2000

Sponsored by Dairyland Chapter, Milwaukee, Wisconsin
 July 27 - August 2 • Master Time Table (Subject to Change)

Date	Morning	Afternoon	Evening
Thursday, July 27	Registration Hilton Hotel	Registration Hilton Hotel Optional: Home Tours Kay McAbee - Hermes Residence 5/32 Wurlitzer Russell Holmes - Peterson Residence 3/12 Wurlitzer	Registration Hilton Hotel
Friday, July 28	Registration Hilton Hotel	Registration Free Time	Registration Get Acquainted No-Host Cocktail Party Hilton Hotel Walt Strony - Riverside Theatre 3/14 Wurlitzer
Saturday, July 29	Young Theatre Organ Competition Concert Oriental Theatre 3/39 Kimball	Clark Wilson - Oriental Theatre 3/39 Kimball	Annual ATOS Membership Meeting Pabst Theatre Tom Hazleton - Pabst Theatre George Wright Allen OPTIONAL: Jam Session Piper Music Palace
Sunday, July 30	Member Forum	Simon Gledhill - Oriental Theatre 3/39 Kimball	No-Host Cocktail Party and Banquet at the Hilton Hotel
Monday, July 31	Ron Rhode - Madison Civic Center 3/14 Barton	Chris Elliot - Madison Civic Center 3/14 Barton	Dave Wickerham - Avalon Theatre 3/19 Wurlitzer OPTIONAL: Jam Session #2 Piper Music Palace Following
Tuesday, August 1	Richard Hills - Avalon Theatre 3/19 Wurlitzer Technical Seminars At the Hilton Hotel	Jelani Eddington - Riverside 3/14 Wurlitzer Pipe Organ Owners Meeting ETONE Meeting	Barry Baker Riverside 3/19 Wurlitzer
Wednesday, August 2	Afterglow	Ken Double - Al Ringling Theatre - 3/9 Barton Baraboo, Wisconsin, Lunch and tour of Circus World Museum	



THE MADISON CIVIC CENTER 100 YEARS IN THE MAKING

The Civic Center (formerly Capitol Theatre) in Madison, Wisconsin, is a monument to the cooperation and vision of the City of Madison to preserve its past and to mold it into part of the city's future.

It serves as the civic auditorium hosting Broadway plays, and live shows such as Riverdance.

It is also lucky enough to have been able to preserve one of the best Barton organs in the Midwest.

Rapp and Rapp of Chicago, Illinois designed the theatre in 1926. It opened in the spring of 1928 and occupies a prime location on State Street in downtown Madison. The Civic Center is just a short walk from the University of Wisconsin and the state capitol building. The style of the original theatre and lobby were described in a souvenir program as "finding their inspiration in the happy, carefree spirit of old Spain."

The terrazzo floors, large Spanish paintings in the lobby, and Spanish style lobby furniture did evoke a feeling of old Spain. However, the auditorium is not atmospheric and there requires a bit more of an imagination to gain the Spanish flavor.

The organ, a 3/1 4 Barton, Opus #249, was installed on its own lift at the right side of the stage. Mac C. Bridwell premiered the Barton. Mac had played many theatres across the

country including a stint at the twin consoled Barton at the Wisconsin Theatre in Milwaukee. The organ was advertised as having a volume equal to a 75-piece orchestra and costing \$50,000.

The theatre survived its first forty-six years relatively unchanged. During that time period, there were many debates waged in the city for the need to build a municipal auditorium. In the late 1800s, public officials



Madison Civic Center Barton Console. Madison Civic Center photo

decried that the city needed a spacious hall for public use. In 1938, noted architect, Frank Lloyd Wright presented the city with the idea for Olin Terraces. It would be a building that would house city and county offices, a railroad station and a civic auditorium on the shores of Lake Monona. The 1960s and 1970s saw the debate about a civic auditorium for the city of Madison. However, in 1974, the scene changed as Mayor Paul Soglin announced the purchase of the Capitol Theatre as the new home for the Madison Civic Center. In addition to the theatre, several adjacent buildings and businesses were purchased. This included the Montgomery Ward store and Singer Sewing Machine shop. In 1977, remodeling of the Capitol Theatre and properties began.

The idea for the Madison Civic Center was to produce a space for the performing arts as well as exhibit space for the Madison Art Center. A design was created which created the Crossroads lobby, Oscar Mayer Theatre and Isthmus Playhouse. This plan resulted in the saving of the Capitol Theatre Auditorium and Barton organ in its original condition, but the loss of the Spanish style lobby. The Oscar Mayer Theatre was renovated with careful attention to re-creating the grand splendor of the Capitol Theatre. The richly patterned carpeting is identical in design to the original from the Capitol in 1928. The carpet was manufactured by Mohawk Carpeting, the same company that made the original, using the same looms and patterns that were used in the 1920s. The only difference is that the modern version is nylon rather than wool. Similarly, the gold-fringed maroon draperies are patterned after the 1928 originals and made by I. Weiss and Sons, the same company that made them in 1928.

Flanking the stage are two small balconies that imitate the exclusive private boxes seen in grand opera houses. These boxes were never used for seats and are an architectural embellishment used in front of the organ chambers.

In the back of the auditorium, a curved stairway provides access to the balcony levels of the theatre. The balcony entrance features a tile fountain saved from the old theatre. In the days of the Capitol Theatre, a ceramic fish spouted water into a pool below.

The plaster walls, ceilings and balcony surfaces were painted and stenciled in colors typical of the 1920s to create an interpretive restoration of the original. It took a crew of



Capitol Theatre Lobby in 1929. Madison Civic Center photo

Below: Bill Hanson in the Capitol Organ Chamber. Madison Civic Center photo





painters nine months to repaint the inside of the theatre.

The texture on the walls is called "palm stucco." It is created by manipulating partially dry plaster with the palm of the hand. Popular in previous decades, the time-consuming technique is a dying art. Craftsmen from Milwaukee had to be brought in for the restoration of the missing plaster.

Handcrafted in Spain, the ceramic plates and tiles decorating the walls of the theatre date back to the Capitol's opening. Many of the EXIT signs are originals, while others are modern-day duplicates made especially for the Civic Center.

On February 23, 1980, the Madison Civic Center opened its doors for a long-awaited grand opening performance of the Madison Symphony Orchestra with soprano Martina Arroyo.

In 1983, the Civic Center began a series of silent film programs in association with the University of Wisconsin, featuring full-length silent films with organ accompaniment. Artists such as Gaylord Carter, Dennis James, and Chris Elliot have appeared to very successful screenings of classic silent motion pictures. In 1990, the Barton was recognized by the Organ Historical Society as "an instrument of exceptional merit."

Today, the Barton organ is maintained by Bill Hansen, of Milwaukee. Bill is a charter member of the American Theatre Organ Society and an excellent organ technician. The organ stands as it did back in 1928, a grand example of Dan Barton's work. No changes have been made to the organ. It is maintained in excellent condition and is the largest Barton installation remaining in the state of Wisconsin.

However, 1999 brings bad news for the future of the theatre. The city of Madison has received a gift of \$100 million to build a new arts center. Current plans for the Oscar Mayer Theatre do not look promising. The architects are calling for the theatre to be turned into a Children's Museum, possibly leaving the organ between floors.

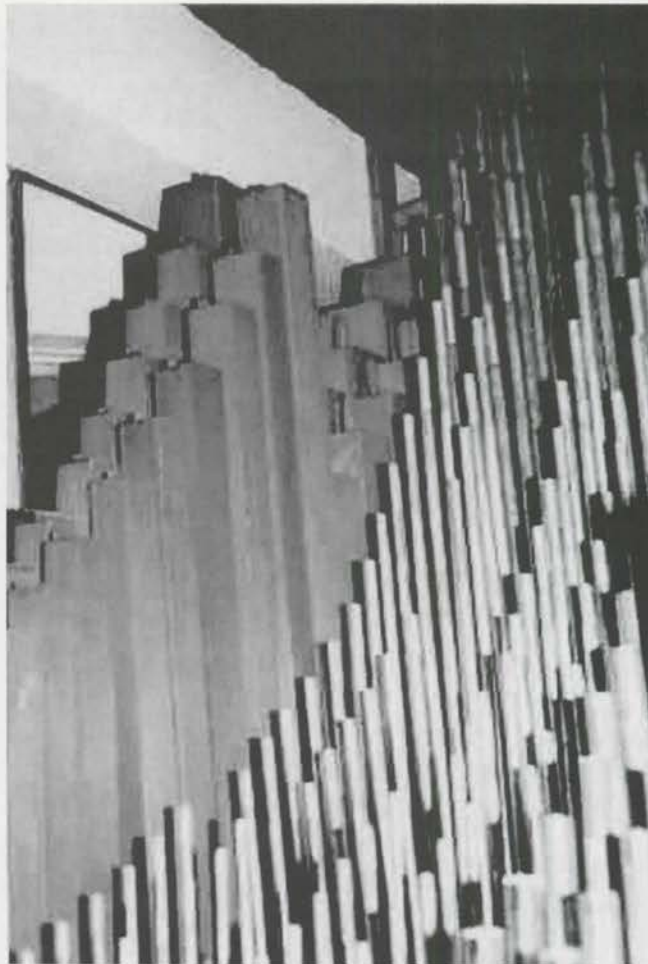
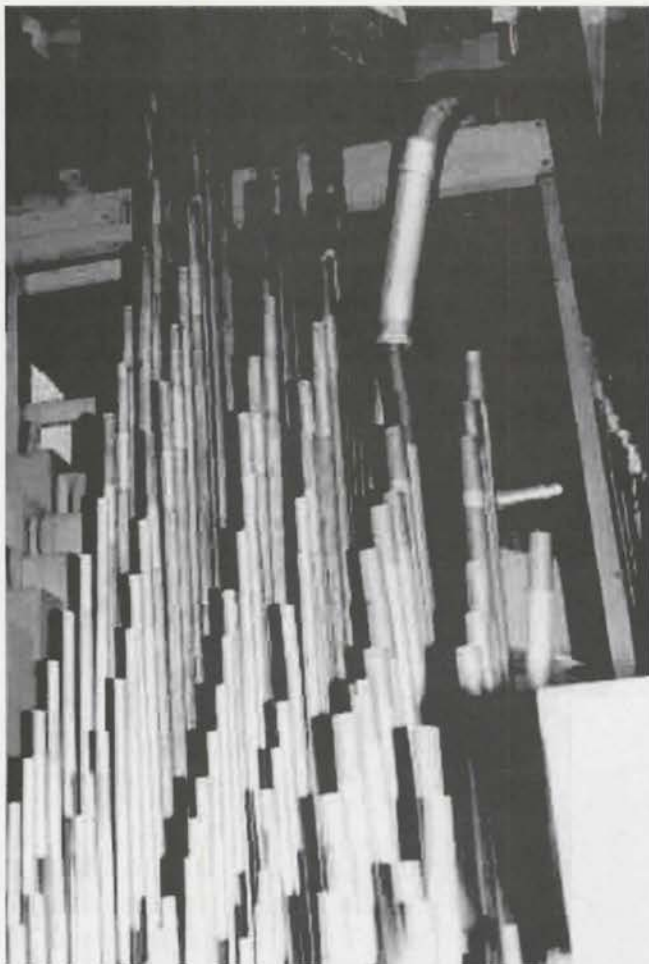
Although the future of the Oscar Mayer is in doubt, we can still enjoy its beauty over the next three years while construction goes on around it, and hopefully lobby the city to save a piece of its history.

Top: Capitol Theatre in 1928.

At left: Capitol Theatre auditorium balcony.

Madison Civic Center photos





CIVIC CENTER AUDITORIUM



Top, left to right: View of Main chamber. On the lower four rank chest in the foreground are Concert Flute, Viol Celeste, Viol d'Orchestre and Clarinet. The chest at the top is the Tuba. The Tuba and Diapason are on a different regulator and tremulant than the four rank chest, but they are all on ten inches wind pressure.. • View of the four rank Main chamber chest, which clearly shows the break between stopped and open pipes on the Concert Flute, as well as the two strings and Clarinet on that chest. Behind the flute can be seen part of the frame for the lower swell shades. • Looking down on the Solo Tibia, which is in the Main chamber and is identical to the other Tibia in the Solo chamber. The Diapason/Tuba 10" regulator can be seen in the background, and the 8' octave of the Diapason is to the far right.

THE MADISON CIVIC CENTER 3/14 BARTON

Left Chamber -

Solo Tibia Clausa	8'	73 pipes 15" Wind Pressure
Open Diapason	8'	73 pipes 10" Wind Pressure
Tuba 1	6'	85 pipes 10" Wind Pressure
Concert Flute 1	6'	97 pipes 10" Wind Pressure
Viol d' Orchestre	8'	85 pipes 10" Wind Pressure
Viole Celeste	8'	73 pipes 10" Wind Pressure
Clarinet	8'	73 pipes 10" Wind Pressure

Right Chamber-

Tibia Clausa 1	6'	85 pipes 15" Wind Pressure
Solo String	8'	73 pipes 15" Wind Pressure
English Post Horn	8'	61 pipes 15" Wind Pressure
Kinura	8'	61 pipes 10" Wind Pressure
Orchestral Oboe	8'	61 pipes 10" Wind Pressure
Oboe Horn	8'	61 pipes 10" Wind Pressure
Fox Humana	8'	73 pipes 7" Wind Pressure

Tuned Percussions: Glockenspiel-Bells, Xylophone, Marimba Harp, Cathedral Chimes, Bass Drum, Kettle Drum, Snare Drum, Cymbal, Tambourine, Castanets, Chinese Block, Tom Tom, Triangle, Fire Gong, Automobile Horn, Siren, Steamboat Whistle, Bird Song

Pedal Organ (22 Stops)	Orchestral Flute	4'	Solo to Great	16'	Violin	8'
Resultant	Solo Tibia Clausa	4'	Great to Great	16'	Solo Tibia Clausa	4'
Tibia Clausa	Tibia Clausa	4'	Great to Great	4'	Tibia Clausa	4'
Bourdon	Violin	4'	Principal	4'	Cornet	4'
Tuba	Viole Celeste	4'	Flute	4'	Solo Tibia Twelfth	2-2/3'
Diaphone	Twelfth	2 2/3'	Solo Tibia Clausa	4'	Xylophone	8'
Flute	Flautino	2'	Tibia Clausa	4'	Cathedral Chimes	8'
Tibia Clausa	Marimba Harp	8'	Vox Humana	4'	Glockenspiel	8'
Solo Tibia Clausa	Chrysoglott	8'	Clarion	4'	Orchestra Bells	8'
Tuba	Tambourine, Castanets,		Violin	4'	Tremulants	
Solo String	Chinese Block, Tom Tom,		Viole Celeste	4'	Main	
Cello	Snare Drum		Solo String	4'	Solo	
Flute	Great Organ (52 Stops)		Fifteenth	2'	Tibia	
Snare Drum	Bourdon	16'	Tibia Twelfth	2-2/3'	Vox Humana	
Accompaniment to Pedal	Tibia Clausa	16'	Nazard	2-2/3'	Second Touch	
Traps to First touch	Tuba	16'	Piccolo	2'	Great and Pizzicato	
Accompaniment (41 Stops)	Diaphonic Diapason	16'	Tierce	1-3/5'	Tuba	16'
Clarinet	Solo Tibia Clausa	16'	Tibia Mutation	4'	Solo Tibia Clausa	8'
Vox Humana	Oboe Horn	16'	3 1/5' - 2 2/3 - 2/3'		Tibia Clausa	8'
1. Contra Viole	Vox Humana	16'	Marimba Harp	8'	Solo to Great Pizzicato	8'
Solo String	Clarinet	16'	Chrysoglott	8'	Accompaniment	
Diaphonic Diapason	Viole d' Orchestre	16'	Xylophone	8'	Solo Tibia Clausa	8'
Claribel Flute	Solo String	16'	Cathedral Chimes	8'	Tibia Clausa	8'
Solo Tibia Clausa	Diapason	8'	Solo Organ (22 Stops)		Tuba	8'
Tibia Clausa	Concert Flute	8'	Tibia Clausa	16'	English Post Horn	8'
Oboe Horn	Solo Tibia Clausa	8'	Vox Humana	16'	Cathedral Chimes	
Vox Humana	Tibia Clausa	8'	Tuba	16'	Glockenspiel	
Clarinet	Oboe Horn	8'	Diaphonic Diapason	8'	Triangle	
Kinura	Vox Humana	8'	Solo Tibia Clausa	8'	Solo to Accompaniment	
Tuba	Clarinet	8'	Tibia Clausa	8'	Pedal	
Viole d' Orchestra	Orchestral Oboe	8'	Oboe Horn	8'	Tuba	16'
Viole Celeste	Kinura	8'	Vox Humana	8'	Diaphone	8'
Solo String	Tuba	8'	Orchestral Oboe	8'	Bass Drum	
Traps to Second Touch	English Post Horn	8'	Kinura	8'	Cymbal	
Traps Combine Pedal and	Viole d'Orchestre	8'	Tuba	8'	Snare Drum	
Accompaniment	Viole Celeste	8'	English Post Horn	8'	Kettle Drum	
Accomp. to Accomp.	Solo String	8'	Solo String	8'	Thunder	

ATOS RADIO PROGRAMS ARE AVAILABLE

Thanks to the tireless efforts of our ATOS President, Nelson Page, and audio technician, Mitchell Dvoskin, the ATOS Radio Program series, THEATRE PIPES, is once again available. Each program has been digitally re-mastered by Mr. Dvoskin from the original tapes. These programs are now in CD format, ready for broadcast.

The ATOS Radio Program series, THEATRE PIPES, is made up of fifty-two thirty-minute radio programs. These programs were originally prepared to be broadcast on National Public Radio stations. They are now available, without cost, to any radio station that wishes to broadcast them to listeners in their service area. For information regarding the procedure for obtaining copies of these radio programs, please contact Jim Patak, Curator of the ATOS Archives/Library.

