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JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

July/August 2001 • Volume 43, Number 4

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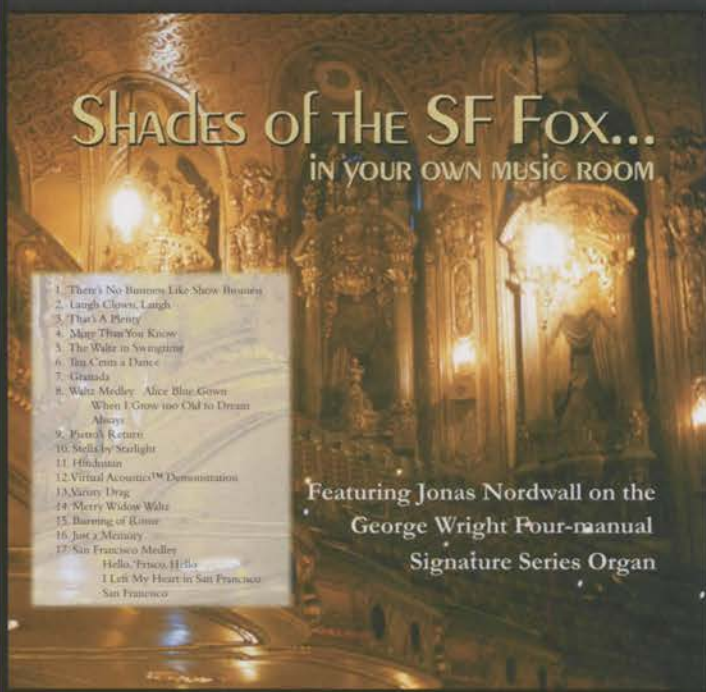


Can you feel the Goosebumps? I sure as heck know that I do! The 46th Annual ATOS Convention gets underway in Indianapolis starting Saturday, August 18 and runs through Wednesday, August 22 with a wonderful afterglow planned in Cincinnati, Ohio. Our intrepid friends in the Central Indiana Chapter have been burning the midnight oil getting some fabulous venues ready for us to enjoy. They have also lined up a stellar array of artists that are the best theatre organists in the country. Central Indiana has done this before, and I can guarantee you a gazillion terrific memories because these people know how to put on a great show. World-class organists playing fabulous instruments in great venues, how can you go wrong?

This is one of several times, as ATOS President, that I have had the pleasure to write about an upcoming convention and frankly, I never tire of it. The people who do all the planning, worrying and plain old hard work to make these events a reality epitomize all the best that we want our organization to represent. When I say I can't wait to see you all there, as goofy as it may sound, I really mean it. I personally get a kick out of meeting the people that I work for. Probably more than anything else that we do in ATOS, our Annual Conventions are a celebration, a party, and who doesn't like a party? See you all in Indianapolis... I'll be looking for you.

Nelson Page

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Theatre Organ Review—Jan/Feb 2001

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General Information

Last chance to register for the ATOS Annual Convention

The Registration Forms for this year's ATOS Annual Convention, to be held in Indianapolis, Indiana, may be found on the inside back page of the mailing cover on this issue. It is not too late to register. For convention information contact Tim Needler, 317/255-8056, tneedler@concentric.net.

Share Your Special Theatre Pipe Organ Installation with Readers of *Theatre Organ*

Articles and color photographs telling all about theatre pipe organ installations in public venues and residential settings are being solicited for publication in *THEATRE ORGAN*—particularly those installations that have never been featured in the Journal. If you would like to tell the theatre organ world about a particular installation that you feel is very special, you are encouraged to put together an article, including color photos, and submit it for publication. If you have any questions, please feel free to contact the Editor.

2001 ATOS Board of Directors' Election

The ATOS Board of Directors' Election for 2001 closed out on April 16th. We had eight very qualified candidates

this year, but only three seats were available on the Board. Those receiving the highest number of votes and seated on the Board for the term 2001–2004 are (in alphabetical order): Don Bickel, Dr. Ed Mullins, and Jim Stemke.

A total of 2087 ballots were received which included 92 International ballots. We hope that those not seated this year will run again next year, along with others who might be interested in serving ATOS on the Board of Directors.

Respectfully submitted,
Jack Moelmann, Secretary

ATOS Young Organist Competition Winners

The following have been selected by the judges as the winners of the ATOS Young Organist Competition for the year 2001:

- Senior Division (Ages 19–21)**
Catherine Drummond, London and South of England Chapter
- Intermediate Division (Ages 16–18)**
Robert Sudall, London and South of England Chapter
- Junior Division (Ages 13–15)**
Mathew Loeser, Australia Felix Chapter

The judges this year were: Marian Bickel, Chris Elliott, Russell Holmes, Kevin King, Edith Pennock and Mark Renwick.

Harry Heth, Chairperson
ATOS Young Organist Competition Committee

ATOS Scholarship Winners 2001

The following have been selected by the judges to receive ATOS Scholarships for the year 2001:

Elva Fleming Scholarship (\$1,000)
Paul Carroll, Lansdale, Pennsylvania
Student at Peabody Conservatory
in Organ Performance

William B. Warner Scholarship (\$1,000)
Christa Rae Funke, Sanborn, Iowa
Student at Concordia University—
Wisconsin, Parish Music

ATOS Scholarships (\$500 each)
Catherine Drummond, Wigston,
Leics., United Kingdom

Matthew Loeser, Victor Harbor,
South Australia, Australia

Heather Novak, Farmington Hills,
Michigan

Clayton Smith, Ballarat, Victoria,
Australia

Donna Parker, Chairperson
ATOS Organist Scholarships Committee

FREE! 2005 ATOS Annual Convention Registration

Now that we have your attention, the 2005 ATOS Annual Convention needs a name and the Los Angeles Theatre Organ Society is giving away one free convention registration to the lucky "composer" of the convention theme. Hint . . . It's the 50th "Golden" Anniversary celebration of ATOS in the "Golden" state. The first 20 entrants will receive a free cassette made on the Plummer Auditorium Wurlitzer. Submit your suggestion for the convention theme to LATOS, Post Office Box 1913, Glendale, CA 91209. In the event of duplicate themes, dated postmarks will determine the winner.



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Members' Forum

Dear Editor:

My first exposure to theatre organ happened seventy years ago. At the time, I was nine years old. My dad had taken me to the Minnesota Theatre in downtown Minneapolis. The theatre is long gone, but I will never forget the sensation of physically "feeling" the music. Since joining ATOS I have been reintroduced to that feeling.

How can one "feel" music? To those of you who share my wonderment, read on. I think I've finally figured it out.

At the outset I'll admit that I don't know didley about the technical and internal workings of a pipe organ. I just enjoy what I hear. I do, however, have my own pet theory about what puts the "feel" in a live organ performance and why that "feel" is missing in home music systems. See if you agree.

It starts with power. The component in a home music system that provides the power is the amplifier. Amplifiers are rated in watts. Other than maybe hurting your ears on occasion, there is no other physical sensation.

The components in a pipe organ system that generate power are the blowers. Blowers are rated in horsepower. That's a big difference. We hear a lot about pipes and ranks and manuals and stops and on and on. Seldom does one hear about blowers, how many and what power. It's the blowers that create the air pressure.

By touching keys and pedals at the console, the organist is selectively sending air pressure through tuned pipes. It's what you hear. What you "feel" is what happens to the air pressure after it leaves the pipes.

Think of the theatre as a gigantic balloon. As air, under pressure, leaves the pipes and enters the balloon it causes the balloon to expand and get bigger. In a real theatre, the walls are concrete and steel and cannot expand and get bigger so a lot of the pressure pushes against you.

Fortunately, theatres are not airtight, so some of the pressure escapes. During an organ concert, that pressure is shared with all the other patrons in the theatre.

Here is what all of this had led up to: What you "feel" are ongoing, yet subtle changes in air pressure, slightly delayed, yet still in-sync with the music you hear. What a sensation!

As a devoted theatre pipe organ listener, I'm curious about one other physical sensation: What causes goose bumps? After all, it is a common reaction to theatre pipe organ exposure.

Bud Mickelsen, Stillwater, Minnesota



Dear Editor:

Some months back ATOS announced a preference for the use of credit cards for members living outside of the U.S. This happened to coincide with publication of a letter from me, suggesting that those selling CDs through Ads in *THEATRE ORGAN* would probably improve turnover by arranging credit card facilities, particularly for those outside of the U.S. I pointed out that getting drafts or money orders in U.S. dollars is messy and expensive. From the January/February issue of *THEATRE ORGAN* I find I desperately want: David Lowe's *Days of Wine and Roses*, Lyn Larsen's *Live at the Coleman Theatre Beautiful*, Rob Richard's *At the Milhouse Museum*, Dave Wickerham's *Dave at Dickinson*, Charlie Balogh's *A Night at the Organ Stop* and Jelani Eddington's *The Song is You*. Surely it would pay these guys to fall in with the times, even if they add a bit to their overseas charge.

I'm the guy who founded Theatre Organ Players And Fans Club on the Internet and CDs I get generally raise a bit of extra mileage by comment on the club notice board when recordings are good. Come on folks!

R. James Patrick, Queensland, Australia

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

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Closing Chord

JAMES GLATFELTER

It is with sad news that I report that Jim Glatfelter of Springfield, Illinois, passed away April 7, 2001. Many of the ATOS Officers, Directors and Staff members had met him, mainly during the mid-year Board meetings that were held here in St. Louis over the past several years. He was the husband of the "Chief Ovenette" who did the cooking for our gatherings—Jo Ann'e Glatfelter. It was just a couple of weeks before his passing that he celebrated his 72nd birthday.



Jim contracted a terminal blood/cancer disease that had been lingering around for some seven years and everything started going down hill quickly around the first of April. He went peacefully in his own home with his wife, family and close friends at his side.

He was a member of the St. Louis Chapter, a charter member of the Central Illinois Chapter, and active with other nearby chapters as well. He attended several ATOS Conventions, organ concerts and programs and was active in the restoration of the Orpheum Theatre organ in Springfield, Illinois (a 3/12 Barton) now installed in the Springfield High School. He was also very active in many other types of local groups.

It is most interesting to note that in his final couple of days, Jim asked (and he really couldn't talk that well as he was under heavy drugs) if he could hear some theatre organ music. So the family got a "boom-box" and put it by his hospital bed, which was in the living room of their home, so he could hear the sounds of the instrument that we all dearly love and which he loved so much also. The theatre organ was a great part of his life.

A Memorial Service was held in the First United Methodist Church in Springfield, Illinois the following week. In addition to the Pastor, Fr. Gus Franklin, ATOS Vice-President, good friend and almost a neighbor, also officiated in the service. Fr. Gus also played the organ for the service, which included a concert-like program as the prelude and he also accompanied the hymns.

All who knew him and worked with him will sorely miss Jim.

Jack Moelmann

JOHN M. (JACK) GRIERSON

The Rochester Theater Organ Society was saddened to learn of the death of Honorary Member John M. (Jack) Grierson on April 25. Jack had literally spent thousands of hours preserving Wurlitzer Opus 1951 over the years to allow so many to enjoy its wonderful sounds in its present location in Rochester's Auditorium Center.

Jack's father, Tom Grierson (ATOS Hall of Fame) was chief

staff organist of Rochester's RKO Palace Theatre from the day it opened in December 1928 until it closed in 1964. It was Tom Grierson's ideas and specifications that made the Wurlitzer Opus 1951 a four-manual Special. As a young child, Jack spent some time on the organ's bench with his father during the early Saturday shows, while his mother shopped for groceries. Jack was forced to grow up with that organ, but it was in his later years that his acquaintance-ship with that Wurlitzer became a love affair.

Jack served as an RTOS Vice-President and at his death was Assistant 4/22 Crew Chief and a Director. He was a friend of many and will be missed by all who knew him. Jack's son, John E., has been following in his footsteps on the 4/22 Crew and has also served as RTOS Director. He is the third generation of Griersons to contribute to Rochester's theatre organ entertainment.

Jack Grierson was a sailor on shipboard duty when Pearl Harbor was attacked to start the U.S. involvement in WWII. Jack was onboard a destroyer escorting the U.S.S. Missouri into Tokyo Bay for the Japanese signing of the surrender ending WWII.

An RTOS Jack Grierson Memorial Fund is being set up to honor his many contributions during his life. Those who wish may send a sympathy card or memorial to the Rochester Theater Organ Society, P.O. Box 17114, Rochester, NY 14617. Sympathy cards will be delivered to the family.

We extend our sympathy to Jack's widow, Gail, their son John E. and wife, Nancy, daughter, Lana, and husband, Gary Brumbaugh, seven grandchildren and four great-grandchildren, his mother-law, Jane Versluys, and the rest of his family plus his hundreds of friends. Rest in peace, Jack, and God bless him and the Grierson family.

Ken Evans, RTOS President

JEFFREY MACKENZIE

Jeffrey Mackenzie, who died in London, England on February 21, was a popular member of ATOS on both sides of the Atlantic. He attended several conventions in the USA and in 1999 was a coach captain during the London and South of England ATOS Convention.



Jeffrey had three main interests in life—historic tramcars (or trolleys in US parlance), cinema and theatre buildings and theatre organs. On the tramcar front, he was Chairman of the London County Council Tramways Trust, which rescues abandoned London tramcars and restores them to full working order—two such trams are now carrying visitors at Crich Tramway Museum, Derbyshire, UK.

On the cinema and theatre front, Jeffrey was an active member of the Cinema Theatre Association of the UK and the Theatre Historical Society of America. He attended several of the THSA's conclaves, notably in Detroit, San Francisco and Los Angeles. He was an enthusiastic cinemagoer, often going to the movies two or three times a week.

His theatre organ interest took him to all of the major organ-equipped venues in the UK and on the Continent and in the mid-1990s, he started to attend ATOS Conventions, notably Philadelphia, Detroit, Pasadena, Indianapolis and San Francisco. The latter was particularly enjoyable because Jeffrey could indulge in streetcar and cable car riding as well.

In 1999, Jeffrey volunteered to be a coach captain for the UK Convention, a job he took to with great enthusiasm. Members who traveled on "Tibia" coach greatly appreciated his dry wit and informative commentary on the passing scene.

In recent years, Jeff was responsible for organizing the concerts at the Plough Pub, Great Munden, in the heart of the English countryside. He enticed famous artists to this tiny venue to play concerts on the Compton organ, which was once installed in the Gaumont Cinema, Finchley.

Often outspoken in his views, which he was not afraid to share with those within earshot, Jeffrey was a kind and generous man who will be missed by many members throughout the world.

Jeremy Buck

JOHN MURI

(1907–2001)

(See the article "John Muri: One of a Kind" beginning on page 8.)

JOHN MURI— AN APPRECIATION

To my mind, the original theatre organ era really ended on April 8th. On that day, legendary silent-era organist John Muri passed away in Atlanta. He was 94.

When I first heard John (among a host of other megatalent) at the ATOE convention in 1969, there was something about the man and his music. He really bowled over the crowd at that show and I heard him do it at others. His concerts were loaded with lesser known, but wonderful, tuneful numbers that nobody else played and a lot of audiences learned about a wealth of good music. There



Circa 1927

was no mistaking when John was at the console—there was energy, drive, and wonderful, pianistic embellishment to music that you thought couldn't possibly be dressed up any further. But nothing ever got in the way of the melody or harmony—the MUSIC came first. To hear John in his prime was to experience what I think we'd like to believe all the very best 'twenties organists sounded like "under a full head of steam." And he was reintroducing opera, ballet, and transcription literature again long before it was fashionable.

In later years, John combined his exceptional teaching skills with the theatre organ and presented some composer-based recital/lectures of a quality one would expect from a major symphony or conductor. His Richard Whiting program (from 1976) was one of these and is still talked about today.

And his film accompaniments! They were really perfection. They were moody, imitative, soaring, funny, or heart-rending as each film called for, and they were always carefully crafted gems of musicality. I can't help feeling that he was the best.

John gifted us for some years with perhaps the most provocative and literate articles to ever grace the pages of the *THEATRE ORGAN* Journals, and his frankness and wit were well known. His stories, observations, and sometimes-acid commentary endeared him to scores of friends, students, and admirers. If John said that was the way it was, then that was indeed the way it was!

But perhaps above all else John was a human being who was willing to take the time to give of himself. He was quick to answer questions and to share his vast wealth of both knowledge and material. I wonder how many hundreds of long gone pieces he made available to other organists...

Our loss is profound. The original flame has finally gone out and that's a daunting thought. I'm saddened that he's gone but I'm gladdened for the gifts of beauty, inspiration, and high standards that he left us. I am humbled that I knew him.

God bless you, John. Even though you've gone ahead, you'll always be among us.

Clark Wilson



Attention New Members:

For a copy of the ATOS by-laws or information on the ATOS Conservation and Restoration guidelines, please visit our website at

www.atos.org

or contact our Executive Secretary,

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One of a Kind

By Scott Smith

JOHN MURI, simply put, was one of a kind. To call him merely an organist barely scratches the surface. He managed to squeeze in several lifetimes over the period of ninety-four incredible years. These pages are far too few to contain even in digest form a life lived to the fullest; a quality he inspired nearly everyone he met to do likewise. His talents were manifold, his thirst for knowledge unquenchable, his ability to inspire indefatigable, and his tireless efforts to seek the truth in music and art were ceaseless.

John simply never stopped connecting with people. After his initial stint playing for silent films in the theatres in East Chicago and Whiting, Indiana, he went on to teach public school for over thirty years in the heavily industrial city of Hammond, Indiana on the southern shores of Lake Michigan. He was renown for doing whatever it took to inspire students to think for themselves—the kind of teacher who would leap from the top of a desk just to make his point. He was musical director at two radio stations simultaneously, played the organ for school and civic events, and even reviewed books and records. After retirement from Hammond, he went on to teach at Wayne State University in Detroit around 1970. It was during this period that I became acquainted with John. He was always Professor Muri. The first time I met him was at an informal chapter function at a home in Detroit. When he sat down to play, I stood by the console. Seeing that I was interested in what he was doing, he immediately started telling me about the piece of music as he was playing, which, as I recall, was written by composer Fred Bock. After that initial meeting, like others before me, I never stopped learning from John Muri.

He was a Wurlitzer man, through and through. If you didn't know it already, all it took was a glass of wine, and the honesty about his product alignment became significantly edgier. It was all in the timing. Let the wine relax him for a few minutes, and he would let you bait him . . .

SS: "John, why were there so many (Brand "X") organs installed in this part of the country?"

JM: "They were CHEAP, I tell you . . . DAMN cheap!"

After the laughter died down, you could ask another question, and get a similar response. . . .

SS: "So tell us, John, what you think of (Brand "X") Kinuras?"

JM: "Why, (Brand "X") organbuilder) rolled his Kinuras on his kitchen table . . . out of old sardine cans!"

This exchange was a running gag amongst friends. Years later, when asked about saying these things in front of a small group of people at a convention, John pretended not to remember saying them, yet managed to seize the moment when presented with the challenge. . . .

