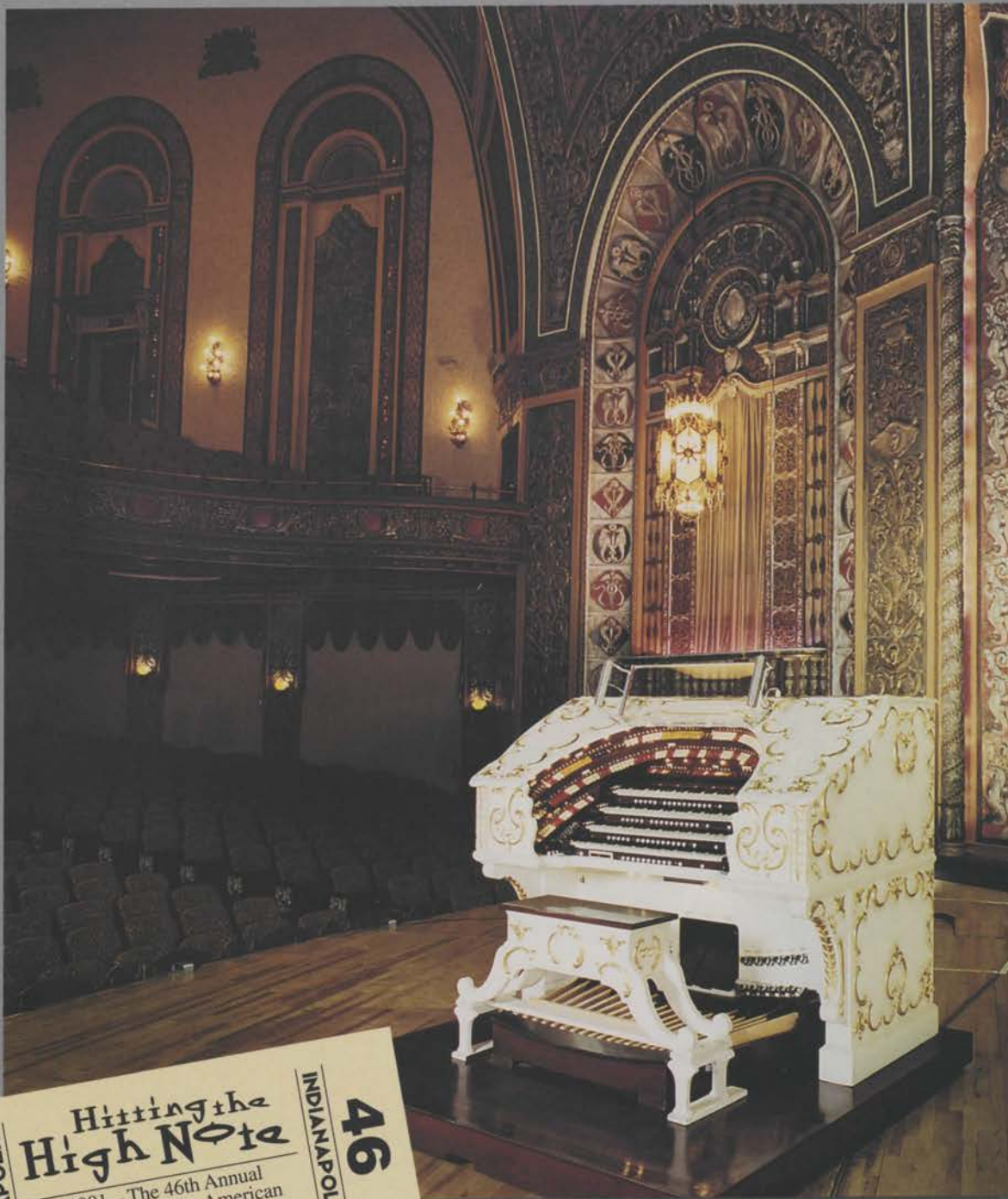


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JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY



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President's Message



It is my pleasure to report to the membership that your ATOS Board of Directors met in St. Louis for its mid-year meeting with positive results. These mid-year gatherings allow both Board and staff members the ability to judge the progress of on going organizational activities and to set up preliminary action on projects and programs which will be discussed at the annual Board and Membership meetings to be held at the site of this year's annual convention in Indianapolis, Indiana. Many of the topics that were discussed included, but were not limited to, the excellent progress made by Jim Patak in setting up the new ATOS Archives and Library facility in Joliet, Illinois; the appointment of Ron Musselman as Journal Reviewer and Photographer for all ATOS events (Ron does such a great job) and the unanimous acceptance of two motions concerning our conventions. First, changing the 2002 San Diego Regional to an annual convention and second, accepting Los Angeles Chapter's bid to host the 2005 Annual Convention. Both should be exciting events!

I would like to address a very important vote taken by the Board reinstating the Chicago Area Chapter. It is once again a pleasure to have these fine folks as an important part of the future of our organization. Our Chapter Relations Chairperson, Doris Erbe, worked hard to bring us all back together and a special welcome and thanks go to CATOE President, John Peters. His levelheaded cooperation made what could have been a difficult and awkward transition both smooth and productive.

Presented to the Board was a wonderful idea by board member, Dan Bellomy. He has suggested to the Board a Mentor Program, which would have accomplished organists donate at least one hour of their time, which will be spent with a student at a theatre organ at some point during the convention. This would be in the form of a "coaching" session during which the student would be able to ask for specific help from a professional about playing the theatre organ. I think this would be terrific. Details have yet to be worked out but hopefully the specifics can be arranged and implemented by our next annual convention. Stay tuned.

In closing, it is my sad duty to report the resignation of our Treasurer, Steve Schnieders. Steve has served with distinction the last year and a half and will be missed by everyone. Former ATOS Vice President, Bob Maney, has been appointed to fill the vacancy and will do his usual excellent job. Good luck, Bob!

Nelson Page

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General Information

NOTICE The Annual ATOS Convention 2001
Registration Forms Are Printed on the
Mailing Cover of this Issue

How to Give Yourself and Your Heirs Peace of Mind*

Did you know that you have an estate plan, even though you may not have drawn up a will or trust? That's because the state you live in has laws that dictate how your affairs will be handled and how and to whom your assets will be passed along after your death. The trouble is, you may not like the way the state distributes the assets of your estate.

It's much better to create your own estate plan. This process does not have to be agonizing or costly, but it will

require some time and effort on your part. The following information may be of help to you.

1. PREPARE A WILL

It has been estimated that nearly 70 percent of Americans die without a will. Many people avoid the task simply because it seems morbid. But if you want to have a say in how all or a portion of your property will be distributed after your death you need a will. A will allows you to name an executor for the estate, often a family member, who makes sure that your wishes are followed.

2. CONSIDER A LIVING TRUST

A living trust, which works in conjunction with a will, has become an increasingly popular estate-planning document over the past several years. Its main purpose is to avoid probate, the lengthy and often expensive process the courts use to prove that your will is valid, to pay your debts, and to distribute your assets. Probate can take years to reach a resolution. In contrast, assets in a living trust can be distributed among your heirs and/or charitable organizations in a matter of days or weeks, and the entire process is confidential, unlike the probate of a will, which is a matter of public record.

It is important to be aware that a living trust is of no benefit if you have not transferred your assets, such as the deed to your home, your checking and savings accounts, etc. to the trust. Remember, the cost for establishing a living trust with an estate-planning attorney will save a great deal of money in probate costs down the road.

3. REVIEW YOUR BENEFICIARIES

Do you remember who's listed as your beneficiaries? Many people never think

to review documents signed years ago. This could prove to be tragic, as situations change over the years. It is recommended that you review your estate documents annually.

4. SIGN A DURABLE POWER OF ATTORNEY

Your estate plan will not be complete without a durable power of attorney. This document allows you to choose who you would like to act on your behalf in financial matters should you become incapacitated. You can give sweeping or limited authority to whomever you choose.

5. NAME A HEALTH-CARE PROXY

You will also want to designate a power of attorney for health care. It's usually a family member or friend who can make medical decisions for you if you're incapacitated. To make it easier for your stand-in, consider signing a health-care declaration in which you dictate how you'd like to be medically treated during your final days or weeks.

6. GIVE GIFTS WHILE YOU ARE ALIVE

Although not necessarily a part of your estate plan, one way you can reduce the size of your estate while you're alive is to donate assets to your favorite non-profit organizations, such as the ATOS Endowment Fund. You may also give away up to \$10,000 annually to any person you wish. This is a most gratifying way to know that your assets are going to those organizations and individuals you care about.

**Information from Lynn O'Shaughnessy. For complete estate planning information, obtain a copy of Lynn O'Shaughnessy's newest book, The Retirement Bible (IDG Books Worldwide, Inc.).*

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Members' Forum

Dear Editor:

It's probably a surprise to many readers of the ATOS Theatre Organ publication to find anybody from Switzerland bringing some comments into the Members' Forum. Since 1995 I have been a member of the ATOS London Chapter, the closest chapter to my home country. Unfortunately in Switzerland I can share my enormous enthusiasm about Theatre Organs only with a handful of locals. I am trying very hard to get more people interested in that kind of music and so I write articles in our Organ Magazine that covers the German speaking countries: Switzerland, Germany and Austria. For that purpose I have to go where the Theatre Organs are and that is mainly the U.S. I have attended, of course, some of the ATOS Annual Conventions, which I enjoyed very much, but I have also tried to organize individual visits. Not an easy undertaking when you do not know anybody. But thanks to some very nice and extremely helpful ATOS members I have succeeded to see so many interesting places. It all started in 1998 when I intended to visit the Detroit area. I wrote to a few people and received an answer from Mrs. Dorothy Van Steenkiste. What a wonderful person. Not only did she organize quite a number of visits but she also took the time to accompany my wife and me to all the places and made us very welcome everywhere. The following year I was looking for someone in the Chicago area and received an answer from Jon Habermaas. Once you were very lucky in one undertaking you do not necessarily expect automatically the same thing to happen the next time. How wrong! Jon took us to so many interesting places in that area and even up to Milwaukee. I was so proud to be able to write about all this and made my readers happy. This year I planned to visit the Los Angeles and San Diego areas. Will I be lucky again, after two such successful events? The answer is: Yes I was and how! What a treatment I received. Dorothy Van Steenkiste recommended that I contact John Ledwon in Los Angeles. The number of visits that John organized was incredible. I was somewhat worried as to how I would find all these places by renting a car and driving myself. Without any hesitation John took my wife and me to all the places, driving hundreds and hundreds of miles. He even brought me over to Catalina Island to the Avalon Theatre. The top highlight was a visit at his home to see and hear his mighty 4/52 Wurlitzer. Same thing in San Diego. Your Editor, Vern Bickel, picked us up at the hotel and brought us to even far out places such as to a home installation in Pauma Valley. I do not have enough words to express myself of how grateful I am to all these wonderful people. Unforgettable experiences!

Joe Bechter, Switzerland (www.theaterorgel.ch)



Dear Editor:

It was very sad to read in the November/December issue that June Melendy has left us. The ranks of the Old Guard are

rapidly thinning. It won't hurt to tell of a little caper that she took part in.

We have to go way back to the early 40s when George (Wright) found that he'd been appointed organist at the San Francisco Fox. June joined him to scope out the theatre and the organ. They found it (the organ) to be a great disappointment—muffled and hardly audible. Even the Tuba Mirabilis was listless.

Beginning their research they climbed into the area fronting the chamber and, lo, there was the answer. It seems that Mrs. William Fox, most likely, had had heavy drapes hung to cover the shutters. A brief debate on whether or not to approach Management on this matter was quickly settled. The drapes came down!

Filthy with dust and dirt, hacking and coughing, they raced back to the console, and voila, it spoke up! The wondrous, radiant sound of the big Fox Wurlitzer was heard, perhaps for the first time. The ambience between organ and house was beyond description—you had to be there.

Frank A. Bindt, Charter Member, Kensington, California



Members' Forum:

When Donna Parker called and said I was chosen to be one of the Honorary Members for the year 2000 I was in such disbelief that I asked her if she had the correct person. What an honor, among so many deserving, and I am so deeply moved and filled with appreciation. Thank you so very much for thinking of me. I am disappointed my hectic schedule prevented my attendance at the convention but am grateful that my friend Russ Evans accepted the award in my absence.

The years do fly by! My interest in the organ began at an early age. Looking back at age four I can see myself sitting in the front pew of the First Presbyterian Church in Santa Barbara, California, during the sermon, looking up into the face of my father and saying in what I am sure was a stentorian whisper, "I wish that man would stop talking so the lady can play the organ!" The console of the 3/32 Kimball was about six feet from me. The "lady" was Emma Lou Obrien, organist at that church for 50 years, a fine and talented musician and who played all the "organ literature"—often at the Granada Theatre downtown on the 4/24 Wurlitzer. The challenge of her life came in 1945 when I was 12 when she became my teacher. Then those organs seemed to beckon me and I played for what I thought was everything beginning with the local radio station KTMS on the Hammond B-3 with two tall Leslie speakers, the skating rink, countless weddings and funerals, shows and TV. I was heart broken when podiatrist Dr. Orrin Hosteter bought the Granada Wurlitzer for his home in Los Angeles in the early fifties. At the University of Redlands there was a wonderful 4/60 Casavant in the chapel and a nice 2/4 Robert-Morton in the basement of the music building. While

doing my graduate studies at the University of Southern California at Los Angeles I did most of my practicing at the Orpheum Theatre downtown. The 3/13 Wurlitzer is still there.

The organ has lead and introduced me to the most wonderful people, all to whom I am grateful as well as piling up stacks of memories. Some of those memories go to the early 1960s about the time George Wright was playing his "Farewell to the Fox" concerts and from time to time a number of us including Ed Stout, young Tom Hazleton, John Seng and sometimes Richard Purvis and me plus others would gather at the Paramount Theatre on Market Street after the show to play the organ all night. Ah yes, and down in Los Angeles a young Lyn Larsen drove a 1933 Packard—such good taste! In the early 1960s my association with Rodgers Jenkins and the Rodgers Organ Company lead me to traveling about the country playing and demonstrating Rodgers organs. Rodgers built a couple of touring organs, a classic design for Virgil Fox and Ted Alan Worth and a theatre organ for me. Ted Worth and I formed the Worth/Crow Duo and in conjunction with the Richard Torrence Management and Columbia Artist Management of New York (Torrence Management was Virgil Fox's management) toured the U.S. and Canada for the next fifteen years playing Community Concerts. We spent a lot of time with Virgil Fox. He called us his kids. Well, there were six of us—Richard Torrence, Bobby Hebble, noted composer and Virgil's arranger, David Snyder, Virgil's secretary and personal assistant, Marshall Yaeger, author and who wrote most of Virgil's publicity, Ted Alan Worth and me. When we would all gather around the dinner table for a scrumptious meal and spirited conversation Virgil would say, "Now I want you kids to behave!" Those years with Virgil Fox taught me more about organ playing than all my years of study and though he has been gone 20 years he still has a kind of presence in my life as well as all those who were privileged to be around him.

Mercy! I could go on for a long time. All of you at ATOS have certainly enriched my life with the common interest we all have for the most exciting and powerful of musical instruments. I can't think of a more wonderful bunch of people. I thank you again for choosing me to be one of the honorary members for the year 2000. I am delighted.

Andy Crow, Olympia, Washington



Dear Editor:

This letter is written because I want to express genuine appreciation for what the officers, members and friends of the North Texas Chapter are doing. Over the past years we have had thousands of people come to the Lakewood Theatre where our 1927 Robert-Morton theatre organ is housed and all have enjoyed the wondrous sight and sound of a real theatre organ being played in a real theatre. There is just nothing like it! True, we have also enjoyed member events held in various homes where both electronic and theatre organs are, but the atmosphere and

excitement of our events at the Lakewood have filled people's minds and emotions with the true meaning and purpose of what a theatre organ was and continues to be. The response has been delightful and rewarding.

NTC has received funds to install another theatre organ, this time in the historic Inwood Theatre in Dallas and despite problems which do arise, when completed, it will give us another venue which can be used especially to have young people workshops in connection with some of the schools in the Metroplex area as well as silent movie nights and other event.

In addition, NTC now has other foundations interested in what we are doing that can be applied to for moneys to help with other projects connected with the chapter. We also have City Council persons very interested in what NTC is doing to preserve these historic instruments.

It is so encouraging to read in the TO journal that other chapters are also alive and vital in reaching not only the general public but also many young people. Each chapter is to be commended for their efforts. I would urge all the chapters to reach out in any and every possible way to the younger audiences because there is the hope for the future. Those in my age bracket (over 60) certainly have the most vivid memories of hearing a theatre organ in the few theatres left which had them, so we need to create the same wonderful memories in the youth of today in order to present a legacy to them.

Jeanette Howeth Crumpler, Dallas, Texas



Dear Sir:

My first encounter with Gaylord Carter was by way of the Smithsonian's *Movie Palaces* video in which Mr. Carter demonstrated what he and the Mighty Wurlitzer would do in the days of the silent pictures. Reading his *Million Dollar Life* biography was all the more pleasing having heard him speak in the video and as I read I became aware of that same personality telling it like it was, seemingly to me alone as though in a private interview.

Finally, came the lamentable AGO video, *Pulling Out All The Stops*, which in the end finally recognized the Theatre Pipe Organ. There in the gorgeous Oakland Paramount Theatre, celebrating Gaylord's 90th birthday, before a cheering audience, Chris Elliott introduced MR. FLICKER FINGERS

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to yet more cheers. Given these or any video visits with Gaylord Carter, though now lost to the ages, he will always, in a special way, be with us . . . just flicking along . . . forever on the bench.

Bill Casazza, Lake Worth, Florida



Dear Editor:

I want to commend and acknowledge the outstanding review of the Milwaukee Convention by Ron Musselman in the November/December issue of THEATRE ORGAN. Ron is particularly gifted in his writing style, such that the reader feels he is present at the various activities. I've read many reviews of national conventions over the past 30 years, but the recent work of Ron Musselman deserves particular recognition. I hope that we can read other reviews by such a gifted writer.

Robert Hartzell, Sierra Chapter

(Editor's Note: Ron has been appointed by the ATOS Board of Directors to be the official ATOS Convention Reviewer.)



To the Editor:

I first recorded Gaylord Carter in 1961 and many more times over the next 31 years. That leaves me with at least 50 of his brilliantly improvised film scores to preserve for posterity. Pipe organ scores for silent movies are "out" at the present time, but one-day people will tire of ineffectual orchestral accompaniments and begin to realize that Gaylord could draw you into the action and involve your emotions to a much greater degree. While his best-recorded performances failed to capture the charged atmosphere of the live show, they still

make for great listening—with or without the films. Circumstances can never align to produce another Gaylord Carter.

Richard Simonton, Jr., Merritt Island, Florida



Dear Editor,

I would like to express my agreement with a point made by Alan Ashton (November/December 2000 Members' Forum), who would like to hear more music from the '20s and '30s, the "golden age of American popular music," in our concerts. I am beginning to suspect that the reason this music has survived so well and for so long is that, for whatever reason, it has a fundamental appeal to the American musical psyche. Every generation contains a significant percentage of "golden age" fans. Ask Tony Bennett, Michael Feinstein or Peter Mintun. This is why its inclusion is so important to the continuing success of the theatre organ. Not only will this music remain popular for its fundamental appeal, but also the theatre organ is its most suitable continuing venue. More attention paid to the '20s and '30s will, I believe, be good for the theatre organ in the long run.

Mr. Ashton also makes a good suggestion that our organists be "a little more adventurous" in their choice of music. This applies very well to musical shows. Playing fifteen minutes or so of selections from a musical is fine, but how many times must we revisit *Showboat*, *Porgy and Bess* and the dreaded *The King and I*? In my own informal attempts at researching early American music, I am constantly amazed to discover so many great musicals of the '20s and '30s, and even the teens, containing so many great, well-loved tunes, that were written by Jerome Kern, Cole Porter, Irving Berlin, the Gershwins, Rodgers and Hart and so many other great composers. Any one of these wonderful early shows would make a fine basis for a musical medley. But we hardly ever hear such medleys in our concerts.

And guess what? As I run my own informal polls after our concerts, I ask members what they thought was missing in the music they just heard. Quite often, the response is "ragtime," another important musical genre that is usually neglected by our biggest "name" organists. In fact, the whole period of ragtime/teens/roaring twenties music is usually ignored and I think there is built-in appeal here as well.

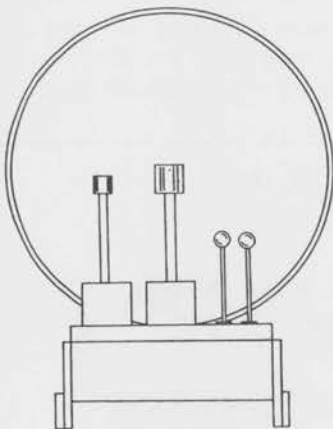
Repertoire may be equal in importance to the wonderful sounds of the Mighty Wurlitzer for getting newcomers "hooked." After a revival showing of the 1930 movie *Follow Thru* at the Stanford Theatre in Palo Alto, young people could be seen walking out singing and whistling "Button up Your Overcoat" and "We'd Make a Peach of a Pair." When was the last time any of us saw people leaving a theatre organ concert singing or whistling anything? In my view, when an organist cannot achieve this, his concert is a failure. After all, we are in this to have fun.

John C. Onia, Sunnyvale, California



**Opinions expressed in this column are those of the correspondents and do not necessarily reflect the opinions of the editors or the policies of ATOS or THEATRE ORGAN. Letters concerning all aspects of the theatre organ are welcome. Unless clearly marked "not for publication" letters may be published in whole or in part.*

PIPE ORGAN PERCUSSIONS BASS DRUM 4 MALLET

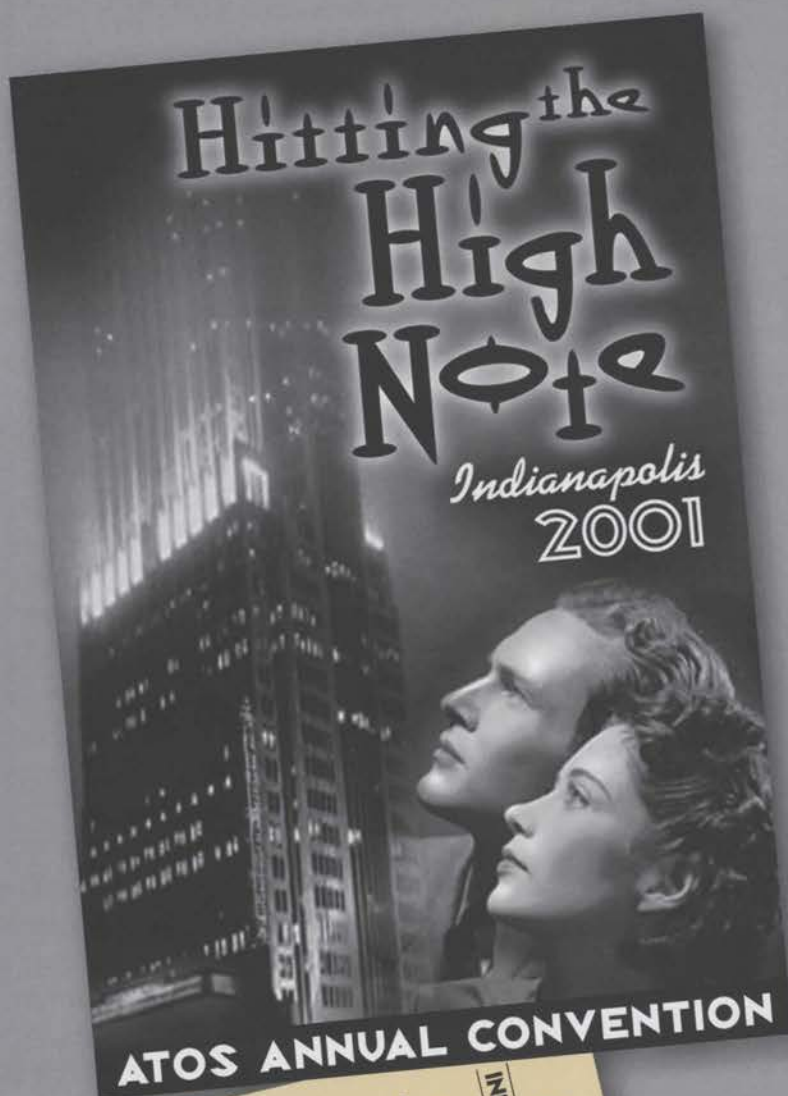


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The convention will be headquartered once again in the centrally-located, downtown Hyatt Regency hotel with special convention room rates of \$89 for single or double room. However, due to heightened demand in the area, only 350 rooms could be reserved at the Hyatt for our convention. **Early registration is essential** to prevent disappointment.

SATURDAY

The 46th ATOS Annual Convention begins on Saturday, August 18, at 4:00 p.m. with a welcoming, no-host Cocktail Party in the Hyatt's spacious ballroom, featuring continuous piano entertainment by talented CIC members Dyne Pfeffenberger and Cletus Goens.

The opening concert at 8:00 p.m. is across town at the spacious and acoustically-splendid Warren Center for the Performing Arts where Simon Gledhill will entertain us on the 3/18 Barton, which has been completely tonally finished since our last visit there in 1997. It is now, we feel, the smoothest yet snappiest Barton organ in existence!

SUNDAY

For our early risers on Sunday morning, Vern Bickel, Editor of *Theatre Organ Journal*, will conduct a 9:00 a.m. seminar on *Writing for Theatre Organ*. All budding authors are encouraged to attend! At 10:00 a.m. everyone is invited to the annual Members' Forum where any and all topics of discussion and concern are welcome.

Following brunch or lunch at one of the many area restaurants, conventioners will board buses for the one-hour ride to Lafayette, Indiana, where our jovial convention Master of Ceremonies, Ken Double, will don the role of concert artist as he presents the 3/21 Wurlitzer at the Long Center for the Performing Arts. Enjoy the new beauty of this original movie theatre which was recently totally redecorated in spectacular fashion by the Conrad Schmidt Studios. Following Ken onto the Wurlitzer bench after a brief intermission will be Clark Wilson whose artistry is well-known and highly appreciated by ATOS members everywhere. Known also as a fine film accompanist, Clark will present a silent film during his concert.

Sunday evening will see two one-hour seminars for your enjoyment. First, Simon Gledhill will present his helpful views on theatre organ registration; then Clark Wilson will enlarge upon his most successful seminar last year on tonal finishing.