You will find his address and phone number listed on page 3.

PROGRAM 1 - CONSOLE UP!

■ An introduction to theatre pipe organs, with lots of music to show listeners the sonic beauty and versatility of these wonderful instruments.

PROGRAM 2 - A BRIEF LOOK BACKWARD

■ Background on theatre pipe organ history and development, from foto-players, pit pianists and orchestras to theatre pipe organs. Compares theatre and classical organs and explains differences.

PROGRAM 3 - ONE FOR ALL

■ The process of unification; differences between unified and straight organs. Defines "rank" and other terms. Examples of the sound produced by different ranks of pipes, showing the variety of tone color available from a small number of unified ranks compared to that of larger straight organs.

PROGRAM 4 - THE UNIT ORCHESTRA

■ Examples of the orchestral voicing of theatre pipe organs, showing the sound of reeds, tibias, etc.

PROGRAM 5 - THINGS THAT GO BUMP

■ Tuned and un-tuned percussions; the "toy counters;" what's included in these sections of a theatre pipe organ and what they add to the music, with lots of examples.

PROGRAM 6 - WHO'S PLAYING THAT PIANO?

■ Pianos played from the organ console. Pianos as solo, accompaniment and percussion when played with pipes.

PROGRAM 7 - PRESERVING THE PAST

■ Organs that have been rescued; the stories behind them and what they sound like today.

PROGRAM 8 - ALL IT TOOK WAS EVERY SPARE MOMENT

■ What it takes to rebuild a theatre pipe organ and reinstall it. Some interviews with people who have done it and lots of examples of music from such instruments.

PROGRAM 9 - LET'S GO TO THE MOVIES

■ Theatre organs in theatres! Both original and latter-day installations. A mostly music program with performances on organs in their original homes or installed later on.

PROGRAM 10 - BEAST IN THE HOUSE

■ Home installations; what it takes in time, money and space. Maintaining a home theatre pipe organ and the pride and joy of ownership.

PROGRAM 11 - BODY AND SOUL

■ Pizza parlor installations; why and how they started. How patrons respond. How the music differs from other installations.

PROGRAM 12 - I'D LOVE TO BE A PART OF THAT

■ The American Theatre Organ Society; what it is and what it does. What members do? Accomplishments over the years.

PROGRAM 13 - MR. THEATRE ORGAN

■ Music played by the late Don Baker

on several theatre pipe organs across the country. Don's own comments on his style, his career and the instrument.

PROGRAM 14 - THE OAKLAND PARAMOUNT

■ Jim Riggs gives us a musical tour of the beautiful 4-manual 20-rank Wurlitzer in this art-deco former movie palace.

PROGRAM 15 - RADIO CITY MUSIC HALL

■ The world's largest movie theatre is also home to the largest instrument Wurlitzer ever built, all 4-manuals and 58-ranks of it. On this program, you'll hear it played by Dick Leibert, Ray Bohr and Ashley Miller.

PROGRAM 16 - EMBASSY THEATRE, FORT WAYNE INDIANA

■ This lovely theatre is home to a fine 4-manual, 15-rank Page theatre pipe organ. On this broadcast it's played by Buddy Nolan and Simon Gledhill.

PROGRAM 17 - CHICAGO THEATRE

■ Another theatre that was saved from the wrecker's ball by devoted fans and others who appreciate fine art. George Wright plays the Chicago's 4/29 Wurlitzer for us.

PROGRAM 18 - REDFORD THEATRE, DETROIT, MICHIGAN

■ A theatre owned by an organ club, Detroit's Motor City Chapter of ATOS, the Redford is home to a fine 3/10 Barton, played for us by Ron Rhode and Jelani Eddington (who was just 14 when he recorded this performance in 1989).

**PROGRAM 19 -
ALABAMA THEATRE,
BIRMINGHAM, ALABAMA**

■ A Moorish fortress houses a fine 4/20 Wurlitzer, played for us by Jim Riggs and Tom Hazleton.

**PROGRAM 20 -
SHEA'S THEATRE, BUFFALO,
NEW YORK**

■ One of the biggest-sounding Wurlitzers anywhere, and a delight both to play and hear, is in this fine theatre. Lyn Larsen plays music on this broadcast.

**PROGRAM 21 -
RIVERSIDE THEATRE,
MILWAUKEE, WISCONSIN**

■ Walter Strony is at the console of the Riverside's 3/13 Wurlitzer as we visit this beautifully restored theatre.

**PROGRAM 22 -
OHIO THEATRE,
COLUMBUS, OHIO**

■ A beautiful old theatre, now serving as a magnificent performing arts center and home to a 4/20 Robert-Morton theatre pipe organ, played by Dennis James and Roger Garrett.

**PROGRAM 23 -
CIVIC AUDITORIUM,
SAN GABRIEL, CALIFORNIA**

■ Originally designed as home to the "Mission Play," this fine Spanish style auditorium houses a 3/16 Wurlitzer, given to the city by RKO Theatres. You'll hear it played by Jim Riggs,

Candi Carly, Jerry Nagano and Ramona Gerhart-Sutton.

**PROGRAM 24 -
WARNOR'S THEATRE,
FRESNO, CALIFORNIA**

■ The Warnor's has gone through many changes in its lifetime. One man who said, "I bought an organ, rescued it from oblivion. There happened to be a theatre around it." The organ is a fine 4/14 Robert-Morton, played for us by Lew Williams.

**PROGRAM 25 -
PASADENA CIVIC AUDITORIUM**

■ This fine building was designed to have a theatre organ, but didn't hear one play for fifty years. The instrument installed has quite a history of traveling. You'll hear it played by Jerry Nagano, George Blackmore and Lew Williams.

**PROGRAM 26 -
YOUNG THEATRE
ORGAN ENTHUSIASTS**

■ The future of theatre organs lies with the next generation of musicians; performers like Jelani Eddington, Melissa Ambrose, Russell Holmes, Mark Ashton, Barry Baker, Norine Castine, Martin Harris and John Cook, all between 13 and 21 years old when this program was recorded.

PROGRAM 27 - BUDDY COLE

■ A musician with a style and a theatre pipe organ all his own. We hear Buddy play his 3/26 Wurli-Morton in a special

recording studio behind his Hollywood home.

**PROGRAM 28 -
ORGAN GRINDER PIZZA,
PORTLAND, OREGON**

■ This 4/48 Wurlitzer was a working laboratory for its owner, Dennis Hedberg. It had at least one of everything Wurlitzer ever made for a theatre pipe organ, including tuned tympani.

**PROGRAM 29 -
CASTRO THEATRE,
SAN FRANCISCO, CALIFORNIA**

■ A fine old theatre with one of the most meticulously maintained Wurlitzers you could ever enjoy hearing, as those who attend the movies at the Castro do, everyday!

**PROGRAM 30 -
EMERY THEATRE,
CINCINNATI, OHIO**

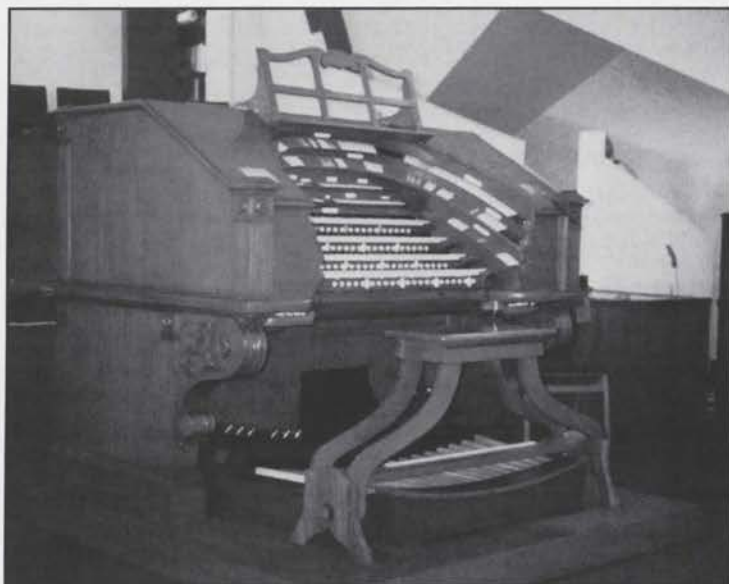
■ Another instrument donated by RKO Theatres. The Emery is part of the University of Cincinnati.

**PROGRAM 31 -
MANUAL HIGH SCHOOL,
INDIANAPOLIS, INDIANA**

■ Home of a fine Wurlitzer with a Posthorn rank that'll blow you away.

**PROGRAM 32 -
RAMADA CLASSIC HOTEL,
ALBUQUERQUE, NEW MEXICO**

■ The 28-rank instrument was controlled from the 5-manual Kimball console originally in New York's show-



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

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place Roxy Theatre. At the time of this recording it was entertaining patrons of Albuquerque's Ramada Classic Hotel. The organ is currently playing daily at the Roxy Restaurant in Las Vegas.

**PROGRAM 33 -
DICK LEIBERT REMEMBERED**

■ He played the Wurlitzer at Radio City Music Hall for forty years! We hear Dick at RCMH as well as the Mosque Theatre in Richmond, Virginia.

**PROGRAM 34 -
SENATE THEATRE,
DETROIT, MICHIGAN**

■ This theatre is owned by the Detroit Theatre Organ Society, and is home to a unique Wurlitzer. The layout of its stop-tabs takes a little getting used to; the sound doesn't!

**PROGRAM 35 -
FOX THEATRE,
HANFORD, CALIFORNIA**

■ This fine old theatre is family-owned and still provides entertainment for the residents of this San Joaquin Valley agricultural community. Its 2/10 Wurlitzer has been carefully restored to add its own brand of entertainment to the movies it introduces.

**PROGRAM 36 -
COLONIAL THEATRE,
PHOENIXVILLE, PENNSYLVANIA**

■ A performing arts center, the Colonial was home to a 4/32 Kimball. Its wonderful sound was visually enhanced by one of the most beautiful consoles you've ever laid eyes on.

**PROGRAM 37 -
JASPER SANFILLIPO RESIDENCE**

■ A Wurlitzer in the living room! This living room also houses a collection of mechanical instruments. The organ heard on this broadcast was a 4/28. Soon after, it was enlarged to over 70-ranks.

**PROGRAM 38 -
DICKINSON HIGH SCHOOL,
WILMINGTON, DELAWARE**

■ There are twin consoles on this 3/42 Kimball.

**PROGRAM 39 -
ST. MARY OF THE LAKE
SEMINARY,
MUNDELEIN, ILLINOIS**

■ Private late-night movie showings for a film-buff bishop were part of this organ's early history. The console is one of two installed for Mr. and Mrs. Jesse Crawford in the Chicago Theatre.

**PROGRAM 40 -
FOX THEATRE,
SAN FRANCISCO, CALIFORNIA**

■ Lavish beyond belief, this theatre met its demise in the 60s and is sadly missed; not only for its beauty, but for its Wurlitzer, whose sound was enhanced by the sheer size of the over 3000-seat auditorium.

**PROGRAM 41 -
AUDITORIUM THEATRE,
ROCHESTER, NEW YORK**

■ When RKO Palace was slated for demolition, the local theatre organ club found a new home for their Wurlitzer.

PROGRAM 42 - PIZZA PIPES

■ A quick tour of an American phenomenon: theatre pipe organs in pizza parlors.

**PROGRAM 43 -
NEW YORK PARAMOUNT
WURLITZER**

■ The Grand Lady of Wurlitzers, against which all other theatre organs were judged.

**PROGRAM 44 -
WICHITA WURLITZER**

■ The Grand Lady lives on!

**PROGRAM 45 -
ORGAN STOP PIZZA,
MESA, ARIZONA**

■ A Truly Mighty Wurlitzer, enhanced with a synthesizer to combine old and new in a festive and very popular setting.

**PROGRAM 46 -
WELCOME TO WURLITZER PARK**

■ Jim and Sherrie Krughoff have crowned their collection of Corvettes, orchestrions and reproducing pianos with a 4/31 Wurlitzer that first saw the flicker of day at Grauman's Egyptian Theatre in Hollywood.

**PROGRAM 47 -
ANOTHER PAGE IN THE STORY**

■ The little 3/7 Page in the Paramount Theatre, Anderson, Indiana, is one of the prettiest sounding instruments you've ever set your ears on.

**PROGRAM 48 -
MUMBRUE'S MONSTER**

■ The Mighty Wurlitzer in Roger Mumbrue's Bloomfield Hills, Michigan residence, sounds like it's still in its original theatre home.

**PROGRAM 49 -
PROVIDENCE PERFORMING
ARTS CENTER**

■ One of three Wurlitzers built with 5-manual consoles; now thrilling audiences in a beautifully restored theatre in the Ocean State.

**PROGRAM 50 -
CHICAGO STADIUM**

■ An historic instrument, this 6/51 Barton organ was so powerful that it couldn't be played at full-volume or windows and lights would shatter.

**PROGRAM 51 -
GRANADA THEATRE,
KANSAS CITY, KANSAS**

■ Another Barton organ, in a beautifully restored theatre. Sound and setting combine to make this instrument one that was a delight to see and hear.

PROGRAM 52 - FINALE

■ A musical descending of the curtain on our journey through the sounds, excitement and nostalgia of these incredible mechanical music machines whose sound still brings audiences to their feet and tears to their eyes.

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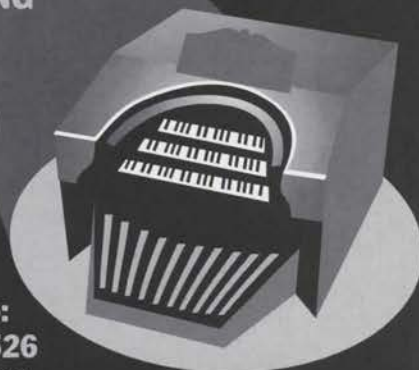
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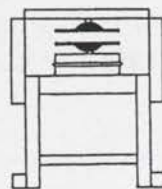
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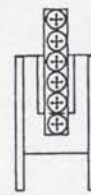
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The ATOS Endowment Fund was established to financially assist theatre pipe organ projects and/or programs which will have a lasting impact on the preservation and/or presentation of the theatre pipe organ as an historically American instrument and musical art form. This includes projects and/or programs of particular historical or scholarly merit.

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As we walked up the side aisle of Plummer Auditorium after the final event on Sunday, there he was in the crowd; our ever-gracious Editor and past ATOS President, Vern Bickel. After a handshake and greetings, he said, "Ron, as convention reviewer, could you do me a favor?" I answered, "Sure, Vern, what do you need?" The request was, "Could you do a write-up of the Wurlitzer Weekend for THEATRE ORGAN ... ASAP?" Even though we had come down with some friends just as passive listeners and to relax for a couple of days, how could I say, "No?" I had attended all five events with nothing in my hands except a camera (just for a possible few tourist shots). There was no notebook in hand. But there is a powerful afterglow from this shindig, and Mr. Bickel actually has given me the opportunity to share some of this elation with the Journal readership. Since the request was after the fact and no notes were taken, what follows is being written entirely from memory.

Our bunch from California's Central Valley had really been looking forward to hearing the opening artist. Dan Bellomy has long been a favorite and it had been nearly four years since we had heard him in concert. As "Wurlitzer Weekend 2000" is a drive-yourself event, we left the valley at 5:00 a.m. (!) to arrive at the Orpheum Theatre in downtown Los Angeles in time for Dan's 9:30 a.m. concert. The warm glow of the Orpheum's grand lobby quickly put all the attendees in the proper mood. We were able to get seats in the front-center "stereo focal point" in the balcony of this elegant palace. As the brilliant spot light reflected from the three-manual console, the welcome sounds of Dan's signature tune, "Cosi Cosa," filled the theatre. Let it be stated right here that Bellomy is one of the ten best concert artists on the theatre pipe organ concert circuit, and I believe he is also our premiere practitioner of Jazz. His free-form flights of fancy are absolutely dazzling, and he always lands on his feet. The almost abstract quality of these improvisations can capture the interest of even the most disinterested listener. He gave us a generous dose of his usual medium and up-tempo specialties that morning, including the likes of

The Theatre Organ Societies of Los Angeles and Orange County WURLITZER WEEKEND 2000:

Some Mental Snapshots

By Ron Musselman,
ATOS Convention Reviewer

"Sweet Lorraine."

Although he has made his mark in Jazz, Dan also has a way of playing the pretty ballads and showing the audience a depth of feeling that often extends beyond the power of the song's lyrics. He skillfully mixed in some quiet, introspective material, and it made a nice contrast with the incendiary pieces. Before we forget again, it must be mentioned that Carter Aristei, very in-demand jazz drummer from the Los Angeles area, joined Dan on many numbers and his work augmented Bellomy's Jazz arrangements superbly. Rather than dominating the music with the crash-BASH-smash of typical marginal rock drummers, Carter performed as an integral part of the Wurlitzer, rather than competing against it. At first, he

used just the brushes, only pulling out the sticks for the more lively numbers. Even when Dan gave him a spotlight solo, Mr. Aristei gave us a stylish, enjoyable break with interesting variations. And none of it ever degenerated into those ugly "beating on empty milk cartons" sounds. He was a nice addition to the concert.