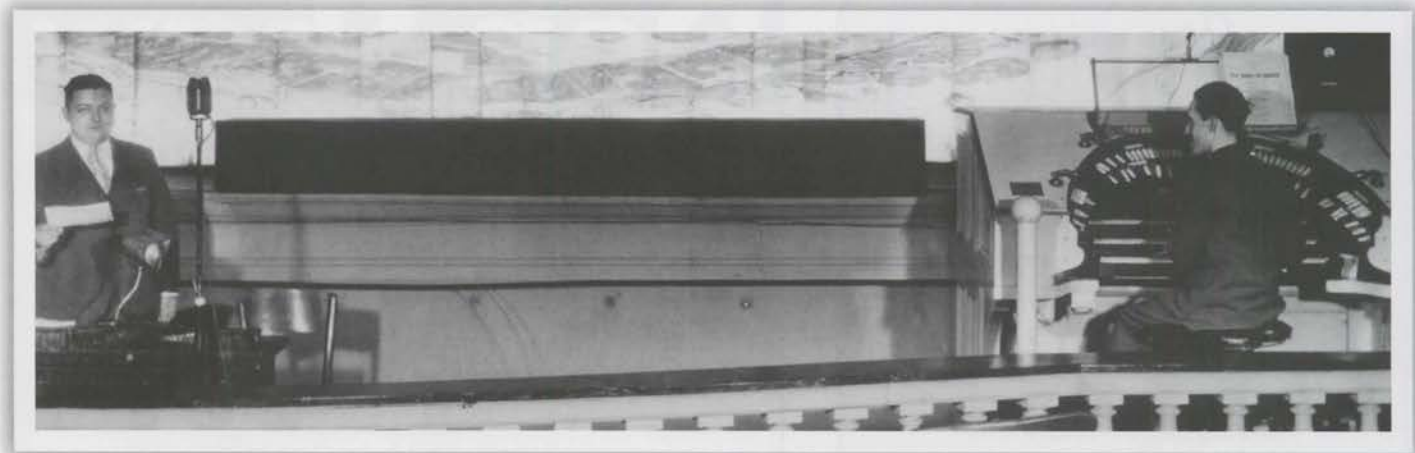
SS: "Now, John. . . we both know I was there when you said these things, several times."

JM: "I did?? Well . . . I must have meant them!!!"

One of the finest theatre organ concerts I've ever attended was John's tribute to composer Richard Whiting in the seventies at the Senate Theatre, Detroit. Here was a rare opportunity for Professor Muri to appear at the same concert as Organist Muri. He spoke with deliberation and authority as he peered



John Muri at home with his own Wurlitzer pipe organ. A copy of this photo was given to each audience member at his 1969 ATOS convention program at the Indiana Theatre in East Chicago.



John Muri with unidentified announcer, broadcasting his weekly radio program from the Indiana Theatre in October, 1928. He would play requests called in to Hammond's

WWAE during the show. He later served as the station's Musical Director from 1934 to 1936, while he was a student at the University of Chicago.

over the ever-descending glasses on his nose with thumbs hooked behind both suspenders, all the time standing about two feet behind the microphone. He spoke as if we were all a little hard of hearing. We were treated to interesting facts, anecdotes and personal observations about Whiting's life while hearing tune after tune after tune of the familiar and the obscure. I had never heard "Bimini Bay" before that day, but still can't get it out of my head all these years later.

One of John's greatest, yet unheralded talents was two-sided. He could dig into any organ and find it's best stops, and use them to great advantage during the concert. Likewise, if he were playing a real dog, and knew there was no musical salvation, the serious Professor Muri could suddenly turn into the organ world's equivalent to musical comic genius Victor Borge. He would find the worst stop(s) in the worst organs, determine their most offensive range, and at some point during the concert, play it in such a way so as to make you laugh until you couldn't breathe! This was often his way of thumbing his nose at musically insensitive or indifferent organ crews, and he always managed to get his point across . . . either to the crew or the audience!

In later years, after he moved to Atlanta, I stayed in touch with John by phone, and exchanged Christmas gifts by mail. His hearing had gotten so bad I had to often yell into the

phone. After I hung up, I would be as breathless as if I'd run in a marathon, but it was always a treat to talk with John. *Always.*

On the occasion of John's ninetieth birthday, I was lucky enough to share the bench with Clark Wilson in an all out tribute in his honor at the Tivoli Theatre in Downer's Grove, Illinois. John was still razor sharp mentally, and proved himself to be so during the interview with Dennis Scott, which also included a slide show depicting some of the highlights in John's life. I am tremendously grateful to Clark and Dennis for inviting me to participate in this event, where other organists John had inspired were also in attendance, including John Seng and Barry Baker. Clark and I were able to musically pay tribute to John, as well as rib him about his age. He took it well, and wasted no time in throwing a few well-deserved zingers at us after the concert!

I have hours and hours of John Muri's music on tape. I have learned so much from the man just listening to him play. What exquisite taste in music, registrations and presentation. He spoke six languages fluently. He had a library of sheet music that was vast in proportion and content. He had a tremendous love affair with the city of Chicago—a flame that never died. He possessed a tremendous sense of humor with the timing of a great stand-up comedian.

I'll miss John Muri every day of the rest of my life. I'm tremendously grateful for the thirty years that I knew him. He was truly one of a kind. When comes such another?

Godspeed, John.



John Muri in 1928, stepping out in his stylish racoon coat.



Perfectly at home . . . John Muri during one of his many programs at the 4/36 Wurlitzer in Detroit's fabulous Fox Theatre—one of his favorite organs.



John Muri at the 3/9 Kimball in the Hoosier Theatre, Whiting, Indiana. He played there from 1924 until 1927 when he went to the Indiana Theatre in East Chicago.



Born to be wild! John Muri doesn't look like your typical high school English teacher in this shot!

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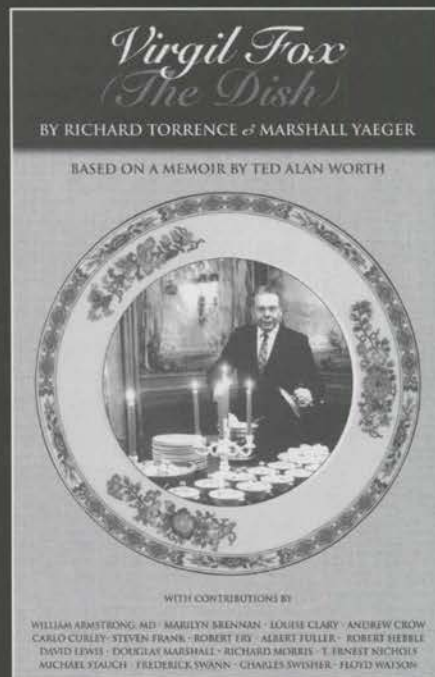


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The Historic Everett Theatre as it appears today.

THE HISTORIC EVERETT THEATRE

By Mike Bryant

ON OCTOBER 2, 1999 a near-capacity crowd filled the 825-seat Historic Everett Theatre in downtown Everett, Washington, to hear the first public theatre pipe organ performance in the community in over 40 years. Organist Andy Crow presented the 3/16 Kimball-Wurlitzer hybrid in a concert followed by a silent movie, *Steamboat Bill, Jr.*, starring Buster Keaton. How that night came to be is a tribute to a small but dedicated group of volunteers who rescued a down-at-the-heels cinema triplex and brought back its glory of the past.

The Everett Theatre opened in 1901 as a legitimate theatre and began a long tradition of showcasing stars of the day such

as Al Jolson, Lon Chaney, Sr., Lillian Russell, Eddie Foy and the Seven Little Foys, Helen Hayes, George M. Cohan and even Helen Keller. In 1919 a 2/8 Kimball was installed. Following a fire in 1923, which gutted the building and destroyed the organ, the theatre was rebuilt (of concrete and brick this time), and a 2/9 Kimball, believed to be Opus 6760, was installed by Balcom & Vaughan of Seattle. A 35mm projection system was installed along with the traditional stage equipment. Sound came along in the thirties and eventually the organ fell into disuse. In the mid-fifties, it was removed following a remodel of the theatre and sold to the Seattle School District for installation in a high school. It remains in



*3/16 Kimball-Wurlitzer console
in concert position.*

Tom Hazleton at the Console.



occasional use in its present home, Franklin High School in central Seattle.

A 1952 remodeling left the theatre with a “typical” 1950’s movie-house look—outside, a free-standing ticket booth in front of a curved entry, the building front covered with a pink marble facing, all capped with a neon marquee. Inside, stairways leading up to the restrooms and balcony seating, and a cramped concession stand in the ground floor lobby. In 1979 the theatre was converted to a triplex by building a wall across the front of the balcony and a second wall down the center of the balcony, thus dividing the balcony level into two small theatres. The larger screen was left intact on the main floor. This didn’t set well with Everett patrons and the theatre began



Andy Crow, left, and Greg Smith, with the console at movie height.

a slow decline. In 1989, unable to compete with the multiplex chains, the theatre closed when the heating system failed.

To save downtown Everett from another parking lot, the Everett Theatre Society was formed. The Society acquired the building in December 1993 and began the long task of raising funds and restoring the building. Over the next few years, the triplex configuration was removed, the decorative elements of the original auditorium were restored, new seats for the main floor were acquired and installed and, most recently, a complete restoration of the building façade, entry and lobby areas was completed. The building is now reminiscent of the theatre’s heyday in the 1930s. The Historic Everett Theatre’s website, <http://www.everetttheatre.org>, has many excellent photographs of the theatre’s early days and the restoration project.

The National Pipe Organ Trust, feeling that only one thing was lacking, approached the Society. The NPOT was in possession of a 2/10 Kimball and offered to install it in the theatre. They would retain ownership and maintain the organ, but the theatre would be free to use it for programming. The Kimball turned out to be very tired, and the project progressed very slowly. Then, in late 1997, a well-traveled 3/14 Kimball-Wurlitzer hybrid was located in a Seattle residence, formerly the home of the late Howard Burr.

The core of this organ was Kimball Opus 6858, a 2/5 instrument originally installed in Seattle’s Woodland (Olympic) Theatre in 1925. Between 1925 and 1957, Opus 6858 moved three times, grew to ten ranks and had a third manual added by Balcom & Vaughan. In 1957 the organ was acquired by

*The 3/16 Kimball-Wurlitzer console
on stage.*



The console is finally out of the house.



PAUL PAPINEAU

Howard Burr and moved to his Seattle residence. Over the years Mr. Burr enlarged the organ to 14 ranks. A complete history (with photos) of the organ can be found on the Puget Sound Theatre Organ Society's website. Start at <http://www.pstos.org/instruments/wa/everett/everett.htm>.

The organ was now part of an estate and the new homeowner wanted to sell it. A benefactor purchased the organ and donated it to the theatre, along with sufficient funds to cover a substantial portion of the restoration. Removal was going to be difficult since the Burr residence had undergone significant remodeling since the organ was installed, and parts of it had "grown up" around the organ. To further complicate matters, the organ was in a part of the house that sat about three feet below grade level. Not quite a true basement, but not a straight shot to the outside, either. Paul Papineau, who managed the organ removal, recalls, "The room with the console in it had windows on the outside wall. Small windows. Maybe 14 inches by two feet long. Pipes and skinny things were removed out the windows, while everything else went out the door." The console was the toughest part. In Paul's words, "The outer door had to be cut out to the size of the console width plus a few inches . . . the level of the lawn was even with the top of the concrete basement wall. So the exit from the basement was onto a 1 1/2 by 2 foot concrete pad bounded on the left and in the front by a concrete wall with three steps to the right leading up. The pad was two feet below ground level." It took eight men over an hour just to move the console through the door area, but soon the organ was on its way to a warehouse in Everett.

The organ was erected and winded in the warehouse and the task of rebuilding and expanding was tackled with enthusiasm. An agreement with the NPOT was reached and usable shutters, pipework and chests from the 2/10 Kimball were used to expand the organ to 16 ranks. Under the guidance of organ technician Greg Smith the organ was respecified. The manuals were rebuilt and new Reisner stop actions were installed to accommodate the additional ranks. All new Hesco stop tabs were purchased and an Artisan computer control system was installed in the console and chambers, replacing the original relays.

All of the chests were rebuilt; production lines of volunteers were set up to re-leather pneumatics, replace dead magnets,



A close-up view of the console.

rewire the console and wire all of the magnets to the Artisan rank driver boards. Many of the crew found themselves performing tasks they had never done before. Organ Restoration Crew Chief, Randy Mather, disassembled a winker to use as a template and made three beautiful new "Wurlitzer Replica" winkers from scratch. Damaged pipes needed repair. The Tuba looked as if it had been used for batting practice and a number of pipes had broken miter joints and crushed feet. Ray Whelpley of Bellevue, Washington, pipe repairman *par excellence*, repaired and restored the damaged pipes and, in the fall of 1998, installation in the theatre began.

The organ is in three chambers on either side of the proscenium. Because of the dimensions of the chambers, the organ is "reversed" from the typical installation. The Solo and Percussion chambers are on the organist's left and the Main is on the right. The Percussion chamber is not under expression, although the shutter frame is installed and a swell pedal for it exists on the console. 16' pedal extensions of the Tibia and Bourdon, a pedal-independent Wood Diaphone and a Robert-

Morton Marimba are unenclosed on the back wall of the stage.

When the organ was started, it quickly became apparent that the existing 10-hp, 1100-rpm motor on the Spencer Orgoblo located in the theatre's basement (two floors below the chambers) would not be sufficient. Jerry Gould, an organ enthusiast who has a 3/26 Wurlitzer in his Tahoma Studio in Maple Valley, Washington, came to the rescue with a newly rebuilt 15-hp, 1800-rpm motor for the blower. Now, the organ could breathe, and breathe it did! The next many weeks were filled with locating and fixing the dozens of wind leaks. As with most installations, the repair of one leak usually shows up a new one, seemingly always in a less accessible spot than the one before, but over time they have been found and dealt with.

With adequate wind, the tonal balance of the organ was off. The Phonon Diapason and the Tuba were overpowering the ensemble. Again, Jerry Gould stepped forward, trading the Kimball Tuba for a slightly smaller scale Wurlitzer Tuba from his inventory and donating an Open Diapason to replace the Phonon Diapason. The Wurlitzer Tuba sounds very much like

Chamber Layout

Rank, Compass and Manufacturer
All ranks on 10" wind pressure except as noted

SOLO			MAIN		
Post Horn	8'	Robert-Morton (13")	Tuba Horn	8'	Wurlitzer
Tibia Clausa	8 - 2'	Wurlitzer	Concert Flute/ Bourdon	8 - 2'	Kimball
Vox Humana	8'	Kimball (8")	Flute Celeste	4'	Robert-Morton
Saxophone	8'	Kimball	Open Diapason	16 - 4'	Wurlitzer
Violin	8 - 2'	Kimball	Viol d'Orchestre	8 - 2'	Wurlitzer
Trumpet	8'	Kimball	VDO Celeste	4'	Wurlitzer
Orchestral Oboe	8'	Wurlitzer	Oboe Horn	8'	Kimball
Kinura	8'	Wurlitzer	Clarinet	8'	Kimball

PERCUSSION			UNENCLOSED		
Chimes	25 note	Wurlitzer	Wood Diaphone	16'	Kimball (16", 32 notes) (Pedal Independent)
Chrysoflott	37 note	Wurlitzer	Tibia Clausa	16'	Wurlitzer/ Robert-Morton (Bottom octave)
Glockenspiel	37 note	Robert-Morton	Bourdon	16'	Kimball
Xylophone	37 note	Kimball	Marimba Harp	49 note	Robert-Morton
Toy Counter		Kimball, Wurlitzer, Robert Morton	Klaxon Horn	?	

MISCELLANEOUS

Regulators 7
 Tremulants 5
 Swell Shoes - Solo, Main, Master, Crescendo
 2nd Touch on Accompaniment
 Sostenuo on Great
 Pistons: 10 each Solo, Great, Accompaniment,
 15 General, 7 Toe (3 Pedal pistons, 4 traps)

a Style "D" Trumpet, usable as a beautiful solo voice, but also adding a great deal of warmth to the ensemble.

All the time the organ work was taking place, the theatre was in continuous use; the Everett Theatre Players present a full season of plays and the building is rented out to other non-profit touring theatre companies and organizations. Classic movies are presented once a month and the Everett Symphony presents several concerts each year.

Since Andy Crow's "Premiere of the Pipes" performance, the organ has been in regular use. Silent movies are presented several times each year and the organ is used for overtures prior to the monthly classic movies. The first season of solo organ concerts, dubbed "The Millennium Series," was successful and the second season is underway. The organ has been getting rave reviews from audience members and performers alike. Neil Jensen, who opened the Millennium Series in April, 2000 said, "The organ was pure heaven to play and the Everett Team a pleasure to work with. It was inspiring to see such enthusiasm and I am certain, the awareness of theatre organ in the Seattle area can only grow with such a positive formula. I will be counting the days for the opportunity of a return appearance."

Tom Hazleton closed the first season with a concert in September 2000. During his visit Tom made a number of suggestions for future improvements and worked closely with Greg Smith on some tonal finishing.

The current season of solo concerts, called "The Centennial Series," is to commemorate the theatre's 100th year. Walt Strony opened the series in late March and Kay McAbee performs in July. The acoustics of the auditorium give the organ tremendous potential as a recording instrument and the Society would welcome artists who wish to record it. Tom Hazleton has described the organ as "one of the best small three-manual theatre pipe organs playing in a theatre."

The organ fared better than many instruments in the Puget Sound region during the 6.8-magnitude earthquake in late February. A preliminary examination of the building and the organ right after the quake showed no damage, although nearby buildings in downtown Everett did sustain some damage, mostly cosmetic. An in-depth examination of the organ during the preparation for Walt Strony's concert confirmed that we had dodged the bullet. No earthquake-related damage of any kind was found.


Expansion and improvement are ongoing. An Ophicleide and a Quintadena have recently been acquired, although not installed as of this writing. The piston count has been expanded, providing ten per manual plus fifteen generals. (The photographs accompanying this article were taken before the new pistons were installed.) Future planned additions include a second String in the Solo and a second Tibia and Vox Humana, if space in the Main chamber can be found. When the Ophicleide is installed, it will replace the Bourdon on the back stage wall, unenclosed; the Bourdon will move into the Main chamber. We're not sure how it will all fit, but the one thing in abundant supply is faith.

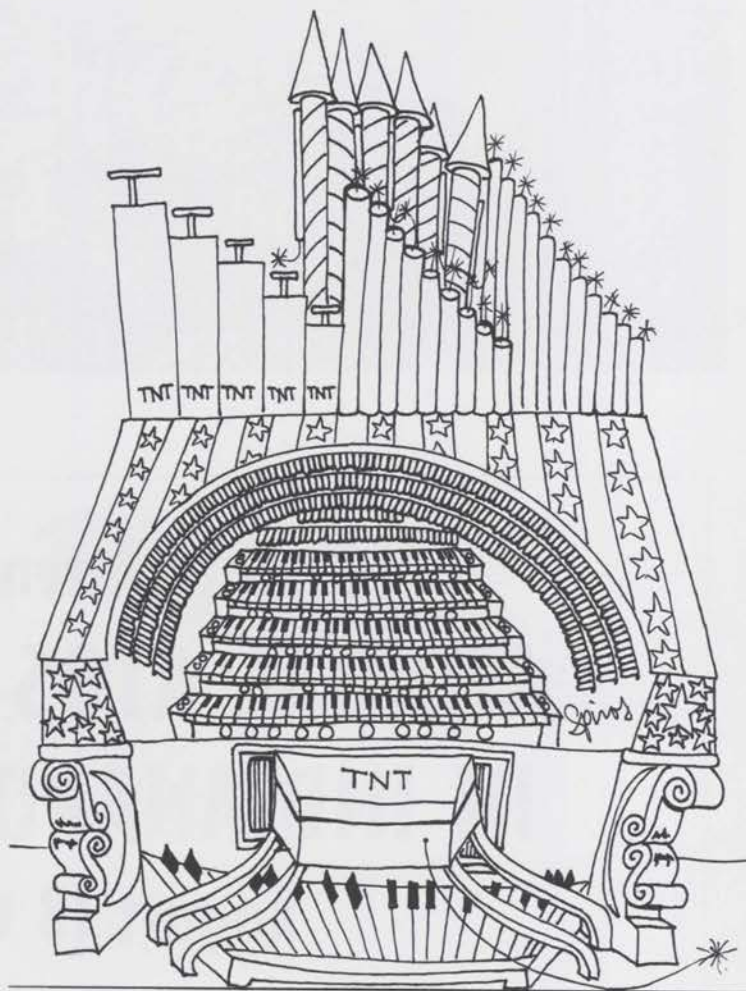
A priority acquisition is a lift system for the orchestra pit, where the console normally resides. For the accompaniment of silent movies, the console is elevated to auditorium floor level and for solo performances it is placed at stage level on a removable thrust built over the orchestra pit. How it gets there is a

study in physics coupled with a goodly amount of perspiration.