MONDAY

Monday will be a most interesting day! Two concerts will be presented in the morning. Dan Bellomy will take the Hedback Theatre's 2/11 Page-Wurlitzer through its paces in his inimitable jazz stylings with some surprises thrown in for your entertainment. We will also visit a venue new to ATOS conventioners, the downtown atmospheric Walker Theatre (see accompanying article on the Walker Theatre) where the Walker Technical people have set up a large Walker digital theatre organ to be played by Rob Richards. We know you'll enjoy hearing "a Walker in the Walker!"

On Monday afternoon we visit another new concert venue for our convention. The Circle Theatre (c. 1916) has been restored as the permanent home of the famed Indianapolis Symphony Orchestra. With its wonderful acoustics, this lovely old theatre with Adamesque classical decor now has a new lease on life. What better place to present Walter Strony playing the latest Allen digital GW-4 theatre organ! The speakers will be placed in the existing former pipe chambers on either side of the proscenium arch to give the most realistic approximation of the Wurlitzer organ that once inhabited these chambers.

On Monday evening we visit Manual High School's Carl E. Wright Auditorium where we will enjoy the artistry of Dwight Thomas at the console of the 3/26 Wurlitzer. Following Dwight's performance, an optional jam session will take place for those interested in trying out the large Wurlitzer.

TUESDAY

Tuesday morning will see us boarding buses for an all-day outing. We begin with an hour's ride to the spectacularly redecorated John Ebersson atmospheric Paramount Theatre in downtown Anderson, IN, where we will enjoy the lively and rhythmic stylings of a long-time convention favorite, Ron Rhode, on the restored and enlarged 3/12 Page, an original installation. After the concert, we will have a box lunch in the lovely Paramount Ballroom above the theatre and open console for those interested. Following lunch, we board the buses to continue our journey northward to Fort Wayne and its 2,450-seat downtown Embassy Theatre with restored 4/16 original Page organ. Enjoy the sounds of yesteryear in a wonderful vintage theatre with the exciting duo of Jelani Eddington at the organ and David Harris on the concert grand Steinway!

After this rousing program the convention will walk directly across the street to the Grand Wayne Convention Center where no-host cocktails and a sit-down baked chicken breast dinner (provided by the adjacent Hilton Hotel kitchen) will be served. This meal, like the gourmet box lunch in Anderson, is included in your registration cost.

The evening concert in the Embassy Theatre will be played by genial Jim Riggs whose command of big organs in large spaces, coupled with his great repertoire of vintage period songs, promises a wonderful conclusion to an exciting day. The two-hour ride back to Indianapolis on comfortable coaches will allow a pleasant winding down.

WEDNESDAY

On Wednesday morning, conventioners will walk a half-block to the grand Gothic edifice of Saint John the Evangelist Catholic Church where Donna Parker will present a varied program of light-classics and other very listenable selections on the 2/36 (plus 9 Walker digital stops) Goulding & Wood pipe organ. Rounding out the morning will be the ATOS Annual Meeting in the hotel ballroom.

Conventioners will return to the Warren Center for the Performing Arts in the afternoon to hear last year's Overall Winner of the Young Theatre Organists Competition, Michelle Nicolle, from Australia, as she entertains on the 3/18 Barton. Appearing on the program with Michelle will be this year's Young Theatre Organists Competition winners in cameo presentations. Judges will then select the Overall Winner who will be announced at that time.

The convention officially ends with the optional gala Banquet on Wednesday evening, held once again in the spacious, Spanish-garden atmospheric 1928 Indiana Roof Ballroom atop the former Indiana Theatre, conveniently located across the street from the Hyatt Regency. No-host cocktails will be available prior to the Banquet. Bill Tandy will entertain during the Banquet and afterward for dancing with his blend of Big-Band and toe-tappin' music on his unique and very listenable synthesizer and keyboard layout.

THE ARTISTS



Simon Gledhill



David Harris



Donna Parker



Ron Rhode



Walter Strony



Clark Wilson



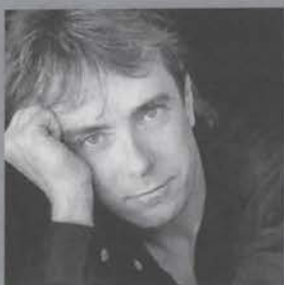
Ken Double



Bill Tandy



Dan Bellomy



Rob Richards



Dwight Thomas



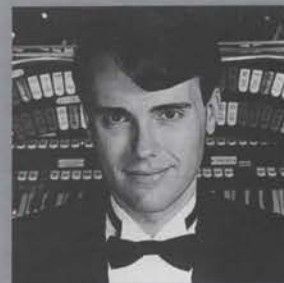
Jelani Eddington



Jim Riggs



Michelle Nicolle



Barry Baker

ORGANS & VENUES



Photo by John Ennis

Circle Theatre



Photo by John Ennis

Hedback Community Theatre



Photo by John Ennis

Long Center



Photo by Melvina Gottfried

Manual High School



Photo by Davis Image Design

Paramount Theatre 3/12 Page



Embassy Theatre



Photo by John Ennis

St. John's Catholic Church



Photo by John Ennis

Warren Performing Arts Center 3/18 Barton



Ron Wehmeier 4/34 Wurlitzer



Photo by William Raschel

Walker Theatre

AFTERGLOW

The Cincinnati Afterglow on Thursday, August 23, is limited to the first 240 people to sign up. The highlight of this visit to Cincinnati, Ohio, will be a concert by the amazing Barry Baker at the 4/36 Wurlitzer in Ron Wehmeier's lovely home. We will also visit the Cincinnati Music Palace with its 4/33 Wurlitzer where we will enjoy lunch and lots of music. In the afternoon we will visit one of Cincinnati's premier churches with large classic instrument for a short concert by the church organist. (At this time several are under consideration for your enjoyment.) Finally, a 3-hour dinner cruise on the scenic Ohio River, complete with buffet and no-host cocktails, with genial Warren York providing musical entertainment, will finish out the day in Cincinnati. A leisurely and comfortable two-hour trip back to the Hyatt Regency in Indianapolis will provide a pleasant and relaxing way to end a lovely day.

We hope to welcome many of you to Indianapolis for this exciting theatre organ get-together. Our convention registration fee of \$180 (before July 1) includes fine concerts, two meals, comfortable transportation on new buses and many other extras. AND, for the first time at an ATOS convention, students 21 years of age and younger are welcomed at a half-price convention rate in hopes that we can show our younger theatre organ enthusiasts that going to our ATOS conventions is a musically rewarding and worthwhile habit to get into. Spread the word, but don't procrastinate and be disappointed. Register early and join us in "Hitting the High Note" in Indianapolis, August 18 through August 23! ■

Closing Chord

GAYLORD CARTER

(August 3, 1905–
November 20, 2000)

Please see pages 14–16 for a **Tribute To Gaylord Carter**, written by Chris Elliott and **Our History—Our Heritage** on pages 17–21.



HAROLD 'HAL' PEARL

(1908–2000)

The last time Hal Pearl ran his fingers across the old pipe organ at the Patio Theatre was in September of 1999. He accompanied Rudolph Valentino's silent movie, *Blood and Sand*. Even at the age of 91, Harold "Hal" Pearl didn't disappoint a loyal audience, which had followed him since the Big Band years. "He accompanied the film exceedingly well, and the audience would sing along with the songs," said his friend Bill Rieger, who met him in the late 1940s at the Aragon Ballroom.



Mr. Pearl, a mainstay at the famous Aragon dances for two decades, died November 24 at age 92 at the Methodist Home. Born in Chicago in 1908, he grew up on the Near North Side. He learned to play the piano by ear after hearing the music in nickelodeons when he was only five, said nephew Gregory Pearl. "My uncle had an ear for music and had over 20,000 songs memorized. It was amazing," he said.

In 1926, Mr. Pearl studied theatre organ with Jesse Crawford, one of the original organ players at the Chicago Theatre, and he later attended the University of Illinois at Champaign-Urbana. Mr. Pearl was a roller skating organist at the White City amusement park on Chicago's South Side. He also was an organist at Chicago's Century of Progress World's Fair in 1933, his nephew said. He became widely known as an icon of the Big Band era at the Aragon, where he played the organ along with the orchestras of bandleaders such as Xavier Cugat, Jimmy Dorsey, Tommy Dorsey, Chuck Foster, Jan Garber, Benny Goodman, Wayne King, Guy Lombardo and Glenn Miller. Mr. Pearl also played the organ for presidents Harry Truman and Richard Nixon, and at the tumultuous 1968 Democratic National Convention in Chicago.

Rieger recalled that Mr. Pearl would play at the Aragon for the "corn beef and cabbage" fund-raisers held by Mayor Richard J. Daley. During the 1970s, WTTW produced "The Toy That Grew Up," featuring Pearl's accompaniment to classic silent films. The show was broadcast on more than 30 public

television stations. More recent, Mr. Pearl was the headliner of organists at the reopening of the Chicago Theatre.

Survivors also include his nephew Steven Pearl. A small memorial service for family and friends was held at Drake & Son Funeral Home.

Ana Mendieta, Staff Reporter the Chicago Sun Times

EDWARD 'EDDIE' ZOLLMAN

Edward S. Zollman, a musical legend in the Seattle area, has died at age 95.

Known always as Eddie, he was born in Roanoke, Virginia, to a musical family. After moving to the northwest, he was taught to play the organ and piano by his father, a professor at the College of Puget Sound.

When just 17 years old Eddie was playing pipe organs in theatres for silent films, beginning a life-long career as a musician and teacher. Throughout his lifetime he performed in many of Seattle's finest theatres, hotels, restaurants and entertainment centers. He performed at the Seattle World's Fair in 1962, for the ATOS convention in Seattle in 1971, and was a regular on local radio and television.

Eddie taught piano and organ for over 70 years. He was a lifetime member of the Musician's Union, and was awarded Honorary Lifetime Membership in Puget Sound Chapter of ATOS.

Eddie inspired his son and namesake, Ed, Jr., to follow in his footsteps, but down a slightly different path—he is the well-known and highly respected theatre pipe organ technician and installer responsible for numerous fine theatre organs across the country and overseas.

Truly Mister Pipe Organ in the Seattle area, Eddie has been sorely missed for some years since his health began to fail. He truly left a musical imprint on many in the Puget Sound area. 🎵



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(Once released, programs from the 'archive' can be heard on the website at any time 24/7.)

GAYLORD CARTER:

The 'Flicker Fingers' Who Brought "The Perfect Song" to Life

By Chris Elliott

GAYLORD CARTER, whose 80-year performance career defined "theatre organist," died November 20, 2000, at age 95. One of the world's renowned silent film accompanists and best-known theatre organists, this incredible human being gave sound to silent movies and introduced whole generations to the joy of the theatre pipe organ. Observing Gaylord in action at the Orpheum Theatre in 1987, *Los Angeles Times* columnist (the late) Jack Smith wrote, "... Carter is a national treasure and ought to be designated a historical monument."

The organ was Gaylord's lifelong playground, and he used it as his special-effects sound stage for silent films, producing thunderous music for battles, ominous chords for villains, and trick sounds for punch lines. "At its best, the music is felt but not noticed," he once told the *Los Angeles Times*. "When it's right, you should lose yourself in the picture."

Born August 3, 1905, in Wiesbaden, Germany, Gaylord soon immigrated to Wichita, Kansas, where his father opened a conservatory of music and took a position as a church organist. Gaylord became a soloist as a choirboy at St. John's Episcopal Church, but the organ beckoned when his voice changed and he could no longer sing. He was playing in Wichita's Congregational Church when he was ten, and at age 14 he played for children's matinees at the local theatre.

In 1922 the family moved to Los Angeles where Gaylord attended Lincoln High School. He did not have a dime to see the movies, so he got a job playing the piano at a local theatre. He accompanied many films "cold," that is, without the advantage of having seen them in advance. Some films were distributed with thematic cue sheets for the accompanist, indicating what action was to occur in the film and perhaps a few bars of suggested music for scenes. "The first time through, I'd have to wing it," Gaylord said. "But if there was a bugle call or a steamboat whistle, at least I'd know it was coming."

At the Seville Theatre in Inglewood, California, Gaylord's work came to the attention of silent film comedian Harold Lloyd. Harold came to see how the audience was receiving the film and was so impressed with Gaylord's playing that he recommended Gaylord for what was to become his first important organist post.

Hired as organist for Grauman's Million Dollar Theatre at Third and Broadway in 1926 for \$110 a week, the 21-year-old Carter dropped out of pre-law studies at UCLA because he was making such good money playing the organ. Harold Lloyd advised Gaylord, "When they're laughing, play softly. It's when they're *not* laughing that I need you." Gaylord eventually played engagements at all the important Los Angeles movie palaces—the downtown Paramount, United Artists, Warner's Hollywood, the Egyptian, and the Wilton.

Decades later, Gaylord and Harold Lloyd were to collaborate in putting organ scores together for all of Harold's films. These sessions took place at the Simonton home in Toluca Lake where Gaylord also recorded scores for the Mary Pickford films. When Gaylord swung into "Time On My Hands" during Lloyd's classic scene dangling from a skyscraper

clock in *Safety Last*, Lloyd drolly told Carter, "Gaylord, I'll do the jokes."

With the advent of sound films, Gaylord continued to perform at the Million Dollar and later at the Paramount, playing for intermissions and audience sing-a-longs. By the mid-1930s, however, he became increasingly involved with radio broadcasting. He played for such shows as "California Melodies," "Hollywood Hotel," "The Packard Show," "The Second Mrs. Burton," and "Breakfast in Hollywood." But he will probably be remembered most for the seven years he introduced "The Amos 'n' Andy Show" by playing "The Perfect Song." Gaylord later took this theme as his own, delighting in telling audiences, "Mother always said 'play something you know,' and that was the piece."

Gaylord was a Naval motion picture officer on active duty in the Aleutians during World War II. He joked that he was "the Louis B. Mayer of Alaska." Returning to Los Angeles after military service, he played for "The Whistler," "Suspense," "Bride and Groom" and later for television's "Pinky Lee Show" and others. In 1961-62 he hosted "Everybody Sing with Gaylord," his own television show on KCOP Channel 13.

In the 1960s Gaylord formed "Flicker Fingers Productions" and played a major role in reviving the interest in silent films and theatre organs. In the 1980s he was hired by Paramount



Gaylord Carter, *The Early Years*

Pictures to score a dozen film classics for home video release including *Wings*, *Docks of New York*, *The Ten Commandments*, *Running Wild* (W.C. Fields) and others, many of which are still available through various vendors including Amazon.com and the Organ Historical Society.

He performed across the United States, Europe and Australia, was named "Organist of the Year" by the American Theatre Organ Society and was inducted into its "Hall of Fame" in 1975. Gaylord's audiences will always treasure when he would swing his short legs around on the organ bench and be absolutely charming with his engaging comments. He made each individual feel as though he were playing just for them.

Gaylord was a superb party giver, and many were recipients of his gracious hosting in his beautiful Richard Neutra-designed San Pedro home. Gaylord was a lover of people, fun, parties, and life in general. He was certainly opinionated, especially about other organists! He lived an extremely interesting life, and he knew how to tell a story. He seldom took sides in organized politics, often saying, "I'm friends with everybody." He was not fussy about the instruments he played, and quipped, "It's a poor carpenter who complains about his tools." He had many, many friends and was good at staying in touch with them. He had particularly enjoyed visits with Dr. Mary Ellen Kilsby, Minister Emeritus of First Congregational Church, Long Beach.

"Gaylord had the best, most colorful and imaginative usage of the English language of anyone, and I do mean *anyone*, I have ever known," said Bill Teaford, long-time friend and host of many parties honoring Gaylord. "The last one I remember occurred about three years ago. I was looking for a friend of Gaylord's (we'll say Richard) to ask him something, and asked Gaylord where Richard was. Gaylord said he was in Boston for his mother's birthday. I said that Richard had just been in Pittsburgh last month for his mother's birthday. Gaylord's reply was 'They are *awash* in birthdays back there.' It completely broke me up. I would never have thought

to use 'awash' that way, but I (and a number of my friends) now use it with relative frequency."

While Gaylord was a keen businessman, he was also a very kind and generous individual. He put his brother and sister through college and helped many of his nieces and nephews obtain bachelor and masters degrees. While he never finished college, he loved to learn and stay current on world affairs. He had an alert mind and enjoyed politics and economics. He always watched "60 Minutes" and many PBS news programs, and he read *Time* and *Life* magazines.

I was honored to participate in several tributes to Gaylord, most notably in 1995 at his last major performance, when I shared the Oakland (California) Paramount Theatre stage with him on the occasion of his 90th birthday. Excerpts from this event are featured in the PBS television documentary, "Pulling Out All the Stops: The Pipe Organ in America," available for individual purchase in VHS format from the Organ Historical Society.

Gaylord Carter—theatre organ genius, enthusiastic good friend—this charming pixie with a delightful sense of humor, died after a lengthy illness. Although we miss him terribly, it was time for him to leave us. Over the past four years, he had deteriorated physically through a series of strokes and other complications. Given his zest for life and incredibly verbal nature, it was difficult to see his quality of life so diminished. Thankfully, he was able to enjoy the comfort and serenity of his home overlooking the Pacific Ocean and Catalina Island until the end. All who loved him owe a huge debt of gratitude to his dear and devoted friend Laverne Huntoon, who cared for him with unceasing tenderness and vigilance.

On December 12 a memorial service was held for Gaylord at the First Congregational Church in Long Beach as he had requested. Although Gaylord was not a member, he considered it his home church. He said that he wanted upbeat organ music played by his friends.



Gaylord Carter with Henry Fonda and unidentified Navy man in Alaska during WW II.



Gaylord Carter and Joe Kearns at the Whitney Studio Robert-Morton.




Gaylord Carter at the Richard Vaughn Studio Wurlitzer.



Gaylord Carter at the Simonton Wurlitzer.

Performing on the program were (in alphabetical order): Chris Elliott, Robert Israel, Lyn Larsen, Ken Rosen, Bob Salisbury, and Walt Strony. Several of Gaylord's close friends spoke of their fondness and feelings about him, and a beautiful eulogy was delivered by Dr. Kilsby. Pianist Dr. William Teaford and organist Shirley Obert closed the program with a piano and organ duet. The Church was host to a sumptuous buffet supper for over 200 people following the service. Gaylord was laid to rest in Forest Lawn, Glendale, California, near his mother and father.

Not only was Gaylord my mentor and master teacher, he was a valued friend. He called me his protégé, and I bear this honor proudly. Having worked with him for over ten years studying silent film accompaniment, it's safe to say that a great deal of his musical legacy will live on in my performances. Here was a hearty individual with a robust approach to life and music. Beyond this, he truly loved people and was energized by his audiences. He loved performing, and it showed! We will treasure the wonderful memories of him forever. 



*Chris Elliott, Gaylord Carter and Peter Botto at Gaylord's 90th Birthday concert at the Oakland Paramount Theatre. Here Gaylord is receiving a copy of his autobiography *The Million Dollar Life of Gaylord Carter* (Available from The Organ Historical Society, P.O. Box 26811, Richmond, VA 23261)*



Gaylord's final stage appearance — with Chris Elliott, Paramount Theatre, Oakland, California.

THE GAYLORD CARTER MEMORIAL FUND

If you would like to make a contribution to honor Gaylord, the LATOS installation at South Pasadena High School, recently designated the Gaylord Carter Memorial Wurlitzer, would be the perfect recipient. Please send your greatly appreciated contributions to LATOS, P.O. Box 1913, Glendale, CA 91209.

Our History—Our Heritage

This article is being reprinted as a tribute to the late Gaylord Carter. It is a transcript of a radio interview of Gaylord by Don Wallace and was aired on the Pipes on Parade program of Los Angeles radio station, KPFK, in October 1966. This article was published in the October 1967 issue of THEATRE ORGAN. Lloyd E. Klos, a feature writer for THEATRE ORGAN, considered the show so interestingly informative that he believed it should be shared with the ATOE membership. He transcribed the program from a tape supplied by Jim Rayton and then transposed it into this article.



"I was playing organ when I was going to high school in Wichita, Kan.," Carter began. "My dad had a conservatory of music, and was organist and choral director in the Episcopal Church there, so I grew in an atmosphere of considerable music around the house. I finally sneaked into the organ loft one day, started fiddling around a little bit, and pretty soon I was invited to play for Sunday School. Even in those days, when I was 14, I used to start playing what I considered pretty wild popular music, and one time the rector came in and said, 'Look—you've got to stop playing that highfalutin' music in here in this church. It's not right!'"

"In 1922, I came to Los Angeles, and while finishing high school, got a job in the little Sunshine Theater down on South Park at 54th Street. It had what they called a Y-O, or a Wurlitzer orchestra. This was a piano keyboard with two little sets of pipes, a string pipe and a flute pipe; some drums and little bells, and there was a roll mechanism. I played the feature picture, then the rolls would come on and play the comedy and the serial.

"I remember the first solo I played on the thing. They said, 'Carter, you should play a solo.' So, I got out one of the overtures (I believe it was the *Light Cavalry Overture*), and played this in a little spotlight on this funny-looking little piano keyboard. The manager of the theater finally sprang for a 4-rank Robert Morton organ. For playing the piano, I

had been getting \$16 a week for seven days, and when the organ was installed, he raised my salary to \$25 a week, which seemed to me to be a perfectly monstrous amount of money in 1923!

"This was when I played such things as chase music. The same people were chasing in the movie who are chasing in the late-late-late TV show today. Either the good guys were after the bad guys, or the other way around. But, the music is the same, and it's the kind of thing you still hear.

"When I started at UCLA (I was in the Class of 1928), I got a job in the Seville Theater in Inglewood, playing there nights and going to college in the daytime. This was a nice little theater where the management was interested in good music for the pictures. They had an Estey organ of about six ranks of pipes, and we'd play a different picture, I recall, every two days.

"In those days, we'd have cue sheets; we wouldn't see the picture first before we'd put some music to it. We'd get a cue sheet which would give some idea of the type of music. Of course, you knew if you'd get a Spanish picture, you'd play Spanish music, or an Oriental picture, that kind of thing. There were always some little cue sheets which came along with the print which told the musician what to do.

"The cue sheet would give a few bars of suggested music so that you'd get the idea of what was involved. It would say, probably, 'screening', which meant when the picture hit the screen. Then it would call for a fanfare. Then it said, 'Opening

titles,' and during this maybe one of the themes was used. Then it would say, 'Scene: Boy and girl in boat,' and it would indicate a *Barcarolle* type of music. Then, 'Boat tips over—agitation music,' and they'd indicate maybe *Agitato No. 3*, by a composer by the name of Cimino, who seems to have written hundreds of agitatatos. Then it would say, 'Children frolicking in the park,' and you'd have some happy music, and they'd give you from four to six bars. So, a page in a cue sheet is just a whole series of suggested types of music with a few bars indicated and the running time of the scene, say 50 seconds, 2½ minutes or 3½ minutes. I'd go over these things and make some little marks, and then about the second time I'd play the picture, I'd know pretty well where I was going.

DURING THIS TIME, we were playing Harold Lloyd pictures. He would make about two pictures a year, and one evening, one of his managers was in the audience at the Seville. Apparently, I was feeling pretty well that night, because I was just going to town on the movie. He phoned the manager of one of the big downtown theaters, and said, "There's a kid out here in the sticks who's really kicking heck out of this organ! You could probably use somebody down there."

"They sent for me, I did an audition, and in 1926, I went into the Million Dollar Theater at Third and Broadway, which was the leading presentation house in Los Angeles. The pictures ran from a month to two or three months, and we

THE LIFE AND TIMES OF Gaylord Carter

by Lloyd E. Klos

prepared the scores well in advance. There was an orchestra, and the musical director was Leo Forbstein, who later became musical director at Warner Brothers' Studio.

"When I went into the Million Dollar, here was the setup: There was a concert orchestra of 35 men in the pit, Paul Whiteman with about 30 men on the stage, and a great big score. I believe the first picture I played there starred Norma Talmadge, though I don't remember the name of it.

"But here was a tremendous presentation, and I, just a youngster from the outlands, came into this enormously complicated atmosphere. I'd been there about two weeks, was just petrified with the dynamic nature of it all, playing all day, then practicing all night, when Paul Whiteman stopped me in the hall backstage and said, 'Carter, you've been doing a great job. I've been noticing what you're doing.' You had no idea what that meant to a youngster just starting out!

"This theater was one of the Publix Theaters, which was a national chain under the supervision of Paramount Pictures. Sid Grauman, the former owner, had given up the Million Dollar and the Metropolitan (the Paramount later) and was running the Egyptian and the Chinese.

"Two girls were my assistants, and you can imagine their annoyance when I was brought in as supervising organist! One of them would come to work at 11 a.m. when the house opened. Then at 1 p.m., I would come on and play about 15 minutes. The orchestra would come in, play the overture, then the act, and would go into about 10 minutes of the feature. I'd play the middle of the picture, they'd come in for the last 10 minutes of the feature, then we'd do the overture, which I played along with the orchestra. Then would come the stage show, the orchestra coming in for 10 minutes again. I'd play till about 4:30, followed by one of my assistants who'd play till about 7, at which time, I'd come back. We'd go through the routine again until the last feature at night, the orchestra would play 10 minutes, and then I'd finish it out, closing about 12 o'clock. So, it was from 1 p.m. till about midnight, with two hours off for supper.

"It was quite a bit of playing, but it was a wonderful experience working with the orchestra in a big house. It was a case of sinking or swimming in a *hurry!* I had to work pretty hard to keep up with it, but it was one of the most enjoyable experiences I ever had.

"We played 'Ben Hur' for about three months. This was the original 'Ben Hur', the silent version with Ramon Navarro. Then we played 'Beau Geste' with Ron-

ald Coleman. I can't remember others. There were all sorts of films.

"I didn't record any of the music in those days. The 'Ben Hur' score was prepared by a well-known musician in New York. There was no original music in that particular score. It was a compilation of, for example, Dvorak's 'New World Symphony' for the fighting scenes, and there were the 'Steppes of Central Asia' for the lonely sequences of the fort. There were three themes which were written for the picture by Dr. William Axt, who compiled the score.

"Many of the pictures had distinguished musicians composing and compiling scores. Erno Rapee, for example, who was scoring pictures at that time in New York, wrote 'Diane' for 'Seventh Heaven' which I played when I was working in Inglewood. It was a combination in those days of original and published music used in most of these scores. Now, of course, everything is written for the picture. There is practically no music which is adapted from something else unless a piece is called for in the picture.