Since we are writing more off-the-cuff style, there is a comment Dan made from the console I do not agree with. He said, regarding being called an artist, "What's all this 'artist' stuff about anyway? I'm not an artist! I don't paint. I'm just a traveling musician." Hold that thought while we digress for a bit. In talking with Dan just before the concert, I put on my best pleading voice and asked if he could play "Something Wonderful" from *The King And I*. Well, he ended his concert with this trademark masterpiece. For years, I had heard "Something Wonderful" in various versions from background instrumental fluff to some fairly decent vocal solos. But until I heard Dan Bellomy play it from the heart, and expand it into a mini-symphony, I had not understood what a great composition it is. It has been one of my most valuable lessons in music appreciation. As he did in his definitive recording of this piece on the 4/26 Long Island University Wurlitzer, Dan made his opening statement with the softest sounds on the Orpheum instrument, and as "Something Wonderful" progressed, it built in intensity, logically, with every combination, solo and chord helping to tell the story. Along the way, he underpinned his work with some of the most majestic pedal lines ever played. The mas-



Dan Bellomy before his concert. Keith Baldwin photo

atre organ has now grown past seventy ranks, and we heard its tonal facilities through a digital player, which gave us "live" performances from Walt Strony, Lyn Larsen and Tom Hazleton. In that generous sampling was Hazleton's "Shenandoah" from his recent recording at San Sylmar. With its many dynamic contrasts and almost endless array of single-stop solos, it must now be ranked as one of the greatest theatre organ performances of all time. Many thanks to Mr. Nethercutt for sharing his good taste with us.

After leaving San Sylmar, many out-of-towners finally had a chance to check into their motels and catch dinner. We took the "exotic" route; breakfast at Denny's. This one was a round building with a high, pointy roof topped by a giant fake Dutch windmill which was outlined with hundreds of clear lamps. But inside was their current stainless steel retro-50s diner motif. Only in Southern California! (cont.)



Jack Bethards and Lyn Larsen. Keith Baldwin photo
Above left: Chris Gorsuch. Keith Baldwin photo

sive swell on the final chord brought to a close a concert that had treated the audience to a truly great theatre pipe organ experience. I was mopping my face, and my dear wife, Karen, had tears in her eyes. I spotted at least two other nearby faces that were not "in neutral." As we walked out of the theatre a few minutes later, Karen said of the conclusion, "It sounded like heaven opening up." Now, musicians entertain people, but "mere traveling musicians" do not move audiences like that. True artists do.

The second event of the weekend took place that afternoon at J. B. Nethercutt's incomparable museum, San Sylmar. The special three-hour tour and performance began in the basement-level garage, populated by several vintage Rolls Royce treasures and choice examples of other marqueses. We then continued up to the two-story deluxe auto showroom replica with its pink marble columns and chandeliers. Included in this room are autos once owned by Valentino and silent movie comedian "Fatty" Arbuckle. Then it was up the grand staircase to walk past several other collections on the mezzanine. The group finally wound up in the large upstairs music room, ringed by an assortment of rare orchestrions and sporting the large four-manual Wurlitzer console as its centerpiece. This grand the-



Lew Williams and Gordon Belt. Keith Baldwin photo

That evening, Lew Williams played the 3/23 Wurlitzer at Pasadena City College. Lew is a very capable musician with extensive training. You never know what to expect from him in a concert, but there are always surprises, and it is always a rewarding evening. He opened with a rousing march, and we were treated to a mix of ballads and some of his driving big-band arrangements. It's been some time since we've heard him play "Elvira," which he has referred to as "red neck theatre organ." The Pasadena organ's pungent, muscular reeds bolstered this performance of it. It swung, it stomped, and it grunted. Great stuff. The evening's novelty song was "Chloe"... and believe me, it was done as only Lew can do it. The organ's two voxes (one in each chamber) were used for rapidly antiphonal bullfrog effects.

The concluding fifteen minutes were a surprise. Lew played a Bach toccata, and it brought the house down. Then as an encore, he played a mellow "good night" song, but the audience wanted more. Lew had read the crowd's mood and knew precisely what to do. He played one more classical piece, the *Widor Toccata*. This one never fails to ignite things, and Williams found himself waving farewell to a very excited group of people.

Sunday morning, everyone got up early, and as Lew had quipped the night before, "drove through fourteen zip codes and nine time zones down to Orange County" for the next concert. This time, we landed in the picturesque little seaside town of Seal Beach. The town's only movie theatre, The Bay, looks like a typical 1940s 400-seat neighborhood house. But inside this exterior lurks a huge Wurlitzer boasting a four-manual Fox special-sized empire console controlling forty-two ranks of pipes. This is Dick Loderhose's prized New York Paramount studio organ, built for Jesse Crawford and enlarged to twice its original size. Before the concert, Mr. Loderhose spoke to the assembling crowd, recalling many interesting historical anecdotes about this organ and the theatre organ in general. Then at 10:00 a.m., the artist of the morning, Chris Gorsuch, started his opening number, unseen by the audience. After he played a few bars, the curtain at the left side opened and the white four-manual console slowly began to roll out, *à la* Radio City Music Hall, as Chris continued to play. He was the new discovery this weekend, as we had never before had the pleasure of hearing him play. Wow! Let's just say that, if you like the Pizzazz that George Wright often displayed, you'll enjoy this guy. This is exciting, vital music, and Gorsuch is an energetic performer. It was fascinating to see how quickly he could get around that big console to make the necessary stop changes. But it wasn't all big showstopper stuff. He also featured some lovely, quieter arrangements, and much to his credit, he displayed a lot of solo colors. Chris did a superb *Showboat* medley that included some seldom-heard tunes. And the bravura concluding "Old Man River" was a great payoff. We definitely look forward to hearing him again.

After a lunch break and some roaming, the Wurlitzer Weekenders assembled one last time at the Plummer Auditorium on the campus of Fullerton High School. The organ is an original Wurlitzer installation, which has been

restored and enlarged to thirty-five ranks. Today, its four-manual console would be more than ably manned by one of the theatre organ's true greats, Lyn Larsen. As a big bonus, Jack Bethards and his big band joined him on stage. I usually sit centered in about row ten, but just for the heck of it, we settled into seats in the first row. This Wurlitzer speaks with plenty of clarity and volume, so this did not prove to be a regrettable mistake. In fact, it turned out to be a visual thrill. As Lyn rose from the pit during his opener, we could see his every move, scarcely more than ten feet away. When the console reached the top of the lift, we were looking up at a dramatic angle. It was most interesting to watch him play in close-up perspective and observe such confident and rapid precision. After a few numbers, the console was lowered and Lyn introduced Jack and the band. The combination of Wurlitzer pipe organ and band was an exciting sound. All the musicians are first-rate and the merger was seamless. The near-capacity crowd of 1,000 was very excited and their energy transferred to the performers. As a result, Lyn was very witty and "up," Bethards was very funny as the band's spokesman, and the whole performance "clicked."

In vintage radio style, Jack wrote and read a "commercial" for Lyn's CD's that were available in the lobby. It was ripe with hilarious and clever writing; a brilliant piece of delivered comedy. He capped it with an impossibly fast reading of a string of mock disclaimers and "fine print" clarifications. It sold a quality product and drew the best laughs of the afternoon.

It was like looking back in time when the band played their accurate recreations of 30s and 40s music, including a tribute to Glenn Miller. Lyn also had several solos later in the show. One standout was the wistful "September Song." There was a passage on the Wurlitzer's strings that literally soared, and there seemed to be a bit of Greig wrapped up in it. It was a moment of sheer magic. As with all great artists, he brings something new and uplifting to every performance. After the inevitable standing ovation and encore, the electricity in the audience did not subside. Aside from the satisfying musical experience, it was gratifying to see highly skilled musicians connect with an already-receptive audience and watch the sparks fly back and forth over the pit rail. There could have been no better conclusion to such a wonderful weekend of music. Plans are already being made for next year. It is hoped that what has been related about this year's event will motivate the reader to come to Southern California for "Wurlitzer Weekend 2001."

I would like to personally thank Wayne Flottman, Jim Dawson and all the other volunteers of LATOS for putting this together; and likewise, all the folks of the Orange County Theatre Organ Society, including my good friend, Don Near, who always has a good word to say and a big, warm smile on his face.

We piled into the car and left Fullerton for the long drive home, but it was a happy journey. There was a lot of looking back over the highlights of the past two days. And in all the discussions, there was one thing in particular that was again made crystal-clear; why so many of my heroes are musicians.



ORGAN-IZING POPULAR MUSIC

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AL HERMANN'S

BY EAR OR BY RULES

Many ATOS members who can read music limit their playing to reading published arrangements of popular songs because they believe they cannot play "by ear." Most of these people never tried to play by ear. You may not have a natural ability to play by ear, but you can compensate for that by studying harmony and learning a few rules. The best way to make your own arrangement of a popular song is to read the melody line with chord symbols. You can then make the accompaniment sound any way you want and will be able to play hundreds of songs which have never been published as organ solos.

The first step is to LISTEN carefully to all kinds of music. Try to hear the complete sound. If it is an orchestra, notice what instruments are playing and when they change to others, and how that is determined when the theme of the song changes. Notice the form of the song: A B A or A B A C, etc. The same rules will apply to theatre or electronic organ. Each theme should be played in a different style (solo or chord melody) on a different registration. Any song that has three or more themes should be played on three or more registrations. Notice whether it is in 3/4 or 4/4 time or is a tango or bequine, etc.

The next step is to learn to play all twelve Major Chords in different positions on the keyboards. All the other chords can be found by adding a note or changing a note. A major chord consists of the 1st, 3rd and 5th tones of a major scale, BUT it is not necessary to learn all twelve scales. They can all be found with a simple formula: note + 4 keys (half tones) + 3 keys. Play any black or white key with your right thumb. Hold it down and count up four keys and hold that with your second finger. Then count up three keys with your third finger and hold that down. Listen to the sound that is made by these three notes or keys. Repeat the same process on all the other keys. If you are doing this correctly, they should all make the same sound.

Next time I'll explain how to change these to minor, 7th augmented and diminished chords and to apply them to accompany the melody of any song you want to play.

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Please be aware items must be received three months prior to the issue date in which the review will appear.

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Another Op'ning

TONY FENELON, NIGEL OGDEN
AND OTHERS



On November 19, 1999 a major event in theatre organ history occurred! It was the Inaugural Concert of Wurlitzer Opus 2120 in its new home – the Grand Ballroom of the Stockport Town Hall in Cheshire England – just a few miles from where the acknowledged “Father of the Theatre Organ,” Robert Hope-Jones, was born in 1859!

Opus 2120, a 4/20, is the only one of the 17 Publix 1 Wurlitzers (actually designed by Jesse Crawford) to be installed outside the US. It opened in Manchester’s 3,000 seat Paramount Theatre on October 6, 1930. Although Crawford played a week’s engagement on this organ in June 1933, all his British recordings were made on Wurlitzer Opus 1931, a 4 manual special, in London’s New Empire Cinema (which is now in organist Len Rawle’s

Chorleywood home.) In 1939 the Manchester Paramount was sold and its name changed to Odeon.

Since all Publix 1’s lacked a Post Horn, a British built rank, replacing one of the organ’s two Vox Humanas was added in the 1940s. Fearing the loss of this organ, if rumors of multiplexing the theatre proved true, the Lancastrian Theatre Organ Trust was formed in 1968 to maintain the organ and give public concerts. Eventually the rumors did come true and LTOT presented their last Odeon concert in July 1973. Fortuitously the organ was donated to LTOT who immediately negotiated a permanent loan agreement with the city of Manchester to reinstall the organ in the Free Trade Hall.

That historic building was built in 1856 and, after being almost completely destroyed (except for the facade) in World War II bombings, was rebuilt and reopened in 1951. The organ was placed in side-by-side chambers over the proscenium (79 steps up from the sidewalk!) and spoke into the 2,200-seat hall over the room’s artistic sound baffles. In the eighteen years since its opening in September 1977, LTOT had presented numerous concerts and made many recordings there before Manchester’s shocking announcement that it was building a new concert venue (Bridgewater Hall which would have a Danish built tracker organ) and a hotel was planned for the Free Trade Hall site!

A sad “Au Revoir” concert took place in September 1995. (A recording of that concert was reviewed in the Nov. 1996 Journal.) Delays kept the hall open for almost two more years during which time several more CDs were made (and these were reviewed in the March and September 1997 issues.) LTOT finished removing the organ in October 1997 and work began immediately to completely rebuild Opus 2120, computerize its relays, replace the Post Horn with a new one (patterned on the Granadaland Wurlitzer’s rank,) respecify the console, and, of course, install the organ in Stockport.

After more than 10,000 hours of volunteer labor, and a substantial sum spent for parts, construction materials, and professional work, (with financial help from the British National Lottery, The Foundation for the Sports and Arts, and donations from various other funds) Opus 2120 was ready for its re-opening. First winded in March 1999, twelve ranks were playing by the time ATOS members arrived for their “LTOT Weekend” following last year’s London Convention. Reviewer Frank Pratt wrote “... we were treated to arguably the best sound-feast to date – and with only half the ranks playing...” and Don Bickel added “Nigel (Ogden) gave us a wonderful concert on the marvelous organ.” (Both in the Nov. 1999 Journal.)

Built in the first decade of the 20th Century, the Stockport Town Hall is a magnificent example of Renaissance style architecture and its richly ornamented Great Hall/Ballroom is 114’ long and 62’ wide with a 41’ high barrel vaulted ceiling. It’s a multi-purpose room (for years used for ballroom dancing to electronic organ music) which can be set up with 700 chairs for concerts. The side-by-side organ chambers are on a balcony at the rear of the room while the console is on a lift at the opposite end where it rises 16’ from its basement “storage” to stage level.

To complete its Inaugural Celebration LTOT has produced this historic 69-minute CD featuring both excellent archival recordings of Opus 2120 in its earlier Paramount and Free Trade Hall homes and nine selections recorded by Tony Fenelon and Nigel Ogden just days before the organ’s public debut! Needless to say, the organ has had a quite different sound in each venue. In the very live, hard surfaced Stockport Ballroom it’s certainly brighter and more “immediate” than in its earlier homes, as Nigel Ogden shows on this CD’s quite appropriate opening number, “From This Moment On.” As the long time host of the BBC’s weekly *Organist Entertains* broadcast, it’s appropriate for Nigel to introduce each of this

album's "archival" recordings with brief, informative remarks.

From the Paramount's second resident organist Henry Croudson (who, in the mid-30s, was the first to record this organ) we hear one of theatre organom's zaniest novelties, "A Motor Ride." Next is Charles Smitton (who was the theatre's last resident organist in the 70s) playing his excellent "straight" arrangement of Ketelbey's "In a Persian Market." Eric Lord's tibia-rich, open harmony version of Eubie Blake's "Memories of You" is a beautiful reminder of Jesse Crawford's style of playing. Ernest Broadbent follows with a charming "Waltz" from Kalman's operetta *The Gypsy Princess*. Simon Wright's untremmed version of Chovaux's "March in A" concludes this section of music recorded in the Paramount/Odeon Theatre.

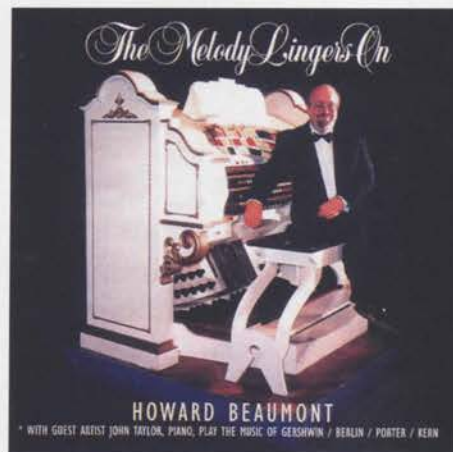
Len Rawle opens the Free Trade Hall recording section with Berlin's romantic "Soft Lights and Sweet Music." In a stunning change of pace we hear (from his *The Lancastrian Way* LP of some years back) Hector Oliver's florid Big Band arrangement of "In the Mood." Rounding out the Free Trade Hall section is LTOT President William Davis' medley (from the *Presidents on Parade* CD) which appropriately includes "Can I Forget You," "Thanks for the Memory" and "Here's to the Next Time."

This album's final 30 minutes have eight tracks – four each by Tony Fenelon and Nigel Ogden – who shared the honors of playing the organ in its Inaugural Program at Stockport. For over a quarter century Tony has been one of Australia's best-known theatre organists. With his 17 recordings and numerous tours of America and the UK (often as half of the Lyn Larsen/Tony Fenelon piano/organ duo) some may be unaware that Tony's full-time profession is in Biomedical Engineering at the Royal Melbourne Hospital!

Tony gives Buddy Cole's "Sassy Brass" the best treatment we've heard since Cole himself played it on his North Hollywood Wurli-Morton way back when! Following that is the bluesy lamentation, "Cry Me a River." Tony's 5-minute *Australian Medley* is next and he closes with Robert Stolz's luscious "Two Hearts in Three Quarter Time." Nigel opens his mini-concert with a march we've not heard before; it's Kenneth Alford's "The Great Little Army." Next is a gentle ballad – "Only Love." The Stockport Wurlitzer's opening almost occurred on the day of Hoagy Carmichael's 100th birthday so it's appropriate that Nigel includes "Georgia On My Mind." The album's finale, and a salute to the organ's beautiful new home is, "This Could Be the Start of Something Big."

Aside from its entertainment value, this disc is the first we've found that presents the sounds of one notable Wur-itzer throughout its entire 70-year life! We'll close with some quotes from Reverend Quentin Bellamy's review of the Stockport opening in the December, 1999 *ATOS International News*: "There is no doubt that the Stockport Wurlitzer is an entirely new sound ... The sound is BIG! In fact it is huge! The LTOT have done a terrific job and they deserve our highest praise. A toast to them all!" We can only add to that – A Hearty Amen! Compact disc only for \$20.00 (postpaid – and they can accept US\$ checks) from LTOT, 21 New Hall Road, Jericho, Bury, BL9 7TQ, UK.