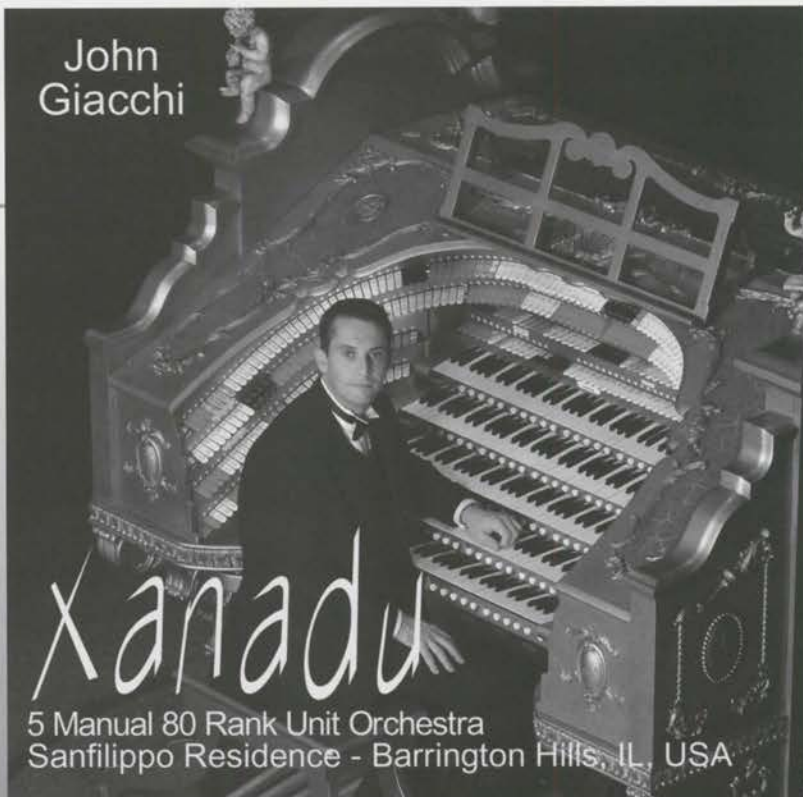
None of this comes without a price. Retired Everett businessman John Schack and his wife, Ida Mae, became aware of the Society's mission early on and came forward to assist with the project. Through assistance with fund raising and their considerable personal generosity, the Society was able to avoid incurring additional long-term debt for the remodel, organ acquisition and restoration. The Fluke Corporation and The Puget Sound Theatre Organ Society contributed financially to the restoration. Jerry Gould has been a major supporter, donating and loaning pipework, assisting in producing the Millennium Series (which also included one concert on his Wurlitzer), and providing encouragement when it looked like things just weren't coming together.

The list of volunteers and donors, both financial and in-kind, would run for pages. The restoration crew, who lavished countless hours on the rebuild and installation, and the maintenance crew who continue to pour time and love into the organ, have succeeded in bringing a fine instrument back into a public theatre venue.

What happened to the 2/10 Kimball? The console and other usable components which were not used to expand the Everett Theatre organ were moved to the Cosmopolitan Theatre, just a few blocks away as part of another theatre organ project there. The National Pipe Organ Trust is sponsoring that project. Theatre pipes are alive and well in Everett, Washington. 



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Our History—Our Heritage

Gems From THEATRE ORGAN 40 Years Ago

Editor's Note: The following article was published in THEATRE ORGAN, Volume 3, Number 2, summer 1961. It is reported that the former San Francisco Paramount Theatre's Wurlitzer is now installed as a 4/36 in the Regent Theatre, Melbourne, Australia.

THE SAN FRANCISCO PARAMOUNT THEATRE'S WURLITZER 285 SPECIAL, AND ITS

"Resurrection"

Since about 1930, theatre organ enthusiasts have become used to hearing about the death of some famous theatre organ. Relentlessly, one by one, these magnificent instruments have departed the contemporary scene without fanfare and without any apparent concern except for the saddening void left in the memories of those who understand the wonderful music produced by them.

The Paramount Theatre, San Francisco, was opened in 1921 as the Granada and contained a gorgeous Wurlitzer, Style 285, 4/33. The story of this organ is typical of hundreds of others in that it was in daily use during the era of silent movies, being played by many famous West Coast organists, all of whom claimed it to be a particularly good organ to play — with nice lush tibias and reeds that really spoke out into an ideal auditorium acoustically. Then came synchronized films — the movies talked and the decline of the theatre organ began.

For a while, the Paramount 285 furnished intermission music, helped with an occasional stage show, and finally the console was lowered into the pit and, for all intents and purposes, the usefulness of this great organ was finished.

As time went on, the pit was flooded over — trapping the organ forever. Meanwhile, another theatre owned by the same circuit was leased to a church and the organ in that theatre was to be used. However, it was in bad shape, had many pipes missing, and all manner of things needed replacement.

Where to get these needed pipes and parts? The answer, of course, was from the Paramount. This was done, and spelled the death knell, for certain, of one of the West Coast's finest theatre

organs. Every true organ fan shook his head and scratched another organ from his list of re-constructable instruments. The same old story — a wonderful, expensive, mighty theatre organ, neglected, cannibalized, and permanently out of use.

But for once, all enthusiasts can take down the crepe, because the mighty San Francisco Paramount Wurlitzer speaks again with all its grandeur. Many people are responsible for this resurrection, and it is hoped that all of them will receive the plaudits deserved.

The great Wurlitzer organ in the Paramount Theatre in San Francisco is housed in six large chambers which tower on both sides and above the proscenium arch. On the lower left side, facing the stage, is the Main Organ; directly above it is the Foundation Organ and from a level above the Foundation, the 32-foot Pedal Diaphones tower straight upwards. The beautiful Echo Organ is located above the center of the proscenium and speaks through a specially constructed metal lath and plaster acoustical horn which carries the sound out and down through a diamond shaped opening towards the center of the auditorium ceiling. Three chambers are located on the right side of the arch. The lower is the Solo Organ. Above it is the Percussion Division and above that is the Brass Organ. The piano is located at the far right end of the pit.

Some changes from the organ's original specification were made in 1929 with the addition of a Solo scale Tibia Clausa by Robert Morton. Some Horn Diapason and Harmonic Flute Tabs were altered to play this Tibia and the Solo to Great Coupler was changed to become a Great Sub-Octave.



During the current restoration, the Morton Tibia has been replaced by a Solo scale Wurlitzer Tibia Clausa. A further note of interest at this time is that there are no dead magnets in the entire organ, nor were there any at the time the restoration work began in October, 1960. This most certainly speaks well for the old pot metal magnets.

When the organ was turned on for the first time in October of '60, it did nothing but cipher loudly. This was caused by the effect of a steam pipe bursting in a section that passes through the relay room. All of the leather gaskets were treated with neatsfoot oil and, when the relays were put back, they all operated perfectly.

The pump on the console lift was completely worked over and now operates like new.

There are two blowers which are coupled, in tandem, to the main wind trunks. One is driven by a 25 H.P. D.C. motor and supplies 3300 cpm at 15 inches. The other is powered by a 10 H.P. D.C. motor and supplies 1500 cpm at 25 inches. There are two generators (one of which is a stand-by) belt driven from the two motor shafts. It might be interesting to note that all air is originally taken in through the 25 H.P. blower and that the air supply for the 10 H.P. blower is taken from the wind line leading out of the big blower.

The San Francisco "Examiner" Story

EDITOR'S NOTE: Below is a reproduction of a page from the San Francisco Examiner of November 17, 1921, concerning Wurlitzer, San Francisco's Granada Theatre, and Oliver Wallace. On the opposite page is reproduced the text from the Examiner story.

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who will make his
first appearance in
San Francisco at the
GRANADA THEATRE



**Wallace
at the
Wurlitzer**

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Two centuries' experience—five generations of skilled craftsmen, all equally intent on making and improving musical instruments—are behind the achievements of the Rudolph Wurlitzer Company of today.

Beginning with the crude manufacture of the wooden boxes of early times the uses of the House of Wurlitzer—artistic, fine and graduate—have been passed through the centuries as leaders in their craft.

Today the home manufacturing plant of the Rudolph Wurlitzer Company in New York State covers several acres of ground at the national station of Wurlitzer, near North Tonawanda.

In this almost unobtainable large plant—entirely modern—from a single box suitable to that greatest of all creations, the type of organ used in the Granada Theatre—is made.

The Wurlitzer name are known all over the world for their accurate quality of tone and artistic construction. They are the most extensive name made.

In the Wurlitzer Building (pictured on this page) in New York City there is a complete stock of every kind of musical instrument made. This building has the honor of housing one of the world's greatest collections of rare old violins. Topoles from every corner of the globe visit this museum, which includes the masterpieces of Stradivari, Amati, Guarnerius and hundreds of other renowned makers of violins.

Today every principal city from the Atlantic to the Pacific has a Wurlitzer store—fully equipped to meet every musical need.

Realizing that music in the home is an important possession, the Wurlitzer Company aim to make some kind of musical instrument possible for every home in America. To this end they have allowed for years to a "factory to home" price policy. The Wurlitzer Company under its so beloved for its square dealing and generous price policy as it is admired for its musical achievements.

THE WURLITZER ORGAN

The great Wurlitzer organ, which is one of the outstanding features of the beautiful Granada Theatre, was built in the huge Wurlitzer factory at Wurlitzer, North Tonawanda, New York.

Ten freight cars were necessary to transport this, the largest of all organs, across the continent.

Composed in one gigantic unit, there are nine complete sections or sections—and over three hundred individual instruments.

The reeds and pipes of this mammoth organ vary in weight from an ounce to half a ton. Nine upon miles of electric wiring were used in connecting up the various sections.

Complete, the organ is literally a magnificent orchestra, including every known orchestral instrument and many never heard in any orchestra. In volume of melody the Wurlitzer organ equals an orchestra of one hundred parts.

All the intricate mechanism of the unit co-works in under the instantaneous control of a single musician. A double touch system of manuals makes it possible for the operator, by the pressure of one finger, to bring out in one way one instrument, while with the other fingers of the same hand he plays the melody parts on other instruments. Besides the three hundred stops and keys controlled by the hands, there are eight foot pedals.

The artistry who looked to the vital control of the great organ have created with its wonderful range of expression. The master trio of a trio, a solo with the voice of orchestra, the melody part of orchestra—truly named beyond its capacity. A solo solo with very accompaniment was achieved by the extraordinary accuracy of an ultra-unique, just manner. And in such accuracy the organ was perfect. As a musical instrument it stands alone—superior.

Some eleven or twelve years ago Mr. Wallace was one of the first organists to "interpret the organ" with music. Great skill as well as an intense human sympathy, make him a master in this form of interpreting. Verditable to an extraordinary degree, Mr. Wallace comes so much at home playing a "class" as when presiding at a "solo" recital.

Mr. Wallace is also a composer of considerable note. Among his most popular creations are "Hibernia," "Lorraine" and "Fountain Music."

He has the finest memory of all successful musicians, retaining in his face to six hours only of the work, in addition to his vocal work.

Courtesy S. F. Examiner

Two centuries' experience--five generations of skilled craftsmen, all equally intent on making and improving musical instruments--are behind the achievements of the Rudolph Wurlitzer Company of today.

Beginning with the crude manufacture of the quaint lutes of early times the men of the House of Wurlitzer--fathers, sons, and grandsons--have been famed through the centuries as leaders in their craft.

Today the huge manufacturing plant of the Rudolph Wurlitzer Company in New York State covers several acres of ground at the railroad station of Wurlitzer, near North Tonawanda.

In the almost unbelievably large plant everything musical--from a child's toy whistle to that greatest of all creations, the type of organ used in the Granada Theater--is made.

The Wurlitzer harps are known all over the world for their exquisite beauty of tone and artistic construction. They are the most expensive harps made.

In the Wurlitzer Building (pictured on this page) in New York City, there is a complete stock of every kind of musical instrument made. This building has the honor of housing one of the world's greatest collections of rare old violins. Travelers from every corner of the globe visit this museum, which includes the masterpieces of Stradivarius, Amati, Guarnerius and hundreds of other renowned makers of violins.

Today every principal city from the Atlantic to the Pacific has a Wurlitzer store--fully equipped to meet every musical need!

Realizing that music in the home is an investment in happiness, the Wurlitzer Company aim to make some kind of musical instrument possible for every home in America. To this end they have adhered for years to a "factory to home" price policy. The Wurlitzer Company today is as beloved for its square dealing and generous price policy as it is admired for its musical achievements.

The great Wurlitzer organ, which is one of the outstanding features of the beautiful Granada Theater, was built in the huge Wurlitzer factory at Wurlitzer, North Tonawanda, New York.

Ten freight cars were necessary to transport this, the largest of all organs, across the continent.

Combined in one gigantic unit, there are nine complete organs or sections--and over three hundred individual instruments.

The reeds and pipes of this mammoth organ vary in weight from an ounce to half a ton. Miles upon miles of electric wiring were used in connecting up the various sections.

All the intricate mechanism of the unit orchestra is under the instantaneous control of a single musician. A double touch system of manuals makes it possible for the operator, by the pressure of one finger, to bring out in solo any one instrument, while with the other fingers of the same hand he plays the melody parts on other instruments. Besides the

three hundred stops and keys controlled by the hands, there are eight foot pedals.

The audience who listened to the trial recital of the great organ were thrilled with its wonderful range of expression. The slender trill of a lute, a violin solo, the blaze of trumpets, the deafening roar of thunder--nothing seemed beyond its capacity! A violin solo with harp accompaniment was followed by the syncopated harmony of an ultra-modern jazz number! And in each selection, the organ was perfect. As a musical achievement it stands alone--supreme.

OLIVER WALLACE
who will make his first appearance in
San Francisco at the
GRANADA THEATRE

A product of the Pacific Coast, Mr. Wallace has an enviable record from Seattle to Los Angeles. He played the huge Wurlitzer organ (then the largest in the world) in the Liberty Theater, Seattle, for five years.

This will be his first appearance in San Francisco--and the city that knows so well how to appreciate the unusual and the beautiful--will open its arms to this wonderful artist.

Mr. Wallace cannot be compared with any other organist. He is in a class by himself--the absolute master of the mammoth organ described elsewhere on this page.

Some eleven or twelve years ago, Mr. Wallace was one of the first organists to "interpret the picture" with music. Great skill as well as an intense human sympathy, makes him a master in this form of improvising. Versatile to an extraordinary degree, Mr. Wallace seems as much at home playing a classic as when syncopating a jazzy selection.

Mr. Wallace is also a composer of considerable note. Among his most popular creations are "Hindustan," "Louisiana" and "Indiana Moon."

He has the tireless energy of all successful musicians, spending from four to six hours daily at the organ, in addition to his recital work.



At organ on opposite page is Oliver Wallace in 1921. Above is Oliver Wallace in 1961 still at the organ.

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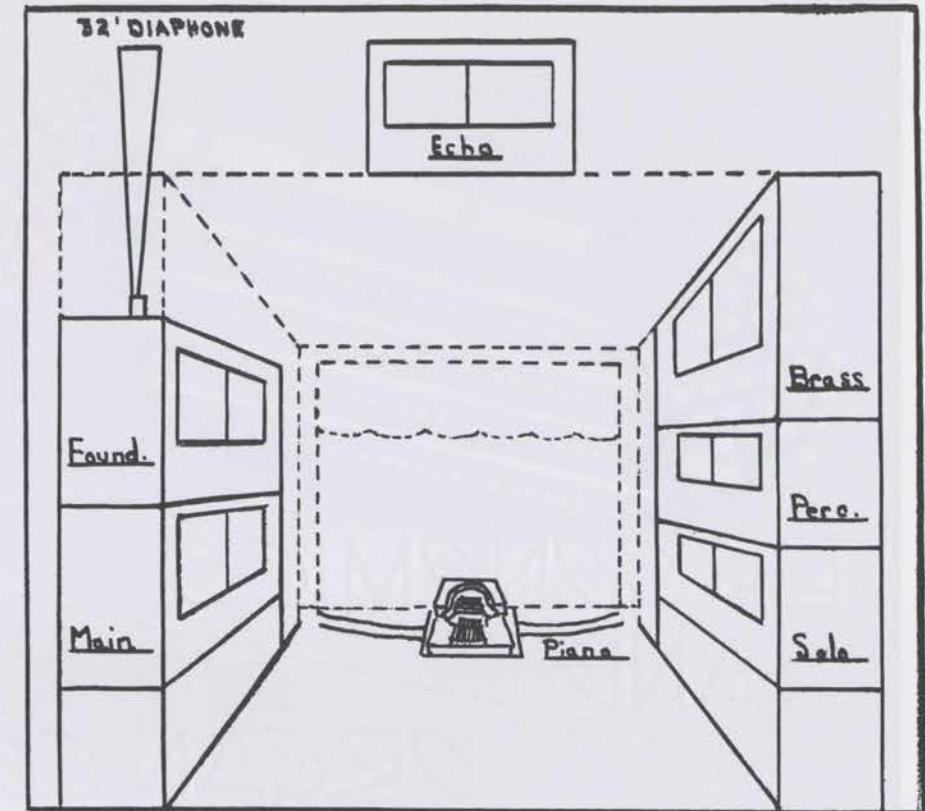
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Specifications

San Francisco Paramount

Wurlitzer 285



← SOLO CHAMBER

CHAMBER LAYOUT →

STOP TAB LAYOUT

PEDAL
(Lower Left Bolster)

- 32 Diaphone
- 16 Bombarde
- 16 Diaphone
- 16 Ophicleide
- 16 Double English Horn
- 16 Tibia Clausa
- 16 Diaphonic Horn
- 16 Clarinet
- 16 Bass String
- 8 Tuba Mirabilis
- 8 Tuba Horn
- 8 English Horn
- 8 Octave
- 8 Open Diapason
- 8 Tibia
- 8 Solo String
- 8 Horn Diapason
- 8 Clarinet
- 8 Cello
- 8 Flute
- Octave Coupler

(Middle Left Bolster)

- 16 Piano
- Bass Drum
- Snare Drum (large)
- Snare Drum (small)
- Cymbals
- Bass Drum - 2nd Touch
- Kettle Drum - 2nd Touch
- Crash Cymbals - 2nd Touch
- Snare Drum (large)-2nd Touch
- Cymbals - 2nd Touch
- Snare Drum (small)-2nd Touch
- Triangle - 2nd Touch
- Bombarde to Pedal Coupler
- Great to Pedal Coupler
- Solo to Pedal Coupler
- Accomp. to Pedal Coupler (originally Echo to Pedal)

BOMBARDE (3rd Manual)

- (Top Left Bolster)
- 16 Bombarde
- 16 Diaphone
- 16 English Horn
- 16 Tibia Clausa
- 16 Tibia Clausa (originally 16 Solo String)
- 8 Tuba Mirabilis
- 8 English Horn
- 8 Diaphonic Diapason
- 8 Tibia Clausa
- 8 Tibia Clausa (originally 8 Solo String)
- 8 Gamba
- 8 Cello
- 4 Clarion
- 4 Piccolo
- 4 Piccolo (originally Harmonic Flute)
- Xylophone
- Glockenspiel
- Snare Drum
- Great to Bombarde Coupler
- Great to Bombarde Octave Coupler
- Solo to Bombarde Coupler
- Sforzando Touch (Brass)
- Sforzando Touch (Foundation)

ACCOMPANIMENT (1st Manual)

- (Lower Center Bolster)
- 16 Contra Viol (TC)
- 8 English Horn
- 8 Tuba Horn
- 8 Diaphonic Diapason
- 8 Open Diapason
- 8 Tibia Clausa
- 8 Horn Diapason
- 8 Gamba
- 8 Gamba Celeste
- 8 Saxophone
- 8 Clarinet
- 8 Viol de Orchestre