"There were entire books of mysterious, agitated, sweet music and sad music written for accompanying the silents. I still have a musty library in a little warehouse behind the garage at home, just full of these things—agitated, mystery themes, spooky music, happy tunes, and all sorts of things. They went under what they called 'moods'."

Gaylord explained that this was actually original mood music, so silent pictures pre-dated the present craze for mood music. "It was certainly along the same line. It's a very interesting thing; the medium of presentation of entertainment keeps changing—from silent movies to sound movies, to radio, to television, to the stage, to sports areas, etc. The setting and the type of entertainment change, but the *music* stays the same. 'A Pretty Girl Is Like a Melody' is still good for a sequence in any kind of medium.

"The *taste* in music changes; the appreciation may be of a certain class. The youngsters, say for instance, going for rock n' roll. You had a jazz period, a boogie-woogie period, a pop period, a pop period and a rock n' roll period. But, for anybody to define exactly what these things are, and where one kind of music leaves off and another one starts, would be pretty difficult to do. I remember listening one time to Richard Rodgers. He said 'I couldn't tell you what the difference is among boogie-woogie, rock n' roll, and pop. I wouldn't have the slightest idea.'

"I believe these are labels which are put on things for easy reference. But

what actually is being labeled very often is a similar thing, with maybe a slight change in rhythm."

AT THIS point, Gaylord discussed styles of music played on types of organs.

"Music is music, and organ-playing is organ-playing. It is perfectly possible to play classical style or popular style (or theater style as it's sometimes known) on practically any kind of instrument. You can take the most classical baroque organ and play the blues on it, or play certain jazz styles. But, you can't get up and really go on it in a jazz way. On a good sized theater organ, which has diapasons, tubas and trombones, you can turn off the tremulants and play the Vidor Toccata so that it will sound just as magnificent as on the finest classical organ.

"It's really a frame of mind; it's a point of view which you're using. If you're playing popular music, you're thinking along those lines; if you're playing classical music, you're thinking along *those* lines.

"Of course, the organs should be designed for the special kind of music, but it's perfectly possible to interplay types of music on different kinds of organs. In the early days when organs were first installed in theaters, there were no theater organs *per se*; the kind which has the drums, the traps, the xylophones and bells. Classical organs were installed in theaters. In the Capitol Theater in New York, there was a great concert organ, and Dr. Mauro-Cottone, one of the leading classical organists in New York, was featured in that theater for many years.

"I remember when I was just a youngster in Wichita, there was an Austin organ in the Palace Theater, and the organist was a concert musician by the name of P. Hans Flaff, who played in strict concert style. It was later (I'm talking about the period of the very early 1920's), that the need for an instrument in a theater which would approximate orchestral sounds, was discovered, and mostly through the influence of Hope-Jones, we got orchestra sounds from organs in theaters, and gradually the traps, drums, xylophones, bells, steamboat whistles and things were added to the consoles. It really started as classical organs in the theaters and gradually developed into something which was far closer to what was needed in order to give orchestra quality.

"I believe this was because theaters had orchestras, and when the organ came on, they wanted it to sound as much like the orchestra as possible, so they designed an instrument which would give that sound."

IN RESPONSE to the well-known fact that theater organists were looked down upon by classical organists, Gaylord Carter had this to say: There were many more jobs available to theater organists than there were qualified, trained organists. A lot of people who had been playing pianos in theaters, switched to the organ, and little by little, they developed pedal technique and got known as "left-foot organists." In other words, they were just playing thump-thump-thump with the left foot, giving a kind of bass effect and were never playing a pedal line or a bass line which is what you have in classical organ literature. This is probably one of the reasons they were looked down upon.

"I also believe they were looked down on and envied at the same time, because the theater organists were making pretty big salaries, and the combination of ineptitude in the pedal department and large salaries annoyed some of these people."

Getting back to his experiences, Gaylord continued. "At the last presentation we had at the Million Dollar before it closed as a Publix house, they invited me to play a solo. The organ console in the Million Dollar was not on an elevator; it didn't rise out of the pit in majestic grandeur, and then you performed a number. I had never done a solo in a large theater before. I mentioned the "Light Cavalry Overture" down at the little Sunshine Theater, but here, this had to be a 6-minute portion of the show. The manager said to me, 'Gaylord, you'll never have any respect as an entertainer in a theater unless you take some time of your own on the program.'

"So, I was in a state of considerable panic as to what I would do. I went out, bought Jesse Crawford's record of "Roses of Picardy," played it over and over, and copied the style as closely as I could.

"Which brings me to the fact that the great Jesse Crawford was the one who set us all up in the theater business, blazing all the trails, and setting all the standards for that day and age. As organist at the Million Dollar Theater, shortly before we came to Los Angeles, he was making records, and was the only organist, to my knowledge, who was making them for national distribution at that time.

"Roses of Picardy" was a particular appealing solo. It went very well, but the theater closed in about two weeks. (Chuck) Leo Forbstein came to me and said, 'I knew if we ever asked Gaylord to play a solo, it would end the run of the Million Dollar Theater!', which it did. But, I went from there to the Paramount Theater at Sixth and Broad-

way, which is now a parking lot. By this time, sound pictures had come in, but we still played silent cartoons, newsreels and organ solos for awhile. Then, I went to the United Artists Theater down near Ninth and Broadway, where I played solos."

In answer to a question about Sid Grauman, Gaylord replied: "When I went to the Egyptian (I believe I went there in 1934), Sid Grauman had given up that one, too, as that was taken over by Fox West Coast, and he was just operating the Chinese. Later on, he gave that up. He sold these theaters, I understand, at perfectly enormous prices to theater chains. He developed them, set up a certain fabulous atmosphere in the theaters and then sold them to good advantage.

"At the Egyptian, I was just the organ feature. This was in 1933-34 when there was considerable depression. The best seats in the house were 50c and the side seats were 25c. It was, however, a first-run house. You could get in there for 25c, see a beautiful picture, and (chuckle) hear an organ solo by me, and remember, I was getting \$55 a week. It seemed like an enormous amount of money then.

"At about that time, I was invited to join the staff of KHJ, which was Don Lee Broadcasting. The Cadillac showroom was downstairs, and the whole second floor was the broadcasting studio. There was a funny little 2-manual Estey organ there which is now in one of the chapels at Forest Lawn Cemetery. I think it found a proper home! Anyway, I did a midnight broadcast, and we called this "The Phantom of the Organ". I played spooky music and quiet stuff from midnight until 1 a.m. every morning. That was my first experience in radio which was a sort of bridging period, although I did stay in the theater quite a long time after that. But, that was the time when I was starting to move from theaters into radio.

"I was the mystery organist, and was known as the "Phantom of the Organ." We kept the program going for quite a long time until somebody wrote a letter addressed to me. It said, "Dear Fanny of the Organ". At this point, we changed the program."

ANOTHER theater in which Gaylord Carter exhibited his talents was the Warner Theater in Hollywood. The organ came out of the pit, Gaylord would ask that "everybody sing"; and everybody did. Then he said "Men sing"; then "women sing" etc.

"In those days, when we were presenting what we called "slide novelties", the organ presentations were geared to

the popular songs of the day. All the publishers of popular songs would get out slides of their songs for promotional purposes, and furnish them to the theater organists, because they thought the theater was a good plug for their music.

"Then, some of the more energetic publishers would develop little presentations around their tunes with certain ideas in which you'd use their things. Those of us who were doing theater presentations, would also come up with little ideas.

"When we got the repeal of prohibition in 1933, I had the organ console decked up like the counter in a beer hall, complete with a big bowl of pretzels. I came up, wearing an apron, turned around, wiped off the console, and said, "What'll you have?" I played the "Beer Barrel Polka" and things of that kind. When it was over, and the console going down, I threw pretzels to the audience.

"Another time, I had a rigged-up thermometer on the stage, and the louder people would sing, the higher would go the thermometer until when they really were screaming at the end of the presentation, the thermometer went clear to the top, a flash pot went off, and the thing collapsed. It was quite a presentation!"

GAYLORD next cleared up the bouncing-ball controversy. "This was actually a movie technique, and came with pre-recorded organs. The bouncing ball didn't come in until sound, and in many cases, was done with the orchestra. This was strictly a short-subject presentation with a musical score and words, and everybody was invited to sing. There was no personality involved. It just came on the screen and there it was. I was doing community sings when other theaters were presenting the bouncing ball, so the idea with an organist was actually a misconception.

"I was at the Warner's Hollywood about 3½ years, and left shortly before I went with "Amos n' Andy" in 1935 for seven years.

"In those days, the networks didn't use recorded themes in any way, so we played "The Perfect Song" every day, twice a day; once for the eastern part of the country, and then again in the evening for the western part. It played everywhere at 8 o'clock; I believe in the middle west, it was 7. But 8 o'clock in the evening, it was the time for "Amos n' Andy", so we would do it here at 4 o'clock for the eastern broadcast, and then would do it at 8 o'clock for the west.

"The Boys" as they were always known; Freeman Gosden, who played

the Kingfish and Amos; and Charlie Correll, who was Andy, were in another studio. I would very rarely see them, but Bill Hay, the announcer, and I were in studio G at CBS. I played the theme on 3 different organs. It originally started at Warner Brothers, and I never saw any of them. We just used the organ. Then later we moved to the organ at NBC over on Vine Street, and they were in another studio. That's another parking lot, too. I have so many parking lots to look at where I once earned a living!

"But, the boys were very, very interesting and wonderful people. I remember Charlie Correll, who used to fly an airplane, often would go out for a flight between the afternoon and evening shows, and I'd join him. We'd go out to Lockheed Airport, take off in that beautiful plane of his, and fly over Los Angeles. They were the first flights which I had ever taken.

ONCE A YEAR, the show would move to New York, and I'd go with it. We'd fly there, and I remember the first time. When you consider you get to New York now in 4 hours in a jet, we left here at 11 o'clock at night, and flew all night, with stops at Phoenix and Dallas; then we flew all day with stops at Memphis, Nashville and Washington, and got to New York approximately 11 o'clock the next night, which would be a 24-hour flight! It was really 3 or 4 hours less, according to the time differential, but it was in a DC-3, and it was a long, long flight.

"I was greatly excited about all the Broadway shows, the Great White Way, and all that sort of thing.

"There were no musical bridges on this show. Occasionally, we would play musical effects during the commercials, and on very rare occasions, when it was impossible for either Gosden or Correll to be there, I would fill with a little organ concert, and I got some very nice mail on this. People seemed to be getting a kick out of hearing the organ for a change. But, it was on very rare occasions. I always played pipe organ for the Amos n' Andy show, never an electronic.

"Of course, the boys went on to bigger and better things. They had a half-hour show once a week, and later on, were tremendous in TV. The show had a marvelous life. They're wonderfully fine gentlemen, and it was a rewarding experience to be associated with them."

Gaylord stayed with the show until 1942, at which time he joined the Navy. The writer fondly treasures his several meetings with the jolly Lieutenant (JG) in 1945 when both were stationed on the rock of Adak in the Aleutians. Cart-

er was chief of the Navy Welfare Department on the island, and had a 15-minute nighttime program "Organ Melodies" on a Hammond in the Village Theater, over radio station WXLB, "On the Northern Highway to Victory." This would have been aptly called "Music to Go to Sleep By", and it is not meant in a derogatory sense. The music was soothing to the ear, and one could easily have gone to sleep with it. Not this listener, however; he sensed real technique behind it, and rarely missed hearing a program. Carter also did many special programs, such as the one on December 24, 1944 in which he played Christmas music.

IN THE SPRING of 1945, Lt. Carter presented a series of Sunday afternoon musicales in the Army Post Chapel. Classics and semi-classics, which included the complete score of Gilbert & Sullivan's "Mikado" were featured. A faded program from Adak's Castle Theater, dated June 11, 1945, lists Carter as one of the judges in the Post Talent Contest in which the writer participated. Yes, the short, stocky Lieutenant is well-remembered for his morale-building work in a desolate garrison in World War II.

Following his Navy discharge, he went back to organ programs in radio. "I had been doing radio and theater at the same time in the thirties, but finally, I went into strictly radio, because there weren't any more jobs in theaters; it just ended. It was always, I thought, awfully nice that when one medium of presentation was denied us, another one always opened up. There was always something.

"The Hammond organ had come into the picture about 1936-37. The advantage, of course, was that while the pipe organ was installed in one studio, if that studio were busy, the organ couldn't be used, but you could put the Hammond on a dolly and move it anywhere. At one time, CBS had 8 or 9 Hammonds, so that made it possible not only for the organ to be used in a great many places, but to employ many organists. There were 4 or 5 of us on the staff of CBS at one time.

"Some of the shows on radio with which I was connected included "Hollywood Hotel" with Ramond Paige (later Musical Director of the Radio City Music Hall). Then I was on a program with David Brook, called "California Melodies."

"On several occasions, I substituted for a very distinguished organist, Paul Carson, playing "One Man's Family" and some of the other things which he did.

I was also with "Suspense", "The Second Mrs. Burton" and "Bride and Groom." I had little combinations on some of them. In one, I had two fiddles, a bassoon and a French horn with the organ."

Another organ with which Gaylord Carter has been associated, is the big 4-manual Kimball in the Wiltern Theater in Los Angeles. "That's one of my favorite organs. As you know, the Wiltern is a Warner Brothers house, so when I was playing in Warner's Hollywood, we organists would occasionally switch. This was a great experience, because the Wiltern organ is a magnificent instrument. This is a combination concert and theater organ, and has all the brilliance and the grandeur which you'd ever want."

THE WILTERN organ was restored by the local chapter of the ATOE. Gaylord was the first person to play it after its renovation.

"It was wonderful to come back to this organ, and I can't give you anything but my most heartfelt appreciation for sparking the rehabilitation of this instrument. Going back to playing it again, was like renewing an old friendship. In 1961, we had the convention of the ATOE when we had a presentation of Harold Lloyd's "Kid Brother" in the Wiltern. Harold Lloyd is still a very good friend, and I have enjoyed his friendship for a long, long time.

Next came a discussion of the organization called "Flicker Fingers", devoted to resurrection of the old silents and the organ accompaniment of them.

"My partner, Jim Day, and I have organized a little thing in which we are reviving presentations of silent movies as they were in the days when I was working at it. More as an experience in nostalgia than as a (chuckle) business, we've presented these things in the Wiltern and we've done them in a lot of other places. In fact, we've taken our little presentations on tour. We've been in many cities in the United States with Harold Lloyd pictures and with a lot of other pictures; Douglas Fairbanks, for instance, in "The Thief of Bagdad" and in "Mark of Zorro."

"These are great silent movies which are packed with action and a lot of excitement. It's not like bringing out old relics, looking at them, and saying, 'My goodness, we're glad that year has passed!' It's not that way at all. To a lot of youngsters, this is a new experience in film presentation, and with the interest of the musical score played on a big organ, it's a pretty exciting thing.

"You may remember that last year, we had a series of silent movies at Occidental College. This was not Flicker Fingers; it was a silent movie festival. We played the scores on a concert organ, doing theater effects on the most rigid of concert instruments, a great Skinner."

ANOTHER place where Gaylord Carter is featured is the Los Angeles Sports Arena. "The Sports Arena is one of the places where an electronic organ has been installed to use before and during sporting events. The organ at the Dodger Stadium is a big feature of the action down there, and also at the new Anaheim Stadium where the Angels are. At the Sports Arena, I was privileged to play for the Blades, the Lakers, boxing events, track events and all sorts of sporting activities.

"There, you play, more or less, the kind of music which will heighten the action. People will come up to you and give you requests, and of course, all the kids want to hear the Batman theme and Beatle songs. During one of the intervals of a hockey game, we play selections from "My Fair Lady" and during the other one, numbers from "Sound of Music". All of this just to keep something going while the action is not taking place on the floor.

"Though they demolished the theaters, got rid of the theater organs, and maybe knocked the organ to the ropes a bit, it certainly has rebounded. There's always a spot for good music, and I'm very grateful that there's a revived interest in organ-playing. I believe this is due to several things.

"One, of course, is the invention and dissemination of the electronic instruments. So many people have organs in their homes now, so many youngsters are having the opportunity to learn to play the organ through free lessons which are given with the purchase of an organ, and later on, through study with a good teacher. When a person has an organ in his home, he's interested in organs being played in other places.

"Then, of course, the organ records which have been on the market, by distinguished musicians such as George Wright and many others, have given a great impetus to the interest in organ.

"Then, the organization, the ATOE, the Association of Theater Organ Enthusiasts. This is a group of people who have revived interest in organs, just as the ancient automobile societies have interested people in old, old automobiles.

"I've often wondered when I'm playing for a group of people from the ATOE,

and there's all the enthusiasm; where were they when I was playing in the theater? There didn't seem to be anybody paying attention to the organ in those days. It was all taken for granted. The organ rose out of the pit, and we played a little organ solo. If the folks liked it, they gave you a big hand; if they didn't they sure *didn't* give you a big hand! There was never anybody you could really depend upon to be enthusiastic, *regardless* of what happened.

"But, it is enormously stimulating to me, having played the theater organs in the old days, and now seeing this revival of interest in the organ, in the silent movies and in the little presentations which we have.

"We recently went to Cincinnati with a Douglas Fairbanks picture, and 3,000 people turned out to see this presentation and hear the organ. They were enormously enthusiastic. It was a great night in the theater, and I'm sure I was having more fun than anybody there.

"One of the greatest experiences in the theater was to go to a place like the Paramount downtown, where there was the concert orchestra in the pit, the big stage show with the stage band, the organ playing a solo, and maybe a cartoon. There was a feeling that you were really *getting* something for your money.

"Now, you have that feeling today, too. But it's not quite the same. It may be that people spread it out a little bit. You go to the theater and see a great picture. You go to the Hollywood Bowl and hear a great orchestra. You go to a "Flicker Fingers" and hear a great theater organ."

IN CLOSING the interview, Don Wallace had this to say: "I'm quite sure, Gaylord, that probably we've whetted the interests of a lot of people to see and hear you play for the next "Flicker Fingers". You know, I think it's wonderful to be able to make a living, doing something you enjoy doing and having as much fun as obviously you have, from it."

"You're absolutely right, Don. I remember when I was graduated from Lincoln High School in Los Angeles out on North Broadway, the principal, Ethel Percy Andress said at the time, 'I hope that whatever it is which you do, which takes most of your time, will be the thing you enjoy most'. It certainly has been that in my case, and I'm very grateful."

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Virgil Fox (The Dish)

An irreverent biography by Richard Torrence & Marshall Yaeger, based on a memoir by Ted Alan Worth, with contributions by William Armstrong, MD, Marilyn Brennan (photos), Louise Clary, Andrew Crow, Carlo Curley, Steven Frank, Albert Fuller, Robert Fry, Robert Hebble, David Lewis, Douglas Marshall, Richard Morris, T. Ernest Nichols, Michael Stauch, Frederick Swann, Charles Swisher, & Floyd Watson.

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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

21100 Valle San Juan Dr., Salinas, CA 93907-9200

Voice (831) 443-5917 or FAX: (831) 443-5826

E-mail: tdelaycalifornia@worldnet.att.net

Theatres in **bold type** indicate an original installation; those marked with an * indicate an original installation other than a theatre organ. *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 (Nor-Cal Chapter organ)
- ▶ **CASTRO VALLEY**
Cathedral of the Crossroads
20600 John Drive
4/14 Wurlitzer-Morton
- ▶ **FAIR OAKS**
Community Clubhouse
7997 California Avenue
3/13 Wurlitzer (Sierra Chapter organ)
- ▶ **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
221 University Ave
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 Joynt
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
140 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
4/23 Wurlitzer (LA Chapter organ)

- ▶ **SAN BERNADINO**
California Theatre - 562 W Fourth
2/10 Wurlitzer
- ▶ **SAN DIEGO**
Copley Symphony Hall (FOX Theatre)
4/32 Robert-Morton
Spreckels 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 (San Diego Chapter organ)
- ▶ **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

- ▶ **ALAMONTE 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
- ▶ **ELLENTON**
Roaring 20's Pizza & Pipes
6750 N US Highway 301
4/42 Wurlitzer
- ▶ **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 Mail
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 - 175 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
- ▶ **EMHURST**
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 St.
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



When organist John Ledwon designed his dream studio organ for his home in the Los Angeles suburb of Agoura, California, he wanted nothing but the best. And when the time came to build a new console, he decided that it should be a Fox-size, French style with four manuals. It should have a natural walnut finish with enough stoprail space to accommodate 425 stop tabs. It should look like it just left the Wurlitzer factory. It should be built by Crome.

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- ▶ COLLEGE PARK
University of Maryland
University Blvd & Adelphi Rd
3/10 Kimball
- ▶ FREDERICK
Weinberg Center for the Arts
20 W. Patrick
2/8 Wurlitzer
- MASSACHUSETTS**
- ▶ GROTON
Shanklin Conference Center
130 Sandy Pond Rd
4/34 Wurlitzer
- ▶ NEW BEDFORD
New Zeiterion Theatre
684 Purchase St
2/8 Wurlitzer
- ▶ SPRINGFIELD
Paramount-Sanderson Theatre
1700 Main
3/11 Wurlitzer
- ▶ STONEHAM
Stoneham Town Hall - 35 Central
2/14 Wurlitzer
- ▶ WELLESLEY HILLS
Knight Auditorium, Babson College
Wellesley Avenue
4/18 Wurlitzer (EMCATOS Chapter organ)
- 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 (Motor City Chapter organ)
- 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
Rose Theatre
2001 Farnam St
3/20 Wurlitzer
- Orpheum Theatre**
409 S. Sixteenth
3/13 Wurlitzer

- NEVADA**
- ▶ LAS VEGAS
Roxy's Pipe Organ Pizzeria
Fiesta Casino
5/29 Kimball (Roxy)

- 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; 2/6 Möller (Lobby)
- ▶ NEWARK
Symphony Hall
4/15 Griffith-Beech
- ▶ NORTH BERGAN
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
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 TONAWANDDA
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

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- ▶ 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
3/21 Wurlitzer

OHIO

- ▶ AKRON
Akron Civic Theatre - 182 S. Main
3/19 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
4/28 Wurlitzer
- ▶ TOLEDO
Ohio Theatre - 3114 LaGrance
4/10 Marr & Colton



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dickinson

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playing the Dickinson 3/66 Kimball

<p><i>Give Me the Simple Life</i> <i>Polonaise in A Major</i> <i>Jitterbug Waltz</i> <i>About a Quarter 'Til Nine</i> <i>Variations on "Ode to Joy"</i> <i>Gershwin Medley</i> <i>Intro to Rhapsody in Blue</i> <i>I Got Rhythm</i> <i>Our Love Is Here To Stay</i> <i>Fascinatin' Rhythm</i> <i>Excerpts from Rhapsody in Blue</i> <i>Swanee</i></p>	<p><i>Easy Winners Rag</i> <i>When Somebody Thinks You're Wonderful</i> <i>Unforgettable</i> <i>Tico Tico</i> <i>How Great Thou Art</i> <i>Medley from "Phantom of the Opera"</i> <i>The Phantom Theme</i> <i>Music of the Night</i> <i>Think of Me</i> <i>All I Ask of You</i></p>
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\$20.00 postpaid (USA)

Dickinson Theatre Organ Society
c/o Bob Noel, 110 Edjil Drive
Newark, DE 19713-2347



©American Theatre Organ Society, Inc.

- ▶ WILMINGTON
Wilmington College
2/7 Wicks
- ▶ WORTHINGTON
Worthington High School
300 W. Granville
3/16 Wurlitzer

OKLAHOMA

- ▶ GUTHERIE
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/Hyrbird
- ▶ POTTSTOWN
Synnybrook Ballroom
3/11 United States
- ▶ YORK
Strand/Capitol Theatre Complex
3/17 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 St.
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 Univ.
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
- ▶ EVERETT
Everett Theatre - 2911 Colby Ave
3/16 hybrid
- ▶ 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
- ▶ TACOMA
Temple Theatre - 29 St. Helens
2/9 Kimball
- ▶ WENATCHEE
Museum Theatre
2/9 Wurlitzer
- ▶ WEST SEATTLE
Hokum Hall - 7904 35th Ave SW
2/10 Wurlitzer

WISCONSIN

- ▶ BARABOO
Al Ringling Theatre
136 Fourth Ave
3/9 Barton
- ▶ HUDSON
Phipps Center for the Arts
1st & Locust
3/15 Wurlitzer
- ▶ MADISON
Oscar Mayer Theatre
211 State St
3/14 Barton
- ▶ MILWAUKEE
Avalon Theatre
2473 Kinnickinnic Avenue S.
3/21 Wurlitzer
Organ Piper Music Palace
4353 S. 108th (Greenfield, WI)
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
3/8 Kilgen

CANADA

- BRITISH COLUMBIA
- ▶ VANCOUVER
Orpheum Theatre - 884 Granville
3/13 Wurlitzer
- ONTARIO
- ▶ ANCASTER
Ancaster 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. Peter and St. Paul Maronite
Catholic Church - 166 Tecumseh W.
2/7 Wurlitzer

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THE THEATRE
THAT SAVED
ITSELF

AND LIVES ON

BY TOM NICHOLS

SITUATED IN NORTHEASTERN INDIANA 120 MILES FROM INDIANAPOLIS, THE CITY OF FORT WAYNE IS NESTLED IN THE HEART OF ALLEN COUNTY. WITH ORIGINS STRETCHING BACK TO THE LATE 1700s, FORT WAYNE HAS BEEN KNOWN BY MANY NICKNAMES THROUGHOUT ITS HISTORY: GATEWAY TO THE WEST, THE SUMMIT CITY, CITY OF CHURCHES, AND THE HAPPIEST CITY. PERHAPS ITS MOST CURIOUS NICKNAME IS THE CITY THAT SAVED ITSELF—THE RESULT OF SANDBAG BRIGADES BY CITIZENS DURING THE FLOOD OF 1982. THIS PARTICULAR NICKNAME COULD ALSO APPLY TO A WELL-KNOWN BUILDING WOVEN DEEP INTO THE FABRIC OF THAT CITY'S HISTORY. THIS IS THE STORY OF THE THEATRE THAT SAVED ITSELF, AND OF THE MAJESTIC THEATRE PIPE ORGAN CONTAINED WITHIN.

In the early 1900s there were over 45,000 Fort Wayne residents; by 1950 that number would swell to 133,000. The fabled Erie Canal and the Wabash River, together with the advent of several railroads, made transportation of people and goods quite easy to and from the city. A wide variety of products were manufactured there and sent to customers all around the globe: Magnavox and Capehart phonographs and radios; cigars; even women's blouses. Fort Wayne was declared an "All-America City" in 1998. Visitors to the city can find a truly remarkable and historic building at 121 West Jefferson Boulevard: The Embassy Theatre, a movie palace and vaudeville house that is home to a rare original-installation Page theatre pipe organ of 4 manuals and 15 ranks (expanded to 16 ranks in 1990 with the addition of a Brass Trumpet).