The Melody Lingers On HOWARD BEAUMONT



Although this is only the third (and fourth – see the *Dancing Days* review in this issue) time Britisher Howard Beaumont has had a recording reviewed in the Journal, the Organ Literature Foundation's catalog lists 24 of his albums as being currently available! In his earlier reviews Beaumont was described by Walter Beaupre (Sept. 1985) as "... a most talented organist ..." and Bob Shafter (Nov. 1986) wrote "... (He) brings flair and life to his performances." Although he's occasionally recorded on pipes, all Beaumont's other available recordings are on various brands of electronic organs.

On this 62-1/2 minute album Beaumont is playing the excellent (and quite Wurlitzer sounding) 3/13



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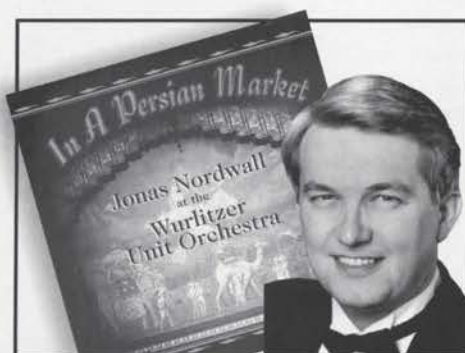
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Compton/ Christie in the Ossett Town Hall. And his program consists entirely of melodies written by four of the 20th Century's finest Broadway (and Hollywood) composers. There are six songs by George Gershwin, seven by Irving Berlin, eight from Jerome Kern and eleven of Cole Porter's best! As an added bonus pianist John Taylor and drummer Chris Taylor are featured with Beaumont on five of this album's 17 tracks. There is a Gershwin medley of "Someone to Watch Over Me" and "Embraceable You," a Kern medley of "Smoke Gets in Your Eyes" and "Long Ago and Far Away," and a Porter medley of "I Love You Samantha," "Easy to Love" and "I've Got You Under My Skin."

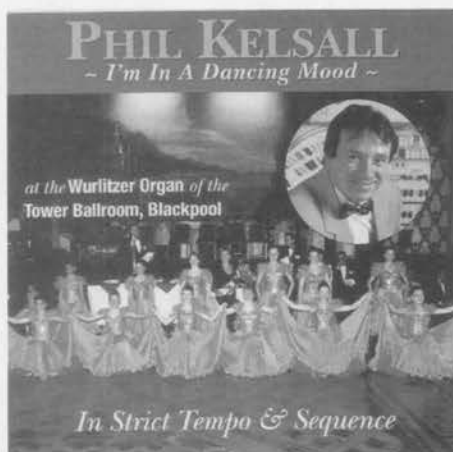
The fifth medley, also by Porter, gave us a bit of a start for it's shown as "I Love You" and "Beguine the Beguine." While the title actually is "Begin the Beguine" there is an interesting story about the song's creation which may justify this album's spelling. Porter, a globetrotter throughout his life, heard a new and unusual dance rhythm during a visit to Martinique in the West Indies. In composing this piece he called it a "beguine" from the "Spanglish" word shouted out to start the dance – so "Beguine" means "Begin." Although Porter's tune created an instant dance craze in both America and Europe, today the song is usually played in rumba rhythm!

But not all of the 32 tunes on this album's 17 tracks are medleys. Berlin's "Puttin' on the Ritz" (one of five which are heard in full three to five-minute arrangements) was the title tune of an otherwise somewhat dreary 1930 film which starred Harry Richmond and Joan Bennett. The other solo tracks are Kern's "All the Things You Are," Berlin's "We Saw the Sea," and two by Gershwin: "Bess, You is My Woman Now" and the rarely heard "Slap That Bass" (one of his last compositions) written for the 1937 film *Shall We Dance*.

While we can't list all the tunes on this album, they should be familiar to most listeners. Here's a brief sampling: "Pick Yourself Up," "Brush Up Your Shakespeare," "When That Midnight Choo-Choo Leaves for Alabam,"

"Love Walked In," "Long Ago and Far Away," "I Love Paris," "The Song is Ended," and "How Long Has This Been Going On?" Beaumont's bright and breezy "cocktail lounge" registrations and arrangements are completely refreshing. This is one you'll surely enjoy again and again. Cassettes are \$13.00 and CDs are \$20.00 (plus \$3.00 per order for postage) from Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184-5918.

I'm In A Dancing Mood PHIL KELSALL

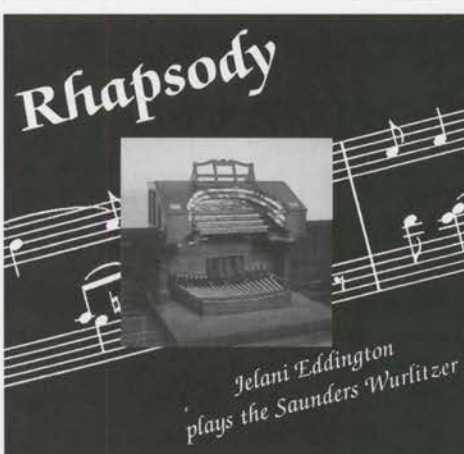


Since Phil Kelsall is one of the world's most prolific theatre organ recording stars (twelve reviews in the Journal over the past dozen years and 24 of his CDs are currently available in the Organ Literature Foundation catalog) there is little to be added to what

has already been written about him and the one-of-a-kind Wurlitzer in Blackpool's Tower Ballroom. However, it's worth noting that since a Wurlitzer was first installed in the Tower Ballroom in 1929, Phil is only the third resident organist in 70 years! Reginald Dixon (see the *Music Maestro Please!* review in this issue) presided at the console from 1930 to 1970, Ernest Broadbent replaced him from 1970 to 1977, and Phil's been there ever since.

This 65-1/2 minute CD (recorded in 1999) features 47 tunes on its 21 tracks. Although all are played in strict tempo, there is the usual wide variety of rhythms including (among others) slow foxtrots, waltzes, saunters, quick-steps, and – for those who miss the Latin rhythms so rarely found on other theatre organ albums – groups of rumbas, tangos, cha chas, sambas and bossa novas. The majority of the tracks are a medley of just two tunes – there are no "endless" medleys here.

Of course, a few tunes will be unfamiliar to Americans, but we found that almost half the tunes (23) have been played in Hollywood films. And several were used in more than one film – here it's Fats Waller's "Ain't Misbehavin'" that is the numerical winner for being heard in seven films! Many others are somewhat forgotten favorites, which are a joy to hear again. Among these are "Cuban Love Song," "Perfidia," "Ramona," "Always," one



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of Nat King Cole's greatest hits, "The Gypsy" (played as a tango) and, Cole Porter's "I Love You, Samantha." (Believe it or not, in 1998 Samantha was the third most popular girl's name in America!)

One of the most popular tunes of all time is on this album. It's Irving Berlin's "Alexander's Ragtime Band" and it has an unusual history. It wasn't Berlin's first hit (that was "Marie from Sunny Italy" in 1907) He was a well established composer when he wrote the melody – as an orchestral two-step – in 18 minutes while waiting for a train in 1911. It didn't catch on so Berlin wrote lyrics for it; still nothing happened. He even sang it at his Friar's Club induction in 1912 without any success. Finally, in 1913, when he got a traveling vaudeville troupe to do this number in their act, it became an international rage – and sold over two million sheet music copies in just 18 months!

A few of the other long-time favorites on this album are "About a Quarter to Nine," "I'm Sittin on Top of the World," "At Sundown," "Time on My Hands," "Moving South," "On a Slow Boat to China" and "A Woman in Love" which Frank Loesser wrote for Marlon Brando to sing in the film version of the Broadway hit musical *Guys and Dolls* – it replaced "I've Never Been in Love Before" which Brando didn't have the vocal range to handle!

While this album is designed for dancing, once again it's a listening delight throughout. As always Phil's immaculate playing and inventive registrations and rhythmic variations are outstanding and the organ in the spacious Tower Ballroom is, as usual, beautifully recorded. Cassettes are \$13.00 and CDs are \$21.00 (plus \$3.00 per order postage) from Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184-5918.

Music Maestro Please! REGINALD DIXON



Although Reginald Dixon has twice had a cover story in the Journal (Winter 1959 and July 1985) this is only his fifth recording to be reviewed. Reg Dixon (1904-1985) is one of the very few organists whose musical thinking has had a strong influence on young

organists, particularly in the British Isles. Although Dixon planned to become a classical pianist, he was playing for church services at the age of thirteen, accompanied silent films on both piano and organ throughout the 1920s and, jobs being scarce, in 1930, auditioned to play the Tower Ballroom's then new 2/10 Wurlitzer (Opus 2037) for dancing.

Dixon was a success and soon became affectionately known as "Mr. Blackpool." He started making radio broadcasts and 78-RPM recordings in 1932. But, since the ballroom could accommodate almost 3,000 dancers at one time, the 2/10 organ was obviously inadequate. So Dixon designed a more useful 3/13 Wurlitzer (Opus 2187), which he opened on April 10, 1935. It is estimated he recorded over 300 78 discs in the 1930s. After the war came numerous 45-RPM EPs and 12" LPs. Surprisingly only one was ever released in the U.S. – Capitol Records (ST 10285) in the early 1960s.

Since we've often referred to the Blackpool (or Dixon) Style (or sound) in our reviews of albums by Phil Kelsall and several other British organists, it should be noted that Dixon developed the style over his 40 years at the Tower. Some students of the Dixon style describe his recordings of the 30s as being quite crisp, somewhat fast and extremely rhythmic – what was then called "hot." After returning from military service in 1945 his playing seemed to have mellowed a bit and he utilized the piano more frequently. But, in the 1956 organ rebuild, trick couplers were added and thus today's Blackpool Sound became fully developed.

This 61-minute release, subtitled "The Early Years," consists primarily of 53 of the most popular melodies Dixon recorded in the middle 1930s. An advertisement for Dixon recordings at the time stated: "One of the secrets of Reginald Dixon's enormous popularity is the fact that his organ music is as easy to dance to as it is to sit back and enjoy." In his Nov. 1985 review of Don Thompson's cassette release of Dixon 78s made between 1932 to 1940 (only two of the selections are repeated here) Walter Beaupre states "He dazzles but never confuses

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Ten inch 78-RPM records had room for about three minutes of music and Dixon, in most, but not all, cases recorded three selections on each disc. This is NOT a strict tempo album – usually there is a variety of rhythms and tempos on each three-minute platter. And, quite frequently, there is no apparent "connection" between the three items on a disc. For example, the opening track has "You Can't Stop Me from Dreaming," "Little Old Lady," (remember that Hoagy Carmichael tune?) and "Whispers in the Dark." That medley also indicates that many of the selections will be unfamiliar because, throughout the 20s and 30s, theatre organists played and recorded the most popular music of the day – and most popular songs have an extremely short life time! ("What Are You Waiting for Mary" and "I Love to Hear You Singing" are only heard today in organ tributes to Jesse Crawford!)

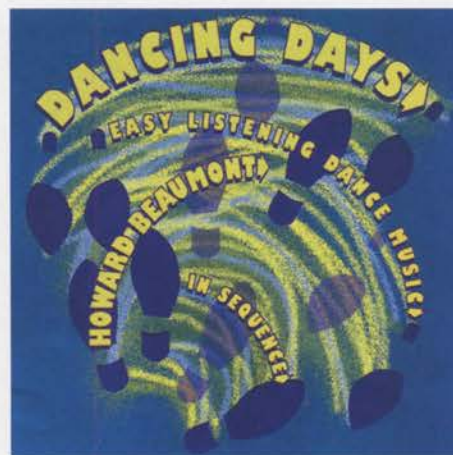
Some of the tunes on this album which have survived the test of time are Kern's "The Way You Look Tonight" and "A Fine Romance," Romberg's "When I Grow Too Old to Dream" and "Deep in My Heart Dear," and Berlin's "A Pretty Girl is Like a Melody." Additionally there are a few genuine memory floggers such as "Empty Saddles in the Old Corral," "It's a Sin to Tell a Lie," "Is It True What They Say About Dixie," and Ray Noble's "The Touch of Your Lips." Sharp ears will find that last title has a marvelous rhythmic variety in the accompaniment – a hallmark of the Blackpool style – that Phil Kelsall duplicates today in his slightly longer version on the *Dancing Mood* album reviewed in this issue.

Dixon's frequent Sunday concert programs often featured light classics such as Ketelbey's "Bells Across the Meadow" which is included here. This disc's two closing tracks are titled *Martial Moments*. One of those melodies may surprise you for we often call it "The Bridge on the River Kwai March." Actually it's "The Colonel Bogey March" written by

Kenneth Alford in 1914! The 1957 multi-Academy Award winning film had planned to use a different World War I song, "Bless Them All," until they learned the rights cost too much. Director David Lean remembered "Colonel Bogey" from his childhood – and it became a hit almost fifty years after it was written!

This archival disc is a welcome and valuable addition to theatre organ recordings. Despite the age of the originals, and the transfer from analog to digital, the production of this CD has been so well done it's a completely enjoyable listening experience for all who value our truly rich theatre organ musical heritage. Compact disc only for \$21.00 (plus \$3.00 per order for postage) from Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184-5918.

Dancing Days HOWARD BEAUMONT



In contrast to his pipe organ release, on this album Beaumont is playing two electronic organs – a Kawai SR6 and Yamaha PSR 8000 – on which he is able to musically create the sounds of a small dance band somewhat like an augmented Three Suns! And, throughout, he is assisted by a very discreet live drummer, Ian Raine. Beaumont's selections on this 62-minute collection complement those heard on his pipe album, for a great many of these tunes also come from Broadway and Hollywood.

As the title implies, all are played in a variety of strict tempos making them suitable for dancing; but with Beaumont's wide variety of solo voices and innovative musical ideas, it's all

cheerful listening. Since one of the organs has drawbars, Beaumont makes good use of them to create a wide variety of Hammond-type organ voices that will certainly please B-3 lovers. While most of the 40 song titles on this album's 20 tracks are bright, up-tempo, two-tune medleys, the waltzes – Drigo's "Serenade" and Strauss' "Kaiser Waltz" – are played separately in tranquil, lustrous arrangements featuring lots of quite realistic strings.

This is also an album with a generous allotment of Latin rhythms. The tangos are "Ecstasy," "Golden Earrings," and "Oh Donna Clara!" while the bossa novas are "Love for Sale," "How Insensitive," "Arthur's Theme," (by Burt Bacharach) and "Just for You." There are three cha cha titles: "Raining in My Heart," "There's a Kind of Hush (All Over the World)" and a jazzy charmer, Neal Hefti's "Late Date." The rumbas are "Besame Mucho," "You Belong to My Heart," "More Than Ever," and "No Matter What."

Some of the real musical treasures one rarely, if ever, hears on organ recordings (or in live concerts!) are Irving Berlin's "No Strings (I'm Fancy Free)" from the first Astaire/Rogers film, 1935's *Top Hat*, Johnny Green's luscious "(You Came to Me From) Out of Nowhere," and Richard Rodgers' "Isn't It Romantic." A few of the good old standbys included are "Breezing Along with the Breeze," "I've Got the World on a String," "Am I Blue?" "The Sheik of Araby" and Rapee's "Diane." Of course there are a half dozen or so tunes that may be unfamiliar; like the foxtrot, "I Leave My Heart in an English Garden," Webber's "No Matter What" in rumba rhythm, and the quickstep "Broken Doll."

While we've only given a sampling of the album's tune list, every selection is good listening for, beside the variety of Hammond voices, there are solos throughout the album featuring nicely synthesized sax, trombone, accordion, guitar, vibraphone, piano, and string voices. This is an ear-pleasing album in every way – something a bit different in easy listening organ music! Cassettes are \$13.00 and CDs are \$20.00 (plus \$3.00 per order for

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E.M. Skinner Opus 820 STUART FORSTER



This CD is Volume 8 in JAV Recordings' *Great Organ Builders of America* series. Opus 820, a 1931 installation in Toledo, Ohio's Cathedral of Our Lady, Queen of the Most Holy Rosary, is one of the last instruments designed and installed by the legendary organ builder Ernest M. Skinner. Its installation occurred at about the same time that G. Donald Harrison was beginning to exert his influence on the Skinner organization. As the excellent and detailed thirty pages of liner notes state, "Although the anti-orchestral, anti-romantic movement had yet to crystallize ... (Opus 820) is the finest remaining unaltered example of Skinner's late mature style."

The liner notes contain many fascinating details about the events occurring in the Skinner firm and throughout the classical organ building world at this time. Included, too, are the complete specifications of Skinner Opus

820 that has a four manual console controlling 59 speaking stops (75 ranks.) Construction of Toledo's Cathedral began in 1926 and the Cathedral is described as "... a shining example of the renaissance of ecclesiastical art and ornament ... 285 feet in length, 215 feet wide, and over 80 feet to the ceiling apex ... (and) it was blessed with a fine, shallow chamber and superb acoustics."

For the listener it's important to note that although the organ has been restored, "... Opus 820 is almost precisely as Skinner left it ... (and) will be one of the very few Skinner organs handed down to posterity that the builder himself would recognize in its entirety." This 76-minute CD is a thrilling presentation of the romantic/orchestral organ at its finest. Each selection on organist Stuart Forster's program is arranged and registered to show off this organ's glorious instrumental voices and ensembles.

Forster, born and educated in Australia, is currently serving at the Yale Divinity School as Organist of Marquand Chapel and as Fellow in Church Music at Christ Church Episcopal in New Haven, Connecticut. Most of his selections are from the late 19th and 20th centuries beginning with an astounding "Gothic Toccata" written in 1983(!) by compatriot Graeme Koehne. This work completely fulfills the dictionary definition of a Toccata for it's a free form composition of full chords with varying rhythms and running passages of rapid, showy brilliance. Also, it's a stunning introduction to this powerful organ - caution is advised on adjusting your volume control to prevent speaker damage!