8 Viol Celeste

- 8 Kinura (originally 8 Krumet)
- 8 Oboe Horn
- 8 Salicional
- 8 Quintadena
- 8 Concert Flute
- 8 Vox Humana
- 4 Piccolo (originally 4 Octave)
- 4 Viol
- 4 Viol Celeste
- 4 Harmonic Flute
- 2-2/3 Twelfth (Flute)
- 2 Piccolo (Harmonic Flute)
- 2 Piccolo (Flute)
- Mandolin
- (Top Center Bolster)
- 16 Piano
- 8 Piano
- 4 Piano
- Harp (Main)
- Chrysoglott
- Snare Drum (large)
- Snare Drum (small)
- Tambourine
- Castanets
- Chinese Block
- Tom Tom
- Accomp. Octave Coupler
- Solo to Accomp. Coupler

GREAT (2nd Manual)

- (Lower Right Bolster)
- 16 Ophicleide
- 16 Tibia Clausa (originally 16 Diaphonic Horn)
- 16 Clarinet
- 16 Saxophone (TC)
- 16 Contra Viol (TC)
- 8 Tuba Mirabilis
- 8 Brass Trumpet
- 8 Tuba Horn

8 English Horn

- 8 Diaphonic Diapason
- 8 Open Diapason
- 8 Tibia Clausa
- 8 Orchestral Oboe
- 8 Kinura
- 8 Solo String
- 8 Tibia Clausa (originally Horn Diapason)
- 8 Gamba
- 8 Gamba Celeste
- 8 Saxophone
- 8 Clarinet
- 8 Viol D' Orchestre
- 8 Viol Celeste
- 8 Kinura (originally 8 Krumet)
- 8 Oboe Horn
- 8 Salicional
- 8 Quintadena
- 8 Concert Flute
- 8 Vox Humana
- 5-1/3 Tibia Quint (originally 4 Clarion)
- 4 Piccolo (originally 4 Octave)
- 4 Gambette
- 4 Gambette Celeste
- 4 Viol
- 4 Viol Celeste
- 4 Harmonic Flute
- 4 Flute
- (Top Right Bolster)
- 2-2/3 Twelfth (Flute)
- 2 Fifteenth (VDO)
- 2 Piccolo (Tibia) (originally 2 Harmonic Flute)
- 2 Piccolo (Flute)
- 1-3/5 Tierce (Flute)
- 16 Piano
- 8 Piano
- 4 Piano

- Marimba-Harp (Solo)
- Harp (Main)
- Xylophone (Percussion)
- Sleigh Bells
- Orchestra Bells
- Chrysoglott
- Cathedral Chimes
- Octave Coupler
- Sub-Octave Coupler (originally Solo to Great Unison)
- Sforzando Touch (Foundation)

SOLO (4th Manual)
(Top Right Bolster continued from Great)

- 8 Tuba Mirabilis
- 8 Trumpet (Brass)
- 8 English Horn
- 8 Tibia Clausa (originally Diaphonic Diapason)
- 8 Tibia Clausa
- 8 Orchestral Oboe
- 8 Kinura
- 8 Saxophone
- 8 Oboe Horn
- 8 Quintadena
- 4 Piccolo (originally 4 Harmonic Flute)
- 2 Harmonic Piccolo
- Cathedral Chimes
- Marimba
- Xylophone (Percussion)
- Xylophone (Main)
- Glockenspiel
- Sleigh Bells
- Orchestra Bells

ECHO (Affects Great Manual and Pedals)

- (Bottom Right Bolster)
- 16 Bourdon (Pedal)
- 8 Cello (Pedal)
- 8 Flute (Pedal)
- Bass Drum (Pedal)
- 8 Horn Diapason
- 8 Gamba
- 8 Gamba Celeste
- 8 Viol D' Orchestre
- 8 Viol Celeste
- 8 Trumpet (originally Oboe Horn)

- 8 Flute
- 8 Vox Humana
- 4 Gambette
- 4 Gambette Celeste
- 4 Viol
- 4 Octave Celeste
- 4 Flute
- 2 Piccolo
- Cathedral Chimes
- Snare Drum

FRONT BOARD TABLETS

PEDAL

- 32 Diaphone - 2nd Touch
- 16 Bombarde - Pizzicato

ACCOMPANIMENT - 2nd Touch

- 8 English Horn
- 8 Tuba Horn
- 8 Diaphonic Diapason
- 8 Tibia Clausa
- 8 Clarinet
- 8 Saxophone
- Cathedral Chimes
- Glockenspiel
- Sleigh Bells
- Triangle
- Bird Whistle
- Solo to Accomp. Coupler
- Solo to Accomp. Pizzicato

GREAT - 2nd Touch

- 16 Ophicleide
- 8 Tuba Mirabilis
- 8 Tibia Clausa
- 8 Solo String
- Solo to Great Coupler
- Solo to Great Pizzicato

BOMBARDE - 2nd Touch

- 16 Bombarde
- 8 English Horn

6 Tremulant Tabs located just above 2nd touch tabs controlling 11 tremulants.

MAIN ORGAN - 9 Ranks 10" Wind

- (Unless otherwise noted) Pipes
- Tuba Horn-Ophicleide 85 (15" wind)
- Clarinet 73
- Horn Diapason - Diaphone (metal) 73
- Open Diapason 61
- Concert Flute 85
- Salicional 61
- Viol De Orchestre 85
- Viol Celeste 73
- Kinura (tenor "C") 49
- Chrysoglott 49
- Harp (wood) 49
- Xylophone II 37
- Bird Whistle

FOUNDATION ORGAN

- 7 Ranks 10" wind (Unless otherwise noted)
- Diaphonic Diapason - Diaphone (wood) - (25" wind) 73
- Tibia Clausa II 85
- Solo String 73
- Gamba 73
- Gamba Celeste 73
- Harmonic Flute (Tuned Celeste to Concert Flute) 73
- Vox Humana - (6" wind) 61

UNENCLOSED ABOVE FOUNDATION CHAMBER - 30" Wind

- Diaphone 32' extension of 16' Diaphone 12

SOLO ORGAN - 7 Ranks 10" Wind

- (Unless otherwise noted)
- Tibia Clausa I - (18" wind) 85
- Brass Trumpet 61
- Brass Saxophone 61
- Orchestral Oboe 61
- Oboe Horn 61

- Quintadena 61
- Kinura 61
- Solo Marimba - Harp 49

PERCUSSION CHAMBER

- Xylophone - 37 bars
- Solo Chimes - 25 tubes
- Glockenspiel-Orchestra Bells - 37 bars
- Sleigh Bells - 25 bells
- Bass Drum (large) - Tympani
- Snare Drum (large) - Tom Tom
- Snare Drum (small)
- Tambourine
- Castanets
- Wood Block
- Cymbal Crash
- Cymbal Tap
- Triangle
- Surf Machine
- Fire Gong - Ship Bell
- Auto Horn (large)
- Boat Whistle
- Telephone Bell
- Horses Hooves
- Wind Machine (with air whistles)

BRASS ORGAN - 2 Ranks

- Tuba Mirabilis; Bombarde 85 (25" wind)
- English Post Horn - (15" wind) 73

ECHO ORGAN - 8 Ranks 10" Wind

- (Unless otherwise noted)
- Bourdon - Concert Flute 97
- Horn Diapason 61
- Gamba 73
- Gamba Celeste 73
- Viol De Orchestre 73
- Viol Celeste 73
- Trumpet 61
- Vox Humana (6" wind) 61
- Chimes 25
- Snare Drum
- Bass Drum
- 2 bird whistles



ERGONOMICS AND ORGAN CONSOLES



*By Edward Plitt
St. Louis Chapter*

MUCH IS WRITTEN THESE DAYS about "Ergonomics" in the work place, the kitchen, automobiles and any place where things need to be done as efficiently as possible. In other words, it is having everything in the most convenient and closest place for easiest access. It is ironic that most organ consoles are in direct conflict with this idea. Ergonomic improvements from many years ago have been abandoned for purely aesthetic reasons.

Robert Hope-Jones is generally credited with being the "father of the theatre organ." What many don't realize is that Hope-Jones' inventions were meant for the church or classic organ, many years before the "theatre organ" was even thought of. It was after Wurlitzer bought out Hope-Jones' business and patents that the theatre

organ was developed. Because of this we will not go into unification, high wind pressures, etc. We will simply concentrate on console layouts and controls.

For comparison, professional chefs use a method called "Mis-en-Place," a French term which basically means to have all ingredients close by and prepared (diced, sliced, measured, etc.) ahead of cooking so as to make preparation of dishes as quick and easy as possible without compromising quality. Ironically, Hope-Jones did the same thing with organ consoles, but most of his ideas have been abandoned.

Before Hope-Jones invented the electro-mechanical action, the only way to manipulate stops was to use drawknobs, either to engage ranks in tracker organs or

open airways for pneumatic organs. After inventing the electro-mechanical action, Hope-Jones realized that the stops were only switches and realized that stop tabs were much easier to quickly turn on or off than drawknobs.

Today, a drawknob console is considered prestigious, even in totally electronic organs such as Allen and Rodgers. They perform exactly the same action as stop tabs, but take up much more space, making the console appear larger. Without a comprehensive combination action, making quick stop changes with a drawknob console can be a nightmare. It should be noted that with a very large organ, the combination action is essential for either type console.

In St. Louis, virtually next-door, are two organs—the 4/36 Wurlitzer Crawford (or Fox) Special in the Fox Theatre and the 4/54 Kimball Concert (Orchestral) organ in the Scottish Rite Cathedral. Even though the Kimball has 18 more ranks and the console is seven feet wide, the drawknobs limit the implementation of the various ranks. For example: The Tibia Clausa is only available on the Swell at 8' and must be coupled. Needless to say, the Wurlitzer gives much more variety and control with fewer ranks.

One of Hope-Jones' other great ideas was the "horseshoe" console. I regularly play two organs of similar size.

One is a 2/11 hybrid in my church with a straight stop rail, and the 2/11 Wurlitzer in the Fox lobby. The stop rail layout on the church organ is Pedal on the left, Swell in the middle and Great on the right. The Wurlitzer has the Pedal on the left, the Accompaniment in the middle and the Solo on the right. While this may seem opposite, remember that on a two-manual church organ, solos are usually played on the Great and accompaniment on the Swell. So in use, they are laid out the same. However, if I have to change stops on the Great while using my right hand, I must reach way over to get to the Great stops. With the horseshoe console, the tabs are much closer to the manuals making changes much faster and easier.

In learning to play organ, a concept is taught for manual and pedal playing called "economy of motion." That is the reason for heel and toe pedaling, finger substitution, etc. This can be considered the "ergonomics" of playing. Because, until recently, the AGO and organ builders have considered theatre organs as inferior, in fact, illegitimate, they have abandoned the useful inventions of Hope-Jones that apply to the "ergonomics" of all organs. It is my contention that the use of stop tabs and a "horseshoe" shaped stop rail, to use a popular phrase, would make them much more "user-friendly!"



Editor's Note: Much has been written about the theatre organists who played in the movie palaces, but seldom do we read about the many theatre organists who were heard by millions of people on radio, particularly those who played for religious programs. In this article, Lorin Whitney shares with us his memoirs of a long and very successful career playing the theatre pipe organ for radio listeners all across our country. The following article is based on information contributed by the late Harvey Whitney, brother to Lorin, and includes autobiographical notes written by Lorin. Parts of the autobiographical material have been edited for space considerations. Direct quotes are printed in *italics*.

My name is Lorin Whitney. I was born on September 11, 1914, in Madera, a little town about twenty miles from Fresno, California. My father's name was David. He lived a good, long life and died at the age of 92. My mother's name was Caroline. She was resting in her rocking chair after coming home from church when she had a heart attack. She died at the age of 80. I had a sister, Myrtle, and a brother named Harvey.

My father worked for Standard Oil Company as a teamster, delivering oil to the surrounding farms with a team of horses. Later, he was transferred to Fresno and delivered oil and gasoline to service stations by truck. We bought a modest house on the edge of town and though we were poor I didn't realize it. We had plenty of room to grow vegetables and chickens and my dad was very fond of goats. One of our nannies had five kids at one time. That was very unusual, and we had a lot of visitors come to see the goats. I even had a goat cart and had a good time as

MEMOIRS *of* LORIN J.

*By Harvey Whitney
(Edited by Bob Kalal)*





Lorin at the 2/10 Wurlitzer in his home in Glendale.



MAXHEIM

Lorin at the 3/36 Robert-Morton console, Whitney Recording Studio, Glendale California.

the goats pulled me around. I had plenty of activities to keep me busy and carried the *Fresno Bee* for spending money. My sister, Myrtle, was attending the Southern California Bible College in Pasadena, training for the ministry. She was ordained as a minister after graduation.

We all attended a local church and were quite excited when we heard that Aimee Semple McPherson was going to have a citywide revival in the Armory Auditorium. We attended nightly and drove downtown in our old Ford. After the very successful Crusade produced hundreds of converts, some local Christian men decided we needed a new church to take care of the new converts. Money was raised to build a tabernacle. The church was built with volunteer labor and could seat 1200 people. The name of the church was called *The Full Gospel Tabernacle*. It was affiliated with the Assembly of God denomination. I spent many years there with my parents. I accepted the Lord as my Savior at the age of 11 at one of the children's meetings.

My dad was very involved with the church, as Sunday

School Superintendent, Deacon and Elder and it was natural that I would be expected to participate. *The church had home-made benches and, as a youth, I sprawled out and slept during some of the long services. We had many famous evangelists and some of them were very long-winded.*

As I grew older I started dating some of the girls in the church. I never thought of dating outside of the church. *I was dating one fairly attractive girl one time. Her uncle came up to me and told me that the Lord spoke to him in a dream that I should marry this girl. I told him that the Lord would have to talk to me personally.*

We had a grand piano, but no organ in the church. We also had an orchestra of a few would-be musicians. Among the musicians, my dad played the drums, my brother Harvey played the clarinet and I played the trombone. My folks asked if I would like to play the piano. I reluctantly said, "Yes." My sister helped me before she went off to Southern California Bible College and, after that, I found a local teacher and began to learn the rudiments of music.

My teacher, Mrs. Bannister, and her husband owned a Standard Service Station, and they invited me to work there, pumping gas and greasing cars. For some reason or other, Mrs. Bannister thought that I would enjoy playing the organ. I didn't think too much about it at the time because I had no place to practice.

My father thought I would enjoy going to a Christian boarding school for a year. I wasn't too thrilled with the idea, but thought I could stand it for one year so in 1929, at age 15, I was enrolled in the Monte Vista Christian School, near Watsonville. There were about 200 students at the campus, which was located on a large apple orchard where vegetables were also grown. I lived with another fellow in a tank house, but it leaked and we moved to an abandoned farmhouse with outdoor plumbing.

The school was in the process of putting up additional buildings using male students, assisted by part time workers from a local church, for most of the work. I handled a team of horses, hooked up to a Fresno Scraper, to dig a large hole for the basement that was to become the school dining hall. Later, those same horses would sometimes escape from their corral and because they knew me, I would be given permission to leave school and track them by foot, looking for their hoof prints. The last time I did this, I had to pursue them to the outskirts of Santa Cruz, about a ten-mile hike. The horses were so glad to see me that I had no problem getting a rope around them and riding them back to the school.

The people who ran the school liked my work and had heard, from someplace, that I knew something about electricity, so they gave me the job of wiring the building that was to become the girl's dormitory. I must have done OK because they were still using the building sixty years later.

Some of us were trying to put together an orchestra and once a week a Professor Andrews came out from Santa Cruz to give us music lessons. One day he came out with a beat up trombone and asked me if I would like to learn how to play it. I said, "Yes," and that decision played a significant part in my life later back in Fresno.

I returned to Fresno when I was 16. I probably would have stayed at Monte Vista a little longer but it was taking a drain

on my father's finances. I took up piano again with Mrs. Bannister and she again brought up the matter of learning to play the organ.

One morning, while riding my bicycle to Fresno Tech High School, I passed a church that was unloading a small theatre organ. After a period of time I asked the pastor if I could practice on the organ. He agreed if I would pay a small sum for the electrical power used. I bought an organ book and, with the help of Mrs. Bannister, I began to catch on to the organ. My sister had some popular music of the day that I enjoyed playing and, after a period, the pastor asked me to play occasionally at the church.

I was quite active in sports at Fresno Tech, and was halfback on the varsity football team. I also played trombone in the school band, and was selected to play my trombone in a ten-piece band that played for school dances. This was quite different than what I was used to and, after a lot of discussion and prayer with my folks, I dropped out of the worldly group. Dad did buy me a Ford coupe with a rumble seat, though. It was pretty neat and I didn't have any trouble getting dates with the local girls. I also learned quite a bit about cars by taking the engine apart and keeping it running.

One Sunday, we had a group of musicians from Southern California Bible College, the same school that my sister had attended, put on a program. They were on a summer deposition, deputation project, and were traveling along the Pacific Coast advertising the school. They were fine musicians and I decided that, if possible, I wanted to continue my schooling at SCBC. I had just finished my first year at Fresno State College. My dad managed the finances and I enrolled at Southern California Bible College for the fall semester.

The school, formerly a boy's military school, had about 200 students enrolled. I continued my study of the piano and organ and, for organ practice, used an old tracker organ in a nearby church.

Near the end of the semester, a couple of fellows driving an old Ford stopped at the school. They were forming a male quartet and were looking for a bass and a baritone to complete a foursome that would sing on a new radio program. Ernie Payne and Bob Bowman auditioned and were selected for the parts. It was mentioned that they would also need someone that played the organ. I just happened to be nearby and the fellows introduced me as the only organist at the school. We rehearsed together until we felt that we could perform satisfactorily and aired our first program in March of 1934 on a 50,000-watt station in Beverly Hills. I was 20 years old.

The time for the half-hour program was 3 p.m. every afternoon. The theme of the program was nautical and the first mate that did the speaking was Paul Myers. I played an organ solo in the middle of the program. The boat that we were supposed to be on was called the Good Ship Grace. The singers were called the Crew of the Good Ship Grace and the theme song was a chorus from an old hymn that started, *I've Anchored My Soul In The Haven of Rest*.

It was the depression of the 1930s. We did not buy time on the radio, but were a sustaining program. Radio stations were not yet selling time to religious programs, but we drew a large audience and that helped the station sell commercial time. As we became better known, we started getting invitations from



Studio "A" Whitney Recording Studio, Glendale, California, 1965.

ED SWEENEY



Lorin Whitney in "Haven of Rest" uniform seated at the Wiltern Theatre Kimball theatre organ, circa 1940.

churches to make personal appearances. This helped us financially as we were usually allowed to take an offering. One invitation we received was from Dr. Clare Brittain, a pastor in Alhambra. We performed for his church, but we didn't look much like a crew. Dr. Brittain offered to buy us uniforms, an offer we accepted, and our style of dress was established from that time on.

Radio KNX, another independent radio station, invited us to be on their station. They also were 50,000 watts of power in their outreach. Their studio was in downtown Hollywood on the second floor of the Otto K. Olsen Building. It was equipped with a small Robert-Morton organ that had a great sound. After we were there for about a year, the station built new studios on Sunset Boulevard, again equipping the studios with a Robert-Morton pipe organ, this one a larger instrument. Charles Fuller and *The Old Fashioned Revival Hour* used the same studio and we got acquainted with them. When he moved to the Municipal Auditorium in Long Beach, I was



4/36 Robert-Morton, Whitney Recording Studio, Glendale, California.

invited to play for some of the programs. KNX had a large following and covered most of California. This enabled us to have personal appearances in a lot of other cities. Most of the churches had organs and this gave me a chance to learn about different organs.

We changed stations about every two years. Radio KFI in Los Angeles was our next move. They also were a 50,000-watt station. They gave us a daily afternoon broadcast and one in the evening. They also sent us to the Blue (ABC) Network for a transcontinental broadcast

One evening, we had a missionary speaker named Cuba Hall, and her husband, John. It turned out that Cuba had gone to school with my sister, Myrtle, back in the 1920s. They were missionaries from Africa and had brought with them Cuba's sister, Aimee Hill, to watch over one of the younger children. I was very impressed with Aimee and managed to meet with her afterward. I had already checked out most of the other girls in the school. I found out where Aimee lived—in a little town called Brea—and decided to make a call on her. There were no freeways in those days so it took about an hour to get there.