Originally known as the Emboyd Theatre from its opening on May 14, 1928, until its sale to Alliance Amusement Corporation in 1952, the Embassy was often the last stop for various theatre road shows and acts on their way to Chicago. Top entertainers such as Lawrence Welk, Louis Armstrong, Tony Bennett, Red Skelton, Chico Marx, Doris Day, Duke Ellington, Laurel & Hardy, the Mills Brothers, Perry Como, Count Basie, the *Our Gang* kids, Cab Calloway and Artie Shaw have graced its stage at one time or another. Bob Hope made his first emcee appearance at the Embassy. Performers and patrons alike were attracted by the massive vertical sign on the building's front (then the largest such sign in the entire state) and the vastness of its 3,000-seat interior. The unusually large balcony was noteworthy for having as many seats as the main floor. Noted architects John Ebersohn and Alvin Strauss

were responsible for the design and overall feel of the Embassy. The Spanish Revival building included a seven-story, 150-room hotel and a variety of street-level shops. Upon entering the lobby, patrons were surrounded by walls of French marble and Italian vaulted ceilings. But equally thrilling as the theatre's sights were the many varied sounds produced by the 4/15 Page theatre

ENTERTAINERS SUCH AS LAWRENCE WELK, LOUIS ARMSTRONG, TONY BENNETT, RED SKELTON, CHICO MARX, DORIS DAY, DUKE ELLINGTON, LAUREL & HARDY, THE MILLS BROTHERS, PERRY COMO, COUNT BASIE, THE "OUR GANG" KIDS, BOB HOPE, CAB CALLOWAY AND ARTIE SHAW HAVE GRACED THE EMBASSY'S STAGE.

pipe organ installed just behind two large lighting fixtures on either side of the proscenium. The organ, built in Lima, Ohio, was one of just three organs of that size ever built by Page. The others went to radio station WHT in Chicago and the Wrigley Avalon Casino on Catalina Island, California. Like the Embassy's organ, the Avalon Casino instrument remains in its original home.

From the moment when opening organist Percy Robbins first raised the white and gold console into the glow of a spotlight while filling the palatial theatre with music, a show at the Emboyd Theatre would always prove to be a spectacular

event. The console was perched on its own elevator lift within the orchestra pit, which could accommodate a small symphonic orchestra of at least 12 musicians. The Page organ included all of the traps and special effect sounds required to properly accompany a silent film. It also had a highly-unified specification with over 240 stops, resulting in an organ very capable of performing a wide variety of musical styles as a solo instrument. Indeed, countless theatre-goers heard the organ in just such a capacity over the years... and they still do today. However, this was not always the case.

With the advent of "talking" movies and television, silent films had long since vanished and vaudeville acts were about to suffer a similar fate. The few great showplaces still in operation in the early 1950s were often making their limited incomes on concession stand sales rather than on ticket sales. Thus, the Emboyd Theatre—in danger of closing—was sold to the Alliance Amusement Corporation in 1952, along with the Indiana Hotel adjacent to the theatre. The theatre was then renamed the Embassy Theatre, and the five-story "Emboyd" vertical sign was promptly removed from the building exterior. The Embassy continued to operate as a movie house as best it could. It was during this time that the Grand Page theatre pipe organ was used infrequently and fell into disrepair. However, the organ had developed a small and loyal following. As a result, this group of pipe organ enthusiasts banded together and became the self-proclaimed guardians and caretakers of both the building and the Page organ. One of the most notable of these enthusiasts was the late Buddy Nolan.

Buddy was born in Pittsburgh,

Pennsylvania, and moved to Fort Wayne in 1947 after completing his tour of duty in the army during World War II. Like many others before him, Buddy fell in love with the sound of the Embassy's Page organ from the very first moment he heard and saw it. At this time, his primary employment was as a nightclub and restaurant organist. He was soon appointed as the house organist and played four shows daily. Concerned about the poor physical condition of the Page organ, and seeing what potential it could have, Buddy began investing his own time and money in repairing the organ. In the late 1950s, the attraction of California showbiz lured him out west to perform, although he occasionally returned to Fort Wayne to play the instrument that had become near and dear to his heart. During this time, Buddy's good friends Bob Nickerson and Al Buzby were responsible for undertaking the first restoration work on the organ in 1960.

In the fall of 1962, Buddy came back to Indiana for good and was welcomed back as the Embassy's house organist once again. He continued to devote himself to maintaining the Page organ. He was soon joined in this effort by Bob Nickerson, who helped make adjustments to the organ's tremulants. This resulted in a considerably improved sound and paved the way for future repairs and adjustments. Funding for some of these came in part from a new program Buddy instituted, known as the *After Midnight Concerts*. They would wait until after the last film of the night was over, which was usually around midnight. At that point Buddy would fire up the organ and play a concert, much to the delight of theatre patrons and organ enthusiasts. Word of these late-night concerts spread quickly,

and it wasn't long before Buddy began attracting people from as far away as Michigan, Ohio and Illinois! One group even chartered a private railroad car and came to Fort Wayne on the famous *Wabash Cannonball* to attend one of his Midnight Theatre Organ Concerts. Slowly but surely, the Embassy Theatre and its Page organ were gaining notice and popularity in a fairly major way.

Just when it seemed that things were going along fine, the inevitable happened. Many of Fort Wayne's theatres had fallen victim to the wrecking ball in the name of "progress" and the Embassy suddenly found itself an endangered species as well. The theatre ownership had changed a few times and the facility itself was showing signs of neglect. Hard times had fallen upon the downtown business area, and the movie business was not doing well either. In 1971 the Indiana Hotel closed, followed in 1972 by the closure of the Embassy Theatre. A group of businessmen from Indianapolis had submitted a proposal to purchase the Embassy and the adjoining Indiana Hotel building. While the hotel building was to be converted to housing for the elderly, the theatre was to be demolished in order to provide parking space, in accordance with local zoning requirements. The small group of organ lovers, already famous locally for all their volunteer work at the Embassy, immediately formed The Embassy Foundation, a not-for-profit organization whose sole purpose was to save the Embassy from the wrecking ball. The Foundation's first president was longtime Fort Wayne resident Bob Goldstine, well-known commercial real estate firm owner and accomplished pianist and organist. He led the Foundation to negotiate the purchase of the property, involving

THE EMBASSY THEATRE

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Photo by Davis Image Design

THE EMBASSY 4/16 PAGE PIPE ORGAN

MAIN CHAMBER

- 8' Brass Trumpet (Trivo, 1990)
- 16' Tuba Horn
- 8' French Horn
- 16' Sousaphone/Diapason
- 8' Tibia Minor
- 8' Oboe
- 16' Viol d'Orchestra
- 8' Viol Celeste
- 16' Clarabella Flute
- 8' Vox Humana
- Piano
- Marimba Harp
- Xylophone
- Glockenspiel
- Trap Counter

SOLO CHAMBER

- 8' English Post Horn
- 16' Tibia Clausa
- 8' Clarinet
- 8' Saxophone
- 8' Kinura
- 8' Solo String
- Chrysoglott
- Chimes



countless hours of volunteer labor by many persons. The result was incredible support from citizens, service organizations and businesses. Eventually, over \$250,000 was raised...enough to spare the precious theatre from the wrecking ball. However, this was only the first step. The hardest and most important steps still lay ahead.

During the early 1970s when the theatre was closed, there were many dedicated and enthusiastic people who literally worked day and night to keep the theatre and its magnificent Page pipe organ intact. At this point, the organ was in good shape but the theatre wasn't as lucky. Plaster was coming loose and falling from the beautiful domed ceiling. There were leaks in the roof. Coal dust from the ancient heating system had covered the terra-cotta walls and the marvelously mirrored lobbies. During the winter season, people were taking turns entering the theatre at regular intervals day in and day out—sometimes in the middle of the night—to hand-stoke the big, old boilers so that the utility pipes in the building would not freeze. Some of these "angels of the Embassy" were paying for the coal and other necessary materials right out of their own pockets! Indeed, without the loving dedication of people like Donald Fox, Ray Danford, Chuck Weise, Byron Fogt, Ellsworth Smith, Bob Nickerson, Bill Zabel, Ron Cayot, Becky Sumpter and many others, there simply would not have been an Embassy Theatre building left in which to house the Page organ. Just as important as the physical maintenance of both theatre and instrument were the philanthropic and political efforts being spearheaded by Buddy Nolan, Bob Goldstine and Dyne Pfeffenberger. If the Embassy was to have any hope of being reopened to the public, there had to be a long-term plan in place for its opening and continued operation.

Photo by Davis Image Design

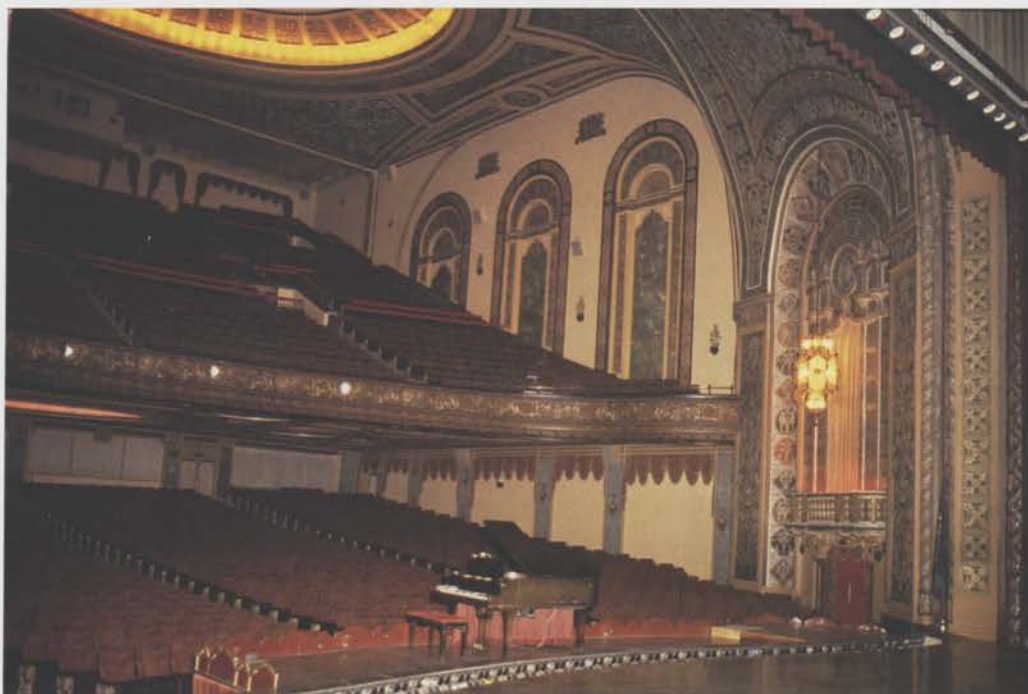
To get the financial ball rolling, Buddy Nolan played a special fund-raising concert on the Page organ in May, 1975. Amazingly, the house was filled to capacity and thousands of dollars were raised at a time when they were very badly needed. It must have worked, because in that same year the Embassy Theatre was placed on the National Register of Historic Places.

At one time there was concern that the organ might fall victim to "scavengers" who would acquire old theatre organs at bargain prices and break them up for parts for other organs, especially pizza parlor installations. Thanks to the ongoing protective efforts of the numerous dedicated Embassy volunteers, the Page organ was spared from such a fate. In 1976 an organ committee was formed to continue maintaining the organ, in preparation for the grand reopening concert in October (featuring Guy Lombardo and his orchestra). The first chairman of this committee was Bill Zabel, developer of the Z-tronics relay system for pipe organs. The prototype of his solid state unification switching system was installed on the Embassy's Page organ and remains in place, continuing to function just as it was designed to do. The committee devoted itself to maintenance projects such as replacement of chest pouches and action pneumatics on percussions and traps. Two 30-ampere rectifiers were installed. Regular tuning of the instrument was taken over by Byron Fogt. In 1980 all of the organ's pipework was removed from the chambers so that major repairs of water-damaged plaster walls could be carried out. This plastering and painting, as well as the cleaning of all the organ's pipes, was handled exclusively by Embassy volunteers. Once all the organ's pipes were cleaned and reinstalled, Byron again tuned the entire

organ, performing some regulation along the way.

In the early 1980s, the commitment by so many people to the restoration of the Embassy Theatre played a very important role in the rebirth of the downtown area of Fort Wayne. A new convention center known today as the "Grand Wayne Center" was being planned in 1982 and the site selected for it was directly across the street from the Embassy. The two buildings are now connected with an enclosed pedestrian overpass and stairwell and are often

the Embassy's Page organ lost one of its most steadfast champions...Buddy Nolan passed away that year. His popularity was so great that, as a result of his death, something wonderful happened. The Fort Wayne Women's Club staged fund-raisers to build a trust fund for the purpose of providing for the continued maintenance of the organ, as a memorial tribute to Buddy. This led to the Wilson Foundation also donating funds for such an endeavor. Finally, the Embassadors, a support group of special Embassy Theatre volunteers, began having a holiday fund-raiser known



used in tandem for convention events and other large gatherings.

The organ received quite a bit of use throughout the late 1970s and 1980s, having been played by such noted artists as Virgil Fox, Walt Strony, Dennis James, Gaylord Carter, Lee Erwin, Lyn Larsen and Hector Olivera. The organ was also used by the Fort Wayne Philharmonic Orchestra, which now makes its home at the Embassy. Short organ programs are played for tours, films and festivals by various local theatre organists. There was a bit of darkness in 1986, though, when

as the Festival of Trees, pledging some of their income from that toward the organ's maintenance fund.

Knowing that restoration funds would now be available to them, in 1988 the organ committee decided to select someone to carry out the badly needed renovation of the organ console. The craftsman selected for this complex task was Carlton Smith, then employed by the J. K. Aikman Company of Indianapolis, Indiana. Smith had originally developed an interest in the Embassy and its organ in the early 1970s, when he had made a

few visits to the theatre during its closure. During the summer of 1988, he was responsible for redecorating the console and outfitting it with new Peterson electro-magnetic stop actions (replacing the original pneumatic actions), a new Trousdale 8-memory combination action, a new pedalboard and additional toe studs. A transposer was also added. The specification of the organ was enhanced, including preparations for the future addition of an 8' Brass Trumpet. While the console was in Indianapolis, the theatre was closed to allow for the replacement of the stage floor and installation of new stage lighting. During this time, volunteers rebuilt the Chrysoglott and re-leathered and re-wired the Clarinet/Solo String chest. It wasn't long before the fully restored console was returned to the theatre on September 26, 1988.

The early 1990s saw a regular schedule of restoration and maintenance work on the organ take place. The brand-new 8' Brass Trumpet, built by the Trivo Company, was installed in the Main Chamber on a Page windchest, regulator and tremulant, increasing the total number of ranks from 15 to 16. John Foell, Donald Wood and Byron Fogt redesigned and relocated the trap chest. Another Zildjan cymbal action was added. In 1995, all of the Main Chamber chestwork, percussions and swell shade actions were removed by Carlton Smith Pipe Organ Restorations for complete rebuilding, right down to the armatures. The blower room (above the Main Chamber) was cleaned and the original electro-pneumatic relay removal got underway. The blower air inlet was fitted with a filter. In 1996, the entire Solo Chamber was removed and sent to Carlton Smith for similar rebuilding and restoration. While the chamber was empty, the swell shades were cleaned and new chamber lighting was installed.

A moveable console platform designed by the organ committee was built by the shop craftsmen at Parkview Memorial Hospital. During the 1997 ATOS Annual Convention, hosted by the Central Indiana Chapter, Buddy Nolan was inducted into the ATOS Hall of Fame—a fitting tribute that took place on the very stage where the organ he so dearly loved has lived its whole life. One of the final improvements to the organ occurred in March of 1999 when Bob Goldstine donated the necessary funds to hire Clark Wilson, assisted by Carlton Smith, to tonally finish and regulate the entire organ.

**THE COMMITMENT BY
SO MANY PEOPLE TO
THE RESTORATION OF
THE EMBASSY THEATRE
PLAYED A VERY
IMPORTANT ROLE IN
THE REBIRTH OF THE
DOWNTOWN AREA OF
FORT WAYNE.**

Many improvements have been made to the theatre itself as well. From May to September 1996, the theatre was closed for a \$5.1 million upgrade, which increased the depth of the stage to 56 feet and expanded the orchestra pit to handle up to 55 musicians. New sound equipment is in place. These improvements will allow the Embassy to better handle modern theatrical productions. Wider, more comfortable seats were installed throughout the house, reducing the overall seating capacity to 2,450. The theatre's terracotta facade was restored and new windows were installed in the adjacent Indiana Hotel. Dressing rooms were renovated and original-pattern carpeting was reproduced and installed where

needed. New heating and air-conditioning systems were installed. The roof was repaired and thermally insulated. Water leaks were repaired and ornamental plaster was restored. The total cost of all this work was \$7.839 million; a fascinating sum when one ponders that the original cost of the theatre in 1928 was \$1.5 million.

Itzhak Perlman, Yo Yo Ma and many other world-famous musicians have appeared in solo concerts at the Embassy. The Grand Page theatre pipe organ is featured as part of the American Guild of Organists' "Room on the Bench" program, in which children are allowed to play a short piece of music on several different pipe organs in town. They are often especially thrilled when they learn that the last organ of the day is the awesome Page at the Embassy Theatre!

Traveling on Jefferson Street from the west and seeing the lights on the marquee frantically chasing around to announce a concert or a Broadway Show means that a ticket for a magic carpet ride is just ahead. Inside, the crowd is excited and noisy; this clamor dims as stragglers find their seats. The lights over the audience go down and one huge spotlight shines at the edge of the stage. Music suddenly fills the room, followed seconds later by the elegantly gleaming gold and white Page console rising from the orchestra pit. It is a silent movie, a vaudeville act or a midnight concert all over again. The Embassy Theatre is indeed The Theatre That Saved Itself... and it lives on! Won't you plan on experiencing it yourself this August at the 2001 ATOS Annual Convention?

Thanks to Bob Goldstine, Carlton Smith, Tim Needler and Bob Ort for their valued assistance with this article. ■

Restoration

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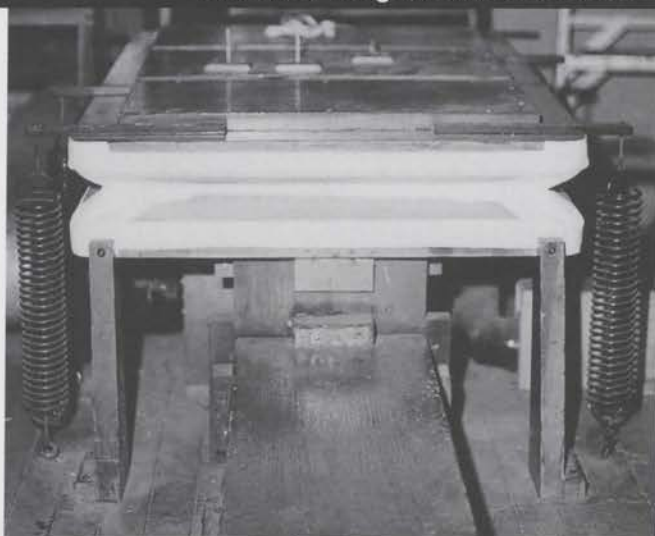
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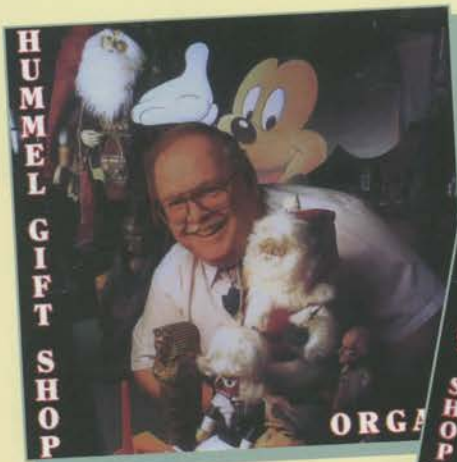
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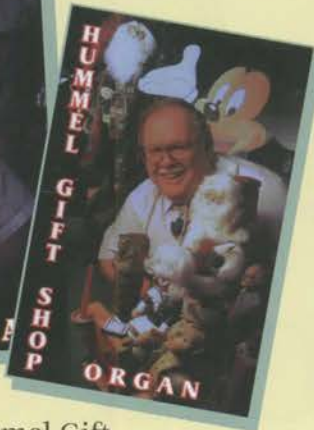
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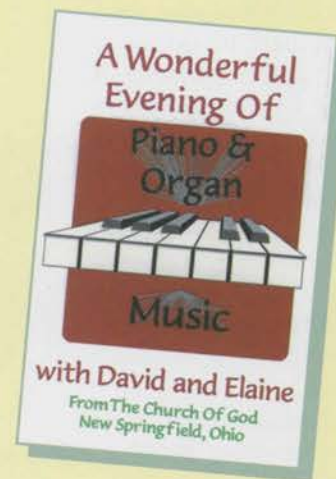


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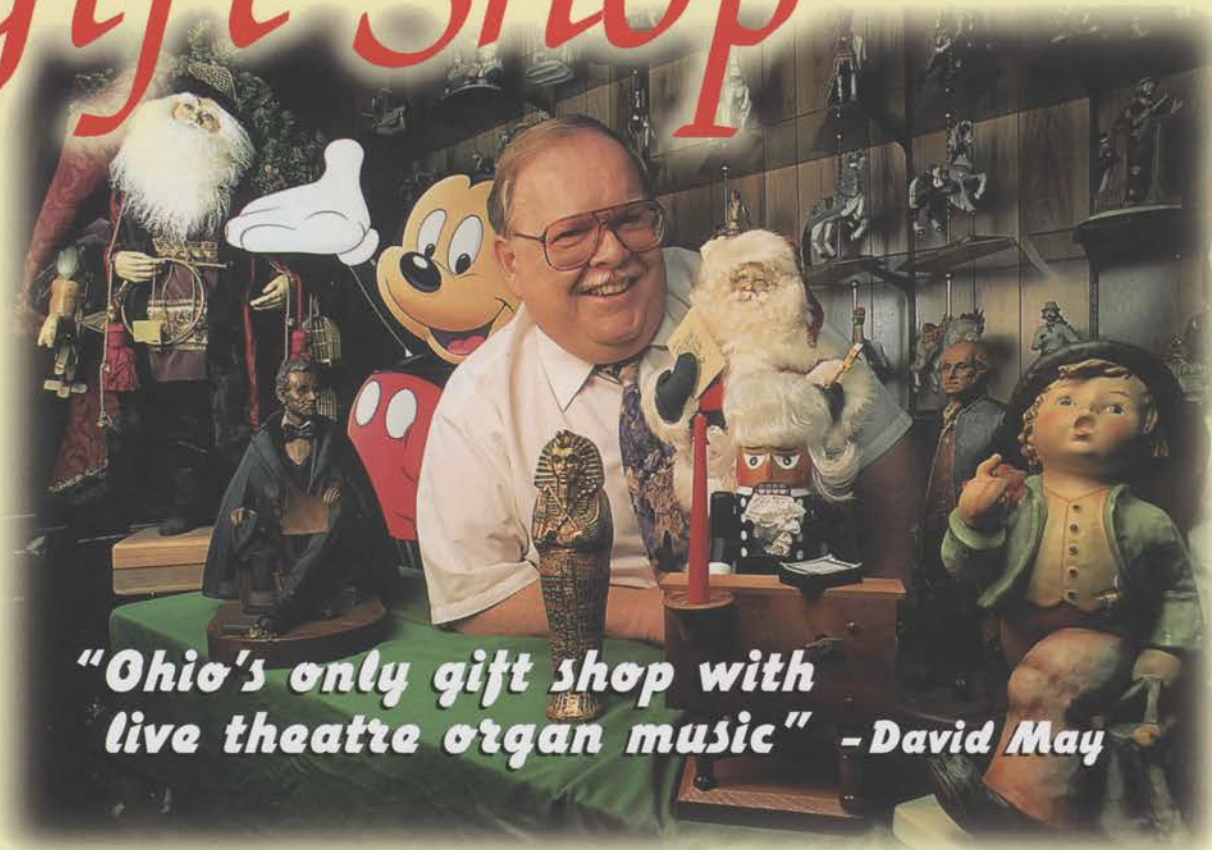


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Putting It All Together

The best preparation for playing popular songs using the melody with chord symbols above is to review the scales in 3/4 time presented in the September–October edition of *THEATRE ORGAN*. When you can play the C scale easily, select 3 or 4 songs in C and you will be surprised to find out how easy it is.

Then do the same thing in each of the other four keys. Each scale represents hundreds of songs in that key. This should require two or more weeks. Do not try to accomplish all of this in one practice period.

For songs in 4/4 time, the accompaniments will require four beats in each measure:

For Slow Songs



For Faster Pieces



When the chords change, do not play the root first of every chord on the pedals. By playing the fifth first on 7th chords (see above examples) you can keep the bass notes alternating and avoid repeating the same pedal.

Whenever there is a quick series of chord changes, change from the root of the first chord to the nearest note in the next chord. In some songs, you can play five or more pedals in a row, which makes a much better sound than jumping around to the root of each chord:

C	E7	Am	A7	D7	or	F	A7	D7	etc.
1	5	1	7	3		1	5	1	

When playing a series of three or more pedals in a row, keep them connected so that the listeners can hear what you are doing.



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For the Records

Ralph Beaudry, Associate Editor

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

AT THE SHANKLIN CONFERENCE CENTER WURLITZER

Ron Rhode



Now that we are for sure in the 21st Century it's exciting to realize the Theatre Organ Revival has been going on now for half a century! Worldwide, new theatre organ compact disc recordings are being released at the rate of one every two to three weeks! Having already reviewed the recording debut of the original installation Wurlitzer in Miami, Oklahoma's Coleman Theatre Beautiful in the last Journal, here is the second Debut Album of a theatre organ in the New Millennium! And elsewhere in this column is a third Debut Recording! Yes, the Third Millennium may well become theatre organ's true Golden Age!