Next is a charming transcription of Percy Grainger's concert piano piece,

"Blithe Bells," which everyone will recognize as an improvisation on Bach's "Sheep May Safely Graze." From the romantic French literature, the "Allegro Vivace" (4th movement) of Louis Vierne's *First Symphony*, is a delicate, sprightly joy. In contrast is the stately and vigorous "Bridal March" written in 1883 by Sir Charles Hubert Hastings Parry. The familiar "Sleepers Awake," by J.S. Bach, is followed by British theatre organist Reginald Porter-Brown's "Tuba Tune." (Porter-Brown was heard playing the Southampton Guildhall organ for ATOS during the 1976 Safari and 1980 London Convention.)

The next, and final, selection on this album is Forster's own arrangement of what is surely one of the world's most popular and beloved symphonies - Dvorak's 9th (or "New World") symphony. And this time it's not just the usual Largo ("Going Home") movement but all of the symphony's four movements for a total playing time of 47-minutes! Dvorak came to America in 1892 to accept the position of Artistic Director for New York City's National Conservatory. While here, he was encouraged to write an opera based on Longfellow's *Hiawatha*. Although much of Dvorak's music was based on folk melodies and rhythms, all his themes were original; which shows how well he captured the essence of various cultures' folk music.

As the opera project never materialized, Dvorak incorporated much of what he had learned about American Indian and African music into what became his "Impressions and Greetings from the New World." Its premiere performance was at Carnegie Hall in December 1893.

The magnificent themes in this sym-

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phony are so uniquely descriptive of America they are frequently heard today, setting location and mood, in TV documentaries; most recently on the History Channel's *Little Bighorn, the Untold Story*. Although this album may not be "main stream" theatre organ, it's as close as any "classical" release of recent memory has ever come! And every aspect of this CD (organ, artist, selections and recording) receives our Highest Recommendation! Compact disc only for \$17.95 (add \$3.99 postage for 1 or 2 discs) from JAV Recordings, Inc., 43 Wellington Court, Brooklyn, NY 11230. VISA and MasterCard charge orders are accepted. You can order by phone at 1-888-572-2242 (during normal business hours in New York) or on the Internet at: www.greatorgancds.com.

BOOK REVIEW



On The Road with Reginald Dixon BRIAN WIGGLESWORTH

Here's a rather unusual new book, which provides a glimpse of Reginald Dixon's musical experiences when he was away from the Tower Ballroom during the winter off-seasons between 1947, and 1949. But, to be completely factual, this 5" x 8", 158-page soft-bound volume devotes only 40 of its

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158 pages to the author's travels with Dixon. A somewhat more descriptive title of the book's subject matter might be *My Life with the John Compton Organ Company*. Actually this book details the author's life from his birth in 1931 to his retirement in the 1990s. He was employed by the Compton firm for about ten years starting with his apprenticeship in 1946.

Mr. Wigglesworth writes with wonderful warmth and an engaging dry wit about his experiences throughout his life and thus gives the reader an unusual insight into a workingman's life in the British Isles during the last 60 years of the 20th Century. In 1946 he began a five-year organ building apprenticeship with Compton. At that time they were building their last theatre pipe organs and were primarily engaged in developing their electronic organ business. It was at this time Dixon returned to Blackpool following his military service in the RAF.

Because the Tower Company felt Dixon had broken his contract with them when he entered the military (!), they insisted he must re-establish his public reputation. Compton especially built for him the electronic "touring" organ pictured on the book's cover (A larger photo, showing the model Blackpool Towers and massive speaker cabinets in better detail, is found on page 153.) Mr. Wigglesworth was the factory man assigned to transport, install, and see to it the organ per-

formed perfectly for each of Dixon's numerous programs! Dixon and Wigglesworth made four annual tours together and the most humorous, and sometimes near-tragic, events are described in entertaining detail.

The last third of this book is devoted to the years from 1950 to the present during which Wigglesworth witnessed the decline of the Compton Organ firm, performed his own military service (with some fascinating experiences in Singapore,) and his ultimately going into the aerospace and avionics industry. Although Wigglesworth's life involved electronics, he has the delightful ability to explain technical matters with a welcome clarity.

There are a few other booklets that have been published over the years that cover "Mr. Blackpool's" career in

much greater detail. However, this slender volume adds some warm, personal insights and details about Dixon that we've not found elsewhere. Of equal, if not greater, importance is the "inside" view of Compton's development of their electronic organ business, and the company's sad decline after their founder's death in 1953. For devotees of Dixon and/or Compton organs this book will be a welcome addition to their libraries. The book is \$20.00 (plus \$3.00 per order for shipping) from Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184-5918.

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“An Acre of Seats in a Palace of Splendor”

El Capitan

San Francisco, CA

Opened: June 29, 1928

Architect: G. Albert Lansburgh

Capacity: 2577

Organ: Wurlitzer 3/11, Style 230 Sp., Op. 1871

San Francisco's largest neighborhood theatre by far, the El Capitan was built by Ackerman & Harris, a west coast circuit with vaudeville interests in the Northwest and a number of movie houses in the city. The plan was to offer pictures fresh from Market Street, and stage acts which would then be rotated to the Roosevelt, Avenue and Amazon, A&H's thousand-seaters on the fringes of the sprawling Mission District. This scheme did not last long; the costs of equipping its theatres for sound, and the Depression, pushed the circuit to insolvency. Fox West

Coast eagerly picked up the El Capitan, Golden State got the Amazon, and General Theatrical (my family's circuit) acquired the Roosevelt and Avenue. Under Fox management, the El Capitan remained enormously profitable until the television era; it closed in 1957 and was demolished in 1964.

As no satisfactory property could be obtained on Mission Street itself, the theatre was built behind an existing structure, a modest hotel already over two decades old. Two of its storefronts were eliminated to provide an entrance lobby, and the building received a spectacular facade of polychrome terra cotta which remains to this day, having survived twice as long as the theatre! The huge vertical sign lasted until about ten years ago.

Unfortunately, the interior did not live up to the facade's promise. The mezzanine and auditorium ceilings excepted, it was remarkably plain, suggesting a fairly nice high school auditorium rather than a movie palace. The massive beamed auditorium ceiling was very fine, however, as was the shallow loggia on the side and front walls. Beyond these features and the proscenium, the ornament was largely limited to the Moorish organ grilles and pediments over the exit doors. Perhaps Lansburgh had planned more, but found himself constrained by a tight budget. He was never pleased with the El Capitan and pretty much disowned it, which may explain the shortage of decent photographs.

The console was badly damaged by an unruly patron when the house was still open, and the rest by vandals after it closed; Bill Reed of Antioch, California, purchased the remains. He never got the organ fully set up, and ultimately donated it to the NorCal Chapter of ATOS, which is presently installing it in the Fox, Salinas. *Steve Levin*

*For membership, back issue publications
photo availability, research and
museum hours information, contact:*

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Left: The superb facade in its palmy days, c1933. The pediments over the second-story windows, and the railings beneath the end pair, are original to the brick hotel building; everything else was added by Lansburgh. This marquee was replaced a few years later by a three-panel neon job attributed to S. Charles Lee. Today, autos drive under it and through the entrance lobby to park where the theatre once stood.



Above: This halftone from "Motion Picture News" is the only original interior yet to surface.

Left: A composite of demolition shots illustrates the relatively Spartan character of the ornamental scheme.

Below: The ceiling and loggia suggest what might have been, had the El Capitan not been a low-budget job.

All photos: Steve Levin Collection



THE PIPE PIPER

This is a reasonably up-to-date list of Theatre Pipe Organs in use in public locations in the United States and Canada. Additions, corrections, or deletions should be sent to:

Tom DeLay
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Theatres in **bold type** indicate an original installation; those marked with an * indicate an original installation other than a theatre. *Editor's Advice: Status and use of each installation are subject to change. Inquiry is recommended before visiting.*

ALABAMA

- **BIRMINGHAM**
Alabama Theatre -
 1811 Third Ave. North
 4/23 Wurlitzer
 Fairview United
 Methodist Church
 2700 31st W.
 2/8 Wurlitzer (unplayable)
 Southside Baptist Church,
 Foster Auditorium
 1016 Nineteenth Street South
 3/6 Kimball

ALASKA

- **JUNEAU**
 State Office Building
 333 Willoughby Avenue
 2/8 Kimball

ARIZONA

- **MESA**
 Organ Stop Pizza
 1149 East Southern Avenue
 4/74 Wurlitzer
- **PHOENIX**
 Fellowship Hall, First
 Christian Church
 6750 Seventh Avenue
 2/11 Wurlitzer
 Orpheum Theatre -
 203 W Adams
 3/30 Wurlitzer
 Phoenix College Auditorium
 1202 W Thomas Road
 2/9 Wurlitzer

CALIFORNIA (North)

- **BERKELEY**
 Berkeley Community Theatre
 1930 Alston Way
 4/33 Wurlitzer
- **CASTRO VALLEY**
 Cathedral of the Crossroads
 20600 John Drive
 4/14 Wurlitzer-Morton
- **FAIR OAKS**
 Community Clubhouse
 7997 California Avenue
 3/13 Wurlitzer
- **HEALDSBURG**
 Johnson's Alexander
 Valley Winery
 8329 State Highway 128
 3/10 Robert-Morton
- **MARTINEZ**
 Bella Roma Pizza -
 4040 Alhambra Ave
 3/16 Wurlitzer
- **MONTEREY**
 State Theatre - 417 Alvarado
 2/13 Wurlitzer
- **MURPHYS**
 Kautz Vineyard Winery
 1894 Six Mile Road
 3/15 Robert-Morton
- **OAKLAND**
 Grand Lake Theatre -
 3200 Grand Ave
 3/18 Wurlitzer
 Paramount Theatre -
 2025 Broadway
 4/27 Wurlitzer w/2 consoles
- **PALO ALTO**
 Stanford Theatre
 3/21 Wurlitzer
- **REDWOOD CITY**
 Capn's Galley #2 -
 821 Winslow
 4/23 Wurlitzer
- **SACRAMENTO**
 Grant Union High School -
 1500 Grand Avenue
 4/21 Wurlitzer
 Towe Auto Museum
 2200 Front Street
 3/16 Wurlitzer
 (ATOS Organ)
- **SALINAS**
 Fox-California Theatre
 239 Main Street
 3/11 Wurlitzer
 First Baptist Church
 3/20 Wurlitzer-Wicks
- **SAN FRANCISCO**
 Castro Theatre - 429 Castro
 4/21 Wurlitzer
Cinema 21 - 2141 Chestnut
 2/6 Robert-Morton
- **SAN JOSE**
 Angelino's - 3132 Williams Rd
 3/13 Wurlitzer
 Towne Theatre
 The Alameda
 3/16 Wurlitzer
- **SAN LORENZO**
 Ye Olde Pizza Joynet
 19510 Hesperian Boulevard
 3/13 Wurlitzer
- **STOCKTON**
 Masonic Temple *
 2/11 Robert-Morton

CALIFORNIA (South)

- **ANAHEIM**
 Anaheim High School
 811 W Lincoln Ave
 3/10 Robert-Morton
- **CATALINA ISLAND**
Avalon Casino Theatre
 4/16 Page
- **DEATH VALLEY**
 Scotty's Castle *
 3/15 Welte
- **EL SEGUNDO**
 Old Town Music Hall - 1
 40 Richmond
 4/26 Wurlitzer
- **ESCONDIDO**
 Emmanuel Faith
 Community Church
 639 East Felicita Avenue
 3/15 Wurlitzer
- **FRESNO**
 Bethel Christian Center
 3665 N First Street
 3/10 Robert-Morton
 Fresno Pacific College
 1717 South Chestnut Street
 3/20 Hybrid
Warnors Theatre - 1402 Fulton
 4/14 Robert-Morton
- **FULLERTON**
 Plummer Auditorium *
 Fullerton High School -
 on Grand Ave
 4/36 Wurlitzer
- **HANFORD**
 FOX Hanford Theatre
 2/10 Wurlitzer
- **LOS ANGELES**
 Founders' Church of
 Religious Science
 3281 W. 6th
 4/31 Wurlitzer
Orpheum Theatre
 842 Broadway South
 3/14 Wurlitzer
 Shrine Auditorium *
 649 W Jefferson Boulevard
 4/74 Möller
 Wilshire Ebell Theatre -
 4401 W Eighth
 3/13 Barton
- **HOLLYWOOD**
 El Capitan Theatre
 6838 Hollywood Blvd
 4/37 Wurlitzer
- **MONROVIA**
 Monrovia High School
 2/10 Wurlitzer
- **PARAMOUNT**
 Iceland Amphitheatre -
 8401 Jackson
 3/19 Wurlitzer
- **PASADENA**
 Civic Auditorium -
 300 E. Green
 5/28 Möller
 Sexson Auditorium
 Pasadena City College
 3/23 Wurlitzer
- **SAN BERNARDINO**
California Theatre -
 562 W Fourth
 2/10 Wurlitzer
- **SAN DIEGO**

Copley Symphony Hall (FOX Theatre)

- 4/32 Robert-Morton
 Spreckles Organ Pavilion -
 Balboa Park *
 4/72 Austin
- **SAN GABRIEL**
 Civic Auditorium -
 320 S Mission Drive
 3/16 Wurlitzer
- **SPRING VALLEY**
 Trinity Presbyterian Church
 3902 Kenwood
 4/22 Wurlitzer
- **SYLMAR**
 San Sylmar
 The Nethercutt Collection
 4/74 Wurlitzer
- **SANTA ANA**
 Santa Ana High School -
 520 W Walnut
 2/10 Robert-Morton
- **SANTA BARBARA**
 Arlington Theatre - 1317 State
 4/27 Robert-Morton
- **SANTA MONICA**
 Trinity Baptist Church
 3/14 Wurlitzer/Schantz
- **SEAL BEACH**
 Bay Theatre - 340 Main
 4/42 Wurlitzer

COLORADO

- **COLORADO SPRINGS**
 City Auditorium -
 Kiowa & Weber
 3/8 Wurlitzer
 Mount St. Francis Auditorium
 W. Woodman Valley Road
 3/20 Wurlitzer
- **DENVER**
Paramount Theatre -
 1621 Glenarm Pl
 4/20 Wurlitzer w/2 consoles
- **FORT COLLINS**
 Lory Student Center Theatre
 Colorado State University
 3/19 Wurlitzer

CONNECTICUT

- **HARTFORD**
 Bushnell Memorial Hall
 166 Capitol Avenue
 4/75 Austin
- **SHELTON**
 Shelton High School -
 Meadow Street
 3/12 Austin
- **THOMASTON**
 Thomaston Opera House
 3/15 Marr & Colton
- **WILLIMANTIC**
 Windham Technical School
 Summit Street Extension
 3/15 Wurlitzer

DELAWARE

- **WILMINGTON**
 Dickinson High School
 1801 Milltown Road
 3/63 Kimball

FLORIDA

- **ALTAMONTE SPRINGS**
 Lake Brantley School
 Auditorium
 991 Sand Lake Rd
 3/18 Wurlitzer
 (Don Baker Memorial)

- **DUNEDIN**
Kirk of Dunedin -
2686 US Alt 19
4/100 Hybrid
- **MIAMI**
Gusman Cultural Center -
174 E Flagler
3/15 Wurlitzer
- **PENSACOLA**
Saenger Theatre -
118 S Palafox
4/23 Robert-Morton
- **PINELLAS PARK**
City Auditorium
7659 - 59th St. N.
2/9 Wurlitzer
- **TAMPA**
Tampa Theatre
711 Franklin Street Mall
3/12 Wurlitzer

GEORGIA

- **AMERICUS**
Rylander Theatre
3/7 Möller
- ATLANTA**
Fox Theatre -
660 Peachtree Northeast
4/42 Möller
Theatrical Paraphernalia
2/9 Robert-Morton

HAWAII

- **HONOLULU**
Hawaii Theatre -- 1130 Bethel
4/16 Robert-Morton
Waikiki Theatre III
4/16 Robert-Morton

IDAHO

- **BOISE**
Egyptian Theatre - 700 Main
2/8 Robert-Morton
- **ATHOL**
Silverwood Theme Park -
26225 North
Highway 95
3/17 Wurlitzer
- **MOSCOW**
University of Idaho
Auditorium
2/6 Robert-Morton

ILLINOIS

- **BELLEVILLE**
Lincoln Theatre -
103 E. Main Street
3/15 Marlin Harrison
Mackley
- **CHAMPAIGN**
Virginia Theatre -
201 W. Park Avenue
2/8 Wurlitzer
- **CHICAGO**
Aragon Ballroom *-
1106 W. Lawrence
3/10 Wurlitzer
Chicago Theatre - 75 N. State
4/29 Wurlitzer
Copernicus Center -
5216 W. Lawrence
3/12 Wurlitzer-Kimball
Patio Theatre -
6008 W. Irving Park
3/17 Barton
- **DOWNERS GROVE**
Downers Grove High School
4436 Main
3/10 Wurlitzer

- Tivoli Theatre -
5021 Highland Avenue
3/10 Wurlitzer
- **ELMHURST**
York Theatre -
150 North York Road
2/7 Barton
- **HINSDALE**
Hinsdale Theatre -
29 E. First St
3/28 Kimball
- **JOLIET**
Rialto Square Theatre
102 S.E. Van Buren
4/24 Barton
- **LANSING**
Beggars Pizza,
3524 Ridge Road
3/17 Barton
- **MUNDELEIN**
St. Mary of the Lake Seminary
176 Mundelein
4/19 Howell-Wurlitzer
- **PARK RIDGE**
Pickwick Theatre -
5 S. Prospect Ave
3/11 Wurlitzer
- **ROCKFORD**
Coronado Theatre -
312 N. Main
4/17 Barton
- **SPRINGFIELD**
Springfield High School -
101 S. Lewis
3/12 Barton
- **ST. CHARLES**
Arcada Theatre -
105 Main East
3/16 Geneva/Marr & Colton
Baker Hotel * - 100 Main West
3/10 Geneva
- **WAUKEGAN**
Genesee Theatre -
203 N. Genesee
3/10 Barton