I went to their home and was invited in. Her parents and the whole family were Christians and they were very friendly to me. I managed to have a date with Aimee a few days later. After a few dates, I had fallen in love with Aimee and knew she was the girl for me. We were married over Radio KFI at 10 p.m. March 17, 1937. The radio station covered half of the United States at night. We notified our relatives out of state and had them tune in. KFI had only a Hammond organ so they allowed us to use the facilities of a church that had a fine organ.

The next move was to the Don Lee Broadcasting Company radio in Los Angeles. They had a large assortment of stations on the Pacific Coast. They offered us a daily program on the network and a transcontinental program on Sunday. KHJ was located on the second floor of a Cadillac dealer in downtown Los Angeles. The studio had a two-manual Estey pipe organ that wasn't too good. We asked the management if we could move the Estey out and bring in a Wurlitzer theatre organ. They agreed and the crew and I removed the Estey, which is now in the Church of the Reconciliation in Forest Lawn in Glendale.

A dear old lady who was a widow and a great fan of *The Haven of Rest* gave us the money to buy a theatre organ and have it installed in the studio. This meant that we wouldn't have any organ but the Hammond for three months. A fellow

by the name of Don Leslie had invented a new speaker for the Hammond organ. He loaned us the experimental model and we connected it to the Hammond. Wow! It sounded great. It became very popular and thousands have been sold over the years. We finally got the Wurlitzer installed and it had great sound, however, we only got to use it in this studio for one year.

We were informed by the Don Lee organization they were building new studios in Hollywood. They had made no provision for the organ. We contacted Aunt Mary again and told her our problem. She suggested that we build our own studio. We got a Christian contractor and built the *Haven of Rest* Studio in East Hollywood. Provision was made for the pipe organ. The studio worked out very well and is still being used after 50 years.

I played the Hammond for ten years at Youth for Christ. Rudy Atwood and I were a team. We played marches and all kinds of music the young people liked. Christ for Greater Los Angeles was a group of men that sponsored revival meetings in L.A. They usually used large tents. I played for most of these events. I first met Billy Graham in 1945 (age 31) as he spoke for one of the YFC meetings. In 1949 they put up a large circus tent seating 5000 in downtown L.A. I was asked to provide a Hammond organ and be the organist for the crusade. It was planned to run three weeks, but went to eight weeks. I was then asked to travel with Billy and his crew, but decided against it. Later in 1956 (age 42), I did join the team for two years.

Broadcasting over the Don Lee Network let us have meetings all over the coast. Tape recording had not been invented yet, so we had to broadcast live from the little cities and theatres that had a pipe organ. Dr. Tovey of Biola College asked me if I would consider teaching the Hammond organ. They had several students that wanted to learn the organ. I wound up with 15 students and went to the college once a week to give lessons.

During World War II I took a job at Lockheed Vega in Burbank, California. I specialized in hanging the large wings on the Hudson Bombers. In order to be at the *Haven of Rest* Studio in the early morning, I had to work the graveyard shift. It was a tough shift and I was always sleepy during the day. I actually fell asleep once during the live radio program. It was while the narrator was speaking and I was only out for a few seconds. No one seemed to notice the difference. My draft board had put me in 1A and I fully thought I would have to go into the military service. They evidently thought my job was more important and they never called me.

I had always wanted my own pipe organ in my home. My next-door neighbor was a builder and I had him design a home that could handle a pipe organ. I purchased a two-manual Wurlitzer from the Hollywood Theatre in Hollywood. The California Organ Company removed the organ and restored it in our home in Glendale.

I had a broadcast line to a radio station in Pasadena where, with a girl's trio, we had an evening program. I also had a line to KGER in Long Beach and had regular broadcasts with Dr. Bob Pierce of *World Vision* fame. After the Billy Graham Crusade in L.A. closed, I made a series of records with George Beverly Shea, soloist with Billy Graham. They were made for ministers who wanted to get on the radio, but had no Christian music. We were using the organ for all kinds of singers. My wife had to be very careful about noise, as the microphones were very sensitive. She encouraged me to put up a commercial building with a large organ. This would give her the freedom of the house.

I thought about it and again went to my next-door neighbor who designed a studio with room for a large organ. We found a very nice piece of property about a mile from our house. While the studio was being built, Buster Rosser and I went to San Francisco and checked out the organs in several theatres. There were no organs for sale in L.A. that we knew of. We went to the headquarters of 20th Century Fox and had a talk with the man in charge. They weren't sure they wanted to sell the organs, as they didn't know what the future held. They finally gave us a list of organs in San Francisco area theatres. They were sure that they would not be using any of these organs again.

We looked at several organs that were in bad shape. We finally went to the Fox Theatre in Redwood City. The console and piano were disconnected and placed back stage. The pipes and organ parts were in two separate rooms and protected with two large doors. We went inside and were thrilled with the contents. It looked like the organ had just come from the factory. We learned later that a large organ company named Schoenstein had installed the organ. We were thrilled with our find and went back to Fox and made a deal at a very good price. We had a drayage company move it to Glendale. I had a friend nearby that had a lot of empty space in the back of his print shop. He allowed me to store the organ there until we could move it to the studio.

Buster Rosser and I did most of the installing but several other people volunteered their services over a period of time. James Nutall, who had a shop nearby, was a professional tuner for the organs when they were used in theatres. He voiced the reeds and adjusted it to our liking. It took us about three months to finish installing the organ. Although there were several theatre organs in the L.A. area, hardly any were in as good a shape as this one.

When a local church received permission to start a radio station, KHOF-FM, they used our control room for several months. The organ became a favorite for many recording artists including Eddie Dunstetter, George Wright (who never recorded at the studio, but enjoyed playing the instrument) and Gordon Kibbee. Sacred records and material were scarce in those days. I furnished half hour organ concerts three times a day. I still have most of those tapes and play them occasionally.

Over a period of time, I made over 500 15-minute radio programs called *The Quiet Time*. Many of the programs are still being heard on religious stations.

The studio was the headquarters for the L.A. Theatre



Organ Club. We could seat 200 people and had frequent concerts played by nationally known organists.

A group of men from the Walt Disney Studio came in to visit me one day. They were overloaded at their Burbank studios and wanted to rent our studio for their kiddies programs. We also made the sound tracks for many of their pictures. They stayed with us for several years. Another film group called Hanna Barbera Productions used our facilities with full orchestras for their films.

We were making records for dozens of religious customers. We were getting a very good sound and people were coming from a long distance to use our facilities. Many of the secular groups recorded late at night and early morning, which left us free for our regular activities. They would bring their own engineer and have the place all to themselves.

We also had a B Studio, which took the load off the A Studio. It was equipped with a Steinway piano and a Hammond organ. A couple of blocks down from the studio was our tape-duplicating studio with a small audio studio. Jim Dobson made his first *Focus On The Family* program in 1977 there. Most of the Christian broadcasters had to send their programs out to radio stations on audiotape. We had the facilities for doing this at the duplicating studio.

We were beginning to think about retirement when we learned that MCA needed a place for their recording studio, as the one in Hollywood was being torn down for a new building. In 1978, we came to an agreement and MCA purchased what is now the MCA/Whitney Studios. The Robert-Morton organ was sold to Paul Michelson, keyboardist for Billy Graham, and is now in storage.

We have been very happy here in our place in Newport Beach since we sold our Glendale home. The residence organ in Glendale was installed in the Hollywood Temple Assembly of God church in Seattle. After it was installed, I went up and dedicated it for them. We have a Rodgers Trio organ in our apartment and, on occasion, I will substitute for the regular organist at our Presbyterian church.

Aimee and I have a daughter, Joan, a son, Eugene, and two grandchildren, Eric and David, all of whom we are very proud. With a life of fulfillment and friends, we feel that we have truly been blessed.

Journal of American Organbuilding

Quarterly Publication of the American Institute of Organbuilders

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

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

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Last time we presented many Tibia registrations, which should be played legato on slower songs. For a noticeable contrast, set up all the 8' brassy stops you have: Trumpet 8', Tuba 8', Oboe 8', Post Horn 8'. Use one at a time and then combinations of two or more together. Play detached chords in the middle range and listen to the sound they produce.

For a different sound, play solo melody one octave lower than written. This is best for faster pieces. For melodies in the middle range, add Tibia 4' or 8' and 4'.

For a Full Organ sound, start with Tibia 16', 8', 4', 2²/₃' and 2'. Add Diapason 16', 8', 4' and all Strings 16', 8', 4' and 2'. Add Oboe 8'. This can be played with solo melody in

middle range or detached chords one octave higher. This should give you a good solid sound, which is useful for many songs. The Oboe 8' can also be added to the accompaniment.

For more volume, add the brassy reeds 16' and 8' for a big climax. This should not be overdone; too much sound can become tiresome to the listeners. Variety and contrast will make your program more enjoyable.

The Kinura and Vox Humana do not blend with other stops. They should be used only when you want that particular sound. For a novelty sound, try playing detached chords on Kinura 8' and Tibia 4'. Do not mix solo and chord melody in the same phrase. Always be consistent for at least eight measures.

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Technical Talk

The Keyholder's Guide to the Organ

By Scott Smith, K.E.*

One of the greatest challenges facing an organ tuner at any given time is that of finding a good keyholder. To the casual observer, it would appear to be a simple, straightforward, albeit boring job that anyone remotely familiar with a keyboard could perform well. In a pinch, tuners occasionally have to use whoever is available, but as with any other skilled labor, knowledge and experience are the keys to a job well done.

Virtually every person who tunes pipe organs to any degree began as a keyholder. The best of these have picked up tips and methods from the various tuners they held keys for over a period of time, as well as developing their own. It all adds up to a tighter, more long-lasting tune with greater musical (and neurological) satisfaction for all.

First and foremost is a good, solid relationship between the keyholder and the tuner. The best results will come with mutual patience, trust and respect. If not, it's going to be a grim time with lots of stress for both parties. There can also be times of misunderstanding because of distance, console or chamber placement, or just plain befuddlement. To be heard clearly in large rooms, tuners often have to yell instructions to the keyholder. This can be misinterpreted as dissatisfaction and the keyholder can take it personally as a put-down. Don't let it bother you. While the tuner is generally the one to be calling the shots, both parties are absolutely equal in their importance in this job. There are exceptions as to who is in charge during a tuning session. While tuning a large organ, the tuner and keyholder may periodically switch places; a tuner may be disabled, too old or too ill to climb the ladder to the chambers or their hearing may be gone, so they are forced to become strictly a keyholder. Sometimes, putting the one in charge at the keys can be detrimental

to the tuning job. I once worked a job where we had installed pipes after the rebuild of an entire chamber of a sizeable Wurlitzer. I was the tuner, and the boss, who was always impatient, insisted upon moving along faster than I was able to deliver, telling me "... you're trying to get the tuning too close." Too close? Isn't that the purpose of tuning?

There have been times when I have had just about enough abuse or attitude from a cranky tuner, and have been known to climb the ladder, get eyeball to eyeball with them and suggest

where they may plant their tuning wand! I informed them in no uncertain terms that I would cease to hold keys if they persisted. I've never had to enforce this, but I would if I had to, and so should you.

Methods can vary slightly between organs with the same tuner, and greatly between tuners in general. If you hold keys for just one tuner on one organ, you will learn the drill in short order, but if you hold keys for several,

it's best to discuss how you're going to proceed. The first thing any reputable tuner will do is to establish a tuning or reference rank. Ideally, this is the set of pipes to which all others in the organ are tuned. The essential elements for this are clarity and stability. Church tuners traditionally use the 4' Great Octave, as it is generally not under expression and can be heard in the enclosed divisions. However, the Principal or Diapason ranks normally found in theatre organs are too fat, too dark and too hootey to fill the bill adequately. A medium-scaled string, like a Salicional will work as long as it doesn't "dither" or fly off-speech. The best tuners use a string rank at two pitches for razor-sharp tuning. Sound strange? Just remember that the theatre organ is full of exaggerated sounds and, because of that,



*Keyholder Extraordinaire

you need an exaggerated reference point for tuning. The best tuners also spend some extra time fussing over the tuning of the reference rank. This ensures a tighter tune overall. Despite what most people think, tuning is not an "either/or" thing; pipes are not simply either in tune or out of tune. There's a big gray area in there. The tuning is only as good as the tuner. Some tuners are better at getting a closer tune than others, some are faster, some are sloppy and only get it "close," some can't hear and some just plain don't care. And every once in a while, you will find yourself holding keys for an amateur tuner who happens to be the owner of the very organ you're tuning, and he/she can't tune to save themselves. In that case, my advice is: Be quiet and endure! There's probably a great dinner waiting for you that'll make all the pain worthwhile!

Until recent years, the traditional method for tuning has been to use a tuning fork to tune a single pipe (generally "A") in the middle of the reference rank. From there, the tuner will tune the rest of the middle octave to it, using intervals of fourths and fifths, tweak it carefully, and then tune the rest of the reference rank to it. Since electronic tuning devices have become better and more prevalent, many tuners routinely "ballpark" the middle of the reference rank to an electronic tuner, check the intervals and tune the rest of the rank to it acoustically. Professional tuners usually know better than to tune an entire rank to an electronic device, but I've held keys for those who do. Virtually all theatre organs utilize "equal temperament."

Sometimes, tuners will use a technique known as "split-octaves." Particularly true of the reference rank, this means that you reference not only the octave immediately above or below the note in question, but the octave above and below that, as well. Fussing a few minutes longer over reference rank now will make for a better tune overall.

One important thing to do is to become familiar with the language of the tuner, and I don't mean the language he uses only when he's upset! For this, check out the glossary section.

When holding keys, comfort is the name of the game. You're going to be sitting there for quite a while, so you need to use everything at your disposal to make the job easier. I usually wear tennis shoes with cotton socks, jeans and an open-neck



If you hold keys for church tuners, you're going to run into mixture ranks. These will go slow, trust me.

shirt or cotton sweatshirt, depending on the weather. It's easy to get cold and uncomfortable sitting for hours, especially in the winter, so if it's cool at all outdoors or there's an overactive air-conditioning unit in the room in which the console sits, make sure to have a light jacket or sweater available. Sitting on hard benches for hours on end (no pun intended) can be rough on the backside, so you may want to bring a small cushion or pillow with you, or roll up that sweater and place it under you. In churches, I've been known to use pew pads during long tuning or regulation sessions. Try to sit up straight as much as possible; slouching will only make you more tired and uncomfortable later on. On long or late night tuning sessions, occasionally laying down on the bench is legal, but not good if you're being monitored by the customer. Try to keep your arms as low as you can while holding keys. You can greatly lessen fatigue by registering the appropriate stops on the lowest keyboard possible. Use couplers to bring stops down from other keyboards or to tune a rank to itself. Switch hands in the middle of the keyboard. Get up and stretch periodically. Walk around the room. Go to the bathroom. This is one job where a little laziness is acceptable, even encouraged. Just remember . . . if you have to leave the building for some reason, don't do anything dumb, like lock yourself out. Tuners are short on patience and long on memory if you do something stupid.

The keyholder should eat light prior to the tuning session, even if the tuner pays for it. You don't need the discomfort or scrutiny from the tuner if you get sleepy and your fingers start slipping or blurring with adjacent notes. But make sure to pig out afterwards . . . especially if the tuner pays for it. You've earned it!

Be respectful. Make it an ironclad rule to have NO open drinks of any sort at the console. Spilling a drink on or (God forbid) in a console would be a huge mess and might even cause an electrical disaster. A closed, plastic insulated cup with a leak proof lid and a straw are acceptable in most cases. No sweaty drink containers either. You don't want to try to get white rings out of finished wood. The other rules are: NO smoking and NO food at the console. *Period!*

CONTINUED ON PAGE 36

An Acre of Seats in a Palace of Splendor

By Steve Levin, Associate Editor

LOEW'S, Akron, Ohio

(Akron Civic Theater)

Opened: April 20, 1929 • Architect: John Eberson • Capacity: 2918 (2672)

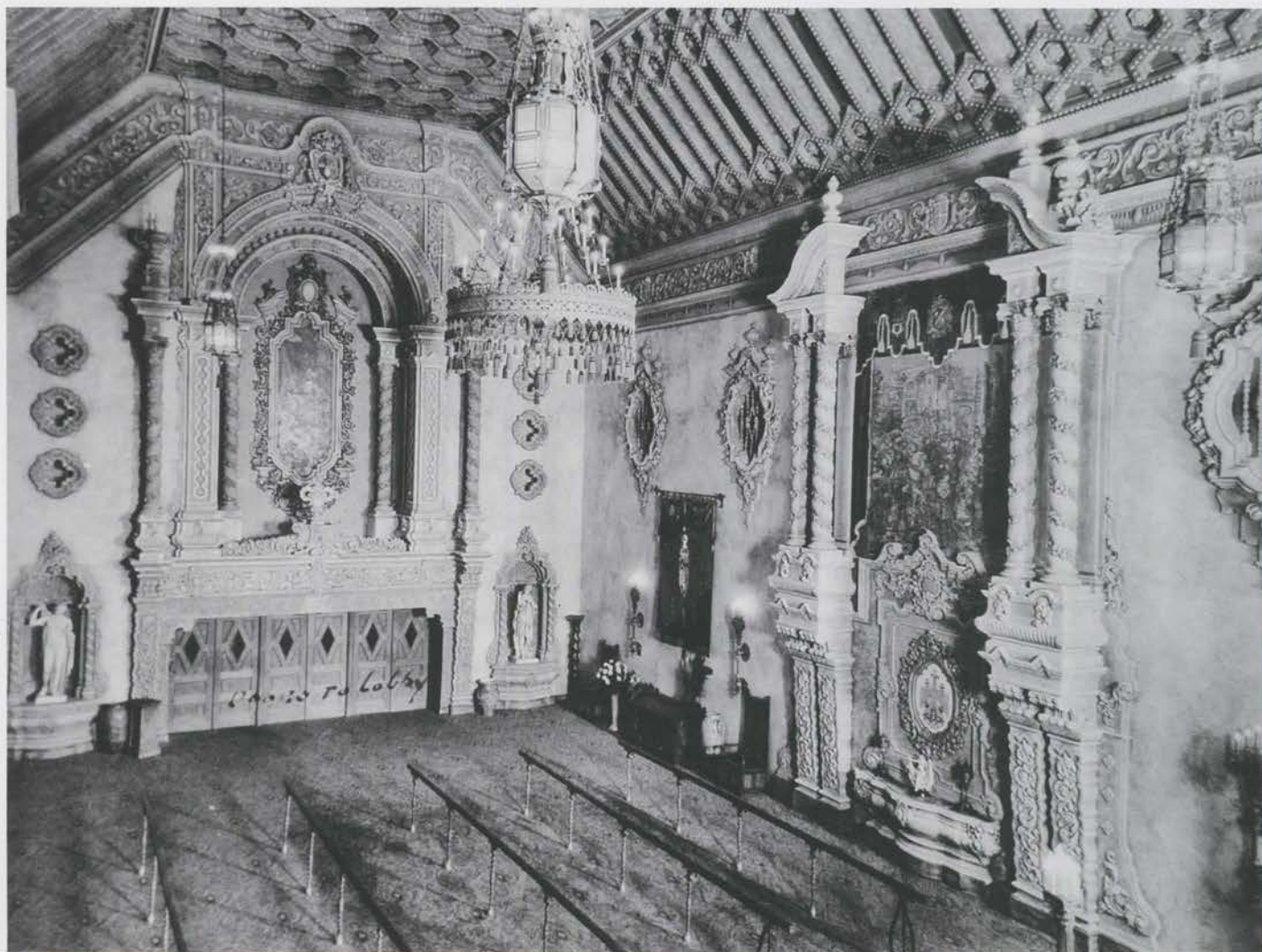
Organ: Wurlitzer 3/13, Style 240, Op. 2029 (Now 3/19)

Of the three Eberson theatres surviving in Ohio, this is by far the largest and most elaborate. (The others are in Canton and Marion.) It occupies a long and slightly crooked site, with a low, narrow entrance corridor leading to a huge lobby which genuinely deserves to be called "grand." Styled as a refectory, its great scale and rich ornament are the equal of anything Eberson ever did in this line.