Here we have the outstanding 4/34 Wurlitzer in the Shanklin Conference Center just outside Boston, which was a featured instrument at the recent ATOS New England Regional Convention. Full details about this newly-built organ can be found in the September 2000 Journal and in this CD's liner notes, so we'll merely note that the organ has been installed in a room which is 46' wide, 90' long, and has a 39' high cathedral ceiling. Despite having the percussions exposed pizzeria style, the room, with its two-second reverberation, has

a completely satisfying in-theatre sound.

Having played this organ's premiere on April 24, 1999, Ron Rhode was the logical choice to make the debut recording. It's been over two years since Ron's last recording (*This'll Make You Whistle*, see the Journal for January 1998). In those two years he's been busy installing his own residence 3/23 Wurlitzer that, hopefully, will be debuting soon on CD, too! Ron's 74-minute program is a wonderful mix of some old favorites, a few bouncy goodies we've not heard before, and some very special delights—all of them beautifully showcasing the magnificent Shanklin Wurlitzer.

Ron opens with an unusual musical treasure from the early 1900s—Fred Fisher's "Who Paid the Rent for Mrs. Rip Van Winkle (When Rip Van Winkle Was Away?)." Although only a few of his songs may be remembered today, Fisher's life story was told in MGM's 1949 film *Oh You Beautiful Doll* with the loveable, but perpetually flustered, S. K. "Cuddles" Sakall playing Fisher. It was a fascinating story for, as one film reviewer wrote, "Fisher (real name Alfred Breitenbach) was a struggling composer until a song plugger, spotting the commercial potential in some of his operatic arias, up-tempo'd some of the tunes and added popular lyrics. So ashamed was Breitenbach of his new found success, that he changed his name to Fisher, in which deception he continued to flourish as a songsmith-cum-publisher for forty years." Al Jolson introduced this song in a 1913 Broadway farce with music, *The Honeymoon Express*.

In the same razz-ma-tazz spirit is Henry Lodge's 1912 "Temptation Rag." Another sure-fire blues chaser is next—"Let's Get Friendly." Then, moving into the Big Band era, Ron plays the melodious, danceable "My Favorite Song." For a complete change of pace there is a quite churchy, chime filled introduction to the "Nun's Chorus." As the magnificent main theme develops, however, it

becomes more dramatic and theatrical than religious! (The CD's tune list indicates the selection is from *Casanova* however Robinson Cleaver's *Astra Theatre* LP—AK7709—credits it to Johann Strauss who wrote 15 operettas but none by that title!)

In an appropriate salute to Everett Nourse, who was one of his theatre organ idols and inspirations, Ron plays a remarkably accurate recreation of the very march-like "Pietro's Return" as it's heard on the *Farewell to the Fox—Volume 3* LP. Another bouncy bonbon Ron does so well is "Give Me the Moon Over Brooklyn." Although Jerry Herman is better known for his smash hit musicals *Hello, Dolly!* and *Mame*, he's had his share of failures, too. His 1974 show *Mack and Mabel* (Mack Sennett and Mabel Norman) lasted only 66 performances on Broadway but it's filled with some of his best tunes. Herman has said, "I love this score unashamedly" and recently there's been a revision to the story line with the hope it can soon have a more successful run in New York. Ron plays its powerfully emotional, indeed heartbreaking, ballad "Time Heals Everything (But Loving You!)."

Following the light, breezy novelty "Me Minus You" Ron again goes dramatic as he salutes the other major influence on his career, organist John Muri. From Muri's Detroit Fox LP Ron plays a 7½-minute medley of three of the themes from the 1957 film *Sayonara* which was based on the James Michener story of two American airmen stationed in Japan during the Korean War and starred Marlon Brando and Red Buttons. Originally the story was slated to be a 1953 Broadway musical (a la *South Pacific*) but, after Irving Berlin had written a title song, it was canceled. One of Hollywood's finest composers, Franz Waxman wrote the film's dramatic score. In addition to Waxman's own beautiful "Katsumi's Theme" and "Eileen's Theme" the Muri/Rhode arrangement also fea-

tures Berlin's "Sayonara" which Waxman had ingeniously woven into the film's orchestration!

Ron's next selection might be described as an operatic film favorite for "A Heart That's Free" has been sung in at least four movies beginning with Jeanette MacDonald's version of 1936's *San Francisco* (and which she reprised in her last film—1942's *Cairo*.) Deanna Durbin sang it in 1937's *100 Men and a Girl* and, lastly, Jane Powell presented it in 1950's *Two Weeks of Love*. That charming waltz is followed by Harry Warren and Al Dubin's "Remember Me?" which Kenny Baker sang in 1937's *Mr. Dodd Takes the Air*. For another radical change of pace Ron presents the stately, truly majestic "Imperial March" (written by Edward Elgar in 1897) which features the Shanklin organ's biting Trumpet en Chamade.

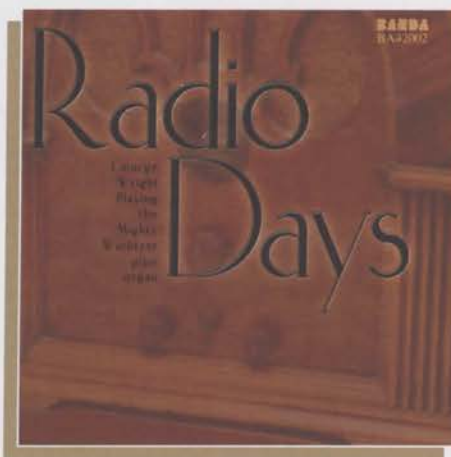
We suggest paying close attention to Ron's next selection for it's an understated, subdued, slow but delightfully tasty jazz version of Les Brown's "Sentimental Journey." Ron gives another tip of his hat to John Muri (as it's also on his Detroit Fox LP) with his next to closing number, the charming, frivolous piano novelty "Polly" by J. S. Zamecnik. In the closing spot is a 14-minute medley of seven (of 19 tunes) Irving Berlin wrote for the 1946 hit musical *Annie Get Your Gun*. Ethel Merman and Ray Middleton starred in the original production and over the years it's been revived successfully time and time again; most recently with Bernadette Peters and Luke Duke—from the *Dukes of Hazzard* TV show! Yes, Tom Wopat went into the musical theatre after that program went off the air and his great singing voice makes him a perfect Frank Butler. Ron's medley features both the wonderful "patter" songs like "Doin' What Comes Naturally" and "You Can't Get a Man With a Gun" as well as the tender ballads "I Got Lost in His Arms" and the magnificent "They Say It's Wonderful" which is reprised in the big finish. Some may notice the show's biggest hit is not in Ron's medley, but it's a welcome omission because all of this medley's tunes are so great!

In short, Ron's newest release is one of his very finest. It's a beautifully balanced program featuring both those wonderfully zippy numbers we rarely, if

ever, hear along with some outstanding melodies that so beautifully demonstrate the artistry of the musician and the magnificence of this truly Mighty Wurlitzer. And recording engineer Jim Stemke used 24-bit technology that gives this album the live—you are there in the Shanklin Center—sound! This album in every way well deserves our Very Highest Recommendation.

Compact disc only for \$20.00 in the U.S., \$22.00 to Canada and \$24.00 overseas (all prices include postage and shipping). Order from Roxy Productions, P.O. Box 93247, Phoenix, AZ 85070-3247.

RADIO DAYS— VOLUME 1 George Wright



Bootleg copies (and copies of copies) of the many hours of tapes George Wright recorded for his San Francisco radio show in the early 1960s have been circulating for years. This new Banda recording, taken from Wright's original master tapes, is the first release in what will surely become a monumental series of new Wright recordings! Most of these programs, sponsored by Home Federal Savings, were recorded on Wright's famous Pasadena Studio Wurlitzer. However, quoting Ed Stout's brief, but informative, liner notes, "... a few rare broadcasts were recorded on other interesting instruments."

None could be more "rare" or "interesting" than the organ featured on this first *Radio Days* album for it is Wurlitzer Opus 0416, a 4/32 Style 285 which was originally installed in San Francisco's Granada Theatre for its opening on November 17, 1921. (Yes, this is the organ seen being built and delivered to

the theatre in the videotape *The Rudolph Wurlitzer Manufacturing Company Factory Tour*, which is available from the ATOS Marketplace!) In 1929 a second Tibia was added to the Granada organ and in 1931 the theatre changed hands and was renamed Paramount. In 1960 organ builder Ed Stout began restoring the Paramount Wurlitzer, which had been silent for over 20 years, and on May 5, 1961 an 18 year-old Tom Hazleton played its reopening concert!

Until the theatre finally closed on April 20, 1965, Hazleton, who was the Paramount staff organist, Ann Leaf and George Wright played a number of concerts on the organ; however, no commercial recording was ever made of the organ while it was in the theatre. Just before the building was demolished the organ was removed by Howard Vollum who added 16 classical ranks to the organ and installed the then 4/49 organ in his suburban Portland, Oregon home. Interested readers are referred to *The Console* of April 1975 for the story of the organ's years in the Granada/Paramount Theatre and to the *Journal* of February 1973 for Dennis Hedberg's detailed account of its installation in the Vollum Studio.

This organ was featured at several ATOS Conventions and in a number of local concert programs until Vollum's death in 1986. Its last public performance was given by Patti Simon in a Pre-Glow program for the 1988 Portland Convention shortly before the organ was removed. Opus 0416 was shipped to Australia where, on April 5, 1999 (as a respecified 4/36) Tony Fenelon and Lyn Larsen played its premiere performance in Melbourne's Regent Theatre. The only other recording of this unique, beautifully voiced Vollum Wurlitzer was released just a few years ago. Titled *West Hills Renaissance* it featured Jonas Nordwall at the console—see the review in the November 1995 *Journal*.

This 53-minute CD follows the usual format Mr. Wright used in recording his broadcast programs. In a brief introduction Wright plays a few staccato chords, says he is playing the former San Francisco Paramount organ. "... and this is the George Wright Show!" A unique characteristic of Wright's broadcast tapes

CONTINUED ON PAGE 57

The Sounds of Silent Movies

By Robert Gates, Associate Editor

Although Gaylord Carter is no longer with us, he has left us a priceless legacy of his musicianship. There are more videos available of silent movies with his accompaniment than we have from any other artist. To celebrate this magician of the console, this column will continue to review his works until all that are available have been presented.

INTOLERANCE (1916) Organist, Gaylord Carter

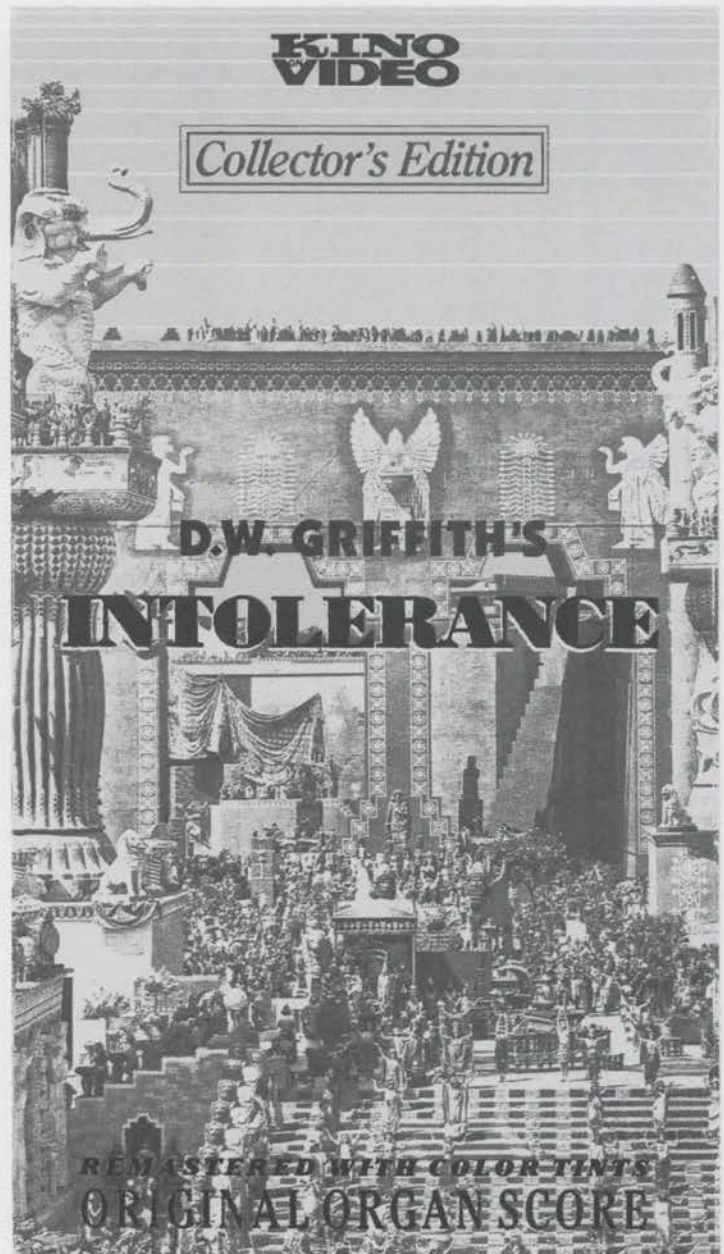
When D. W. Griffith set about to make an epic film, he applied himself mightily to the task. One estimate has shown that if *Intolerance* were to be duplicated today, the production cost would exceed a half billion dollars! This is not surprising, though, when the huge cast (about 3000), the vastness of some of the sets and the eight-hour duration of the original “directors cut” are considered.

Designed to outdo the prior *The Birth of a Nation*, and possibly counteract its obvious racism, *Intolerance* produced heavy losses for the Wark Production Company where *Birth*—had been a diamond mine. Audiences waited in long lines at first, but after a few weeks attendance fell off a cliff. It is unlikely that the three-and-one half hour length of the release print deflected them. The anti-war theme could have been unacceptable, appearing as it did on the dawn of World War One. The critics did not praise the film and some theatres could have decided not to show it because of the expensive requirement that a full orchestra be used. Whatever caused its unpopularity, *Intolerance* was the last grand-scale epic that Griffith ever attempted.

David Lewelyn Wark Griffith was born in LaGrange, Kentucky, in January of 1875. His father, “Roaring Jake” Griffith was a Civil War hero who told many tales of the excitement and romance of conflict. Because the family disapproved of the theatre, D. W. did not see a stage play until he was sixteen, and he did so unknown to them. In a 1914 interview, Griffith stated that Henry Irving (a noted Shakespearean actor who owned London’s Lyceum Theatre at the turn of the century) had inspired him to act in and write plays. Fortunately for him, this career provided insufficient support, so he accepted “daily pay” from the Biograph Studios. When the man who directed him was absent for a time, Griffith took over and, according to the account, “—introduced some startling innovations (and) novelties which made the company gasp—and Griffith, the genius, had arrived!”

He went on to direct some 450 short films for Biograph and then formed his own Wark Production company. With his personal cinematographer G. W. Bitzer, he created and perfected crosscutting, the iris shot and, most significantly, the flashback, which has been used unremittingly ever since.

After *Intolerance*, Griffith’s earning power was sharply curtailed. He went on to make other movies including such memorable screenplays as *Orphans of the Storm* and *Broken Blossoms*. But the days of glory were over, and even the unusual step of recycling one segment from *Intolerance* into a 1919 seven-reeler called *The Fall of Babylon*, did not rescue him financially. He officially retired in 1931, having been credited with directing 551 films, writing for 224 and producing 44.



He was given two tributes by his peers. The first, in 1936, was an Honorary Award bestowed by the Academy of Motion Picture Arts and Sciences. The second, in 1938, was an Honorary Life Membership in the Director's Guild of America. Unfortunately, the Guild had their own definition of "Life Membership" the award was rescinded in December 1999 because of the racist images in *The Birth of a Nation*. As Richard Schickel, the Time Magazine critic, put it: "He should have known better." But those many who defended Griffith took the more rational view that his seminal contributions to the industry were what should be considered.

Intolerance has been described as the finest movie ever made and, conversely, a grand failure. Over and over again we are shown the calamitous effect of intolerance on the lives of innocent people who happen to be its targets. Four separate plots are folded together; the Modern Story (ca. 1914), the Judean Story (ca. A. D. 27), the French Story (ca. 1572) and the Babylonian Story (ca. 539 B. C.). These are interwoven by such frequent crosscutting as to make them hard to track, but a symbolic cameo is presented between many of the cuts. A mother-figure (Lillian Gish) is shown bathed in blue light, rocking a cradle which presumably holds a baby. A title card quotes Walt Whitman's *Leaves of Grass*: "Out of the Cradle Endlessly Rocking. Uniter of Here and Hereafter—Chanter of Sorrows and Joys." What does all this signify? Probably every viewer has a different answer.

The Modern Story and the Babylonian tale are given much more time than the other two and are certainly the best. The French Story, showing the persecution of the Huguenots and the St. Bartholemew's Day Massacre, and the Judean Story, a passion play of the betrayal and Crucifixion of Christ, are almost skeletal. They seem more to interrupt the two other plots than to augment them. It is likely that they were heavily trimmed from the original eight-hour version, but history yields nothing of what fell to the cutting-room floor.

The Babylonian Story is breathtaking, even when seen on the small screen. The city appears in all its imagined splendor, enclosed by a wall as much as 300 feet high and as wide as a roadway on top. It was reportedly three miles long, but there is some evidence that it was backdrop-augmented. "Crane shots" show us a magnificent raised plaza walled by massive stonework and carvings, which sweeps to ground level over an implausibly wide staircase. This splendid scene is populated by nobles of the court and regiments of dancing girls who spin and prance to the glory of the great god Ishtar. We are invited to a banquet with nobles and their slaves and animals of all descriptions. A pair of trained pigeons tows a little cart holding a white rose to the Prince, Belshazzar, (Alfred Paget) from his Princess Beloved (Seena Owen, who wore such heavy false eyelashes that her eyes tended to swell shut). We are even allowed inside the Love Temple, where heavy-hipped courtesans arrest our gaze.

Such is Babylon, but its glory is soon to be shattered. Legions of soldiers, led by the intolerant Persian Cyrus (George Siegmann) are advancing with great scaling towers on wooden wheels. What follows is early warfare at its finest with battering rams, catapults, swords, and a terrible tank-like flame-thrower. We see piercings with arrows and spears, falls from great heights, boiling oil and heavy rocks cast from the battlements,

siege towers toppled and burnt and even watch a beheading!

This Story gives us one of the most colorful characters in all of *Intolerance*, the Mountain Girl, a good-looking but rambunctious tomboy who creates a disturbance wherever she goes, played to perfection by Constance Talmadge. Talmadge clearly enjoyed this role, peppered with humor and action as it is, and she is allowed eventually to develop into a true heroine of the conflict.

The Modern Story introduces us to another heroine, a young girl identified as "The little Dear One" (Mae Marsh), who is so perky and sweet that viewers might want to reach for a Tums. Contentedly living with her mill-worker father when we first see her, her lot is soon to change as the "Uplifters," a coven determined to do good the way they want it done, "intolerate" her.

Because the mill owner has to give his sister so much money to finance this "Uplift," he orders a 10% wage cut, which is followed by a strike and then a lockout. The Dear One's father and other mill people lose their jobs and are forced to tenement living in the city. She makes the best of it, of course, and marries "The Boy" (Robert Harron), another former mill worker, who turns to petty crime for support. When he is persuaded by her to go straight, he is framed by his angry former boss (Walter Long) and sent to prison. She has a baby during his absence, but it is soon snatched by the "Uplifters" who claim her an unfit mother. The Boy returns, and is soon sentenced to death for a murder he did not commit. What follows is 1914 excitement at its best—races against time, petitions to the Governor, a chance meeting and shrewd detective work—action that really sweeps the viewer along!

Carter keeps pace with all of this, skillfully adjusting his music to the many shifts in the action on the screen. Only the most minuscule discontinuities are heard in his playing. Several of the motifs belong solely to this film, but melodies from movies of the Paramount group are also heard. The Sargent/Stark Wurlitzer sings nicely, although a few reed pipes need servicing.

Picture quality is very good on the whole, but some of the scenes are besmirched with what appears to be sprinkles of black confetti. This version is tinted and is 186 minutes long. There is another print, owned by New York's Museum of Modern Art, that runs almost the original 210 minutes, but, according to Robert Klepper in a review of *Intolerance*, it is, "—held hostage and is inaccessible to the public." Klepper also asserts that three different endings were filmed for the Modern Story; one in which the Dear One's baby simply disappears and is never mentioned again, one in which it dies and one where mother and child are reunited. But this review will tell you no more—you must buy the movie to learn how it ends!

One last word. The film is clearly diminished by being seen on a small television set with music heard through indifferent loudspeakers. Were it to be projected using the clear original print on, say, the Atlanta Fox's big screen with the Mighty Möller roaring away or a full orchestra playing, the effect would be stunning. This is how 1916 audiences viewed it. Why did they not commend it to others?

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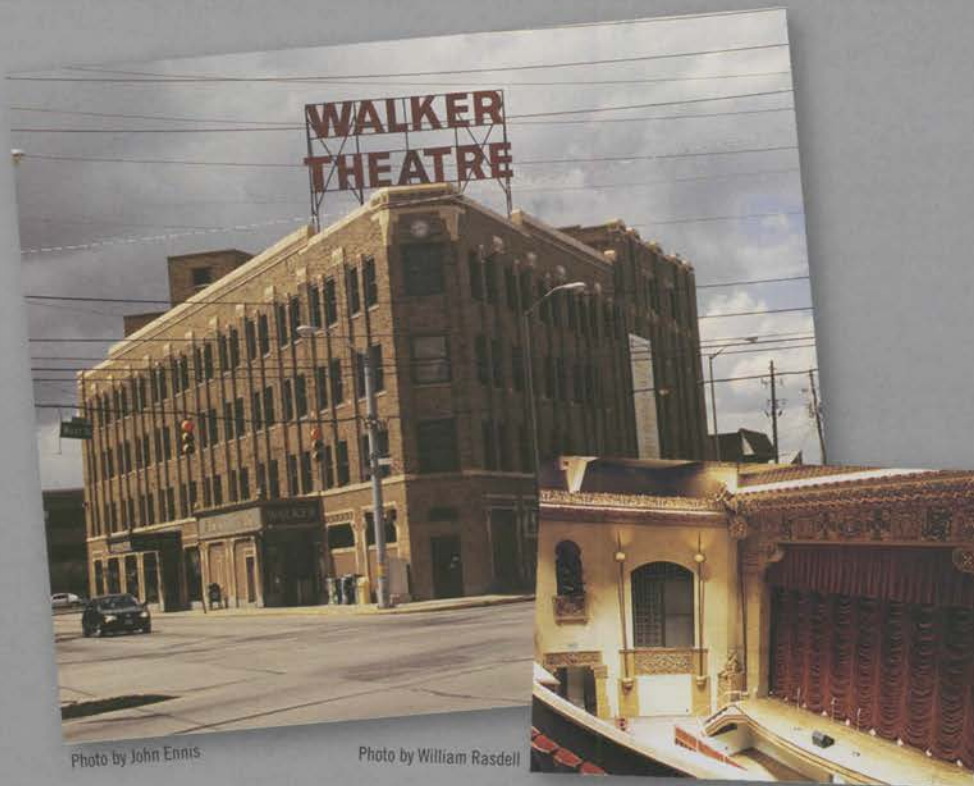


Photo by John Ennis

Photo by William Rasdell

On February 20, 1915, Madam C. J. Walker of Indianapolis, known as America's first black millionairess, decided to attend a movie at the downtown Isis Theatre (no longer extant). When the theatre attempted to charge her more than the advertised admission price due to her race, she filed a lawsuit against the theatre's owners and then met with the city's leading architects at the time, Rubush & Hunter, to design a theatre that would cater strictly to the African-American community. Although Madam Walker died in 1919, the theatre was completed in her memory by her daughter A'Lelia and opened in 1927 as the Walker Theatre.

The 1,200-seat theatre was built as the anchor feature in the Walker Building, which also contained a ballroom, casino, beauty shop, pharmacy, coffee shop and professional offices. It was located close to downtown in the heart of the African

American community on Indiana Avenue, famed for jazz halls and other entertainment spots. The Walker Theatre offered vaudeville shows, musical entertainment on its Barton organ and first-run Hollywood films for the black community. It remains in operation to this day, now serving the greater Indianapolis community as a performing arts theatre with a continued emphasis on black entertainment and a focal point of jazz musical culture.

Having designed the Circle Theatre in 1916, the architects who designed the Walker Theatre also designed the larger Indiana Theatre and its Indiana Roof Ballroom (1927). All three theatres were built with the finest materials and very lavish decorations. The Walker is recognized as perhaps the only "African-Deco" building in the country although it also has touches of Egyptian and Moorish architecture. The theatre's African motifs

are nonetheless predominant, including such things as hanging light fixtures in the shape of African warrior shields and African spears colorfully bracing the side walls. Two Egyptian sphinxes are visible on either side of the stage, both with Pharaoh heads. Two chimpanzees grin down from their perches at the upper corners of the proscenium, and the stucco walls have Moorish niches with hidden orange lighting.

A few years ago, a local philanthropy (The Lilly Endowment) underwrote the complete restoration of the building and the theatre, and today is known as the Madame (sic) Walker Theatre Center. It is listed on the National Register of Historic Places and has achieved National Historic Landmark status.

The original Barton organ was a single-chamber installation of six ranks and was removed many years ago. Recently, the Central Indiana Chapter was given a 2/5 Wurlitzer model "B Special" (Opus 1604, originally installed in the Strand Theatre, Newport, KY, in 1927, repossessed in 1929, and then sold to industrialist Donald Teetor and installed in his spacious home in Hagerstown, IN, in December of 1929). The chapter plans to install the Wurlitzer in the Walker Theatre after restoration and enlarging to ten ranks, about all that can be fitted comfortably into the single chamber. The work will be performed by chapter members under the competent direction of Carlton Smith with Clark Wilson serving as tonal consultant.

While the Wurlitzer will obviously not be playing in time for the 2001 ATOS Annual Convention in Indianapolis this August, the sounds of the Wurlitzer will be closely approximated by the temporary installation of a large Walker digital theatre organ to be played for the convention attendees by Rob Richards. ■

Chapter News

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

ALABAMA

Dan Liles, President, 205/669-9322

Birmingham, Alabama. The Chapter has been busy of late. On Sunday, November 26, we met at the Alabama Theatre. Margaret Williams, a very talented church organist in our area, was the guest artist. She had played the organ during the summer at one of the theatre's many weddings. She loved the sound of "Big Bertha," our 4/25 Wurlitzer, and had been getting familiar with it between the wedding and the concert.

JOHN TROULIAS



Margaret Williams, Guest Artist.