INDIANA

- **ANDERSON**
Paramount Theatre -
1124 Meridian
3/12 Page
- **ELKHART**
Elco Theatre - 410 S. Main
2/11 Kimball
- **FORT WAYNE**
Embassy Theatre -
121 W. Jefferson
4/16 Page
- **INDIANAPOLIS**
Hedback Community Theatre
1847 N. Alabama
2/11 Page
Manual High School
2405 Madison Avenue
3/26 Wurlitzer
Warren Center for the
Performing Arts
9450 E 18th Street
3/18 Barton
- **LAFAYETTE**
Long Performing Arts Center
111 N. Sixth
3/21 Wurlitzer
- **VINCENNES**
Vincennes University
Auditorium
3/12 Wurlitzer

IOWA

- **CEDAR RAPIDS**
**Cedar Rapids
Community Theatre**
102 Third S.E.
3/14 Barton
Paramount Theatre -
123 Third Avenue
3/12 Wurlitzer
- **DAVENPORT**
Capitol Theatre -
330 W. Third
3/12 Möller-Wicks
- **PELLA**
Pella Opera House -
611 Franklin Street
3/12 Barton
- **SIOUX CITY**
Municipal Auditorium -
Gordon Drive
3/13 Wurlitzer

KANSAS

- **WICHITA**
Exhibition Hall,
Century II Center
225 W. Douglas
4/39 Wurlitzer

KENTUCKY

- **LOUISVILLE**
Louisville Gardens
525 W. Muhammed Ali
Boulevard
4/17 Kilgen
Memorial Auditorium
970 S 4th St
4/85 Pilcher

LOUISIANA

- **JACKSON**
Republic of West Florida
Historical Association
Museum
3406 East College Street
2/10 Wurlitzer
- **NEW ORLEANS**
**Saenger Performing Arts
Theatre** - 111 Canal
4/26 Robert-Morton
- **SHREVEPORT**
Strand Theatre -
619 Louisiana Avenue
2/8 Robert-Morton

MAINE

- **OLD ORCHARD BEACH**
McSweeney Auditorium
Loranger Memorial School -
Saco Ave.
3/13 Wurlitzer
- **PORTLAND**
State Theatre - 609 Congress
2/8 Wurlitzer
City Hall *
Kotzchmar Memorial Organ
4/72 Austin

MARYLAND

- **CATONSVILLE**
Rice Auditorium Spring
Grove Hospital Center -
Elm Street
2/7 Wicks/Robert-Morton
- **COLLEGE PARK**
University of Maryland
University Boulevard &
Adelphi Road
3/10 Kimball

- **FREDERICK**
Weinberg Center for the Arts
20 W. Patrick
2/8 Wurlitzer

MASSACHUSETTS

- **NEW BEDFORD**
New Zeiterion Theatre
2/8 Wurlitzer
- **SPRINGFIELD**
**Paramount-Sanderson
Theatre** - 1700 Main
3/11 Wurlitzer
- **STONEHAM**
Stoneham Town Hall -
35 Central
2/8 Wurlitzer
- **WELLESLEY HILLS**
Knight Auditorium,
Babson College
Wellesley Avenue
4/18 Wurlitzer

MICHIGAN

- **ANN ARBOR**
**Michigan Community
Theatre**
603 E. Liberty
3/13 Barton
- **CRYSTAL FALLS**
Crystal Falls Theatre
301 Superior Avenue
3/21 Möller
- **DETROIT**
Fox Theatre -
2211 Woodward Avenue
4/36 Wurlitzer; 3/12 Möller
(lobby)
Redford Theatre -
17360 Lahser Road
3/10 Barton
Senate Theatre -
6424 Michigan
4/34 Wurlitzer
- **GRAND LEDGE**
Grand Ledge Opera House
121 South Bridge Street
3/20 Barton/hybrid
- **GRAND RAPIDS**
Public Museum
272 Pearl St. NW
3/20 Wurlitzer
- **FLINT**
Flint Institute of Music
Recital Hall
1025 E. Kearsley
3/11 Barton
- **IRONWOOD**
(Upper Peninsula)
Ironwood Theatre
2/7 Barton
- **KALAMAZOO**
State Theatre - 404 S. Burdick
3/11 Barton
- **MARSHALL**
The Mole Hole -
150 W. Michigan
2/7 Barton
- **MUSKEGON**
Frauenthal Center
407 W. Western Ave
3/8 Barton
- **ROYAL OAK**
Baldwin Theatre
415 S. Lafayette
2/11 Wurlitzer/Hybrid

- **SAGINAW**
Temple Theatre -
203 W. Washington
3/11 Barton, Butterfield
Special

MINNESOTA

- **FERGUS FALLS**
Center for the Arts
(Fergus Theatre)
124 West Lincoln
3/10 Wurlitzer
- **LUVERNE**
Palace Theatre
2/5 Smith-Geneva
- **MINNEAPOLIS**
All God's Children
Metropolitan
Community Church -
3100 Park Avenue
3/11 Hybrid
Powder Horn Park
Baptist Church
1628 E. 33rd
3/13 Robert-Morton
- **MOORHEAD**
Moorhead State University,
Weld Hall
2/7 Wurlitzer
- **RED WING**
Sheldon Auditorium -
Third & East Ave.
2/11 Kilgen
- **ST. PAUL**
Fitzgerald Theatre -
10 E. Exchange
3/21 Wurlitzer

MISSISSIPPI

- **HATTIESBURG**
Saenger Center -
Forrest & Front Streets
3/8 Robert-Morton
- **MERIDIAN**
Temple Theatre - 2318 Eighth
3/8 Robert-Morton

MISSOURI

- **KANSAS CITY**
Civic Center Music Hall
13th & Wyandott
4/27 Robert-Morton
- **POINT LOOKOUT**
Jones Auditorium,
School of the Ozarks
Hwy 65
3/15 Wurlitzer
- **ST. LOUIS**
Fox Theatre -
527 Grand Boulevard N.
4/36 Wurlitzer;
2/10 Wurlitzer (lobby)

MONTANA

- **MISSOULA**
Wilma Theatre
3/10 Robert-Morton
- **BOZEMAN**
Ellen Theatre
2/7 Wurlitzer

NEBRASKA

- **BELLEVUE**
Little Theatre Playhouse
203 W. Mission Avenue
2/5 Wurlitzer
- **OMAHA**
Durand Sky Ranch Airport
2/5 Barton

- **Orpheum Theatre** -
409 S. Sixteenth
3/13 Wurlitzer

NEW HAMPSHIRE

- **BERLIN**
Berlin Middle School
2/10 Wurlitzer

NEW JERSEY

- **ASBURY PARK**
Convention Hall * -
1300 Boardwalk
3/12 Kilgen
- **ATLANTIC CITY**
Convention Hall * -
2301 Boardwalk
7/449 Midmer-Losh;
4/55 Kimball
- **FLEMINGTON**
Northlandz Great American
Railway and Music Hall
5/37 Hybrid
- **GUTTENBERG**
Galaxy Theatre -
7000 Boulevard East
3/12 Kimball;
- **NEWARK**
Symphony Hall
4/15 Griffith-Beech
- **NORTH BERGEN**
Immaculate Heart of
Mary Chapel
Broadway
between 78th & 79th
3/12 Robert-Morton
- **OCEAN GROVE**
Ocean Grove Auditorium *
27 Pilgrim Parkway
4/71 Hope-Jones
- **PITMAN**
Broadway Theatre
3/8 Kimball
- **RAHWAY**
Union County Arts Center -
1601 Irving
2/7 Wurlitzer
- **TRENTON**
War Memorial Auditorium
W. Lafayette & Wilson
3/16 Möller
- **UNION CITY**
Park Theatre
Performing Arts Center
3/20 Möller

NEW MEXICO

- **ROSWELL**
Pearson Auditorium
New Mexico
Military Institute
3/19 Hilgreen-
Lane/Wurlitzer

NEW YORK

- **BINGHAMTON**
Broome Center for
Performing Arts
228 Washington
4/24 Robert-Morton
- **ROBESON CENTER**
Roberson Center for
Fine Arts - 30 Front
3/17 Link
- **BROOKLYN**
Long Island University
385 Flatbush Extension
4/26 Wurlitzer
- **BUFFALO**
Shea's Theatre -
646 Main Street
4/28 Wurlitzer
- **CORNWALL-ON-HUDSON**
New York Military
Academy *
Academy Avenue
4/31 Möller
- **CORTLAND**
Old Main Auditorium
State University of New York
3/18 Link-Wurlitzer
- **ELMIRA**
Clemens Center for
Performing Arts
State & Gray
4/20 Marr & Colton
- **LAKE PLACID**
Palace Theatre - 27 Main St
3/7 Robert-Morton
- **LOCKPORT**
Dale Building, Senior Citizen
Center
33 Ontario
2/8 Wurlitzer
- **MIDDLETOWN**
Paramount Theatre - 19 South
3/11 Wurlitzer
- **MINEOLA**
Chaminade High School -
Jackson Ave.
3/15 Austin/Robert-Morton
- **NEW YORK CITY**
Beacon Theatre -
2124 Broadway
4/19 Wurlitzer
Radio City Music Hall
Rockefeller Center
4/58 Wurlitzer
United Palace -
175th & Broadway
4/23 Robert-Morton
- **NORTH TONAWANDA**
Riviera Theatre - 67 Webster
3/19 Wurlitzer
- **POUGHKEEPSIE**
Bardavon 1869 Opera House
35 Market Street
2/8 Wurlitzer
- **ROCHESTER**
Auditorium Center -
875 Main East
4/22 Wurlitzer
Eisenhard Auditorium -
657 East Avenue
3/11 Wurlitzer
First Universalist Church *
150 Clinton Avenue South
3/13 Hope-Jones
- **ROME**
Capitol Theatre -
218 W. Dominick
3/7 Möller
- **SCHENECTADY**
Proctor's Theatre - 432 State
3/18 Wurlitzer
- **SUFFERN**
Lafayette Theatre
2/10 Wurlitzer
- **SYRACUSE**
Mills Building,
State Fairgrounds
3/11 Wurlitzer
- **UTICA**
Proctor High School -
Hilton Avenue
3/13 Wurlitzer

NORTH CAROLINA

- **BURLINGTON**
Williams High School
3/17 Hybrid
- **GREENSBORO**
Carolina Theatre -
310 S. Greene
2/6 Robert-Morton
Masonic Temple -
426 W. Market
2/8 Wurlitzer
- **LUMBERTON**
Carolina Civic Center
2/8 Robert-Morton

NORTH DAKOTA

- **FARGO**
Fargo Theatre -
314 N. Broadway
3/15 Wurlitzer

OHIO

- **AKRON**
Akron Civic Theatre -
182 S. Main
3/13 Wurlitzer
- **CANTON**
Palace Theatre -
605 N. Market Avenue
3/9 Kilgen
- **CINCINNATI**
Emery Theatre - 1112 Walnut
3/27 Wurlitzer
- **CLEVELAND**
Gray's Armory -
1234 Bolivar Road
3/13 Wurlitzer
Palace Theatre
3/15 Kimball
Judson Manor - 1890 E. 107th
2/9 Kimball
- **COLUMBUS**
Ohio Theatre - 39 E. State
4/20 Robert-Morton
- **DAYTON**
Victoria Theatre - 138 N. Main
3/16 Wurlitzer
- **HAMILTON**
Shady Nook Theatre
Restaurant
879 Millville-Oxford Road
4/32 Wurlitzer
- **LIMA**
Allen County Museum -
620 West Market
2/4 Page
- **LORAIN**
Palace Theatre -
Sixth & Broadway
3/11 Wurlitzer
- **MANSFIELD**
Renaissance Theatre
136 Park Avenue West
3/20 Wurlitzer
- **MARION**
Palace Theatre - 276 W. Center
3/10 Wurlitzer
- **MEDINA**
County Administration
Building *
3/16 Austin
- **SANDUSKY**
State Theatre -
107 Columbus Ave
3/8 Page
- **SHARONVILLE**
The Music Palace -
11473 Chester Rd
4/33 Wurlitzer

- **TOLEDO**
Ohio Theatre - 3114 LaGrance
4/10 Marr & Colton
- **WILMINGTON**
Wilmington College
2/7 Wicks
- **WORTHINGTON**
Worthington High School
300 W. Granville
3/16 Wurlitzer

OKLAHOMA

- **GUTHRIE**
Scottish Rite Temple
900 E. Oklahoma Ave
4/65 Kimball
- **MIAMI**
Coleman Theatre
3/10 Wurlitzer
- **MUSKOGEE**
Muskogee Civic Center
3/7 Robert-Morton
- **OKMULGEE**
Orpheum Theatre
4/14 Robert-Morton
- **TULSA**
Broken Arrow Campus
Tulsa Technology Center
3/13 Robert-Morton

OREGON

- **COOS BAY**
Egyptian Theatre -
229 S. Broadway
4/18 Wurlitzer
- **CORVALLIS**
Gill Coliseum,
Oregon State University
2/8 Wurlitzer
- **PORTLAND**
Alpenrose Dairy Park
6149 S. W. Shattuck Road
2/5 Kimball; 4/50 Skinner
Cleveland High School
3400 S. E. 26th Avenue
3/26 Kimball
Oaks Park Roller Rink
Foot of S.E. Spokane
4/18 Wurlitzer
Scottish Rite Temple -
709 S.W. 15th
2 - 3/14 Wurlitzer
(dual consoles)
- **SALEM**
Elsinore Theatre
3/18 Wurlitzer

PENNSYLVANIA

- **ALLENTOWN**
Nineteenth Street Theatre -
527 N. 19th
3/7 Möller
- **CHAMBERSBURG**
Capitol Theatre - 159 S. Main
4/19 Möller
- **DORMONT**
Keystone Oaks High School
1000 McNealy Road
3/17 Wurlitzer
- **GLENSIDE**
Keswick Theatre
3/14 Möller
- **HERSHEY**
**Hershey Community
Theatre**
15 Caracas Avenue
4/71 Aeolian Skinner

- **MARIETTA**
Marietta Theatre -
130 W. Market
3/37 Wurlitzer-Page
- **NORTHAMPTON**
Roxy Theatre
2/6 Wurlitzer
- **PHILADELPHIA**
Civic Center Convention Hall*
34th & Civic Center Boulevard
4/88 Möller
4/19 Möller (theatre console)
4/87 Möller (classic console)
Wanamaker's Store -
13th & Market
6/469 Los Angeles
Art/Kimball/Hybrid
- **POTTSTOWN**
Synnybrook Ballroom
3/11 United States
- **YORK**
Strand/Capitol Theatre
Complex
3/13 Wurlitzer

RHODE ISLAND

- **NEWPORT**
Jane Pickens Theatre -
49 Touro
2/8 Marr & Colton
- **PROVIDENCE**
Columbus Theatre -
270 Broadway
2/6 Wurlitzer
Providence Performing
Arts Center
220 Weybosset
5/21 Wurlitzer

TENNESSEE

- **BRISTOL**
Paramount Center
3/11 Wurlitzer-Kimball
- **CHATTANOOGA**
Tivoli Theatre - 709 Broad
3/12 Wurlitzer
- **KNOXVILLE**
Tennessee Theatre -
604 Gay Street
3/14 Wurlitzer
- **MEMPHIS**
Orpheum Theatre -
197 S. Main
3/13 Wurlitzer

TEXAS

- **BEAUMONT**
Jefferson Theatre - 345 Fannin
3/8 Robert-Morton
- **DALLAS**
Lakewood Theatre
Abrams Road &
Gaston Avenue
3/8 Robert-Morton
Scottish Rite Temple *
Harwood & Canton
2/15 Wicks
- **EL PASO**
Sunland Park Mall
Sunland Park Dr and I-10
3/15 Balaban III Wurlitzer
- **FORT WORTH**
Casa Manana Theatre
3101 W. Lancaster
3/11 Wurlitzer
- **SAN ANTONIO**
Scottish Rite Cathedral *
308 Avenue E
4/44 Möller

UTAH

- **SALT LAKE CITY**
Capitol Theatre -
50 W. 200 South
2/11 Wurlitzer
The Organ Loft - 3331 Edison
5/32 Wurlitzer

VIRGINIA

- **FAIRFAX**
PVTOS at George Mason
University
4400 University Drive
2/9 Wurlitzer
- **RICHMOND**
Byrd Theatre - 2908 W. Carey
4/17 Wurlitzer
Carpenter Center -
600 E. Grace
3/13 Wurlitzer
Mosque Auditorium -
6 N. Laurel
3/17 Wurlitzer

WASHINGTON

- **Bellingham**
Mt. Baker Theatre -
106 N. Commercial
2/10 Wurlitzer
- **BREMERTON**
Community Theatre
2/11 Hybrid
Masonic Temple
2/8 Wurlitzer
- **MT. VERNON**
Lincoln Theatre
2/7 Wurlitzer
- **OLYMPIA**
Washington Center for the
Performing Arts
512 Washington Street SE
3/25 Wurlitzer
- **PULLMAN**
Physical Sciences Building
Washington State University
2/7 Robert-Morton
- **RAYMOND**
Raymond Theatre
2/5 Wurlitzer
- **SEATTLE**
Franklin High School
3013 South Mt. Baker
Avenue
3/13 Kimball
Haller Lake Improvement
Club
12579 Desmore
3/8 Wurlitzer-
Marr & Colton
Paramount Theatre - 907 Pine
4/20 Wurlitzer
- **SPOKANE**
First Nazarene Church
N. 9004 Country Homes
Boulevard
3/16 Wurlitzer
Temple Theatre -
29 St. Helens
2/9 Kimball
- **WENATCHEE**
Museum Theatre
2/9 Wurlitzer

WISCONSIN

- **BARABOO**
Al Ringling Theatre - 1
36 Fourth Avenue
3/9 Barton
- **HUDSON**
Phipps Center for the Arts -
1st & Locust
3/15 Wurlitzer
- **MADISON**
Oscar Mayer Theatre -
2111 State
3/14 Barton
- **MILWAUKEE**
Avalon Theatre
2473 Kinnickinnic Avenue S.
3/21 Wurlitzer
Organ Piper Music Palace
4353 S. 108th (Greenfield)
3/27 Kimball-Wurlitzer
Oriental Theatre
Farwell & North Avenues
3/38 Kimball
Pabst Theatre - 144 E. Wells
4/20 Möller
Riverside Theatre
116 W. Wisconsin Avenue
3/14 Wurlitzer
- **RACINE**
Theatre Guild Playhouse
2519 Northwestern Avenue
2/7 Wurlitzer
- **WAUSAU**
Grand Theatre - 415 Fourth
3/6 Kilgen

CANADA

BRITISH COLUMBIA

- **VANCOUVER**
Orpheum Theatre -
884 Granville
3/13 Wurlitzer

ONTARIO

- **LANCASTER**
Lancaster High School -
Jerseyville Road
3/17 Warren
- **KINGSTON**
Church of the Redeemer
Kirkpatrick Street
3/21 Kimball
Hockey Rink,
Queen's University
207 Stuart
3/19 Hilgreen-Lane
- **TORONTO**
Casa Loma - 1 Austin Terrace
4/18 Wurlitzer
- **WINDSOR**
St. Clare's Church -
1266 Tecumseh W.
2/7 Wurlitzer

CLOSING CHORD

Ross Farmer

On January 19, 2000, LATOS lost an old-time, very dedicated "organ nut." His name was Ross Farmer. Ross was born in Los Angeles. All of the "old timers" will remember him. It was due to the efforts of people like Ross that LATOS is what it is today.