As did most other theatre architects, Eberson often

repeated himself, recycling design elements from one job to another, but the Akron Loew's is like no other, especially in the auditorium. The massive constructions fronting the organ chambers project so far into the house they seem like free-standing pavilions, an illusion greatly enhanced when the ceiling lighting is on behind them. (For a fine color view of this effect, visit the theatre at akroncivic.com.)

Once Loew's began buying organs other than hybrid





Möllers, they gave all nine of their four-manual contracts to Robert-Morton, but the three-manual trade was divided, with Wurlitzer getting nearly two-thirds of it. Loew's first Wurlitzer was a Style 235 for the State, St. Louis, in 1924; the Akron organ was the last. (We've often wondered if Möller's just-barely-in-time introduction of true theatre organs was precipitated by the loss of one of their best customers to more experienced builders.) The organ remains in place and in use. 

Opposite: As his own decorator, Ebersson was in a position to exercise more control over his theatres than other architects enjoyed. The lobby walls are typical: expanses of textured plaster punctuated by cast ornament, in this case a very great deal of it. The ceiling displays an interesting combination of coffering on the horizontal portion and beamwork on the slopes, all of it with polychrome stenciling.

Above: The auditorium is a rarity in the Ebersson canon: a perfectly symmetrical composition.

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Do what you can to break the boredom. If you're skilled at all with key holding, you can easily multitask. While holding keys, I've been known to dust the console, screw on nameplates, re-set the clock, even read a book. In fact, most of this article was written while holding keys!

Nearly every console in the universe has a collection of pencils and/or pens. (In fact, most of them are usually below the pedal keys!) These will come in handy in more ways than one. I usually like to have some sort of writing implement at my disposal, a lined pad and . . . craft or Popsicle sticks. The lined pad will come in handy if the tuner asks you to remember where a certain pipe is that he may have handled and wants to cool off before attempting final tuning. It's the key holder's job to keep track of these things. A tuner's chief pet peeve is a keyholder who can't remember where he was if they stop tuning in the middle of a rank. The craft sticks will come in handy to lay on the keys for reference later on, and won't roll off like pencils and pens. Snap them in half if they're too long to stay in place on the sharp keys. If the tuner takes a pipe out to work on it, marking the note with a pencil or craft stick will help you to easily find it later. Use the keyboard directly above or below the one you're using to tune to mark any reference notes so as not to impede your progress. So remember, if the tuner asks you to "find the hole," know that he's not talking about the orchestra pit!

Know where you are and where you're going. For sake of reference, it's best to know the *Language of the Keyboard*. It's simple. Just remember that there are five octaves in a 61-note keyboard. When the tuner asks you to play C1, he means the "C" note in the first octave. If he asks for C3, he wants the "C" note in the third octave, and if he asks you for C6, he means the top "C" note.

You also need to clearly know the names of each keyboard. In theatre organs, stops are generally unit, meaning that they can potentially be available on any keyboard, but in church instruments, unit voices are at a minimum and most stops are generally dedicated to one keyboard. Below is a comparison of both basic styles and the relative names of the keyboards. This

is not an absolute guide, but is true in most cases. Keyboards are named from the lowest to the uppermost.

Number of keyboards	Theatre organs	Church organs
Two	Pedal-Accomp-Solo	Pedal-Great-Swell
Three	Pedal-Accomp-Great-Solo	Pedal-Choir-Great-Swell
Four	Pedal-Accomp-Great-Bombarde-Solo	Pedal-Choir-Great-Swell-Solo/Positiv

If you only hold keys on one organ, learn what the ranks are, their names and what the extensions are called. This will speed up the process. I once worked for a talented, but impossibly cantankerous organbuilder/tuner whose only positive comment about my work during our entire association was that I could find the stops and hold keys much faster than his usual (underpaid, under appreciated, mistreated) keyholder. Her failing had been that she was too eager to please. She chose to wait for instructions, and read the stop names too literally, rather than think for herself. As the keyholder, you are an active part of a team, and have the right to ask for clarification if you don't understand, or if the message is obtuse or garbled. For instance, if the tuner asks for the 4' Tibia, you will need to look for the 4' Piccolo in most cases. You also need to be sure you know not only what rank you are tuning, but where it is as well. It is legal to ask, but it helps the tuner and increases your value as a keyholder if you already know.

Be alert and be ready. When the tuner tells you what rank he's tuning next, don't fiddle around. Change the stops you need to and start in immediately. When he tells you to move to the next note, have your fingers in position awaiting that next move. You're going to be sitting there for a long time. Study the stop and manual layout. Don't hesitate to ask intelligent questions. The tuner will usually tell you where to start, as in Low C, Tenor C, Middle C, etc. If he/she doesn't, don't guess . . . ask.

It shouldn't take you long to figure out what the tuner means, as their language can be as individual as they are. To advance, most tuners say "Next," or "Okay," or just "K." Or, they may choose to tell you precisely what direction to go, by saying "Up" or "Down." If they want to return to a note that flew off speech just as it was released or if they accidentally brushed against a note already done, tuners will usually say "Back." If they want to work on a pipe for some reason, you'll hear them say "Stop" or "Release" or even "Off." When they return the pipe to it's hole, they may say any number of things (some unrepeatable), like "Play" or "Play It" or "Again." Some even have a group of notes they hot-wire and use something like a doorbell button to activate so that they don't have to yell.

Before proceeding, you need to know whether the chest layout is Chromatic (every note in order: C, C#, D, D#, E, F, F#, G, G#, A, A#, B, etc.) or Whole-Tone (every other note: First C, D, E, F#, G#, A#, etc. and then the other side—C#, D#, F, G, A, B). A completely bogus chest description is mistakenly used by the majority of organbuilders: Diatonic. There is no such thing. Diatonic is a musical term, actually referring to any one of the twelve standard tonal scales. For example, the "C" diatonic scale is: C, D, E, F, G, A, B and repeats up the keyboard. How this became misinterpreted is anyone's guess. In any case,

The Organist Entertains

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sometimes chest layouts change during the course of the rank, and it's up to the tuner to keep you informed as you go.

The keyholder has to be the Great Diplomat. If the organist comes in during a tuning session, tuning should stop immediately (remember to mark where you stopped!). The organist should communicate his needs to the keyholder, or better yet, the keyholder should summon the tuner to come down and speak directly with the organist. If the organist has left a list of priorities, it's the keyholder's job to gently remind the tuner of what's on it, to ensure completion of the list. The diplomacy needs to work the other way, too. When others are talking loudly or making excessive noise, it's the keyholder's job to diplomatically ask that they either stop or leave. Most people, even long-term organ buffs don't realize that tuners need *complete* silence in the listening space in order to complete their task accurately and in a timely manner. So if you enter a room where an organ is being tuned, and you're not the tuner or the keyholder, be prepared to use sign language!

Among the duties that the keyholder may be expected to do include carrying tools to and from the vehicle, helping to set up a ladder, bringing tools up the ladder to the tuner (so know what's in their toolbox) and carrying damaged or recalcitrant pipes down the ladder for later work. So make sure to tell the tuner right away if you're uncomfortable with ladders... it may not do you any good, but at least the tuner will know!

Every good organist out there is probably a better-than-average keyholder. There are now several top-drawer organists who are themselves good tuners, as well. In the absence of a tuner, you may find yourself holding keys for one of them. Don't be daunted by the task or suffer from "Star Syndrome." The same rules apply to them. This reminds me of a great and absolutely true story...

Some years prior to his untimely death, Fr. Jim Miller was engaged to play a concert at one of his least favorite venues. Finding the organ to be horribly out of tune, he asked to have at least the reeds tuned, and one of the more eager volunteers allowed as to how he knew how to tune and would be happy to comply with the request. Fr. Jim, equally skilled as a keyholder and tuner happily held keys for the volunteer to tune the Tuba. As the volunteer descended the ladder, Fr. Jim checked out the rank. The tuning was awful! So back up the ladder the volunteer went and with the entire process repeated, down he came. Again, the tuning was terrible; maybe even worse than when they'd started. Fr. Jim, puzzled by this turn of events asked the volunteer to show him what he was doing. When both had completely ascended the ladder into the chamber, the volunteer said, "... well, first I stand on this big box over here..." The big box turned out to be the Main regulator! Standing on it probably raised the wind pressure by several inches! No wonder the tuning was so bad! The moral of this story is that, even though the volunteer tuner could probably tune all right, his knowledge of other factors that



When there is difficulty for some reason, the keyholder can and should suggest alternate methods of tuning, even the unorthodox, to make the job easier or simpler for the tuner.

affected the operation of the organ was sorely lacking.

The best keyholders are a great resource to the tuner. When there is difficulty for some reason, the keyholder can and should suggest alternate methods of tuning, even the unorthodox, to make the job easier or simpler for the tuner. Ask: "Do you want to tune this rank top to bottom or bottom to top?" Depending on the tuner's desires and the given situation, it may be necessary to tune sets an octave off to be able to hear the beats more clearly. Ask: "Do you want to tune this 8' to 8' or 4' to 8'?" It's rare in theatre organs, but common in small church instruments (especially cabinet organs) to find sharing or "grooving" of the bass and treble octaves between ranks. Learn where they are (usually at or around "C"), so that the tuner doesn't have to go over the same pipes repeatedly.

Occasionally, you may be called upon to help the tuner to hear if the pipe is in tune or not, particularly bass pipes that need some distance in order for the waveform to develop. In that instance, the keyholder can hear whether or not the note is in tune easier than the tuner. The same can also be true in transferring tuning from division to division or chamber to chamber. I have discovered, however, that transferring the tuning using some sort of radio device, like a baby monitor is much more accurate and the end result is more pleasing, and the keyholder experiences less pressure. If the tuner asks you to start at a place on the keyboard other than the lowest note, he/she may have difficulty locating the pipe in the veritable forest before them. To make finding that pipe easier, most tuners will greatly appreciate it if you take OFF the tuning rank and play only the first pipe to be tuned until the tuner finds it, and at that point, continue to hold the note and turn the tuning rank back ON. You'll get a gold star for this one.

If you hold keys for church tuners, you're going to run into mixture ranks comprised of two, three, four or more ranks

CONTINUED ON PAGE 40

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simultaneously. These will go slow, trust me. Be patient, and try to understand the different methods of tuning. Most of us tune mixtures using some sort of mutes that allow us to bring the ranks in one at a time until all are playing and in tune, but there are a few brave ones out there with the remarkable ability to tune without mixture mutes. I sit in awe of them.

Understanding the difference between reeds and flues and their behavior helps you to be a better keyholder. When I'm the tuner, I find that my own methods of doing a complete tuning versus a touchup differ on some of the same ranks. On both major styles of organs, seasonal tunings usually consist of only the reeds and the capped flues. There's a reason why reeds are

on the outside of chests in church organs: convenience! Sometimes you may be asked to tune the reeds to the reference rank, and still other times you may be asked to tune only the middle octave of the reed to the reference rank and then tune the reed to itself, up and down. In fact, with power reeds, such as Tuba, Trumpet and Posthorn, I'll generally tune the Trumpet to itself first, and then tune the middle octave of the other two to the middle of the Trumpet and then to themselves. I think it makes for a more solid brass chorus. And that's something I need to clearly communicate to my keyholder, because it's a bit unorthodox. The tops and bottoms of very soft ranks often have to be tuned to themselves, and I generally let the tuner tell me at what point he wants to switch from the tuning rank to itself as a point of reference. There are those tuners who

GLOSSARY

Borrowing/Grooving—Where certain ranks share pipes between them in basses or trebles—sometimes both.

Celeste—An intentional mistuning that occurs when two ranks of similar character are registered together so as to cause a slow, rolling effect. In traditional theatre organs, we generally think of celestes as being only between string ranks, although in modern designs, light Diapasons and Flutes are now being celested. Keyholder should be aware that tuning the middle octave and then the rest of a given celeste rank to itself is not kosher, although some tuners think they can get away with it. Tuning an entire celeste to an electronic tuner (or an entire organ, for that matter) is also a real no-no. The rate of beating between pipes can be as controversial as tremulant speeds, if you can believe that.

Octave—This term pulls triple duty on organs. As an organ stop, it usually refers to the 4' Diapason or Principal. It can also refer to a 4' coupler. As a musical reference, it is the eighth full tone above or below a given tone.

Pulling/Drawing—An undesirable acoustical phenomenon that usually occurs when one of your registered stops is from a loud set of pipes that is particularly strong in fundamental tone; usually a large scale Diapason. Its tone is so overpowering so as to prevent the tuner from being able to hear the beats properly. This condition also occurs between celested ranks when they are physically placed next to each other on immediately adjacent chests. Wurlitzer, Kimball, Morton, Barton and most of the rest all were guilty of this practice, although they all had to know what the consequences would be. On his instruments, Ernest M. Skinner would place the unison rank up near the front of the chamber and place the celeste rank as far to the back as possible to avoid any drawing. In successful organ design, the general rule of thumb is at least one rank of pipes apart between unisons and matching celestes—preferably some sort of wooden set.

Robbing—An undesirable condition which occurs when pipes are speaking on a wind system which has either an underpowered reservoir or undersized air feed lines. This causes

pipes to inexplicably go flat in pitch when other sets from the same wind system are registered. Some poorly designed chests without enough internal capacity for the stops that are placed upon them experience the same problem.

Split Octave—This means that you reference not only the octave immediately above or below the note in question, but the octave above and below that as well, to ensure the closest tune possible.

Straight—An economical chest design, where several sets of pipes are dedicated to one division, or manual. Unlike unit voices, there would be only one or two sets of magnets for an entire division, containing several ranks. These voices can be registered on other manuals only through the use of inter-manual couplers. The two most prevalent methods are pitman and vent. Ask your organ tuner to explain this one to you.

Temperament—A term used to describe the architecture of tuning within the octave. In *equal temperament* (used in all theatre organs), the system dictates a perfectly equal distance between each semitone in the scale. According to this system, there are 100 cents (the unit of measurement) between each of the twelve semitones in the scale. In *unequal temperament*, the number of cents is decreased or increased to create more pure intervals in the architecture of the scale (in equal temperament, the intervals, excepting the octave are not pure). Unequal temperaments are used primarily in some classical organs.

Unison—A unison-length flue or reed pipe naturally adjusted to the frequency of its fundamental. Normally, in theatre organs, we are referring to the 8' pitch of a rank and, more often than not, in the act of tuning we are differentiating between the unison (normal pitch-tune) and matching celeste ranks.

Unit—Considered to be the ultimate in chest designs, where each pipe is controlled by a single, dedicated magnet. With this system, any pipe could potentially be played from any keyboard at any given pitch.

take this method of tuning an entire rank to itself to such an extreme that they tune every rank to itself, which I don't think accomplishes the goal of tuning as well as using a single reference rank for all but a few reeds, but you need to keep your mind open as the keyholder. In general, you'll note that reeds are fussier than flues, and consequently go slower. New reeds or old reeds that have recently been re-regulated will not hold as well as old, basically "untouched" reeds. Once the note has been tuned, the tuner will instruct the keyholder to "tap" or "repeat" the note in order to see if the tuning wire will move when air is applied repeatedly. Usually, the more often reeds are tuned when new or recently re-regulated, the quicker stability will set in. Old, stable reeds generally don't need this treatment, but if the tuning wire has been moved significantly, the note will need repeating. A microscopic impression is made by the tuning wire into the tongue over a period of time, and this is the area to which the wire likes to naturally migrate. I do know of one tuner who insists on repeating every single reed pipe after tuning it, but this is really an exercise in anal-retentiveness. Note that reeds are generally tuned at the end of the session. The reason for this is so that the tuning team can fly out the door before the reeds fly out of tune!

Depending on who you're holding keys for, tuning celestes can be as trying as mixtures. Some tuners go back and forth between pipes to get a consistent beat from note to note, saying "back" and "up" so many times that you almost get seasick with all of those rolling pipes. Others try to get the rate of beat in their heads and keep it as consistent as they can, citing "randomness" as a goal. Still others utilize hand-held electronic metronomes with a flashing LED as a reference to save on time. Personally, I like to hear "skinny" pipes, like Viols beat more

rapidly than "fat" pipes, like Gambas. It's all a matter of personal taste.

Once in a while, you may be asked to perform the unorthodox... like tuning with the tremulants ON! It's a rare, but not unusual practice, usually limited to the open metal pipes at the top of a Tibia rank. This usually follows the closing down of toes of those pipes, after which they may have a tendency to want to tremulate noticeably sharper than other ranks. A crackerjack voicer can utilize a simple method to overcome this, but if you find yourself faced with the situation as described, my advice is to tune these pipes in an orthodox manner (i.e.—trem OFF), giving the tuner a point of reference, and then run through them again with only the Tibia tremulant turned on and the reference rank's trem left off. From the tuner's perspective, this is a black art.

Most tuners average three to four ranks per hour in a complete tuning. In a rip-and-run tuning, particularly in those frantic weeks just prior to Christmas and Easter, some tuners can double that rate. Be ready to move fast, but don't get nervous as a result. I'm told there are tuners who even perform drive-by tunings!

There are tuning teams that work together like hand in glove. Instead of yelling "Next!" or the like, the keyholder listens to the note being tuned and moves ahead when it comes into tune. Hardly a word is exchanged, and it does save the energy level of the tuner considerably.

There have been numerous attempts at replacing us with automation. Hard-wired stepping switches have been around for years, and aren't that hard to build. Modern software-based relay/control systems now utilize cordless telephones, allowing the tuner to advance notes, go back, repeat, change ranks and do nearly everything a keyholder can do. They can't, however, carry on an intelligent conversation over lunch, they won't bring tools to you, they won't drive you home if you're tired, and they won't offer to get coffee for you. They don't smile, they have no sense of humor and they don't play silly little tunes on individual ranks after you've successfully completed tuning them. Oh... I guess they have their place.

The ideal keyholder knows as much as the tuner. You don't necessarily have to know how to read music, but knowing the names of the notes is a basic, knowing some basic information about organs in general and the organ you are tuning in particular is great, and knowing the Circle of Fifths is ideal. If you can remain flexible, attentive and tenacious, you can become greatly in demand with the tuners in your area. ♪

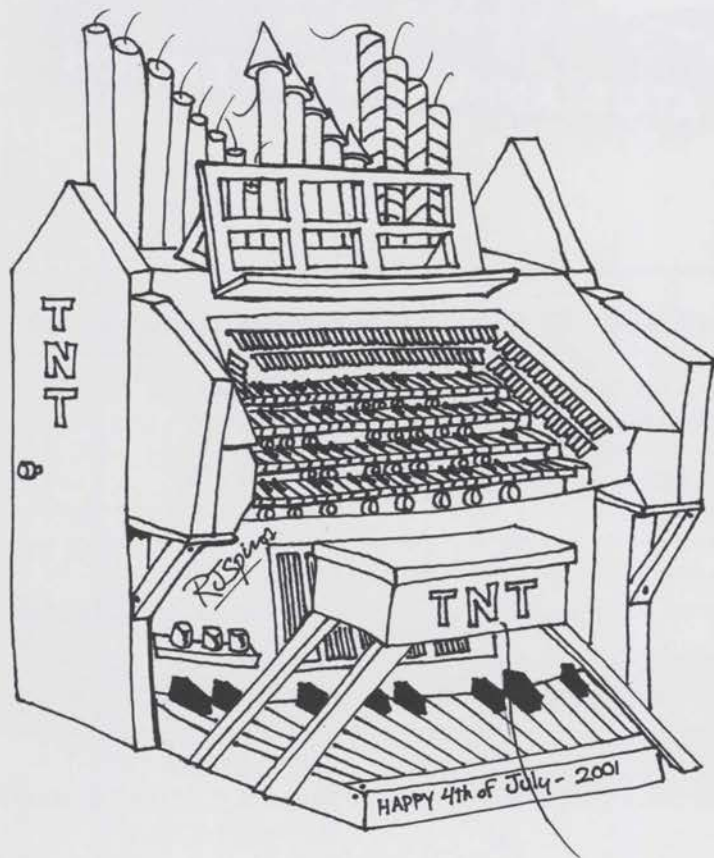
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Dedicated to my friend Patti, who greatly underestimates her value as a keyholder.