THURMAN ROBERTSON



Cecil Whitmire with Steward Thompson.

THURMAN ROBERTSON



Tom and Mimi Hazleton.

On December 10, we met at the theatre for an in house concert, given by our house organists, Cecil Whitmire and Stewart Thompson. Both played a variety of Christmas songs. A business meeting followed. Chapter officers were elected for 2001: Dan Liles—President, Larry Donaldson—Vice President, Sabrina Summers—Secretary and Tom Cronier—Treasurer.

On December 28, our Chapter was invited to the home of Barry Norris for a special concert given by Tom Hazleton at the console. Tom's lovely wife Mimi sang several beautiful songs that were interspersed between the organ numbers. Before the concert, Barry told us how the organ came to be. In October 1985, not long after Barry purchased a beautiful, historic home on Birmingham's Southside, the idea for this organ came about. In the years that have followed, Barry, with the help of Tom Helms and Tom Hazleton, has built the biggest residential organ in the world. The Wicks console has been enlarged from three manuals to five to accommodate 163 ranks

with 9,171 pipes. Every available first floor space has been used very tastefully and the sound blends beautifully at the seating area. The last few years have been spent refining the organ and adding many theatre organ components. Barry classifies this instrument as an American Classic Organ.

During the past year several additions have been made to our Alabama Theatre Organ. The Solo Chamber was expanded by raising the plaster ceiling in a 7'x12' area from the original three and one-half feet height to 20 feet. A grant from Chapter member Sabrina Summers and the Alabama Theatre funded the project. All construction was with metal lath and plaster in keeping with the original construction. This area now houses the sixteen-foot Ophicleide, Lieblick Flute, and several pedal offsets. The String Chamber also houses new ranks, Gamba Celeste and Unda Maris. At years end, another grant from Sabrina Summers upgraded the twelve-year-old organ computer system to better serve new ranks.

Virginia Robertson

ATLANTA

Ron Carter, President

Atlanta, Georgia. As mentioned in the last issue, the mysterious "Dos Hombres" did show up at member John Tanner's home in September. Although they have many disguises, we're pretty sure they are Ron Carter and James Thrower—and this time, there were four of them! Chapter members Danny Brooke and his lovely wife Lori joined the Hombres. They are all accomplished musicians and Lori is also an excellent vocalist. The program was great! Thanks to all.

The instrument in John's home is a six-rank Wurlitzer, originally in a South Carolina church. When the blower failed, the church decided that it was time for an electronic organ and the little Wurlitzer was sold to John. He installed it with all original components—the organ was so well cared for that it has some of the original leather, still in good condition! It is a delight to see an original instrument of any kind these days and the relay and shutters are signed by the men who installed the organ in 1928! Thanks, John, for your hospitality.

October brings Halloween, and Tom

Helms played an outstanding concert on 31 October in the Rylander Theatre, Americus, Georgia. This town has thoroughly embraced the restored theatre and its 3/11 Möller! They love it! Tom accompanied *The Phantom* and was brought into the theatre in a casket, with a series of blood-curdling screams in the background! The Mayor of Americus was in costume and the program was so successful that Tom has been booked for Halloween at the Rylander for two more years.

Our "El Presidente" Ron Carter also accompanied *The Phantom* at his church, the Maple Avenue Methodist in Marietta. Ron's music is always excellent and the program was a great success. We are finding a huge interest in the silents, especially when accompanied by the organ. The chapter will be pursuing more of these in 2001.

John McCall played our November program on Ron Carter's 3/16 Wurlitzer, which is so beautifully installed in his home. John's program was superb! Lots of lush ballads we don't hear so often anymore. Thanks John! The Carters, Ron and Donna, have always been so generous with their home and the Wurlitzer—we appreciate the support!

The chapter was delighted to have Clark Wilson for its December program. Clark played the new Allen George Wright 4-manual (GW4) Signature Series instrument. The organ is installed in Dr. Petway's home and we appreciate his generosity in having us over for the Christmas program. Clark's program was superb! We had a record turnout and we want Clark back again soon! Thanks, Clark.

The year 2001 is supposed to be the "true" millennium and we are looking forward to many excellent concerts!

Paul Beavin

CENTRAL INDIANA

Thomas A. Nichols, President
317/313-4634
thomasnichols@prodigy.net

Indianapolis, Indiana. On Sunday, November 5, Australian organist John Atwell presented a concert at Manual High School. His concert, very well-received, consisted of both popular and classical selections, including quite a few from his newest recording, *Here's Malvern!*, recorded on the Compton organ in Malvern Town Hall, Melbourne, Australia.

The following week, November 12, our chapter held its regular monthly meeting, again at Manual, with member Cletus Goens as guest artist. Selections included a tribute to the late Steve Allen and tunes from quite a few movies. His music provided an enjoyable musical afternoon.

On December 10, despite a battle with the flu, Martin Ellis provided a very nice program of holiday music at the Hedback Theatre. Martin won the very first Young Organists' Competition in 1985 and is currently Associate Director of Music at Chapel Hill United Methodist Church, Indianapolis, Senior Staff Accompanist for the Indianapolis Children's Choir and also appears at the Ohio Theatre as one of the staff organists for their Summer Movie Series. Martin's holiday music was very well received and helped us all get into the holiday spirit.

We hope you are making your plans to attend the ATOS Annual Convention to be held in Indianapolis from August 18-21. In an effort to attract younger people to become more interested in theatre organ, for the first time in ATOS history, students age 21 or younger will be offered half-price registration, whether or not they are

accompanied by a full-paying adult. Their banquet ticket will also be discounted by \$20.

See you in August as we "Hit the High Notes" together!

Louise Eddington

CENTRAL MINNESOTA OTTER TAIL

Richard Baker, President
218/736-3006, rbaksr@prtcl.com

Fergus Falls, Minnesota. For the second year, local members of ATOS Chapter 100 gave noon concerts on the Wurlitzer during the Christmas season. Admission to the concert was by canned goods that were then presented to the local Salvation Army.

Jan Stenger, Bev Lambert and Susie Sanner played Christmas carols, all from Fergus Falls and Myron Dahle from Battle Lake. Traveling from Sisseton, South Dakota was Steve Eneboe and from Fargo, North Dakota Gene Struble and Lance Johnson.

RICK SCHARA



Susie Sanner accompanies seven-year-old Delany Schara.

During Susie's concert, area vocalists were showcased. Soloists were Rob Denzel, a student at Underwood High School in Underwood, Minnesota and Camille Jensen, a student at Fergus Falls



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Community College. Fergus Falls High School vocal music teacher Everett Jacobson sang various selections. Twelve-year-old Kendra Gamble and seven-year-old Delany Schara were also on the program. Shelby Rose Thomason surprised her father with an early Christmas gift by her performance. This Christmas program delighted the audience.

Berta Baker

CONNECTICUT VALLEY

Jon Sibley, President, 860/345-2518

Thomaston, Connecticut. Father Andrew Rogers opened our 2000 concert season at Shelton High School in late September. With his repertoire of jazz and show tunes, Fr. Rogers proved to be an audience-pleaser.

October 28 and 29 we presented a Halloween Film Festival at Thomaston Opera House featuring Dave Peckham at



Holiday party hosts, John and Kathy Angevine at their Robert-Morton console.

the Marr and Colton. Dave accompanied *The Phantom of the Opera* on Saturday and *The Black Pirate* on Sunday. His fine performances demonstrated again what a versatile and skilled organist he is.

Ron Rhode gave a wonderful Christ-

mas concert on November 25 at Shelton High School. Small questionnaires were inserted into each program. These were deposited in a box and a drawing was held for the large poinsettias that decorated the stage. The drawing was enthusiastically received and the entries were a big help in determining what form of publicity was most effective as well as updating our mailing list.

Our annual holiday party was held December 3 at the Angevine Tree Farm, located well into the Northwest Hills of Connecticut. A buffet dinner and a grab bag followed open console time. The highlight of the evening was a program presented by Jelani Eddington and David Harris. These two artists make a superb musical team and we who were there felt fortunate indeed.

Jane Bates

CUMBERLAND VALLEY

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

Chambersburg, Pennsylvania. Cumberland Valley met with the Chambersburg-area American Guild of Organists Chapter in mid-November for a joint event with the Möller theatre pipe organ in the Capitol Theatre. The event featured open console and quite a few talented organists played for the enjoyment of the group. A potluck dinner was served later in the afternoon.

The owners of the theatre have nearly finalized plans for providing a lift for the Möller. This welcome addition will bring a new element of excitement to the organ, which has sat stationary in the orchestra pit since its installation in 1928. The lift will enable the organ to rise as high as stage-level and will provide much more flexibility in the instrument's presentation to audiences.

Bob Maney

DAIRYLAND

Gary Hanson, President, 414/529-1177

Racine/Milwaukee, Wisconsin. Our annual meeting was held November 12 at our President, Gary Hanson's Organ Piper Music Palace Pizza Restaurant. Routine business was discussed and final figures on Convention 2000 showed that it was a huge success for our club. All officers were re-elected: President—Gary Hanson; Vice-President—Ed Mahnke; Treasurer—Bob Leutner and Secretary—Dorothy Schult. Open console on the Kimball/Wurlitzer and pizza followed the meeting.

The annual Christmas party was held on December 17 at the condo of Bill Gans of Milwaukee. Bill worked for two days cooking us a full turkey dinner with all the trimmings, which was served first. Next Bill Kirchen, a professional singer, sang Christmas songs for us with Ron Reseigh, featured organist at the Organ Piper Restaurant, accompanying him on the piano. The two did a terrific job together and they really put us in the holiday mood. Open console on Bill's three-manual Conn Theaterette followed.

Sandy Knuth

DELAWARE VALLEY

Al Derr, President, 215/362-9220
derr@ece.vill.edu

Pottstown, Pennsylvania. The Keswick Theatre in Glenside, Pennsylvania was the venue for our pre-Christmas activity on the afternoon of December 17, 2000. First a brief history: It's been a long time since we acquired and removed the Möller from the late Sedgewick Theatre. Its been moved around many times, stored in garages, trailers and even the attic of an insane asylum. Many years ago we began installation of the organ in the Keswick Theatre in

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Concerts & Silent Films

Glenside, Pennsylvania. Glenside is an older commuter suburb, north of Philadelphia along an old Reading Railroad train line. The theatre is only a few blocks from the train station. For many years the organ sat in a half completed state. It was playable, however, and was used for introduction and intermission music for movies and live shows. That was the point at which the chapter ran into a relationship problem with the Keswick's management, stemming from troubles caused by a former chapter member who took control of the project on his own insistence. He then proceeded to alienate everyone involved with the project and further work was halted. It has literally taken us years to once again reach an accommodation with the Keswick management. Today the installation process has been restarted and we once again have access to play our instrument. In the interval, the instrument suffered some deterioration and organ parts and supplies stored in basement rooms were ruined in a flash flood that left wood pipes floating against the ceiling. Fortunately, the Keswick's organist during this period was a former chapter member who worked to secure a Historic Restoration Grant from the State of Pennsylvania to make repairs to the organ. The grant brought enough funds to replace the damaged organ relay and will eventually replace some of the other damaged components lost in the flood. It's also proving to be the key step

in bringing the Keswick management and us together for mutual benefit.

Tom Smerke, General Manager of Projects, welcomed us to the Keswick. Tom informed us that we are making progress toward installation of the new relay system as he held up some of the new interface cabling which will be installed at the chests. Bernie McGorrey is our manager for the Keswick project. Tom also noted that the theatre itself is also getting some restoration. Plasterers are set to begin restoration of the ornamental plasterwork in the Keswick. The missing segments of the plaster 'rope' molding around the proscenium are particularly noticeable as they are right next to the console. The Organ Screen lattice and ornamental nymph centered on the screens on each side look like they need attention also. Tom said the plasterers are restoration specialists and they know the vital importance of plastic sheeting all openings into the chambers and console to exclude damaging dust particles.

After the presentation we had two hours of open console. Because of the time of year, just about everyone who played was into Christmas music. Tom Smerke gave chamber tours. Dottie Whitcomb brought refreshments. A special guest was Barbara Fesmire, who studied with Dottie's late husband, Leonard MacClain. Barbara has been playing the Keswick Möller for some of the theatre's recent programs. She too

treated us to some beautifully played Christmas favorites.

In addition to the relay system, the toy counter and some other percussion items and possibly a few more pipe ranks are yet to be installed. It's great to see and hear it taking shape at last. We are all looking forward to completion of the installation and a long postponed dedication concert.


Tom Rotunno

EASTERN MASSACHUSETTS

Hank Lysaght, President, 781/235-9009

Wellesley, Massachusetts. November 3, 4, 5 the dates of "New England's Millennial Pipes" sponsored by EMCATOS, ATOS Chapter Number One, was the chapter's first regional convention and it is now a pleasant memory. It was a lot of work, many steering committee meetings in various locations, but satisfying to those of us directly involved when so many favorable comments were heard. Our artists were in great form, the organs performed without so much as a cipher, the programs, all different, and to have two Wurlitzer pipe organs in restored theatres—what more could anyone want!

The Afterglow on November 6 to Lincoln, New Hampshire and 1½ hour Hobo train ride to Plymouth, while we were served a gourmet meal in restored dining cars, was a fitting climax for those of us who attended. It was a weekend not to be forgotten.



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November 18 at our Babson College "home" had James Riggs back at our instrument. Jim played a variety of selections, many of which were jazzy. A few numbers were requested and it is good policy by any artist to involve the audience. Mr. Riggs was rewarded with a standing ovation after his encore and he was obviously pleased with the regulation and tuning of our Wurlitzer. He has been out of the concert circuit for quite some time and it was good to have him back.

John Cook is completing his CD of our organ over the Christmas holidays while home from college. This will be our chapter's first commercial recording and John and our organ will be up to a first class performance.

The annual Christmas party at Babson was on December 10 with a fine serve-yourself style catered meal enjoyed by all. Member, Ed Wawrzynowicz, played seasonal music before the meal and recorded music was played while eating. This gathering of members in a relaxed atmosphere was a wonderful prelude to the busy holiday season.

Stanley C. Garniss

GARDEN STATE

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

Trenton, New Jersey. Saturday November 19, 2000 was a date our chapter had been patiently waiting for. The headline in our newsletter announced

Ashley Miller and Jelani Eddington at the console of the Trenton War Memorial Möller.



that the Trenton War Memorial's 3/16 Möller theatre pipe organ would be playing again. An open console was arranged. All our member organists were encouraged to come and help shake down the organ, which had been sleeping for six years while the building was completely restored.

This 3/16 Möller has an interesting history. Originally the organ was installed in Trenton's Lincoln Theatre. It was sold to the National State Bank in Trenton. Mary P. Roebing, Bank Chairman, was a great aid to our chapter. In 1974 an agreement was made with President Bill McKissock of GSTOS and Chairman John E. Curry of the War Memorial Commission. It enabled us to rebuild and install the Möller in the War Memorial Auditorium.

The dedicatory concert with famous organist Ashley Miller was held February 29, 1976. The 2000-seat auditorium was filled. It was a successful time. Bill McKissock, the first crew chief, was followed by Bill Smith as crew chief. With his crew the organ was well maintained. Fine concerts with nationally known



JINNY VANORE

GSTOS Officers' Installation — Cathy Martin, Paul Jacyk, Bill Smith (retiring) and Fran Monte.

theatre pipe organists have entertained us through the years. March 1994 concerts were discontinued when the building was closed for renovations.

Sunday November 19, 2000 was a cold windy day but the weather did not stop some 50 or more members who arrived and signed the long list to play

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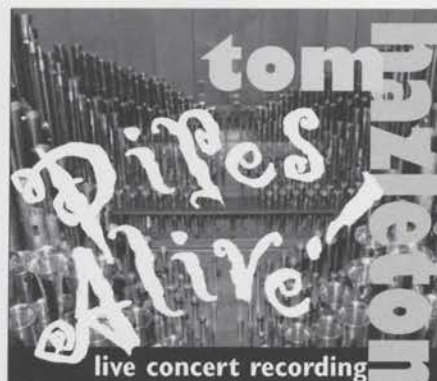
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this big organ. Everyone was excited and happy. Just to again experience the fullness of a beautiful auditorium and to hear pipe organ music was wonderful.

No one seemed to mind the occasional out of tune pipes (since this was the first time they were being used). A great deal of thanks go to Bill Smith and his crew for all the hours of cleaning, tuning and repairing given to the organ. Special thanks go to Robert Raymond, Jr. for installing the new relay. Members were asked to attend a short important business meeting, which was held in the large ballroom in back of the stage. They returned and the music continued to 6 p.m. This trial exercising of the organ was very helpful to the crew. Public concerts are being planned for 2001 when the organ is concert ready.

A GSTOS Christmas party in December means a fun day filled with pipe organ music, great food and lots of singing. For the fifth year, our members have been invited to the home of Bob and Cathy Martin, which is in Little Falls, New Jersey.

Saturday December 16 was dreary and raining. When members entered the Martin home the main attraction was the large 3/24 Griffith Beach theatre pipe organ placed in a 30' x 55' music room. Tables with flowers and Christmas decorations filled this large room. Members wished friends "Merry Christmas" and "Happy Holidays." A catered buffet dinner was enjoyed. Reservations for the

party were required because the room capacity is 60 people. This party is always so popular that many sign up to make reservations well before December.

During the afternoon those attending had the good fortune to hear Jelani Eddington and David Harris who had dropped in for a while and played several excellent organ and piano duets. It is always a pleasure to have Ashley Miller come to our parties. We have to coax him to play. He feels that other members should have a chance to play this big pipe organ. When Ashley agreed to play everyone ceased talking and moved closer to hear him. Also attending were two special guests, Bob Leys and Alan Taylor, who were ending their tour across our country before returning to Scotland. Bob, a professional organist, entertained us making it a fun evening. We, in Garden State, are especially thankful to our President Cathy and her husband Bob Martin, who generously open their home during the year with silent movies and benefit concerts. Each year they have demonstrations of the large pipe organ to children in the third grade. Thank you Bob and Cathy.

Jinny Vanore

HUDSON-MOHAWK

Frank Hackert, President, 518/355-4523

Schenectady, New York. Hudson-Mohawk Chapter members participated in, and contributed to, many activities during the final two months of the millennium year. During November, Proctor's Theatre in Schenectady, New York held a reception at the theatre to honor its Guild volunteers. Chapter member Carl Hackert entertained on *Goldie*, the theatre's magnificent 3/18 Wurlitzer. On November 21, Carl again played *Goldie* during the theatre's Preview Party for their first **Holiday Showcase**. This **Holiday Showcase** included a festival of trees with silent auction and entertainment provided by regional artists. Area favorite Ned Spain performed often on *Goldie* over the four-day celebration adding to the festive holiday atmosphere.

Several Hudson-Mohawk Chapter members attended the highly praised and very successful ATOS Regional Convention in Massachusetts November 3-5. Those attending included Chapter Chair Frank Hackert, Marion Hackert, Ned Spain, Donna Tallman, Norene



Tom Hazleton and Hudson-Mohawk Chapter members Marion Hackert, Joe Vanore, Jinny Vanore, Ned Spain and Frank Hackert.




Carl Hackert at Goldie.

Grose and Joe and Jinny Vanore. The instruments and artists were uniformly excellent and much enjoyed. Congratulations to the Eastern Massachusetts Chapter for hosting such a fine event.

The free noontime monthly concert series sponsored by the Hudson-Mohawk Chapter and Proctor's Theatre offered excellent programs during November and December. On November 14, William Hubert offered a fine program, which was very well received. The December 22 concert was the Chapter's annual Holiday Pops Concert. The concert featured organists Carl Hackert and Ned Spain; vocalists Charlie Lowe and Judy Merriam; and Catherine Hackert and the Glens Falls High School Strolling Strings. Shoppers and season revelers took a few moments from last minute errands and holiday preparations to enjoy the sounds of the season and a little musical Christmas magic.

The November monthly Chapter meeting was held at Proctor's Theatre on

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November 13 and featured Harold Russell and Frank Hackert who described the internal operation of *Goldie* prior to enhancements. Open console and refreshments followed.

The Chapter holiday party was held on December 18 at the Schenectady home of member John VanLaak. John's home boasts a 26-rank pipe organ, two grand pianos and a harpsichord. The festivities included a seasonal sing-a-long, open console on the variety of instruments and refreshments. Many thanks to John for his gracious hospitality.

Norene Grose

JOLIET AREA

Jim Stemke, President, 847/534-1343
sonics408@aol.com

Joliet, Illinois. JATOE member Dick Best and his wife, Dee, were looking for a unique way to celebrate their Golden Wedding anniversary. Dick joined JATOE six years ago and as a member has been called upon to perform mini-concerts on the Barton Grande theatre organ at the Rialto Square Theatre in Joliet, Illinois for visiting tour groups. Dick thought it would be rather unique



Dick Best at the Rialto Grande Barton console.

to host a banquet and organ concert at the Rialto featuring this magnificent theatre pipe organ for their 50th wedding anniversary.

The Bests took over the Rialto for a delightful Sunday afternoon and evening, during the July 4th 2000 weekend. A reception and banquet were held in the lobby/rotunda, followed by an organ concert in the theatre featuring Dick as the organist.

For the concert, Dick built a program based upon the theme of a musical trip around the world, with medleys from several well-known musicals. This was followed by an old fashioned sing-a-long

with word slides Dick created using his computer. Since it was the July 4th weekend, the finale was a rousing rendition of two patriotic numbers.

Richard Best

LONDON AND SOUTH OF ENGLAND

Jim C. Bruce, President

London, England. Concert at the State Theatre Kilburn, 4/16 Wurlitzer, December 3 at 11 a.m. Organist—Dr. Arnold Loxam.

A pleasingly large audience was present at the magnificent State Theatre for a Christmas Concert with Dr. Arnold Loxam. Arnold has had a long and distinguished career in the theatre organ field. His playing career started on the piano as long ago as 1925 when he played for BBC Radio and his first theatre organ broadcast was from a cinema in Bradford in 1946. He received his doctorate from Bradford University for his co-operation in the development of their Computer Organ and for his achievements in music. At this time of year Arnold is very busy and we were lucky to have him for our last concert of the year at Kilburn.

He treated us to a wonderfully varied first half in which he included many theatre organ favourites. Some numbers were played with the famous 'Loxam Bounce,' where his tremendously fast double footwork revealed his very colourful socks which is one of Arnold's well-known trademarks.

When Arnold was introduced for the second half, to the delight of the audience, he appeared from behind the console dressed as Father Christmas, which set the theme for the rest of the concert. We had a wonderful 50-minutes of Christmas music which included carols with the audience joining in. After a truly entertaining morning concert delivered with Arnold's usual professionalism, the audience would not let him go without an encore.

We had all just experienced a fabulous morning of theatre organ music, but for many of the audience and ATOS committee members there was more to come. Many of us decamped over lunchtime to another concert given by the Cinema Organ Society. This concert was in the afternoon on the South Bank University Wurlitzer with Lew Williams from



Arnold Loxam

the USA at the console. This pair of concerts brought many people to London from far and wide. I spoke to one man who came all the way from Scotland to be part of this Theatre Organ feast.

Christmas Show at the Woking Leisure Centre, 3/16 Wurlitzer, December 16 and 17. Organist—Len Rawle.

As an experiment this year the chapter committee decided to put on our Len Rawle Christmas concert on two days instead of the usual one and we were very pleased with the resulting audience numbers. This annual concert is a firm favourite with the audience in the Woking area and on the Saturday night a capacity audience experienced a wonderful concert of theatre organ music from Len, some sad and amusing readings from our compere and performer Joan Dovener and fantastic music from the 100 bells of the St. Lawrence Chobam Hand Bell Ringers. These hand

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bells ranged in size from very small to very large, so large in fact that those of us who tried the big bells could hardly lift them, never mind ring them. So large was the tonal range of these bells that the sound was quite orchestral. The ringers played several wonderful pieces and also helped Len accompany the Carol Singing. The whole concert was well received by the audience with many compliments presented for all concerned. The Sunday afternoon concert audience numbers were a little down from the full capacity of the previous evening but yet another audience left the venue knowing they had experienced something special for Christmas.

Ian Ridley

LOS ANGELES

Irv Eilers, President, 323/254-0987

Los Angeles, California. The November LATOS event at San Gabriel Civic Auditorium featured Sean Henderson, one of only two artists to win all three divisions as well as overall winner of the ATOS International Young Artists Competition. Richard Hills was the first young artist to win all four titles and Sean was the second. Sean played a varied program of show tunes, old standards and classics. He included one of his own compositions that he originally wrote as a twelve year old. As a tribute to Gaylord Carter, Sean played his own arrangement of "A Perfect Song." After a closing medley from *Camelot*, the small but

enthusiastic audience called him back for an encore of Maori music.

The LATOS holiday party and annual membership meeting was held at the home of ATOS Board member John Ledwon in Agoura. Business included the election of three board members: Pat Buckley was re-elected to a second term; Don Whipple and Dorsey Caldwell were elected for a first term. The establishment of the "Gaylord Carter Memorial Fund" for the installation of the Peter Crotty organ in South Pasadena High School was approved, as well as the plans for LATOS to bid for the annual convention in 2005, which will coincide with the 50th Anniversary of the founding of the American Theatre Organ Enthusiasts (now ATOS) in Los Angeles. Chairman Phil McKinley introduced Don Near, retiring chairman of the Orange County Theatre Organ Society as the Chairman of the Convention Planning Committee. Before and after the business meeting, members socialized and enjoyed a bountiful spread of delicious food and delightful music on the 4/52 Wurlitzer in John's spacious living room. Thanks to the members that helped John decorate his lovely home for the festive occasion. A big thank you to Avis Schmill for coordinating the potluck and all the folks that helped in the kitchen. And thank you John for again letting LATOS invade your home!

We are all saddened by the loss of our much-loved friend and longtime

member, organist and silent film accompanist Gaylord Carter after several years of declining health. A memorial service featuring a number of theatre organ artists was held at the First Congregational Church in Long Beach where, on Halloween in years past, Gaylord had accompanied films on the church's magnificent mighty Möller.

Wayne Flottman

MANASOTA

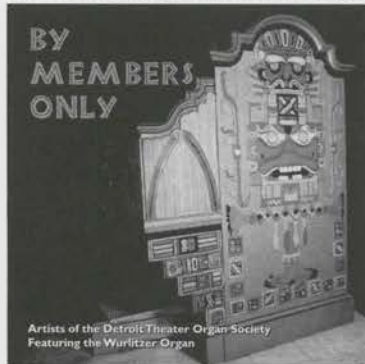
Vince Messing, President, 941/627-5096

Sarasota, Florida. The holiday season found us at the Pierson's home in Sarasota where Bob Baker played Chuck's mostly Hinners pipe organ and Dave Henderson entertained on his Vibraphone. The following Sunday afternoon we gathered at Grace Baptist Church where the Forker Memorial Wurlitzer is installed. Dr. Bill Brusick played many seasonal songs to the acclaim of the members and guests.