Ross was a very talented, innovative electronics technician. He joined the Navy during WW II. That is where he got his early training. After the war he went to work for UCLA, in their nuclear biological laboratory as the lead electronics technician. This was all experimental medicine. He would design and have his technicians build whatever special equipment the doctors needed, such as devices to measure and count extra large blood cells of a certain type. They would get the circuit all drawn out on a blackboard and since they had no draftsman, Ross would get a staff photographer to take a picture of the blackboard for a permanent record. Ross could out engineer many electronics engineers.

I first became acquainted with Ross in the '60s when we were members of the Wiltern organ crew. At that time, Bob Alder was the crew chief. When Bob resigned, Ross took over as Crew Chief. The Wiltern 4/37 Kimball had a horseshoe console, but the stops were set up as a classical organ. This drove organists nuts! Under Ross's tenure as crew chief, one of the many accomplishments was the rearrangement of the stops to a Wurlitzer-like style. This was no small task.

When the Wurlitzer became available for the San Gabriel Civic Auditorium, Ross and Neil Kissel flew back to the Brooklyn Albee. They removed the organ, built crates for the pipes, and while no one was looking, removed the organ lift, in its entirety, and loaded the whole works into a moving van. The van arrived on Thanksgiving Day of 1968. It was unloaded on that day by a very dedicated crew. With Neil Kissel as crew chief, we then rebuilt the organ and installed it and the lift (with many modifications) in the auditorium, a

three-year project. Many of the pictures in the Dedication and 25th Anniversary programs were taken by Ross.

Ross and his wife, Connie, were married the day before an Annual ATOS Convention. Ross already had reservations, so they honeymooned at the convention. Now that's real dedication! Later, Ross and Kenny Kukuk re-built and installed a Wurlitzer in the Culver City Baptist Church. Ross worked for the Los Angeles County Hospital, repairing and testing complex medical equipment. Ross contracted Parkinson's disease and had to retire. Although he was no longer able to work on the organs, his enthusiasm never waned. He was an organ nut to the very end.

Everett Forbes Nourse



Everett Nourse, the last house organist to play the San Francisco Fox Theatre 4/36 Wurlitzer organ, died January 31, 2000, of a stroke, in a Vacaville, California hospital. He was 88 years of age. Everett was born in Chico, California on June 8, 1911, to Sterling and Mable Nourse. He had one brother, Merrill. His family moved to Oakland, California in 1913, where he later met and married Louise Dunmire in 1936. Together they moved to Vacaville in 1938, and in April of 1947, they became proud parents of their daughter, Jeanne. Everett graduated from UC Berkeley in 1933, with a Bachelor of Science degree in Forestry. In 1961, he received a Masters degree in Agronomy from UC Davis. He worked as a Cooperative Extension Advisor for the University of California in Solano County until retiring in 1979. He was also an advisor for the 4-H Organization for approximately twenty-five years. Everett's musical journey began with piano lessons at the age of seven. He started playing the organ in church at the age of 17. He played his first theatre pipe organ when he was 18. He played at several theatres in the Bay Area as a young

man. In 1944, he started as staff organist for the famous San Francisco Fox Theater. He had his own show, "Fox Saturday Night Sing Time Jamboree," which continued until 1949. He had many special organ performances at the Fox Theatre before its closing in 1963. During these years Everett recorded several albums. Everett played many theatre organ engagements during the 1950s, '60s and '70s at some of the most prestigious theatres in the San Francisco Bay area, including the Warfield Theatre, El Capitan Theatre, Orpheum Theatre, as well as the Oakland Paramount and Grand Lake Theatres. He also did concerts in Sacramento and Portland, Oregon. He played at numerous fairs, conventions and public events over the years using his own, very special, electronic organ equipment. In 1956, he had the distinguished honor of playing for the Republican National Convention in San Francisco.

In 1994, Everett played for a KQED-TV production and was prominently featured at the Oakland Paramount organ. That same year he became active at the Berkeley Community Theatre where he enjoyed playing several concerts. In 1998, Everett had the high honor of being inducted into the American Theatre Organ Society's Hall Of Fame, performing a musical tribute to the Fox Theatre and earning a standing ovation during a special concert.

Everett lovingly gave of his time and talent and served as organist at Trinity Baptist Church for thirty-two years. He was in the Rotary Club for nearly forty years, where he played for their weekly luncheons and assisted with district conventions. He is survived by his daughter, Jeanne Nourse, of Sonoma; and three nieces. In 1992, his wife, Louise, of fifty-four years, preceded him in death.

Funeral services were held on February 3 at the Trinity Baptist Church in Vacaville. Recorded music of Everett Nourse was played before the service. Memorial contributions may be made in Everett Nourse's name, and sent to Trinity Baptist Church Sanctuary Building Fund, 401 West Monte Vista Avenue, Vacaville, California 95688.

David Forsyth Weaver



David Forsythe Weaver, 83, passed away January 11, 2000, at St. Luke's Hospital in Kansas City, Missouri. A Memorial Service was held on Monday, January 17, at Grace &

Holy Trinity Cathedral, in Kansas City. In lieu of flowers, the family suggested memorial gifts be sent to the Music Ministry of the Cathedral, where David sang as a member of the choir.

Mr. Weaver was born July 22, 1916, in Joplin, Missouri. Shortly thereafter the family moved to Kansas City, where he attended Paseo High School, and was graduated from Park College in 1968. As a Naval pilot during WW II, he served with distinction as a Lt. Commander, flying missions in Europe as well as in the Pacific Theater. His great love of flying inspired a request that the ashes of his remains be cast into the waters near Pensacola, Florida, where he was trained — a request that will be honored at an appropriate time. A lifelong theatre pipe organ enthusiast, he, with the help of friends, installed a pipe organ in his Kansas City home. He also was instrumental in moving the theatre pipe organ, once housed in the Midland Theatre, into the Music Hall,

where today it serves as a fine instrument for theatre organists. Mr. Weaver served many years as a Metallurgist for the Armco Steel Company, where he retired in 1983. Survivors include an aunt, Letha Babb, several cousins, and his life long companion of the home, Bill Wilson. Loyalty and integrity were hallmarks of his character. He was greatly loved and will be sadly missed.

Eddie Weaver



Eddie Weaver, age 92, passed away on January 27. He was well known and loved in the Richmond, Virginia area, where his organ music entertained countless thousands of people at

the old Loew's Theatre (now the Carpenter Center) and at the Byrd Theatre. His music arrangements were enjoyed for nearly fifty years at the Miller & Rhoads tearoom, where he serenaded diners. He was well known for the musical accompaniment he provided for local fashion shows. Mr. Weaver was a native of Allentown, Pennsylvania. He studied classical piano in his youth. At the Eastman School of Music in Rochester, New York, he learned the art of accompanying silent films. He began his career playing at a theatre in Batavia, New

York, and in the 1920s and 30s played in movie palaces in Buffalo, New York, Tampa and Coral Gables, Florida, and New Haven, Connecticut. In 1937, Carter Barron, head of stage shows for MGM, offered Mr. Weaver the choice of playing organ in theatres in Baltimore or Richmond. Barron recommended Richmond as a good town for a family man, and the organist, then thirty years old, came to Loew's in Richmond. Organists like Mr. Weaver were expected to play for singers, dancers and comedians as well as put on shows of their own. Eddie was proud of having worked with a lot of stars — Bing Crosby, George Burns and Gracie Allen, Ray Bolger, and Red Skelton. Mr. Weaver enlisted in the U.S. Army in World War II, but after basic training found himself assigned to Special Services, the entertainment branch of the service. He spent the war years living at home, leading a big band at McGuire General Hospital. At the peak of his career, Mr. Weaver played radio shows on WRNL and WRVA. He performed on tour across the country while maintaining a busy schedule at home. He was named to the American Theatre Organ Society's Hall of Fame in 1976. In addition to his daughter, two grandchildren and four great-grandchildren survive Mr. Weaver. Marion, his wife of fifty-eight years, preceded him in death in 1986. The family requests that contributions be made to Lakeside Volunteer Rescue Squad.

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CHAPTER NEWS

MARCH/APRIL 2000

CENTRAL INDIANA

Tom Nichols, President

Indianapolis, Indiana. On Sunday, December 12, the Central Indiana Chapter of ATOS hosted the Indianapolis Chapter of the American Guild of Organists in a delightful program of Christmas music, played on the 3/18 Barton organ at Warren Central High School in Indianapolis. The artist was Martin Ellis, now again residing in the Indianapolis area. Martin, as many may recall, was the first ever overall winner of the ATOS Young Organist Competition in 1985. His program was well designed to appeal to both classical and theatre organ fans, with an assortment of familiar sacred and secular Christmas songs, two vocals, featuring Mrs. Sheri Sullivan, soprano soloist, and even a sing-along, with authentic slides loaned by Warren York. All present were in agreement that it was a wonderful musical way to get into the Christmas Spirit.

On January 9, our members came together at Manual High School. Our new chapter president, Tom Nichols, presided at the business meeting. We

were updated on the progress of several organ restoration projects. Presently, Carlton Smith is working on the stop actions for the Hedback Theatre console. The newest organ installation in the Indianapolis area will be a rebuilding of a donated Wurlitzer to be installed in the historic Walker Theatre in the downtown area. Following the business meeting, we were treated to a well-played program by our former member, Martin Bevis, an Ohio resident. At one time, Mr. Bevis was the organist for the now closed Shady Nook Restaurant. Currently he plays at the Springdale Music Palace in Cincinnati and at the Victoria Theatre in Dayton. His selections showed off some of the softer sounds of the Manual High School Wurlitzer and included many beautiful and familiar tunes.

CIC is now busy preparing for the next upcoming concert, to be held on February 6 at Manual High School and featuring New York native David Peckham. *Louise Eddington*

CUMBERLAND VALLEY

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

Chambersburg, Pennsylvania. The continuing restoration and enlargement of Cumberland Valley's Möller, in the Capitol Theatre in Chambersburg, received an exciting boost at the end of 1999. The chapter's organ crew, led by crew chief Mark Cooley, completed the installation of a xylophone and chimes, the purchase of which was made possible from a generous grant from the local arts council. The grant also funded the procurement of necessary materials and supplies. The organ is heard regularly in public performance, and these two percussions are expected to be warmly received as the New Year begins. *Bob Maney*

GARDEN STATE

Cathy Martin: 973/256-5480

Trenton, New Jersey. An interesting business meeting was held Sunday, November 7, 1999, at the Symphony Hall in Newark, New Jersey. This was the former Mosque Theatre, built in 1925 by the Ancient Arabic Order of the Nobles of the Mystic Shrine for

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North America (known as the Shriners). It is a very large building with an impressive auditorium. It originally contained 2800 seats and a 4/16 Griffith Beach Theatre Pipe Organ. The name, Newark Symphony Hall, through the years has been associated with excellent music, great musicians, famous stars and the annual *Nutcracker Suite*. Unfortunately, the console was removed but the pipes remained untouched in their chambers for many years. In 1997 the Garden State ATOS Chapter obtained a contract with Symphony Hall, and restoration has begun. A three-manual Marr & Colton console, which was donated to GSTOS by Don Plenkens, is being installed in place of the original four-manual console. The Marr & Colton console has been refinished and rewired and is just about ready to be moved into the building. It will be exciting to hear organ sounds in this great auditorium.

Our meeting began at 2:00 p.m. with a delightful bit of entertainment arranged by our Vice-President and Program Chairman, Paul Jacyk. Special movie films involving organs had us laughing. We found them to be very educational, as well. "Melody Times" had Ethel Smith finger- and toe-tapping a la Cuban. "My Wife Said, 'That's Enough'" was fun, but it hit home, as some of our crewmembers have been found guilty of the same — storing pipes. A Wurlitzer factory film



Bob Martin, had a chance to play his Griffith-Beach organ. Tony Rustako photo

and pictures of the Smithsonian Movie Palaces ended the first part of the meeting. President Cathy Martin began the second half and members were formed into groups, each working on future specific programs, memberships and setting goals.

The closing meeting of 1999 was held at the home of Bob and Cathy Martin. They live in Little Falls, New Jersey, and are famous for their 3/24 Griffith Beach theatre pipe organ, and the great buffets and parties they host. Over sixty members and friends attended their Christmas Party this year, which was held on December 18. Festivities began the wonderful day with members relaxing around six decorated round tables, enjoying the music and the food. The sign up list for open console was soon filled. Experienced and amateur organists, who were willing to try their hand at



Merry Santa, Bill Londell, at the Griffith-Beach theatre pipe organ in the home of Bob and Cathy Martin. Cal Bacon photo

the organ, had equal time to play. All our friends and members were delighted to see and meet new members, Jelani Eddington and David Harris. Jelani, who now lives in New Jersey, graciously consented to play the organ. He held all in awe listening to his beautiful music, played on the organ and on the grand piano, which was placed next to the console. David Harris stopped in on his way to another commitment and joined Jelani at the piano for some wonderful organ and piano music. The afternoon and evening was filled with music. It even continued after the tables were taken down, chairs put away and midnight slowly approached. Many thanks to Bob and Cathy for being perfect hosts. We love them. Everyone wished one another a Healthy, Happy New Year 2000.

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HUDSON-MOHAWK

Frank P. Hackert: 518/ 355-4523.

Schenectady, New York. The holiday season in and around the Capital District of upstate New York is usually festive and abundant with activity. This season, the mild, dry weather added to the accessibility of concerts, parties, and other holiday doings. The only ones disappointed were those who wanted a White Christmas.

The monthly meetings of the Hudson-Mohawk Chapter, held during November and December, reflected the special nature of the time. The November 22 meeting, held at Proctor's Theatre in Schenectady (the club's usual venue), featured chapter member, Carl Hackert, who hosted an evening of silent movie accompaniment. The entertaining session spotlighted Carl's talent for theatre organ improvisation and gave members the opportunity to see a reproduction of an original cue sheet for the great silent film, *Metropolis*, as well as to view the classic film with theatre organ accompaniment. The December meeting was held on the 13th, and served as the chapter's annual holiday party. The festivities were held at the lovely residence of members Gene and Pam Zilka in Scotia, New York. Gene has a fine Allen organ and an extensive model train collection; both of which offered many entertaining opportunities for fun for members and guests. Many thanks to Pam and Gene for being such wonderful hosts.

The free noontime concert series presented by the Hudson-Mohawk Chapter, and Proctor's Theatre, each month from September through June, offered excellent installments during November and December. Area favorite, Carl Hackert, presented the



The Hackert family at the Bardavon; (left to right) Cathy, Elizabeth and Carl. At right: Marion Jones at Goldie.



November concert on the 23rd to an appreciative audience. His presentation was creative, eclectic and professionally excellent. On December 24, various chapter members contributed their considerable talents to the annual Christmas Eve noon concert. This installment boasted a record-breaking attendance and was well received.

Chapter member, Carl Hackert, was the featured performer at *An Old Fashioned Christmas* at the Bardavon Theatre in Poughkeepsie, New York on December 18, sponsored by the New York Theatre Organ Society. The afternoon concert was a delightful community holiday entertainment, which highlighted the theatre's Wurlitzer, and included dancers, singers, bell ringers and musicians. Chapter member, Cathy Hackert, a talented cellist and member of the Albany Symphony Orchestra had a featured role. Daughter, Elizabeth, an adept snowball-thrower and actress, appeared in several segments of the program.

Finally, on a sad note, the Hudson-Mohawk Chapter bid farewell to a cherished member on December 13, 1999, with the passing of Marion Jones. Marion was an accomplished artist of the theatre organ and performed at

many of the chapter-sponsored free noontime concerts. Her dynamic style, gracious personality and technical expertise were a constant source of delight. She had been organist at Pilgrim Congregation, Stanford United Methodist and Eastern Parkway United Methodist Churches. Her final position was as organist and choir director at Grace Lutheran Church, where she was also a member. Her husband, John S. Jones, survives her. She will be greatly missed by all of her many friends and admirers.