Special thanks to the following group of keyholder and tuners who graciously consented to review this article prior to publication: Steven Ball, Joel Gary, Nancy Niemi, David Peckham, Michael Perrault, Jeff Weiler and Clark Wilson.

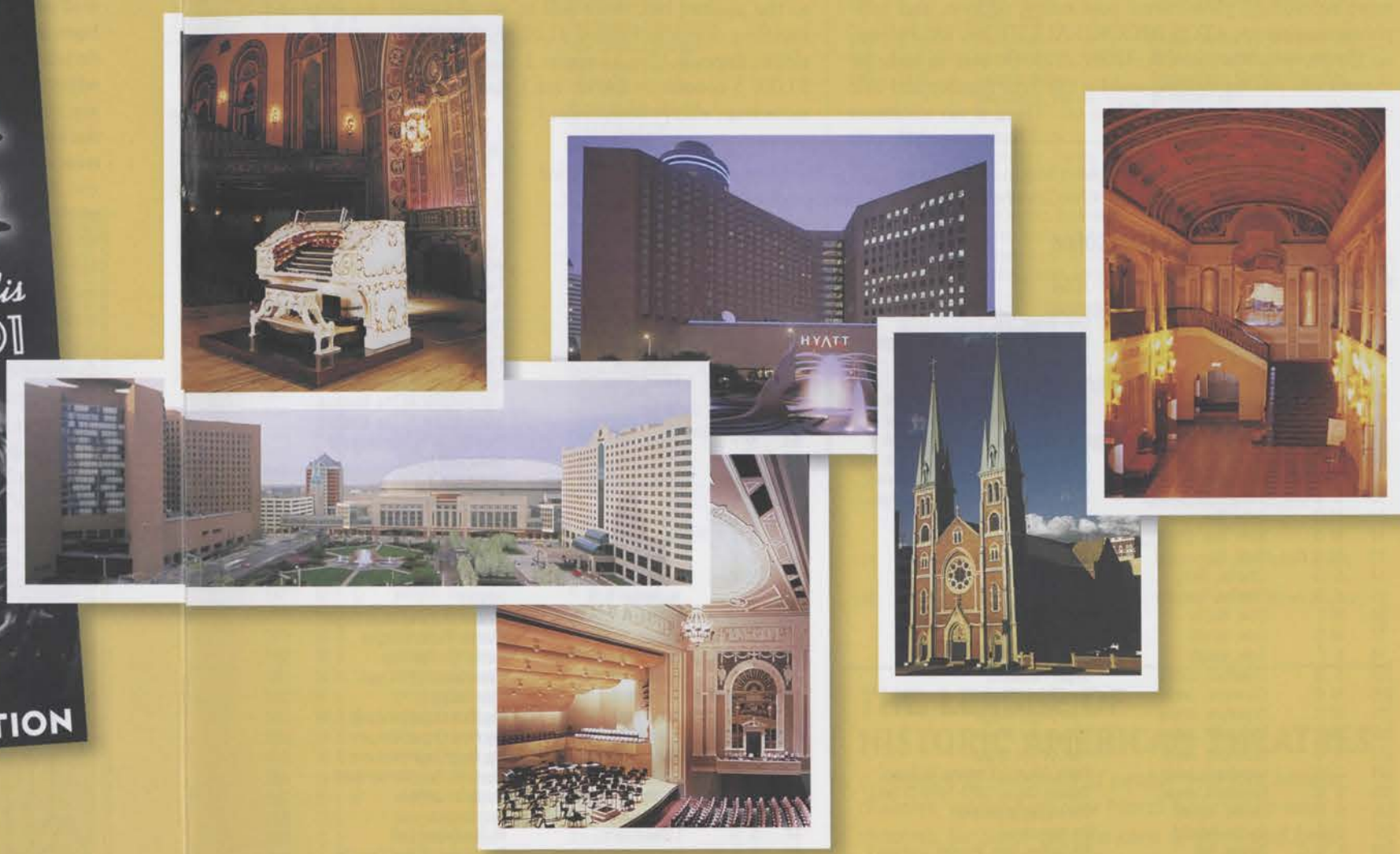
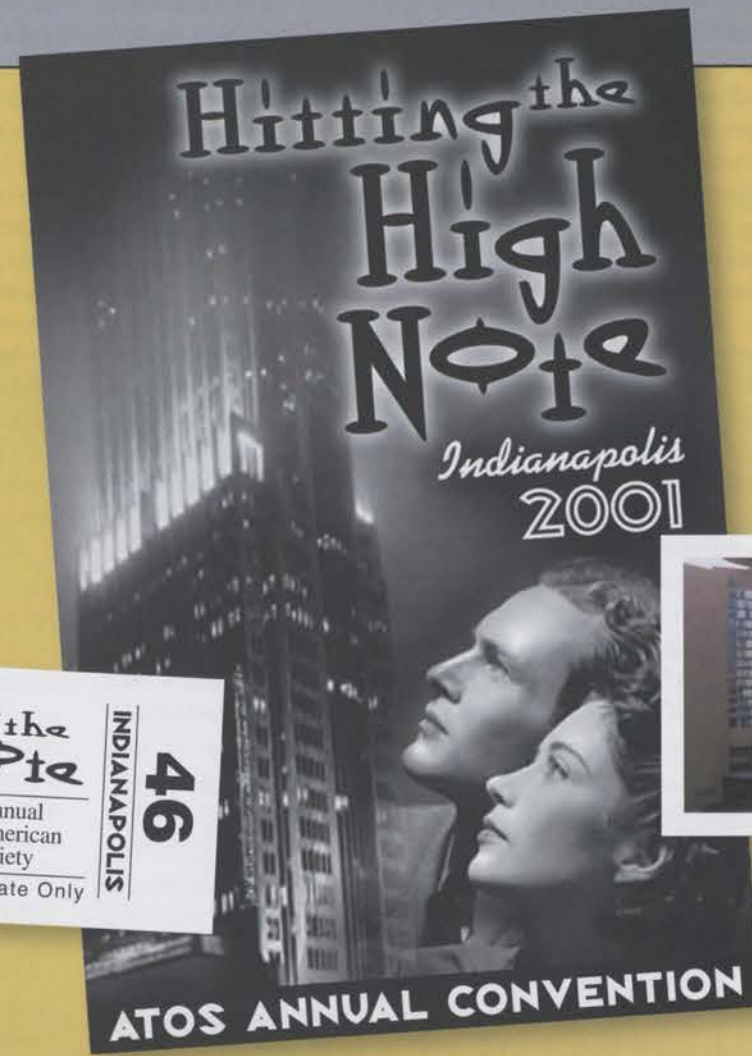
Photos courtesy Michael Kinter, The Mole Hole of Marshall (Michigan)

Author Scott Smith is an organist, organbuilder and tuner from Lansing, Michigan and is recognized as one of the world's great keyholders. Sez him.



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CONVENTION SCHEDULE

	SATURDAY, AUGUST 18	SUNDAY, AUGUST 19	MONDAY, AUGUST 20	TUESDAY, AUGUST 21	WEDNESDAY, AUGUST 22	THURSDAY, AUGUST 23
MORNING	Registration 9 a.m. – 6 p.m.	Seminar on Tips for Writing for Theatre Organ – Vern Bickel Members' Forum	DAN BELLOMY Hedback Theatre, 2/11 Wurlitzer ROB RICHARDS Walker Theatre, Walker Digital	RON RHODE Paramount Theatre, 3/12 Page Lunch, Paramount Ballroom and Open Console	DONNA PARKER St. John Church, 2/36+ Goulding & Wood Annual Meeting Hyatt Ballroom	AFTERGLOW: BARRY BAKER Wehmeier Residence, 4/36 Wurlitzer
AFTERNOON	Opening Cocktail Party 4 p.m. – 6 p.m., Hyatt Ballroom	KEN DOUBLE Long Center, 3/21 Wurlitzer CLARK WILSON Long Center, 3/21 Wurlitzer	WALTER STRONG Circle Theatre, Allen GW Digital ETONES Meeting Hyatt Regency	JELANI EDDINGTON & DAVID HARRIS, Piano, Embassy Theatre, 4/16 Page Cocktails & Dinner Grand Wayne Center	MICHELLE NICOLLE & ATOS Young Artists Warren Performing Arts Center, 3/18 Barton	Lunch Cincinnati Music Palace, 4/33 Wurlitzer
EVENING	SIMON GLEDHILL Warren Performing Arts Center, 3/18 Barton	SEMINARS Simon Gledhill & Clark Wilson	DWIGHT THOMAS Manual High School, 3/26 Wurlitzer Jam Session afterward	JIM RIGGS Embassy Theatre, 4/16 Page	Cocktails & Banquet Indiana Roof BILL TANDY	Ohio River Dinner Cruise, Queen City Riverboats



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C – Cover damaged A – Autographed by artist N – New

12 INCH LONG PLAYING RECORDS

ITEM NO.	CODE(S)	ARTIST	TITLE
1	S E	Baker, Don	Don Baker, Vol. 1
2	S E	Baker, Don	Don Baker, Vol. 2 (The Birmingham)
3	M G	Baker, Don	At The New York Paramount
4	M G C	Baxter, Eddie	Holiday For Pipes
5	M G	Berry, Leon	Giant Wurlitzer Pipe Organ, Vol. 1
6	M E	Berry, Leon	Giant Wurlitzer Pipe Organ, Vol. 4
7	M G C	Berry, Leon	Giant Wurlitzer Pipe Organ, Vol. 4
8	M G	Berry, Leon	Giant Wurlitzer Pipe Organ, Vol. 6
9	M G	Berry, Leon	Giant Wurlitzer With Bells, Chimes...
10	S G	Blackmore, George	Live At The Morton Theatre Organ
11	M G	Bohr, Ray	The Big Sound On Broadway
12	M G	Bohr, Ray	The Big Sound On Broadway
13	M G C	Bohr, Ray	The Big Sound On Broadway
14	S G	Charles, Terry	My Way
15	S G	Charles, Terry	My Way
16	M E	Cole, Buddy	Organ Moods In Hi-Fi
17	M G	Cole, Buddy	Organ Moods in Hi-Fi
18	S F	Cole, Buddy	Pipes, Pedals And Fidelity
19	S G	Crawford, Jesse	Organ Fantasies
20	M G	Crawford, Jesse	Pipe Organ Magic
21	M G	Crawford, Jesse	Pipe Organ Magic
22	M F C	Crawford, Jesse	Pipe Organ Magic
23	S G	Crawford, Jesse	Poet Of The Organ
24	S G	Crawford, Jesse	Santa Claus Is Coming To Town
25	S N	Crawford, Jesse	Theatre Organ 1927-1929 (2 rec.)
26	S G	Curtis, Ronald	The Happy Wanderer
27	S G	Curtis, Ronald	It's Wonderful
28	S G C	Dalton, Bill	Bill Dalton Ohio Theatre, Volume 1
29	S F C	Daly, William	Organ Memories
30	S G C	Del Castillo, Lloyd	Half & Half
31	S E A	Del Castillo, Lloyd	Pipe Dreams
32	S G	Dell, Helen	Helen Dell Plus Pipes
33	M G C	DeWitt, Don	Organ Treasures
34	M E	Duffy, John	At The Mighty Columbia Square Wur
35	M G	Duffy, John	Autumn Leaves
36	M E	Duffy, John	Carousel Music In Hi-Fi (Wur T O)
37	M G	Duffy, John	Organ Holiday
38	M E	Edwards, Robert	Pipe Organ Favorites
39	M E	Elmore, Robert	Boardwalk Pipes (Ballroom Organ)
40	M G	Erwin, Lee	Oldies For Pipe Organ
41	S E	Erwin, Lee	The Sound Of Silents
42	S G C	Erwin, Lee	The Sound Of Silents
43	S E	Erwin, Lee	Rosebud
44	M G	Farney, Gus	Colossus
45	M G	Farney, Gus	Colossus
46	M G C	Farney, Gus	Giant Five Manual Wurlitzer
47	M G C	Farney, Gus	Giant Five Manual Wurlitzer
48	M G C	Farney, Gus	Giant Five Manual Wurlitzer
49	M G	Farney, Gus	Giant Pipes
50	M G	Farney, Gus	Giant Pipes
51	S E	Fenelon, Tony	Requests Repeat
52	S G C	Fenelon, Tony	Requests Repeat
53	S G C	Fenelon, Tony	Requests Repeat
54	S E	Fenelon, Tony	"Tony"
55	S E	Fenelon, Tony	With A Song In My Heart
56	S G	Fenner, Andrew	Theatre Organ
57	S G A	Ferrari, Larry	At The Mighty Wurlitzer Pipe Organ
58	S G	Fisher, Jon	Panama Viejo
59	M F	Floyd, Bill	The King Of Organs
60	M F	Floyd, Bill	The King Of Organs
61	M G	Foort, Reginald	Intermission At The Mosque
62	M G C	Foort, Reginald	Intermission At The Mosque
63	M F C	Foort, Reginald	Intermission At The Mosque
64	M F C	Foort, Reginald	Pipe Organ In The Mosque
65	M G	Foort, Reginald	Waltz And Ballet
66	M F C	Foort, Reginald	Waltz And Ballet
67	S E	Fox, Virgil	The Entertainer
68	S G C	Gerhard-Sutton, R.	Request Time For Ramona
69	S F	Hammett, Vic	A Buckingham Special
70	S F	Hammett, Vic	Pipin' Hot!
71	S G	Hammett, Vic	That Will Be 2 & 6 Extra
72	S G	Hazleton, Tom	Fanfare
73	S G	Hazleton, Tom	Devtronix Paramount Organ
74	S E	James, Dennis	Classic Theatre Organ
75	S E A	James, Dennis/Heidi	Puttin' On The Ritz
76	S E	Kann, Stan	Stan Kann In St. Louis
77	M G C	Kates, Bob	Pipe Happy
78	S G	Kiley, John	Big Pipe Organ, Volume 1
79	M G C	Kiley, John	Big Pipe Organ, Volume 1
80	M G	Kiley, John	Big Pipe Organ, Volume 2
81	M G	Kinnier, Don	Pipes Of Pan (Damonium)
82	S F	Koury, Rex	Scotty's Castle
83	S E	Langford, Bill	Impressions
84	S G	Larsen, Lyn	At The Organ Loft
85	S E N	Larsen, Lyn	The Magic Of San Sylmar
86	S F	Larsen, Lyn	The Magic Of San Sylmar
87	M G	Leaf, Ann	At The Mighty Wurlitzer
88	S E	Leaf, Ann	That Ain't The Way I Heard It
89	M E A	Ledwon, John	Organist At Play
90	M E	Ledwon, John	Organist At Play
91	M E	Ledwon, John	Organist At Play
92	S E	Leibert, Dick	Hits To Keep Forever
93	M F	Leibert, Dick	Leibert Takes Broadway
94	M G	Leibert, Dick	Leibert Takes Richmond
95	S G C	Leibert, Dick	Leibert Takes You Dancing
96	M F C	Leibert, Dick	Music In A Mellow Mood
97	M G C	Leigh, Leonard	Roaring Hi-Fi Twenties
98	S G	Lubich, Warren	On The Avenue
99	M G	MacClain, Leonard	More Theatre Organ In Hi-Fi
100	M G	MacClain, Leonard	Operetta For Theatre Organ
101	M G	MacClain, Leonard	Theatre Organ After Dark
102	M E	MacClain, Leonard	Theatre Organ In Hi-Fi
103	M G	MacClain, Leonard	Theatre Organ In Hi-Fi
104	S E	Martin, Emil	Nostalgia And Now
105	S E	Melander, Jim	Once In A Dream
106	S E	Melcher, Byron	Pipe Power
107	M F C	Melendy, Guy	Pop Pipe Organ In Hi-Fi
108	M G	Miller, Ashley	Famous Radio City Organ
109	M G C	Miller, Ashley	Famous Radio City Organ
110	M G	Miller, Ashley	The Radio City Music Hall Organ

ITEM NO.	CODE(S)	ARTIST	TITLE
111M	G	Miller, Ashley	The Radio City Music Hall Organ
112	M G	Miller, Ashley	The Radio City Music Hall Organ
113	S E	Miller, Ashley	Showtime
114	S G C	Miller, Ashley	Showtime (blank album cover)
115	M E	Montalba, George	The Best Of American Theatre Fantasy
116	M G C	Montalba, George	Fantasy
117	M F C	Montalba, George	Fantasy
118	M G	Montalba, George	The Mighty Pipe Organ
119	M G C	Montalba, George	The Mighty Pipe Organ
120	M E	Montalba, George	Pipe Organ Favorites
121	M G	Montalba, George	Pipe Organ Favorites
122	M G C	Montalba, George	Pipe Organ Favorites
123	S G	Orcutt, Jim	Music In The Round
124	M G	Paige, Frances	Hi-Fi Pot-pourri
125	M E	Parmentier, C. A. J.	Organ Favorites
126	S G C	Pegram, Ed	On The Wings Of Love
127	S G	Quarino, Paul	Orpheum San Francisco
128	S F	Rogers, Eric	The King Of Sound
129	S G	Selby, Hubert	Post Horn Gallop
130	S G C	Shelley, Raymond	Introducing Fantastic R. S.
131	M F	Thompson, Chester	Pop Sound Of The Great Organ
132	S G C A	Thompson, Don	A Date With Don
133	S E	Thompson, Don	The Best Of Two Worlds
134	S E	Thompson, Don	New England Ragtime!
135	S G C	Thompson, Don	New England Ragtime!
136	M G	Thompson, Don	Organ Favorites
137	S E	Thompson, Don	Organ Power
138	S G	Van Camp, Bob	Here With The Wind
139	S G	Welsh, Ed	Plays The 4/23 Wonder Morton
140	S G A	Wolf, Ralph	Holiday For Pipes
141	S G C	Wolf, Ralph	Holiday For Pipes
142	S E	Wright, George	At Home With GW (Conn Organ)
143	S E C	Wright, George	At The Movies
144	S E	Wright, George	Command Performance
145	M F C	Wright, George	G. W. Encores
146	M F C	Wright, George	G. W. Encores
147	M F C	Wright, George	G. W. Encores
148	M G	Wright, George	G. W. Encores, Volume II
149	M G	Wright, George	G. W. Encores, Volume II
150	M G	Wright, George	G. W. Encores, Volume II
151	M G C	Wright, George	Flight To Tokyo
152	S E	Wright, George	42nd Street And Other Goodies
153	M G C	Wright, George	G. W. Goes South Pacific
154	M G	Wright, George	G. W. Plays The Mighty Wurlitzer
155	M G	Wright, George	G. W. Plays The Mighty Wurlitzer
156	M F C	Wright, George	G. W. Plays The Mighty Wurlitzer
157	S E C	Wright, George	G. W. Sound
158	S E	Wright, George	Great Hawaiian Melodies
159	S E	Wright, George	It's All Wright!
160	S F	Wright, George	Mighty Fortress
161	M G	Wright, George	More George Wright
162	M G	Wright, George	More George Wright
163	M F C	Wright, George	More George Wright
164	M G	Wright, George	My Fair Lady
165	M G	Wright, George	My Fair Lady
166	M G C	Wright, George	My Fair Lady
167	M G C	Wright, George	My Fair Lady (no album cover)
168	S E	Wright, George	Organ Favorites (2 record set)
169	M E	Wright, George	Organ Reveries
170	S E	Wright, George	Paramount Organ Premier
171	M G	Wright, George	Showtime
172	M F C	Wright, George	Showtime
173	M F C	Wright, George	Showtime
174	S E	Wright, George	The Sound Of Conn
175	S E	Wright, George	The Surrey With The Fringe On Top
176	S E	Wright, George	The Touch Of Your Hands
177	M E	Wright, George	Wright On!