Crew chief Norman Arnold reported that he had constructed and installed the last 2 small offsets and the organ was then complete. Allen Miller will be voicing the instrument during January and completing the control panel wiring.

George Wesner and Fred Davies, performers at Radio City Music Hall, showed off the organ at a public church concert in January. Warren York came in from the snow and cold in Illinois to play at the regular meeting on the third Sun-

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day afternoon in January. In March we will welcome Warren Thomas and John Steele from Orlando. Our first promotional concert will be April 1, 2001. Tom Hazleton will assume the bench of the Wurlitzer for our listening pleasure.

Rosa Rio will accompany a 1928 Buster Keaton silent at the Tampa Theatre in late February. The Tampa, originally a silent movie theatre, is an original as is the restored Wurlitzer. David Cogswell will lead an organist's workshop, featuring the Forker Memorial Wurlitzer, for Chapter members on the afternoon of Wednesday, February 14.

Carl C. Walker

MOTOR CITY

David Ambory, President, 810/792-5899

Detroit, Michigan. It has been a very busy time at the Redford Theatre. On Friday, December 1 we had the presentation of a sample of our new seats, which will be installed in 2001 and the opening of a new seat drive for additional funds. Our theatre lobby was transformed into the lovely entrance it was back in 1928 when the theatre opened, thanks to the talents of Michael Hauser. We are very fortunate to have his expertise as a Program Manager of the Michigan Opera Theatre. There were several posters displayed that were designed by him depicting the history of the Redford Theatre.

John Lauter gave a brief history of our theatre and then Brenda Marion, Legislative Assistant to State representative

Derrick F. Hale, presented the Ceremonial check from the State of Michigan in the amount of \$150,000 for new seats in our theatre to our President, David Ambory.

We then had the unveiling of the sample seat. This was arranged by David Martin. First we saw the original seat from 1928, then the new seats purchased in 1959 and then the new "Renaissance Series Seat" (a reproduction of the 1928 seat). Dorothy Van Steenkiste was given the honor of being the first one to sit in the new seat. The seat is a bright green and the carpeting (duplicated from the original) matches the seat.

David Calendine entertained our audience playing our 1928 Barton theatre pipe organ. Refreshments were served donated by Cassandra Thomas of *Sweet Potato Sensations*.

Tours of the theatre were held. People really enjoyed all the historic displays. We had members of the press and TV stations attending and several dignitaries.

Following the afternoon presentation our evening turned into a "Wonderful Night." Under the direction of William Walther, our Operations Chairman and our other members, we hosted one of the biggest events we have ever had at the theatre. The doors opened and our patrons entered the festively decorated theatre to the sounds of Don Haller at the Barton Theatre Organ. As Don played rousing carols to warm up the crowd, three singers roved the audi-



Amy and John Lauter, Proud parents of Benjamin Robert Lauter, our newest Member.



"Christmas Celebration" from left, Lance Luce, Organist, Pierre Fracalanza—Pianist/Entertainer.

torium with microphones to encourage audience participation.

At this point Don Lockwood, our emcee, took the stage and introduced the film, *It's A Wonderful Life* and our keynote speaker, Karolyn ZUZU Grimes, who played the daughter of James Stewart in the film. She captivated the

Charlie Balogh
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attention and hearts of our audience with her stories of what it was like to work with James Stewart, Frank Capra and a host of other Hollywood icons.

On December 9 we had our Christmas Concert, titled, "A Christmas Celebration" featuring Lance Luce at the Barton Theatre Organ and Pierre Fracalanza, Pianist/Entertainer at the Steinway Grand Piano. The program was outstanding. With a BRAVO standing ovation our audience called for more. Our stage was transformed into a beautiful Christmas setting by George McCann. The audience also enjoyed a miniature railroad layout in a wintertime setting in the orchestra pit. Donald and David Martin and Steve Greening assembled this display.

On December 10 we had our annual Christmas party. We had many guests from various organizations. The Lake Shore Garden Railroad Club had a small-scale steam engine display on the stage. We enjoyed a wonderful dinner and entertainment by Michael Przybylski and Herb Head at the organ and Lucille Morton at the Steinway Grand Piano.

We are happy to announce the arrival of our newest member of Motor City. Benjamin Robert Lauter born December 29, weighing in at 7 pounds, 6 ounces. The proud parents are John and Amy Lauter.

The organists that played during our series were: Steven Ball, Gus Borman, Dave Calendine, Jennifer M. Candea, Scott Foppiano, Gil Francis, Don Haller, John Lauter, Tony O'Brien and Sharron Patterson.

Saturday, April 14 we will be featuring Rob Richards in "Disney Magic," direct from the El Capitan Theatre in Hollywood. On May 6 we will be featuring "The Rhythm Society Orchestra." Following this program our theatre will

be closed from May 7 until June for the refinishing of the floor and the installation of seats.

We are partnering with the City of Detroit for their Tri-Centennial Celebration—"Detroit 300" during 2001. We will be showing historic slides and film clips of historical moments in Detroit before all of our programs.

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

Dorothy Van Steenkiste

NEW YORK

David Kopp, Chairman, 973/305-1255

New York, New York. The New York Chapter welcomed the Christmas season with an excellent holiday concert performance by organist Greg Owen at the 4/33 Mighty Möller at New York Military Academy in Cornwall, New York. Greg's program included a delightful mix of popular and traditional holiday music along with selections of popular standards. Greg put the big Möller through its paces with beautiful arrangements of contrasting selections. The audience also participated enthusiastically by joining in with a sing-along to song slides of old holiday favorites. The



Organist Greg Owen at the 4/33 Möller at New York Military Academy.

appreciative audience response brought Greg back for an encore. Thanks to the efforts of the NYMA organ crew, Tom Stehle, Bob Welch and Lowell Sanders, the Möller was concert ready and in top tune.

Meanwhile our Wurlitzers at the Bardavon in Poughkeepsie, the Lafayette in Suffern and the Middletown Paramount remained busy throughout the holiday season with many pre-show performances. And, at Long Island University, organist Dave Kopp and Eddie Layton were called upon to perform at the 4/26 Brooklyn Paramount Wurlitzer for none other than President Bill Clinton himself at a political rally held at the university.

Tom Stehle

NORTH TEXAS

Donald Peterson, President
972/517-9411, dpete1@cpenny.com

Dallas/Fort Worth. Our Chapter members always look forward to the Christmas party and the holiday festivities. This year we had special reason to anticipate this party at the home of Bill and Jean Hanson. They have recently installed the Allen "George Wright Special" theatre organ and we were all eagerly waiting to hear and play this



Danny Ray played the George Wright Special Allen organ at North Texas Christmas party.

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Bill and Jean Hanson hosted the North Texas Christmas party in their home.

special instrument. The Hansons have given careful attention to the installation of this instrument, placing the speakers strategically in a chamber built into the attic that adjoins the vaulted ceiling of the music room. The resulting sound that Bill has achieved with this placement is very authentic and pleasing.

Bill had chosen fellow chapter organist, Danny Ray, to play this initial presentation of the organ for the North Texas Chapter. Danny had us all marveling at the beautifully authentic theatre sound from his opening selection to the concluding number. The combination of Danny's masterful registration, playing and the unbelievably realistic theater sound was a thrilling experience for all of us.

With Bill Hanson proudly leading off the open console, there was a steady line up of chapter organists eager to play the Allen. These included Glen Swope, Rick Matthews and Don Reasons.

The chapter members thank the Hansons for sharing their home and the gorgeous three-manual special Allen theatre organ with all of us. We look forward to being invited back soon (and often) to delight in their hospitality and the beautiful music.

The Chapter's Robert-Morton theatre organ in the Lakewood Theatre was a featured part of two special programs during December:

The first of these, on December 3, was a Christmas concert by the neighboring Saint Thomas Aquinas Church. This program included choral works, vocal solos, an audience sing-along of Christmas carols and a Laurel and Hardy silent comedy—all accompanied by the incredibly versatile organist Bob McDonald on the Robert-Morton. The church has a fine classical organ in their sanctuary, so it is particularly gratifying to our chapter that they chose to engage the Lakewood Theatre for this celebration concert and to showcase our Robert-Morton organ and theatre organist Bob McDonald for the church members' enjoyment.

We understand that NTC member Bob Acker has invited St. Thomas music director, Michael Lindner, to join our chapter and that he plans to join North Texas ATOS. He looks forward to renewing his acquaintance with the theatre organ. We look forward to welcoming him to our fellowship.

The second was the annual invitation of the Lakewood Theatre to some of the less fortunate, to a free Christmas dinner and entertainment. The entertainment included the showing of a silent short, accompanied by Bill Flynt on the Robert-Morton.

Irving Light

ORANGE COUNTY

Ed Bridgeford, President, 714/529-5594

Fullerton, California. All enjoyed our August open console and potluck at Plummer Auditorium—at least until the blower bag tore open in mid-afternoon. Members and guests in attendance were understanding and the bag was replaced

the following Monday. The new slave console was displayed for the first time. Modifications have been made to make it more user friendly. Since it has no stop keys, the pistons were redesigned so that they light up, thus giving the organist some visual feedback.

Our September concert featured the talented Australian artist, John Giacchi, who made many new fans among our audience of nearly 600. An article in the *Orange County Register*, which featured the Plummer Wurlitzer and Orange County Chapter, boosted attendance.

Board member Randy Bergum is working with the school district on a project for improvements to Plummer Auditorium. Items under review include handicap access, improved lighting for entry routes and carpet replacement and/or repair. Randy also made new hands for the tower clock at Plummer. Construction workers had accidentally damaged the clock and our chapter volunteered to make repairs.

Tom Hazleton returned on November 12 for another well attended concert. Tom put the organ to the test with a variety of musical selections and accompanied the Laurel and Hardy silent film, *Putting Pants on Philip*. We hope to arrange for Tom to conduct an organ workshop next summer.

Our annual meeting and Christmas party was held December 16. Many members got to play the Wurlitzer and all had great fun. Judy Merry and Gladys Trousedale managed the potluck luncheon.

Ed Bridgeford succeeds Don Near as our Chapter's Chairman. Don was instrumental in founding the Orange County Theatre Organ Society, and later, Orange County Chapter of ATOS. Don has many friends throughout the theatre organ community and will continue to be a valued member of our organization.

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Ed has headed up publicity and served as concert manager, a post that requires his complete attention during concerts as liaison to the Auditorium stage crew. Ed also works closely with Bob Trousdale, Secretary/Treasurer, on organ maintenance and projects.

Jim Merry and Bob Trousdale

PUGET SOUND

Barbara Graham, President
206/525-7859
bxgraham@email.msn.com

Seattle, Washington. Hokum Hall in West Seattle is one of the very few remaining Northwest venues with a Wurlitzer theatre organ providing weekly entertainment for the public. On a Sunday afternoon in October, members of the Puget Sound Chapter gathered there for a Sunday Social and a casual stroll down musical memory lane. Billed as "Sentimental Journeys," the event featured Keith Terhune, "Professor Hokum W. Jeebs," and others entertaining with music for listening, singing, and dancing.

In December, approximately 90 members attended the annual PSTOS Christmas party at Haller Lake Community Club, home of the Chapter's pipe organ. Andy Crow provided festive organ music for the afternoon, as folks feasted on the many snacks and finger foods provided by members. Hokum Jeebs—yes, the same Professor Jeebs from Hokum Hall!—arrived with his musical saw and con-

tributed a very serious holiday rendition accompanied by Andy on the piano. The annual raffle of numerous choice items was a highlight, with proceeds benefiting the Kent Food Bank. Ellen Sullivan, the great PSTOS Miracle Worker, performed her usual magic on the hall with gorgeous decorations. It was a great party!

Owen Cannon, the young lad to whom PSTOS has awarded a scholarship, continues to prove himself a worthy recipient. Following is a recent report: "Sunday afternoon I got back from Morrow, Georgia where I recorded the Widor "Finale" for the PRI program *From the Top*. The program features pre-college age performers of classical music. I was their first organist. The whole program went very well and I had a lot of fun. It was especially great being able to meet the other performers. After I played the Widor, there was a small skit for which I played a few measures accompaniment.

The organ in Spivey Hall is a three-manual 79-rank Rufatti. It sounded really great and the room was quite reverberant also. I enjoyed playing Widor's "Finale" for the program because it used a lot of the resources of the organ. It was also a way for the audience to hear the different colors of the instrument. The show should be broadcast in February and I will be receiving a tape in the mail before then."

Jo Ann Evans

RED RIVER

Faye Crume, President,
71161.2632@compuserve.com

Fargo, North Dakota. As previously mentioned in the Otter Tail Central Minnesota Chapter News, September 30 was the date for the dedication of the Wurlitzer at the Center for the Arts in Fergus Falls, Minnesota. Several of our chapter members made the hour trip to



Center for the Arts marquee.



Donna Parker at the Center for the Arts.

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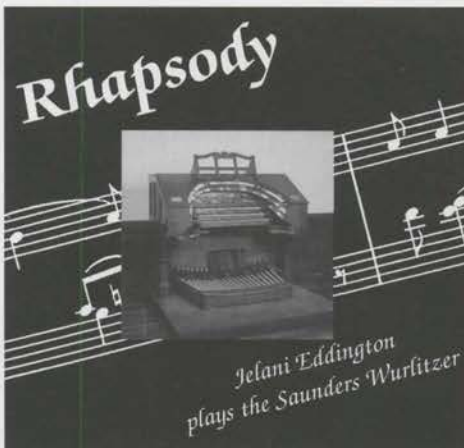
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attend the wonderful concert by Donna Parker. Part of the evening's program included an honoring of three local people who have made an impact on the music in Fergus Falls. One of these people was Red River Chapter member Lance Johnson, who installed the organ. This theatre did have a pipe organ in its early years. It was installed in a nearby country church many years ago.

October 20 and 21 were the dates of Silent Movie Night at the Fargo Theatre, with the Fargo Theatre Big Band All-Stars, under the direction of James Poybar, with the memorable music of Glenn Miller, including singers and dancers. The feature movie was the 1921 Charlie Chaplin hit, *The Kid*. Musical scores were provided by Lance Johnson and Dave Knudtson at the Wurlitzer.

The traditional holiday noon organ concerts the two weeks prior to Christmas were a success once again and given considerable media attention.

Sadly, we've lost two of our long-time chapter members in recent months. Maxine Struble passed away after a long illness. She was a faithful hard worker and hosted many chapter meetings. Her husband, Gene, has been one of the intermission organists at the Fargo Theatre for many years. Ted Larson died suddenly November 29. Ted was nationally recognized for his knowledge of film history and work with film preservation. He procured all of our silent movie night films. He was involved with many phases

of theatre and taught film at Minnesota State University, Moorhead, Minnesota since 1968. It was a fitting tribute that his funeral was held at the Fargo Theatre.

The American Guild of Organists Region Six Convention will be held in Fargo June 18 through 21, 2001. A highlight will be a concert by Tom Hazleton at the Fargo Theatre.

Sonia Carlson

RIVER CITY

Greg Johnson, President, 402/753-2486

Omaha, Nebraska. Rather than holding meetings in both November and December, River City Chapter celebrated with a festive Christmas party, hosted by Bob and Joyce Markworth, on December 9 in their lovely home in North Omaha. Markworth's annual chili feed is one of our chapter's cherished traditions. Bob and Joyce literally designed their home around the space requirements of Bob's 3/22 Kimball theatre pipe organ, which speaks from two pipe chambers. The complex includes a spacious music room for organ performances, with adjacent bathroom facilities and a fully equipped kitchen. Chapter President, Greg Johnson, conducted our business meeting with reports presented on theatre organ activity in Omaha and in suburban Bellevue.

We were in for a special treat at this meeting—our guest artist was 21-year-old organist Brett Valliant of Wichita,



Brett Valliant, rising young star at Markworth's Kimball console.



Bob and Joyce Markworth.

Kansas. Brett started with piano lessons around the age of three and organ lessons when he was about seven-years-old. By age ten he was playing organ for a church and continuing his study of classical organ. In 1996 he was taken, somewhat against his will, to hear the former New York City Paramount Theatre's Wurlitzer, now installed in Wichita's Century II Center. Since that day,

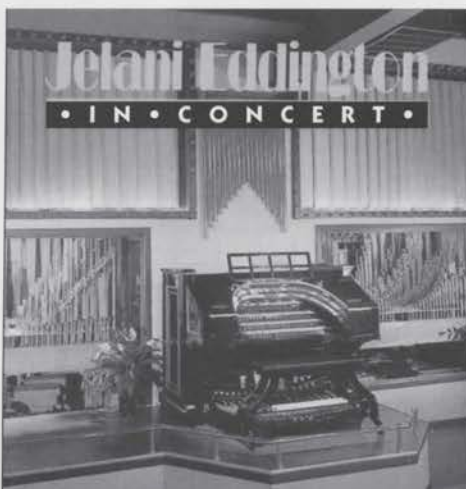
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theatre organ has become a "way of life" for Brett.

Brett's program was tailored for our Christmas Holiday enjoyment and included old favorites from stage, screen and radio, as well as recent pop tunes. He rounded out his concert with a Christmas sing-along. Brett had less than one day to familiarize himself with Markworth's Kimball organ, but the 288 stop tabs didn't intimidate him! His concert fully-explored all the resources of this Kimball organ installation, and he demonstrated exceptional registration skills. Don't miss an opportunity to hear this young artist play—it will be guaranteed enjoyment!

Tom Jeffery

SAN DIEGO

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

San Diego, California. During a recent trip to South America my wife, Libby, and I got an opportunity to call at Port Stanley in the Falkland Islands. This windswept island off the coast of Argentina is home to only a few hundred occupants who all live in the town. The remainder of the island is pretty much off limits due to the half million land mines left by the Argentine Army after their attempt to reclaim the islands failed. The town boasts a very old church built in the latter part of the nineteenth century. The church has a small "tracker" organ. The organ has apparently been touched up with some paint but is very much like it was back in the late eighteen hundreds. The foot pedals were nearly worn in two. I only tell this story because it gives a new dimension in travel. It is so much fun to find these old examples of the instrument that we love so much. It is also fun to try to imagine

what this organ has done for this little congregation. Church services, prayer meetings, weddings, funerals, baptisms and also holding up the morale of the citizens during the recent war. It also reminds me of the joy that all of the theatre organs brought to many in this country during the Depression and during our war years. It's hard to worry about anything when you are listening to these wonderful instruments.

San Diego continues to bring the finest artists to our Pop Series. Starting on February 11, Dennis James will entertain us. On March 11, Rob Richards will travel down from the El Capitan Theatre in Los Angeles to play our marvelous 4/24 Wurlitzer. May 6 brings Donna Parker to our console. Donna is one of the few female performers and we are looking forward to her particular style. There are more entertainers in our 2001 Series, but we'll tell you more about them in the next edition.

We again remind you that we welcome visitors to our concerts. If your travel plans include San Diego please contact us for our scheduled programs. I'll be happy to E-mail you a complete listing of our 2001 Series.

Frank Hinkle

SIERRA

Thomas Norvell, President
916/947-0673

Sacramento, California. In July, Sierra Chapter had their second picnic of the summer—this one at the McCluer home in Mt. Aukum. Several members enjoyed open console on Pete's 2/11 Wurlitzer. This was the last of many chapter picnics at the McCluer's since they and the Wurlitzer have moved closer to Sacramento. Plans are to have a 3/? Wurlitzer playing within two years.

Three chapter members, Jim Brown, Bert Kuntz and Dave Sauer, entertained us on the Chapter's George Seaver Memorial 3/13 Wurlitzer at the "Hot August Pipes." In recognition of Sacramento's summer temperatures, the concert was followed by an ice cream social. These three artists also regularly entertain the public on the ATOS 3/16 Wurlitzer in the Towe Auto Museum.

We met at the Towe Auto Museum in September when Jim Riggs accompanied one of Buster Keaton's great films, *The Cameraman*. The Tong War sequences were especially interesting. Jim played this fast-paced film by maintaining a fast pace from beginning to end.

Paul Quarino returned to the Towe Museum for his traditional October cueing of a film appropriate for Halloween. This year the film was *A Night at the Show* featuring Charlie Chaplin. This film is one of Chaplin's earliest. Paul received his usual, and well deserved, standing ovation for an excellent job.

In November Sierra Chapter joined the Grant Union High School Alumni Association for a concert by Lew Williams on the George Wright Memorial Organ. Sacramento had one of its rare fall cold snaps and the auditorium heating system had failed, which did not agree with the 4/21 Wurlitzer. Lew had to contend with a few dead Tibia notes, bass pipes that would not stay in tune and very cold hands (tough for a "desert rat"). Nevertheless, he gave us a very enjoyable afternoon of his old favorites with a few new goodies. Lew's standing ovation was also well deserved.

We held our annual Christmas party in December with Dave Rietz entertaining us during our potluck lunch. Then there was election of officers for 2001 and

CONTINUED ON PAGE 66

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FOR THE RECORDS

CONTINUED FROM PAGE 39

is the brief musical "interlude" (usually orchestral bells or a few modulating chords) between each of his selections. Whether this was done for editing, or an announcer's introduction of the next number, or to allow Wright to prepare his next registration, we do not know. These "interludes," which occur between all but three selections on this CD, run from 12 seconds to a maximum of 1 minute 14 seconds. Each one is shown as a "countdown" to the next track number on your CD's "clock."

Wright's opening tune is a big, bright, brassy arrangement of Cole Porter's energetic "From This Moment On." It's hard to understand why "show doctor" George Abbott cut this number from 1950's *Out of This World* for it's proven to be the best tune from that score and, without it, the show closed after a meager 157 performances! Wright is at his ballady best in Gershwin's "Someone to Watch Over Me" and continues with an incredibly seductive "Pavanne" from organist/composer Robert Elmore's *Rhythmic Suite*. It's worth noting here that this program contains several melodies found on other Wright recordings; for instance, Elmore's "Pavanne" is also on his Conn LP (HiFi 711). Because

Wright rarely played any piece of music exactly the same way twice, we did not make any A-B comparisons.

Harry Ruby's "I Wanna Be Loved By You" was introduced by squeaky, baby voiced Helen Kane (the boop-boopa doop girl) in 1928's *Good Boy*. Next is Claude Debussy's warm and rich, yet slightly *mysterioso*, "La plus que lente (valse)"—which translates as "a slower than slow waltz." It's a shining example of Wright's superb ability to transcribe a piano piece to the organ. Michel Legrand's "What Are You Doing the Rest of Your Life?" (written for 1969's dramatic film *The Happy Ending*) is also found on Jonas Nordwall's recording of the Vollum organ and provides a fascinating contrast of how two different artists playing the same organ can treat a lovely melody! Another magnificent orchestral transcription is Wright's arrangement of Puccini's "One Fine Day" from *Madame Butterfly*.

In stark contrast is the spirited trumpet announcement for a rousing version of Irving Berlin's "Piccolino." The next title may be a bit of a shocker for it's a quite remarkable recreation of HiFi 701's landmark opening number "Jealousy"—but at a noticeably slower tempo for here it runs over a half minute longer! Musicologist Jim Svedja has said of Fritz Kreisler (1875-1962) that he was "...one

of the great violinists of history . . . (and) was also the composer of some of the most enchanting music ever written . . ." George plays one of Kreisler's best-known melodies, "Stars in Your Eyes." Surprisingly, this number was originally titled "Who Can Tell?" when it was written for the operetta *Apple Blossoms*, which had a successful Broadway run of eight months in 1919. Lyricist Dorothy Fields was asked to supply new lyrics to several melodies from that show for opera star Grace Moore to sing in the 1936 film *The King Steps Out*. Thus "Who Can Tell?" became "Stars in Your Eyes."

In his constantly varying programming is an innovative version of Cole Porter's "I Get a Kick Out of You" followed by Edward MacDowell's soothing ode "To a Water Lily" and then Richard Rodger's rollicking "Falling in Love With Love." We're guessing this broadcast was scheduled for the holiday season for next to closing is "White Christmas." Bing Crosby's recording is, of course, one of history's all-time best sellers. It's shocking to learn that playing drums on Bing's recording was an obscure studio musician named Lindley Armstrong Jones who, a few years later, formed his own band and became notorious as the dandruff in long hair music under the name Spike Jones and His City Slickers! A brief waltz, Noel Coward's

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sentimental "I'll See You Again," concludes the broadcast.

Of course this album is a Must Have for all George Wright fans. In fact we rate this as Very Highly Recommended for all theatre organ buffs not only for George Wright's superb artistry but also for the unique tonal richness and clarity of the Vollum organ and the superb quality of the recording!

Compact disc only for \$20.00 (post-paid in the U.S. and Canada) and \$23.00 (postpaid via air mail to foreign addresses). MasterCard, VISA, personal checks and money orders should be sent to Banda, P.O. Box 1620, Agoura Hills, CA 91376-1620.

HERE'S MALVERN!

John Atwell



Our third Theatre Organ Debut album for the 21st Century comes from Australia! It's the 3/17 Compton at Malvern Town Hall in suburban Melbourne. The organ is a "composite" instrument with ten of its ranks (and the console) coming from various Compton organs plus one or more ranks of Wurlitzer, Robert-Morton, Möller, Stephens, and Hill, Norman and Beard instruments. The album's unusually detailed and excellent eight pages of liner notes have all the details so we need only add that the organ is owned by the Victoria Division of the Theatre Organ Society of Australia and its dedication programs (on July 11 and 12, 1992) were played by George Blackmore, Tony Fenelon and John Atwell

Although John Atwell, like Fenelon, is a medical research scientist, he's concertized on theatre pipes in Australia and the U.S. since 1968. Two of his earlier albums have been reviewed in the

Journal (*Five Alive* in January 1986, and *Sounds Down Under* in September 1995). Reviewer Walter Beaupre called *Five Alive* (which featured five organists including Atwell) "... one of the best theatre organ records of this or any other year..." Ken Rosen, in reviewing *Sounds of Wonder*, wrote "Atwell's skill in orchestral transcription... is noteworthy for his technical mastery and understanding of the orchestral idiom." In John's liner notes he writes that he wanted "... to choose material with a diversity of style so the organ could be shown off to maximum advantage..." (and) I wanted to ensure that the selection titles were not ones which tend to appear regularly on other theatre organ CDs." He's accomplished both goals very well!