Norene Grose

LOS ANGELES

Irv Eilers: 323/254-0987

Los Angeles, California. A number of LATOS members made the trip out to Fullerton on Sunday afternoon, November 7, to join the Orange County Theatre Organ Society, in Plummer Auditorium, at Fullerton Joint Union High School, to hear Ron Rhode. Ron played his usual fine program on the 4/36 Wurlitzer. This organ started life as one of very few attempts by the Wurlitzer Company to build a concert organ. Rudolph Wurlitzer might not recognize this organ now. The folks in Orange

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County, under the leadership of Bob Trousdale and others, have converted this instrument into a fine theatre organ.

"Ten Years ... and Still Having Fun!" On Saturday evening, November 20 we celebrated the tenth anniversary of the installation of the J. Ross Reed Memorial Wurlitzer in Sexson Auditorium at Pasadena City College. And have fun we did, with Lyn Larsen, the dedication artist in 1989, returning to help celebrate the occasion. The event was a benefit for PAWS/LA (Pets Are Wonderful Support, Los Angeles), which is a non-profit organization that provides financial support, as well as personal services, to assist people with HIV/AIDS to keep their pets. To carry out the theme, LATOS Board Member, Pat Buckley arranged for several people to bring their dogs for a parade across the stage prior to the concert. At the end of the pet parade, Jim Dawson, wearing a very large Beagle costume, sneaked through the auditorium to the stage, climbed onto the organ bench and "played" a pre-recorded, "How Much is that Doggie in the Window." Lyn soon appeared to scold the interloper and pull him off the bench. The artist of the evening and the Beagle must have made up during intermission because Mr. Beagle happily led Lyn back to the console after the intermission. Lyn was at his best, playing a terrific program. Tom Handforth added to the festivities by bringing his calliope and parking it in front of the auditorium.

On December 5, Dick Loderhose sponsored a Holiday Concert in his Seal Beach Bay Theatre with Lew Williams at the former New York Paramount Studio 4/21 Wurlitzer,

which is now a 4/46. That little jewel of a theatre, seating something less than 400, was packed to the rafters and a number of people had to be turned away. Who says theatre organ is dead?

The following Saturday, LATOS returned to the Bay Theatre for the Annual Holiday Party and annual election of new board members. The afternoon began with open console while others partook of the food. After a break for the election it was back to the music and more food. Twelve or fifteen took their turn at the big Wurlitzer. Thanks, Dick, for another wonderful afternoon.

Please visit our web site, <http://www.latos.org>, for up-to-date information about Los Angeles area theatre organ happenings and chapter information.

Irv Eilers

OHIO VALLEY

Jan Peek: 606/331-0962

Cincinnati, Ohio. With the successful Barry Baker concert behind us, and the need to vacate our home for the last twenty-seven years, it was time to begin removing our chapter Wurlitzer from the Emery Theatre. The organ crew started the removal process in the latter part of October. Winter was approaching and it was uncertain how long there would be heat in the theatre. With a totally all-volunteer crew and helpers, the task was accomplished in a little over five weeks. Pipes were carefully wrapped and crated. The console, percussions, relay system, blower, chests, racks, swell shades, regulators and numerous amounts of hardware items were transported to a storage facility north of downtown Cincinnati. Our chapter was fortunate to receive this facility, courtesy of a notable local business establishment. It

is well lighted, heated and protected with a security system.

At this time, a permanent home for the chapter Wurlitzer has not been selected. However, there are a couple sites to consider. But before it is reinstalled, wherever that might be, a complete rebuild is necessary. A complete re-leathering is needed. The console will be given a cosmetic refinishing. The original Wurlitzer relay will be replaced with a state-of-the-art system. There is some percussion work needed, and a complete re-voicing will be necessary wherever it is reinstalled. A lot of work? You bet! However, the results will be well worth the effort. The Ohio Valley Chapter is fortunate to have an organ crew willing to accept a venture such as this. More to follow on the progress.

The Ohio Valley Chapter held the first meeting of the New Year on Sunday, January 9, 2000. Since we had to vacate our home, the Emery Theatre, member Joan Strader extended an invitation to our chapter members to meet in her lovely home. In the mid-1960s, Joan and her husband, John J. Strader, purchased a Wurlitzer from a local movie house and installed it in their home. Sadly, her husband passed away in 1997. Joan still has the Wurlitzer and keeps it maintained for others to enjoy.

After a brief meeting, where members were updated on all the recent events surrounding our departure from the Emery Theatre, Searl Wright was the surprise guest artist for the afternoon, and open console was non-stop into the early evening. All enjoyed a delicious meal, with members contributing a variety of side dishes. Thank you, Joan, for a nice afternoon.

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NORTH TEXAS

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Dallas/Ft. Worth, Texas. "Radio City Music Hall Comes to North Texas." This is the banner headline in the NTC bulletin, announcing our December Christmas Party. Program Chairman, Don Reasons, had arranged to have Radio City Music Hall alum, Robert MacDonald, play for us on the "Mighty" Wurlitzer in the residence of Gordon and Evelyn Wright. He chose the banner to focus our attention on the expected excitement of the event.

Mr. MacDonald is a member of NTC and has been organist at First Presbyterian Church in nearby Fort Worth since 1989. Prior to this appointment, he had been organist and choir director at the famed Riverside Church in New York City, and at several other venues in the area. During this tenure, he was invited to become a staff organist at the Radio City Music Hall, a position that he held in addition to his church positions until his present appointment in Fort Worth. Though Mr. MacDonald states that he is a church organist, his masterful playing on the Wright's Wurlitzer showed that he is, indeed, also an accomplished theatre organist of the first order.

This writer has had the opportunity of hearing the Music Hall Wurlitzer performance on many occasions over the years and has enjoyed the grand, unique and memorable sound of that installation. I offer this as a preface to my appreciation of Robert's playing and superb registrations of the Wright's Wurlitzer. His musical selections, registrations and styling, were for me, a nostalgic remembrance of the Music Hall and its Mighty Wurlitzer. His audience showed their pleasure with extended applause and ovations.

A seasonal sing-along followed, with Don Reasons playing the Wurlitzer. For the singing of *The Twelve Days of Christmas*, Don grabbed four "volunteers" from the audience to cue the singers to the repetitive parts. Volunteers Betty Hardin, Bob Thomas, W. De Johnson and Martha McAfee tried valiantly, but I am afraid that many of us got lost among the calling birds, French hens, etc., etc.

Open console accompanied the sampling of all the arrayed goodies, as is traditional. This is the eleventh year that we have had the privilege of holding our Christmas party in the Wright's lovely home, and enjoying the beautiful sound of the splendid Wurlitzer theatre pipe organ.

Chapter planning has been continuing for the expansion of our chapter's 3/8 Robert-Morton organ in the Lakewood Theatre, Dallas. Current plans include expanding to eleven ranks in the near future. Long-range plans would add four more ranks to bring it to an ultimate 15 ranks. We have received donations of many of these ranks and will seek more donations. The costs are projected to be moderate and will be accomplished on a pay as we go basis.

The project of placing a chapter organ in the Dallas Inwood Theatre is still active, but hinges on securing some funding from charitable foundations. Formal requests have been sent out and we are beginning to receive responses to our mailings. We will be following up with in person presentations in support of our planned activities for which we are seeking enabling funding.

We are looking forward to an active and successful "2000." *Irving Light*

PUGET SOUND

Barbara Graham: 206/525-7859

Seattle, Washington. A much larger-than-usual group attended the annual Puget Sound Chapter Christmas, party held at Seattle's Haller Lake Community Club, where the club pipe organ is installed. Andy Crow, the featured artist, presented a great program of holiday music and standard favorites. Member, Hokum W. Jeebs, of Hokum Hall fame, provided an unexpected and much enjoyed addition to the program with his famous musical saw presentation. Randy Rock, the venerable PSTOS Master of Ceremonies, once again entertained guests with his inimitable style of fun and frolic as he introduced artists, and masterminded the raffle drawing. Members supported the Kent Food Bank, run by member Mary Lou Becvar, with their donations of non-perishable food items.

Outgoing President, Marilyn Schrum, gave an overview of 1999 events and activities. Programs included Tedde Gibson playing the Chapter organ; Australia's John Giacchi at the Johnson mansion 4/48 Wurlitzer; an annual social and open console at Tacoma Pizza & Pipes prior to its destruction by fire; a presentation to the Association of County Historical Organizations of the Kimball installed in Franklin High School; a picnic at the Evans home with Brian Ingoldsby at the Wurlitzer; the unforgettable, *One Big Weekend-Opus VI*, three-day event with numerous concerts and activities; and the annual Christmas Party. Support to other 501(c)(3) nonprofit pipe organ organizations included contributions to the ATOS Smithsonian Fund Drive, the Everett Theatre, and Hokum Hall, all for their organ

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restoration projects. Scholarship funds were awarded to Owen Cannon. There was a \$250 sponsorship of one young organ student to Pipe Organ Encounter, as well as a \$200 contribution to AGO's Pipe Works Project. The PSTOS website, www.pstos.org, was vastly enlarged and upgraded during 1999 under the able hand of Tom Blackwell. New officers were installed, with Barbara Graham accepting the gavel for the Year 2000.

The Chapter is proud to receive excellent reports about Scholarship recipient Owen Cannon. Owen is a young and talented organist studying classical organ at the moment with a university professor. He has played in numerous recitals throughout the Northwest during 1999, and PSTOS is happy to be able to provide financial support to him for his continued study.

Jo Ann Evans



Andy Crow entertained PSTOS folks at the Annual Christmas Party.



"Professor Hokum W. Jeebs" with his musical saw, Andy Crow, and emcee Randy Rock headlined the entertainment at the PSTOS Christmas Party.

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SOONER STATE

Joyce Hatchett: 918/743-1854

Tulsa, Oklahoma. The mini-concert artist for Sooner State's November 1999, meeting was Carolyn Craft, on the bench of our 3/13 Robert-Morton, at Tulsa Technology Center's Broken Arrow campus. Her program was delightfully diverse, starting with some popular standards. If anyone hadn't known what lush Tibias were, they did after they heard her play

"Embraceable You!" She included a couple of gospel selections, as always, a Latin rhythm number, and then we sang! We began with "Shine On Harvest Moon" and "By The Light Of The Silvery Moon," inspired by the light of the real full moon low in the sky a couple of weeks previously. We also saw videotapes of the two television news stories, which had aired the previous week, which featured the Pipe Organ Restoration Project at

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Pipe organ restoration is not for the faint-hearted or the un-limber-body! Wayne Barrington (left) and Lee Lomas replace a bottom board on Tulsa's Central High School Kilgen.

Tulsa's Central High School. Four persons played at open console, including eleven-year-old Kenneth Pierce, whose feet now reach the pedals. Carolyn played for her husband, Paul, who sang a beautiful, "The Lord's Prayer." We all sang "Happy Birthday" to our technical expert, Phil Judkins.

For our Christmas party and December meeting, we met again at Tulsa Technology Center. This time we enjoyed open console at the Robert Morton. Carolyn Craft got things started, and then we heard from Phil Judkins, Charlie Brewer, from Rogers, Arkansas, Sam Collier, Joyce Hatchett, Wayne Barrington, and Carolyn once again. Sing-along time was next, with Christmas carols and songs. Carolyn, at the organ, and Joyce Hatchett, at an electronic keyboard, accompanied our enthusiastic singing. Then there was more open console music. We heard new member, George Russell, also from Arkansas, Kenneth Pierce, John Hickman and Julius Chapin. With all the music and a huge spread of refreshments available on tables at the back of the auditorium, we certainly had a joyful beginning to the Christmas season!

Garvin Berry, Chairman of the

Central High School Foundation, told us that the response to the Organ Restoration Project is overwhelming. They have received lots of mail, with checks in many of the letters, and they're not all from alumni. "The younger generation has not heard this pipe organ sound," he said, "and this project will make it possible." Work is progressing on the restoration.

We are encouraged about the younger generation! Kenneth Pierce played in a piano recital early in December. He can read music, and

he has a good ear. He's going to make a great theatre organist! Also, when Carolyn Craft was practicing for her November program at Tulsa Technology Center, a teacher of electronics heard her and asked if he could bring his class in to see the organ chambers. We think they were impressed!

Dorothy Smith

At right: Eleven-year-old Kenneth Pierce at the console of Sooner State's 3/13 Robert-Morton.



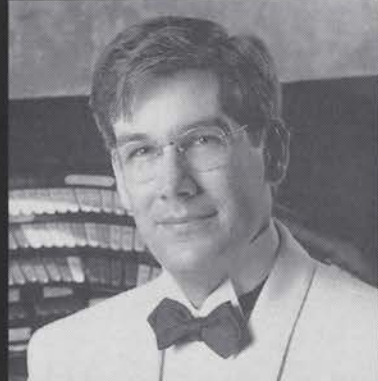
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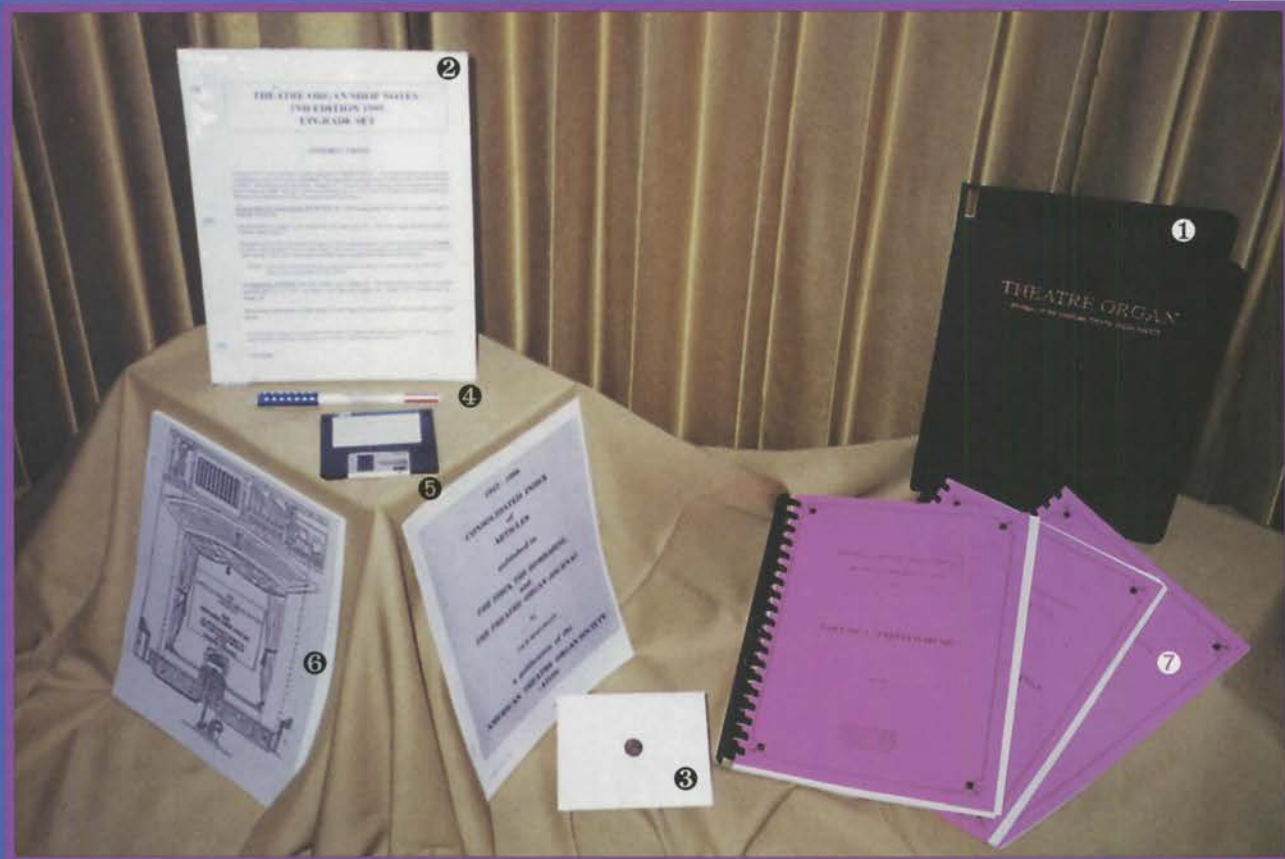
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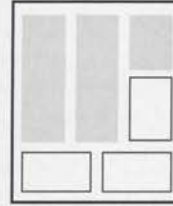
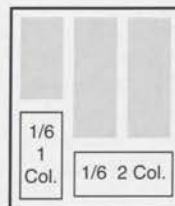
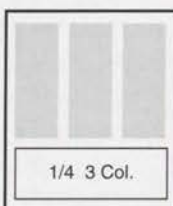
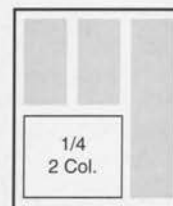
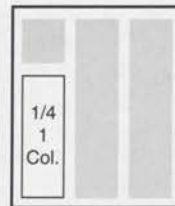
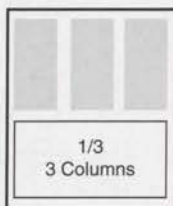
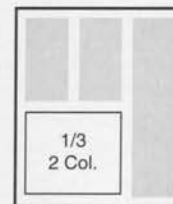
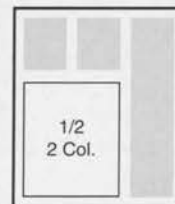
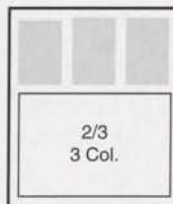
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