John's 70-minute program begins with a nicely swinging version of "It's a Good Day." We'll quote the liner notes for this tune as an example of John's comments about each of his selections. "This up-tempo opener was written in the 1950s by the husband and wife team, Peggy Lee and Dave Barber. It was made popular by Jane Froman and others. Listen for the untremmed Compton Diapason followed by the excellent Tuba in the second chorus variation." John's second selection is the "Florentiner March" (subtitled "Grand March Italiana") in an orchestral rather than brass band arrangement. A delightful contrast comes next with Siecynski's delicate waltz "Vienna, City of My Dreams."

This disc's only medley is eight minutes featuring four great Rodgers and Hart tunes from 1927's hit musical *Babes In Arms*. One critic described this show as "... a field day for Hollywood talent scouts..." for the cast was made up entirely of talented, unknown youngsters including soon-to-be stars Mitzi Green, Ray Heatherton, Alfred Drake, Dan Dailey and the tap-dancing Nicholas Brothers! John's medley features "The Lady Is a Tramp," "My Funny Valentine," "I Wish I Were in Love Again," "Where or When" and there are a few bars of "Johnny One Note" in the introduction and ending. The old juke box favorite "Music! Music! Music!" is next and features the most realistic clarinet we've heard in a long time and a Compton Trumpet that's convinced it's a Post Horn!

To showcase this unique Compton's

classical abilities John has included two contrasting selections. First is Bach's (or, perhaps, Stölzel's, as the liner notes explain) "Bist du bei mir" which in truth is more theatrical than baroque since Atwell's version is based on Eugene Ormandy's orchestral arrangement for the Philadelphia Orchestra. The second is organist Wilson Oliphant Chuckerbutty's spectacular "Paean—A Song of Triumph." If you ever wondered what Buddy Cole might sound like if he had played a Compton, you'll find out as John plays Gene DePaul's lovely "I'll Remember April." (Gloria Jean sang it in the 1945 film of the same title although it was originally written for 1942's *Ride 'em Cowboy*.) Keeping in a Hollywood mode John follows that with "All God's Chillun Got Rhythm" which Bronislau Kaper wrote for Harpo Marx's unusual flute-playing Pied Piper number in 1937's *A Day at the Races*.

Although Victor Herbert was born in Ireland, and received his musical training in Europe, after immigrating to America in 1886 he became this country's leading composer of operettas. Between 1894 and his death in 1924 more than 40 of his musicals played on Broadway! From one of his best known, 1915's *Princess Pat*, Atwell plays the dramatic "Neapolitan Love Song." A similar melody—but it's from the 18th Century—is the enchanting "Drink to Me Only With Thine Eyes." Continuing with some striking contrasts are Reginald Foort's "The ABC March," Burton Lane's chipper novelty "Says My Heart," and a powerfully dramatic "Prelude to Act 3" from Wagner's *Lohengrin*. Its full organ finale is a WOW!

As the liner notes tell us "Something was needed to let you down gently after all the fire and brimstone of the last track, and I thought Eubie Blake's classic (Memories of You) would do the job." It does indeed and is one of those rare subtly jazzy gems featuring this organ's great Clarinet in the first chorus and a touch of George Shearing in the second. "Smile, Darn Ya, Smile" is next to closing and the wonderfully mellow Cole Porter tune, "In The Still of the Night" features the "... myriad of soft combinations available on this instrument..."

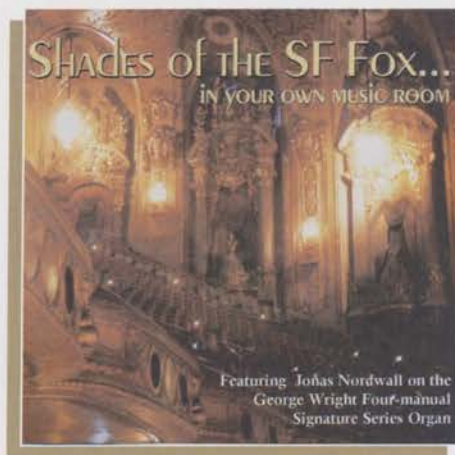
John Atwell has certainly fulfilled his goal of showing off this organ's wonderful diversity of organ voices and ensem-

bles in a beautiful recording of 20 enjoyable selections that, while a bit out of the ordinary, are a listening delight in every way! We Highly Recommend it.

Compact disc only and all prices include postage. In the U.S. it's \$20.00 from Russell Evans, 6521 NE 191st Street, Kenmore, WA 98028-3453. In Australia it's \$28.00AUS from JAmusic, P.O. Box 6135, Vermont South, VIC 3133. In the UK it's £13 from Piping Hot Record Company, P.O. Box 46, Chessham, Bucks, HP5 1YU, U.K.

SHADES OF THE SF FOX

Jonas Nordwall



Following his recently released *Definitive* CD (on the George Wright Allen 319EX and reviewed in the last issue of the *Journal*) Jonas Nordwall has now recorded a 68-minute program on the George Wright four-manual Signature Series Allen organ. Jonas' fascinating liner notes tell us "This CD is the culmination of years of pursuing the 'dream come true.' The dream? To achieve the expansive auditorium sound of a large theatre organ in a modest-sized room—specifically the sound of the 4/36 Wurlitzer that was installed in the San Francisco Fox Theatre."

It should be noted that although that legendary organ is now playing in Hollywood's El Capitan Theatre, it does not sound exactly as it did in the Fox. Nor as it was heard on the three LPs titled *Farewell to the Fox* (Fantasy 4013, 5014 and 5018), the two *Memories of the Fabulous Fox* LPs (Doric 1404 and 1406)—all of which featured Tiny James and Everett Nourse—or the three LPs George Wright recorded there (HiFi 708, 718 and 721). The El Capitan is

somewhat smaller than the Fox; and the organ is now 100% Wurlitzer (which it was not from the early 1940s until its removal from the Lanterman home—see the Pig in a Poke article in the *Journal*, May 1993). Even so, today it still has a substantial hint, or resemblance, or "shade" of its San Francisco Fox Theatre sound.

Jonas explains in his liner notes that he felt the George Wright Signature Series Allen voices "... could be carefully massaged with Renaissance™ software tools to approach the SF Fox chamber sounds and the Virtual Acoustics™ would create the 'theatre.'" On this CD Jonas is playing the four-manual GW Allen in Fred Cordes' 28' x 16' x 8' music room. But, Jonas adds, "The crowning touch was adjusting the Virtual Acoustics™ settings that place you in a large theatre." (Near the end of this disc Jonas briefly demonstrates the difference in room sound those settings make.)

Again, it's obvious that on this CD Jonas is influenced by some of the arrangements and registrations Wright, Nourse and James used for their Fox Theatre recordings. And, since eight of this album's tunes were also recorded on the SF Fox organ, we'll indicate these by giving the LP number after each of those titles. Appropriately Jonas opens with the first selection most of us ever heard played on the Fox organ. It's George Wright's stirring arrangement (including the string tune-up introduction) of Irving Berlin's rousing "There's No Business Like Show Business" (HiFi 708).

"Laugh, Clown, Laugh" (HiFi 718) is a rarely heard 1920's tune that has just a hint of *Pagliacci* in it! There's more than a touch of 1920's razz-ma-tazz in "That's a Plenty" (HiFi 718) but the organ's most romantic voices are featured next in a lush arrangement of Vincent Youman's "More Than You Know." Written for 1929's Broadway musical *Great Day*, it survived that show's demise after just 39 "great days" for the show had opened just 12 days before Wall Street's "worst day"—Black Friday! Jerome Kern's

sweeping "Waltz in Swing Time" was written for Fred and Ginger's sixth film in 1936. The taxi dancers' lament, "Ten Cents a Dance," was written by Rodgers and Hart for 1930's musical farce *Simple Simon*. Singer Ruth Etting introduced it while sitting atop an upright piano mounted on a bicycle pedaled around the stage by comedian Ed Wynn!

A big, bold, boisterous "Granada" (HiFi 721) is followed by a wonderfully relaxing medley of three well-loved American waltzes! First is Harry Tierney's "Alice Blue Gown" from 1919's *Irene*. The second is a bit of a surprise; It's Sigmund Romberg's "When I Grow Too Old to Dream" (with lyrics by Oscar Hammerstein II), which was written for the 1935 film *The Night Is Young*. Yes, Romberg, like most New York composers, was lured to Hollywood in the early 1930s. But, all four of the scores he wrote just for the movies were box office flops (although his "transplanted" Broadway shows were very successful!). Irving Berlin's "Always" is the third and, like each of the others, it receives a lush, graceful performance.

How odd it is to find a really obscure piece of music, especially one originally written as an accordion solo, to appear on two new CDs in the same issue of the *Journal*! It's "Pietros Return" (Fantasy 5018) which Everett Nourse frequently played during his years as the Fox Theatre's staff organist. Victor Young's mystical "Stella By Starlight" was written for the 1945 "haunted house" film *The Uninvited*. Ray Milland starred as a composer who wrote this piece for his neighbor, named Stella, whose mother was his resident ghost! Recently we've commented about organist Oliver Wallace in other reviews. Jonas next plays his most famous composition—the 1918 quasi-Oriental delight "Hindustan"—which features both a great Chinese Gong and some really well voiced nightingales!

Track 12 is the brief (1½-minute) demonstration in which Jonas plays a few measures of "Varsity Drag," first with Allen's Virtual Acoustic™ turned on, and then off, to show how the modest size room in which the organ is playing can be transformed into a virtual movie palace like the former SF Fox. Track 13 is the zippy complete run-through of 1927's DeSylva, Brown, Henderson hit "Varsity Drag" (HiFi 718). For a complete change

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of pace Jonas next plays Franz Lehar's luscious "Merry Widow Waltz" (Doric 1406). E. T. Paull's "The Burning of Rome" is next and Stu Green described it best as being "... done with loving musical attention to the dated 'descriptive march' style of the first quarter of the 20th Century—meaning there's a touch of corn." It's still a hoot as the fire ladies quench the blaze within three minutes—even with a rest stop in the middle!

Another great DeSylva, Brown, Henderson tune is in the next to closing spot. It's their 1927 ballad "Just a Memory" (HiFi 718) which features lush Tibia-Vox combinations. The album closes with a most appropriate final salute to the Fox Theatre's treasured memory. It's a medley of the same three songs with which George Wright concluded his final Fox concert on February 9, 1963: "Hello, Frisco, Hello," "I Left My Heart in San Francisco," and Bronislau Kaper's rousing "San Francisco." Although it may not be possible to recreate exactly the magnificent sound of the Fox Wurlitzer in that 5,000-seat theatre, we are fortunate to have both an organ and an artist capable of bringing us a taste, a touch, indeed a wonderful suggestion of that glorious sound. This is surely one of Jonas Nordwall's finest albums! Bill Schlotter's microphones were placed close to Jonas at the console so, in the quietest passages, you may hear a piston change but that in no way detracts from an

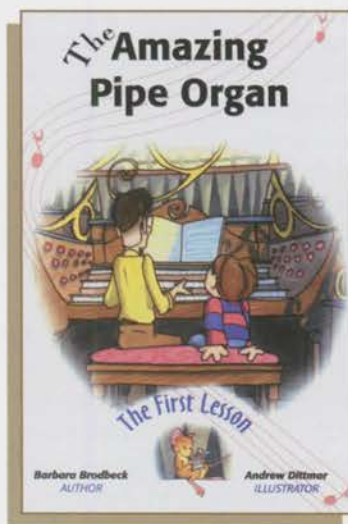
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BOOK REVIEW

THE AMAZING PIPE ORGAN

By Barbara Brodbeck



Has there ever before been a book about pipe organs written for a six year-

old? Certainly not to our knowledge. As the author explains in her brief foreword, "My son had an interest in the pipe organ at age three, and he opened my eyes to the joys of organ music. I knew someday I wanted to create this book to give an 'easy education' about the pipe organ to young children." With this 6" x 9" 54-page, colorfully illustrated softbound volume author Barbara Brodbeck has most successfully accomplished her goal!

The story follows her six year-old son Joshua's trip to take his first lesson about the pipe organ from Mr. Hanes. (Joshua has been taking some piano lessons from his mother until he was grown up enough for his feet to reach the pedals.) So, in his first lesson, rather than how to read music, Joshua is learning about the various parts of a pipe organ including the manuals, pedals, stops, swell pedal, and blower. In the charming, full color illustrations on each page, too, is a friendly mouse named Tutti. The story is told, a paragraph at a time, in large type and simple language which a six year-old can easily read and understand.

To better convey the excellence of this book for a young reader, we'll quote one page of the text. "The top part of the pipe is called the body. The bottom part is called the foot. At the bottom of the foot is the toe. The opening on the front of the pipe is called the mouth. Just as we use our mouth to sing, the pipe also has a mouth to sing musical notes." With this

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text is a drawing of Joshua holding a flue pipe. All the drawings are attractively done by Andrew Dittmar who is studying at the Columbus College of Arts and Design for a career as an illustrator of children's books.

This delightful book would surely be a wonderful gift to give any youngster who shows an interest in music. (The organ shown in this book has a draw knob console but, since most children are more likely to be familiar with a church, rather than theatre, organ, this is the logical place for them to begin learning about pipe organs.) In fact, you would be doing your local church or library a real service by presenting them with one or more copies of this book! Also, it's a fund-raiser for our Central Ohio ATOS Chapter.

The book is available for \$13.00 postpaid—(please make your checks or money orders payable to COTOS)—

from COTOS, 9321 Muirkirk Drive, Dublin, OH 43017.

CORRECTIONS AND APOLOGIES

In the Footnote to our review of Simon Gledhill's *Songs In My Heart* (November 2000 Journal) we implied that the former Milwaukee Oriental Barton organ is still playing today in Lansing, Illinois' Beggars Pizza. Organist Clark Wilson, who has on occasion played that organ, wrote to inform us "... With substantially less than half of the Oriental pipework and mechanicals present, saying that the Oriental Barton is alive and playing today is simply not true. Certainly a few bits and pieces are there, as is the console, but the organ as an entity ceased to exist years ago." Our thanks to Clark for his correction to our

Footnote and apologies to our readers for not having the correct facts when the Footnote was written.

In our review of Tom Hazleton's *The Christmas Bells of San Sylmar* (in the same issue) we wrote, "... Since no other carol is in 3/4 time they wrote ('Silver Bells') as a waltz!" Our error was in badly paraphrasing something that should have been quoted exactly. On page 258 of Stanley Green's *Encyclopedia of the Musical Film* is the correct statement: "According to (Jay) Livingston, 'Most Christmas songs are about Christmas at home or in the country, so we wrote ours about Christmas in the city. Of the standards *we could think of*, none was written in three-quarter time, so we chose that rhythm.'" (The added emphasis is ours.) Our apologies to our readers and our thanks to ATOS member Jane Tisdale for pointing out this error. ♪

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From time to time, Ralph Beaudry needs an assistant to help him review the large number of recordings, videos and books that are sent to him to be reviewed for the Journal. The position of Assistant Reviewer is open to all ATOS members who are interested in applying. Please send your resumé to Ralph Beaudry, 1119 N. Louise #5, Glendale, CA 91207.

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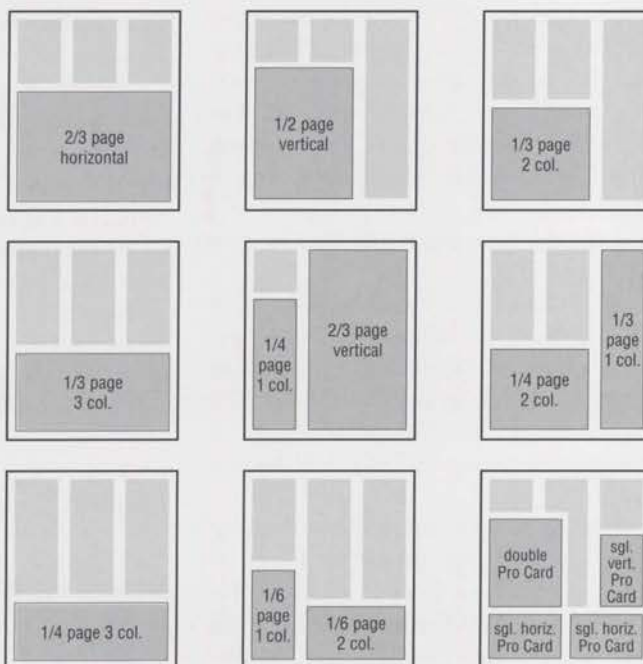
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CHAPTER NEWS

CONTINUED FROM PAGE 56

open console on the Chapter's 3/13 Wurlitzer, which several members enjoyed.

Sierra Chapter normally meets on the second Sunday of each month. If you are in the Sacramento area, please give our President a call at the above phone number to determine the location of the month's activity and then join us.

Pete McCluer

SOONER STATE

Joyce Hatchett, President, 918/743-1854

Tulsa, Oklahoma. Sooner State's November meeting, held at Tulsa Technology Center's Broken Arrow Campus, featured new member Dick Deaver at the console of our 3/13 Robert-Morton. Dick played an upbeat program of popular standards and interspersed the music with an account of his musical life. He started with classical piano when he was eight, but when he acquired a Duke Ellington Songbook when he was twelve "Everything changed!" He began playing the organ when he was in high school and played in church as well as in his parents' restaurant. When he got his own (electronic) Wurlitzer for his home it came with six free lessons! He found our chapter through a newspaper notice of a meeting and his wife, Carolyn, was the one who talked him into coming that first time and subsequently signed them up. He still marvels that we have a real theatre pipe organ and that he gets to play it!

We heard music from six persons at open console including Carolyn Craft, whose right wrist is mended enough from its recent break to be able to play. We especially enjoyed Wayne Barrington's "Bagpipe arrangement" of a well-known hymn.

Earlier in November a small group from our chapter drove to Guthrie, Oklahoma to hear Tulsa's Fred Elder play the restored 4/67 Kimball pipe organ in the Scottish Rite Temple there. Its two new ranks are a "Solomon's Trumpet," and a 32' pedal "Dougherty Bombarde," named in honor of Federal District Judge Frederick Dougherty, who, with his wife, Betty, had generously provided the funds for the restoration. Fred played a magnificent concert of classical organ music, chosen to show off the warm romantic sounds of the instrument. And we theatre organ people especially



Sooner State's Refreshment Chairpersons, Pat and Fred Rixe. Pat is also Chapter Historian and Fred is a Vice-President.



Mona Anderson hands out theatre organ brochures at a Sooner State meeting.

enjoyed his encore, a Sousa march.

We had a fabulous Christmas party planned for our December meeting at Tulsa Technology Center with a catered dinner to be provided, open console on the Robert-Morton and Sing-along fun, door prizes and other surprises. There was even a small group of excited possible-players for open console who had gathered the week before to practice Christmas music and to hear how the bells and chimes would sound!

Alas, two days before our meeting an arctic storm dumped eight inches of snow on the ground. Streets were icy, schools were closed and our Christmas party was cancelled. We hope to reschedule it for January—surely we can still play Christmas music then, can't we?

Dorothy Smith

SOUTHERN JERSEY

Joseph Rementer, President
856/694-1471

Franklinville, New Jersey. On November 3, 2000, thirteen SJTOS members went on the DTOS Getaway Weekend to New England's Millennial Pipes ATOS Regional Convention 2000. Paul and Aggie Pringle were the chairmen and they did a great job. We stayed at the Taje Inn in Milford, Massachusetts.

First on the program was Ron Rhode who played a 4/34 Wurlitzer theatre

organ at the Shanklin Conference Center. Walt Strony played a 5/21 Wurlitzer at the Providence Performing Arts Center and Dave Peckham played a 4/32 Wurlitzer at the Phipps Marine Machine and Pipe Organ Works at New Bedford, Massachusetts. We had a delicious box lunch at the New Bedford Whaling Museum with whalebone bodies hanging overhead for atmosphere, they tell me.

Next, we heard Ron Reseigh play on a 2/9 Wurlitzer at the Zeiterion Theatre. Our next stop was Babson College where we enjoyed a superb catered New England-style turkey dinner and later Jelani Eddington played a 4/18 Wurlitzer. Again at the Shanklin Center, Tom Hazleton played the 4/34 Wurlitzer. All the artists were outstanding which created a wonderful convention for all of us. We arrived in Delaware on November 5 knowing we had experienced a wonderful Wurlitzer Getaway Weekend.

On November 19, 2000 at 2 p.m. sixteen members of SJTOS met at the home of Walter and Mary Brook, Vineland, New Jersey. The following officers were unanimously elected for the year 2000-2001: Joe Rementer, President; Harry Bellangy, Vice-President; Karl Keller, Treasurer and Mary Brook, Secretary.

A resounding applause was given Tim and Brianna Carroll who entertained the members on their violins and Tim on a bodhan with three Irish Polkas and traditional Irish music accompanied by Dick Carroll, their grandfather, on a Conn 643. Also on the Conn 643 Ernie Wurth accompanied Tim and Brianna on their violins playing liturgical music.

Great music, refreshments and socializing were enjoyed by all present and later the members enjoyed dinner at the Malaga Diner.

Our seventh annual Christmas covered dish and open console event was held on Sunday, December 17, 2000 at 2 p.m. at the home of Joe and Theresa Rementer. Wide arrays of culinary delights were enjoyed by 25 SJTOS members along with socializing around the eggnog punch bowl. Jinny Vanore of Garden State Chapter fame, Lou Rabouin and others serenaded the membership on Rementer's Allen Organ while the members enjoyed the buffet, Christmas spirit and heartfelt wishes.

Mary Brook 🎵

MOST POPULAR ORGANIST

"Every year we hire Bob Ralston to play our 3/20 Wurlitzer for the opening of our concert season. Why? Of all the organists we book—and we get the best of them—Bob Ralston is still our most popular artist and draws the largest crowds. He'll appear here for PATOS on September 8, 2001, and we know he'll entertain us with a wonderful new show." —Shirley Flowers, program chairperson, Pittsburgh Area Theatre Organ Society

BRINGS OUT THE BEST

"Bob Ralston has already played fourteen concerts on our 3/11 Barton, and we have him scheduled to appear here for Tulip Time in May 2001. He's an outstanding performer and knows how to bring out the best in any size theatre pipe organ." —Sandie Nelson, manager, The Pella Opera House, Pella, IA



SCHEDULED FOR 2002

"We are proud of our 3/30 Wurlitzer in the Van Andel Museum, and we are proud that many of the eight concerts Bob Ralston has played here have been sold out. We have already booked Ralston to present his sparkling shows for us November 1–3, 2002."

—Bob DeBruyne, program chairman of the organ committee for the Public Museum of Grand Rapids

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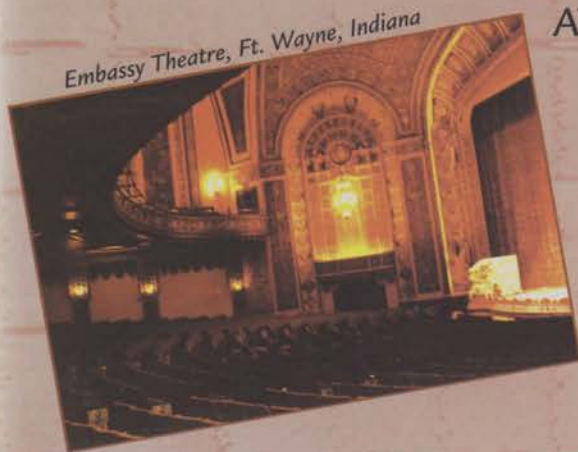
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Preview of Coming Attractions

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August 18-23, 2001 at the
ATOS Annual Convention



Embassy Theatre, Ft. Wayne, Indiana



Hyatt Regency Hotel,
Indianapolis, Indiana



2/11 Wurlitzer/Page, Hedback
Theatre, Indianapolis, Indiana



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An Acre of Seats in a Palace of Splendor

By Steve Levin, Associate Editor

Peery's Egyptian

Ogden, Utah

Opened: July 3, 1924 • Architect: Hodgson & McClenahan • Capacity: 1200 (now 855)

Organ: Wurlitzer 3/10, Style H3M, Op. 833

The revival of interest in Egyptian art and architecture sparked by the opening of Tutankhamen's tomb in November 1922, had an immediate impact on theatre designers, always on the lookout for something new. Peery's Egyptian theatre was among the first, not counting Grauman's in Hollywood, which was presciently opened about a month *before* the tomb. Harman and Louis Peery, sons of a pioneer family, built the theatre on the site where their father had built his first house in the 1860s. The theatre's immediate predecessor on the lot was the Arlington Hotel, which burned in March 1923.

The Egyptian may have been the smallest of Ogden's major theatres, but it was easily the most distinctive, from its colorful terra cotta facade, through a lobby filled with hieroglyphs, to its single-floor Atmospheric auditorium. A Fox house after 1935, the Egyptian ended its exhibition career under independent management, showing dollar movies. So low had it sunk that the county health department ordered it closed in 1984.


The theatre was not without its official "Friends" however, and ultimately the Egyptian Theatre Foundation was able to

purchase the building and initiate direly needed repairs. In the early 1990s the foundation's plans for the theatre were merged with those for a regional conference center. Construction and restoration began in 1995, with the theatre reopening on January 16, 1997. The Ogden Egyptian Center consists of the





theatre and the David Eccles Conference Center, which stands on the theatre's right. The main corridor of the center is aligned with the theatre lobby, allowing the two facilities to operate together or independently, according to user requirements.

The original organ, installed above the proscenium, was absorbed by the Organ Loft Wurlitzer in Salt Lake City. Another Wurlitzer, donated and restored by Mike Ohman, is presently under installation, with completion expected this August. As most of the original space was eliminated by stage improvements, the organ will go into conventional chambers at the sides. Some percussions will go in the space remaining in the arch. 

Opposite, left: Improvements to the Egyptian's colorful facade include a reproduction of the original two-line marquee. A tiny portion of the conference center is visible on the right.

Opposite, right: Some of the ornament in the lobby may have historic precedent, but the hieroglyphs on one of the pilasters can be read as "Harman Peery did this with his little checkbook." We are certain the Egyptians had no symbol for the last word!

Above: As built, the auditorium had an inner proscenium similar to but smaller than the outer. The columns were eliminated in the early 1950s to accommodate a CinemaScope screen. The lintel was removed in the recent renovation to gain more stage space. The whole composition has been reproduced on the fire curtain.

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

THEATRE HISTORICAL SOCIETY OF AMERICA

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