MULTIPLE ARTISTS

178	M E	James & Nourse	Farewell To The Fox, Volume 2
179	M G	James & Nourse	Farewell To The Fox, Volume 2
180	S G	Montalba, Erwin, Tappen, Obermeyer	50 Years of Theatre Organ (5 record set)
181	M G	Ditmar, Lasker	5,002 Pipes!

ITEM NO.	CODE(S)	ARTIST	TITLE
182	S G	Blackmore, Creel, Gorsuch, Hansen, Seppala, Stark	Magnificent Möller!
183	S G	Gorsuch, McCandless Woodward, Wright	Majestic Morton!
184	M G	Berry, Melgard, Osborn	Organ In Stereo (3 record set)
185	S E	Bohr, Dixon, Foort, Fox	Organ Memories (4 record set)
186	S E	Foort, Fox	Organ Memories (4 record set)
187	S F C	Foort, Fox	Organ Memories (4 record set)
188	M G	Leibert, Nalle, Mickelson, Purvis Miller	Organ Plays Golden Favorites (5 record set)
189	M G	Leibert, Nalle, Mickelson, Purvis	Organ Plays Golden Favorites (4 record set)
190	M E	Baker, Bohr, Carter, Chadwick, Crawford DelCastillo, Dunstedter, Foort, Koury, Leaf, Leibert, Luce, Miller, Rio	Theatre Organ Greats (2 record set)
191	S E	DeWitt, Scott, Seng,	Virtuoso Artistry

UNKNOWN ARTISTS

192	S G	Unknown	In The Still Of The Night
193	S G	Unknown	Pipe Organ And Percussion

CURIOSITY

194	M G	Cook Record	Chromatic Scale Test Record
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10 INCH LONG PLAYING RECORD

195	M G	Baker, Don	Playing The NY Paramount Organ
196	M G C	Baker, Don	At The Organ
197	M G C	Foort, Reginald	In The Mosque, Volume 4

45 RPM RECORDS

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

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The Unit Orchestra and the Symphony Orchestra Making Beautiful Music Together



By Clark Wilson

(With valuable input from Simon Gledhill, Scott Smith and Edward Stout)

THERE APPEAR TO BE MORE opportunities arising today than ever before for the installation (or reinstatement) of theatre pipe organs in performing arts halls. Any number of venues have acquired fine instruments, and several have even been lucky enough to have their original organ returned.

But there sometimes comes a question for the organ-builder, consultant, or aficionado planning such an installation: 'In how many different ways can we really use this organ, and is the instrument we are considering the right choice for us?' We all know about silent films, solo concerts, overtures, intermissions, play-outs and other public events, but what about another all-important function—that of utilizing the organ with a symphony orchestra performing classical repertoire? Can it be done effectively? The final decision on an organ may, of course, rest with the local symphony hierarchy, but we should be ready with encouragement and some factual information to help convince them that not only is a theatre pipe organ a wise choice, it is the *only* choice.

There will almost always be an element present who will see little or no merit in an 'entertainment organ,' and will push for a classical or even an electronic organ. A misunderstanding of a good theatre organ's capabilities, or the misconception that such an organ cannot possibly blend with other instruments often breeds such an attitude. These good folk have often never heard a really good theatre organ used in this capacity,

and are jumping to many ill-informed conclusions.

So the question remains: *Can* a theatre organ do a proper job with the symphony? The answer, of course, is a resounding YES, and we'll look now at a few reasons why.

Historically, unit orchestras were used with real orchestras in the performance of some pretty serious fare in virtually every important theatre of the '20s and '30s. Conductors and arrangers such as Eugene Ormandy, Erno Rapée and Charles Previn knew and appreciated the marriage, and presented all manner of overtures, opera, classical, and light classic literature by composers running the gamut from Verdi, Tchaikowski and Liszt to Saint-Saëns, Offenbach and Puccini. The theatre organ profession included such distinguished musicians as Alexander Schreiner, Firmin Swinnen, Arthur Gutow and Albert Hay Malotte. In London, Quentin Maclean performed with the orchestra of the Regal Cinema, Marble Arch to great effect, and left some astounding recordings of all types of music. (Their pianist and arranger was one Sydney Torch, who became known as a conductor of high repute on the BBC and elsewhere in later years.) Organ-and-orchestra concerts were the norm all over the country in houses such as the San Francisco Granada, the Chicago Theatre and the New York Capitol, Paramount, and Roxy. A Wurlitzer organ was featured with the orchestra for years in the Denver Civic Auditorium. And in all these places, the programs filled the seats—a far cry from what we so often see at recitals or concerts today.

The organ at Radio City Music Hall has been played with orchestra for 70 years now, and organist Ashley Miller once performed an all-Bach overture on the Wurlitzer with the symphony! In more recent times, Dennis James has won acclaim for silent pictures scored for organ and orchestra. Lyn Larsen and Jack Bethards have toured a very successful show for organ and dance band, and Charlie Balogh has pushed the envelope even further when teamed with the Wichita State Jazz Band for some hot jazz that has laid Wichita's Jazz Festival on its collective ear. In a more serious vein, Ann Arbor's Michigan Theatre Barton theatre pipe organ is the performance instrument of choice used with the Ann Arbor Symphony (and let us not forget that Ann Arbor is where the University of Michigan's famous School of Music is based). The Oakland Paramount Wurlitzer has been played with orchestra countless times. Columbus' Ohio Theatre Robert-Morton organ has soloed every season with the Columbus Symphony for over 30 years, in standard repertoire ranging from the Saint-Saëns *Organ Symphony* and Respighi's *Pines of Rome* to a recent Pops concert where Maestro Erich Kunzel requested that it be played as a theatre organ *with all the tremulants on!* These few examples are hardly unimportant or trite, and serve as ample proof of the unit orchestra's ability to get along admirably on every level of musical presentation. Moreover, in each case the knowing musical public has roared its approval of these efforts. *A good theatre organ alone provides the ability to cover any and all musical ground, and opens the door to performances that could not otherwise take place.*

Let us now consider a few points that help make a good 'symphony' organ.

1. We can first look for some advice from Ernest M. Skinner, perhaps the most famous American organ builder of all time, a man who did not build theatre organs as we know them, but who did build most of America's large, prestigious symphonic organs—organs that graced many a concert hall. His thoughts (which have been borne out over time) were that a symphony organ must encompass color, variety and foundation. Colorful solo stops, darker Diapasons and Reeds and a solid pedal are important; they blend with or extend the orchestra as necessary, and can undergird an entire symphony in an enviable way (you will readily recognize this if you've ever been to Radio City Music Hall and heard the organ bolstering the other musicians).

Extensive upper or mixture work (of the 'wrong' composition or scaling) is neither necessary nor desirable, as it vies for attention and does not blend. Interestingly, there are

several modern concert hall organs that have been ultimately deemed failures due to too small pipe scales, too many mixtures of too high a pitch, too little fundamental tone and too low wind pressure. Apparently the old ideas are still the right ideas, and this was echoed not many years back by prominent organist Calvin Hampton in an enlightening article on the ideal orchestra organ. And, incidentally, the Music Hall Wurlitzer does indeed have mixtures—lower pitched, non-breaking ones that 'work' by complementing, not overtaking, the ensemble.

Color and variety are at their finest in the realistic voicing of orchestral stops in the unit orchestra. The theatre organ can offer the widest tonal palette known, providing voices that will either solo or blend—realistic counterparts to the actual instruments. This in itself is useful beyond measure with the orchestra.

2. Rock-solid wind is a must. Although the organ must retain its ability to 'trem' well, this must not be at the expense of off-trem steadiness. Randomly shaking pipe tone is not pleasant and has no place in good music. Mechanically, it might be wise to provide the organ with concussion bellows with cutouts to insure a steady wind flow. A case may even be made on occasion for fitting certain wind systems with more than one tremolo! (Such was indeed the case in the Roxy Kimball organ.)
3. It should go without saying that tight tuning and regulation are also a must. Often, misconceptions about a theatre organ's tone and musical ability stem from the lack of these two things. If the pipes are well made and well regulated, they will want to stay in tune. It's worth doing whatever is necessary to see that these areas are not compromised in any way.
4. Effective expression shades become all the more important for the ability to dramatically hold the organ back when necessary. The colossal power of one of these high-pressure organs must be fully under control.
5. Another tremendous asset is the theatre organ's kaleidoscopic ability both to play 'straight' and to go well beyond that, when required. Unification is no handicap; it's actually of great assistance in finding *exactly* what works tonally in any given situation. What *does* have extensive effect (naturally) on the success of 'straight' playing is the organist's registrations. More about this a bit further on.

Let's now quickly touch on one of the reasons that a theatre organ often works so well in a classical vein. Most of the

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companies evolved from church organ builders, and their pipe scales and methods were modified only as necessary to meet the demand of large theatre buildings. Many of the same scales appeared in church and theatre instruments of the time. We recall that many church and recital organs actually used pressures of from 10 to 25 or more inches of wind. Is it any wonder, then, that the theatre organ should be able to sound as well as its liturgical cousins?

Think of some of the builders: Robert-Morton came from Murray Harris and the Los Angeles Art companies, Möller was first a classical builder, as was Kimball. Barton was associated with the classical Wangerin Company, and their pipework came from such old firms as Meyer, Pierce/Dennison and Gottfried. The same was true of Kilgen, Page and other builders. Oddly enough, Hope-Jones/Wurlitzer perhaps made the least really 'standard' church organ, although a Wurlitzer most certainly works very admirably in a symphony situation.

I now want to offer a few suggestions toward a successful installation in a theatre or concert hall. First, discover what the organ is to be used for and find out, if possible, what music it will be required to play. There can be some discrete additions made to an instrument that may appear a little non-standard to the strict theatre organ purist. If, however, these make the difference between success and failure, installation of a theatre organ or not, I think it's worth the departure. The following, in varying degrees and depending on the organ's size, can be useful:

- Broad secondary strings
- One or more smaller scale Diapasons (such as the Horn Diapason or Viol Diapason)
- A Stopped Flute
- A 32' flue extension other than a resultant, if the budget allows (this may be electronic)
- In the very largest instances, a low-pitched mixture of appropriate composition
- A stop list reflecting careful unification and distribution of these 'orphans' (the organ MUST retain a good theatrical specification at all costs)

All of this said, let me caution against trying to put 20 pounds in a 10-pound bag. Don't insist on more than will easily

fit into the chambers—more than will allow proper maintenance. You really don't need two Tibias, Vox Humanas, Tubas, or Posthorns to have a very adequate instrument.

If I had the option of picking an instrument for orchestra work, I might seriously consider a Kimball or Robert-Morton as the very best. I believe their color, solidity, harmonic development, and brilliance are unsurpassed. I also believe that at least 13 well-chosen ranks (and preferably more) are required to do the job in the most basic way. If you happen to have access to the British-built Comptons, you will find that they are incredibly effective instruments when the tremulants are switched off. I have had the pleasure of hearing small Comptons that sound as if they have more than twice or three times the ranks that are actually present! And, of course, the Wurlitzer organ has been and is the most common choice in most theatres.

At this moment in time, I can think of at least four major theatre organs that desperately need new public homes. They include two very large Kimballs, one of the famous big Robert-Mortons, and a spectacular, very early Wurlitzer. Any one of these would be a tremendous instrument. Would your organization be interested?

All of the above should suggest the necessity of a professionally authored and installed organ. We're looking here at cases where the general educated musical public may be the auditioners—a public that is not necessarily interested in theatre organ for theatre organ's sake. They are interested in music, and the pipe organ that we put in their concert hall must be capable of satisfying their tastes, as well as those of trained and degreed professionals whose lives are music. They must be shown an instrument of excellence and demand-filling ability if we are to gain and hold respect. It cannot be a curious antique or in marginal condition.

I'm going to recommend that you employ a consultant from the outset of a potential project. I don't mean a salesman or a consultant in the church organ business sense, who designs organs from scratch and charges a large fee. Such a person has no place in the theatre organ world. What I do mean is a THEATRE ORGAN professional who thoroughly understands what is required and can talk intelligently to musicians, conductors or management (there may be some convincing to do, and he must be armed and able.) This must be a person or company with an impeccable track record with *theatre* organs. See and hear examples of their work before you commit, make

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sure they are completely sympathetic with what you need, and talk to others who have already experienced what you are about to. You should not necessarily choose based on territoriality or price.

Be careful if someone suggests that they can put together an organ for you that is the best of all worlds, classical *and* theatre. That's a tall order, and there are few (if any) examples of success, particularly with smaller instruments. I *am* sorely tempted to nominate the Regal, Marble Arch Christie as a very successful organ in this vein; it had 36 ranks and was of a sufficient magnitude to include all manner of scales and pressures in its stop complement. It was designed by experts and had the facilities of a large manufacturing concern to produce it. At any rate, do keep reality in mind. And should any consultant ever tell you that a theatre organ cannot be successful in these circumstances, get a better-informed consultant. Fast!

Finally, what of the organist? It's probably true that organists who really understand the unit orchestra (or maybe any type of organ, for that matter!) have always been in minimum supply. But don't for a second be told that it takes a rare specialist to operate one of these organs, and that it's impractical. What it *does* take is some sensitivity and creativity, an open mind, and the common sense to decide to *not* use the Vox Humana, Tibia, or Saxophone with the tremulant off. Interestingly enough, bizarre sounds are often made for no concrete reasons by otherwise discriminating classical organists when

they are confronted with a horseshoe console. People who would never think of registering Phonon Diapasons, Grosse Flutes, or small buzzy reeds in ensemble suddenly pile on Tibias and other thick sounds, Kinuras and Krumets, String Celestes, and all manner of improper ranks at multiple pitches, often in the name of 'clarity.' This is where a little extra simple education can be of great use; where there needs merely to be a bit more listening to the sounds that one's instrument is making.

Fortunately, the winds of change are blowing, and a number of today's classical organists (particularly the younger ones) appreciate and are interested in playing the unit orchestra. They're no longer as afraid of the unknown or unfamiliar. It is also fashionable nowadays to be able to play transcriptions and other music that sounds good on a theatre organ. What we, as a Society, need to do is to interest these future symphony organists and classical recitalists as well as our own young theatre organists, and help to ensure that they are thoroughly trained to handle one of these organs if and when they need to. The likelihood that they will encounter a theatre organ with (or without) orchestra may become great, if we are successful.

In the end, we can stand for esoterics or slavish performance practice that genuinely touches few, if any, or we can promote that which makes vital, living, breathing music. I believe that there is no greater stewardship of the theatre pipe organ than its introduction in a modern performing arts situation. Its appropriateness and versatility are still unsurpassed. ♪

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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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Chapter News

ATTENTION ALL CHAPTER CORRESPONDENTS: The deadline for receiving Chapter News items for the November/December issue is September 5, 2001. If possible, send all text via e-mail. *Be sure to include the name, telephone number and e-mail address 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 the 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 the postal service. Thank you for your cooperation.

THURMAN ROBERTSON



Dolton McAlpin

JOHN TROULIAS



Ron Carter

ALABAMA

Dan Liles, President, 205/669-9322

Birmingham, Alabama. Our chapter met on Sunday afternoon March 25, at 2 p.m. in the beautiful Alabama Theatre, Birmingham, Alabama. Dolton McAlpin, who came to us from Mississippi, treated us to a concert. Dolton's concert consisted of a wide variety of musical numbers from the 1930s to a medley of Southern gospel tunes. Because of the efforts of our publicity chairwoman, Ernestine Chapple, our attendance was the best in quite a while, and there were many new faces. After refreshments, Dan Liles presided at a short business meeting.

April 29 at 2 p.m. found our chapter again meeting at the Alabama Theatre. Our artist was Ron Carter from Atlanta, Georgia. Ron was delighted with the new additions to our 4/25 Wurlitzer Publix II organ. His program had enough

adding new features to the organ. The Lieblich Flute and the Horn Diapason chests have been installed, along with a new regulator, and the Oboe Horn chest is being tested in the shop. Larry plans on getting all three ranks operational by the end of the summer.

The Alabama Chapter has big plans for the summer and early fall. In addition to chapter concerts, the theatre will have classic movies, preceded by mini-concerts and sing-a-longs by our house organist.

On Sunday September 16 at 2 p.m. we look forward to a concert by Tom Hazleton at the Alabama Theatre, which is located at 1817 3rd Avenue North in downtown Birmingham. More information is available by contacting President Dan Liles at 205/669-9322 or the theatre at 205/252-2262 or www.alabamatheatre.com.

Virginia Robertson

ATLANTA

Danny J. Brooke, President
yodel@mindspring.com

Atlanta, Georgia. Hello from Atlanta! We have had several wonderful events this year, and many more are scheduled. In March we traveled to the grand Rylander Theatre in Americus, Georgia to hear the one and only Rosa Rio. What a gal! This lady shows no sign of slowing down, as her concert proved. A great opening and the film accompaniment were superb. Thanks, Rosa!

April brought several concerts. Chapter member Jerry Myers played to a small but enthusiastic crowd at St. Mark's Church in downtown Atlanta. The instrument is the last Aeolian-Skinner installed in this area and really sounds great. Jerry's program consisted of light classics and novelty tunes and we thoroughly enjoyed his music. Thanks, Jerry!

At the Rylander in April, Lyn Larsen played his usual wonderful music for the local folks and us. The Möller still sounds great and Lyn was gracious enough to suggest some resource changes that will even further enhance its tonal qualities. It is amazing how good 11 ranks sound in an ideal venue. The theatre is also well supported by the city of Americus, and it is an excellent example of the possibilities that still exist for many old theatres. The Lucas in Savannah is undergoing renovation and it is likely that its original Wurlitzer will be reinstalled. Thanks to Lyn and Rosa for providing outstanding entertainment at the Rylander!

We are indeed fortunate to have an outstanding Allen Organ Studio in Atlanta. Jim Ingram and staff have been so generous to the chapter! The day after Lyn's concert at the Rylander, Allen Organs invited us to hear Lyn demonstrate a new 3/11 Renaissance, as well as all the other grand Allen instruments in the studio. So—two Lyn Larsen concerts in two days! We appreciate Jim's efforts. Thanks to Jim and Allen Organ Studios!

Our own Ron Carter "wowed 'em" at the Alabama Theatre in Birmingham in early May. There were several convention groups in town that day, and many attended to hear Ron play. It was great! The theatre has been fully restored and the original Wurlitzer Publix I is also in top shape, thanks to Larry Donaldson.

For those of you going through Birmingham, do go by the Alabama. Cecil would love to show you through and demonstrate the Wurlitzer. The Alabama instrument is one of very few original installations left in the US. If you sit in the first several rows of the balcony, the organ's notes just seem to leap out of the chambers and land in your lap—a very unique experience—especially since the extension for the 16' Trombone rank has been added!

We'll hear Tom Hazleton later this month on Dr. Petway's GW IV, and we are definitely looking forward to that concert. We have many more events planned this year, thanks to the leadership of our co-presidents', Ron Carter and David Tuck. Thanks also to all the chapter members who continue to volunteer and make all the events possible. We are indeed grateful!

Paul Beavin

AUSTRALIA FELIX

Graham Ward, President
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Adelaide, South Australia. The TOSA Easter Convention in Brisbane, the capital of the State of Queensland, was a great success. After a most inspiring opening address by the Queensland Division's Patron, Dr. Robert Boughen OBE, who holds the two offices of Brisbane City Organist and Director of Music at St. John's Anglican Cathedral, in which he convincingly demonstrated that classical organists have much to learn from their theatre organist confreres and vice versa, it was time to hear the organ.

Over the last few years the organ has been undergoing extensive restoration, a great deal of it in the Maroochydore home of Don Clark, some 60 miles to the north of the city. He constructed a com-

pletely new console and new chests and transported them to inner suburban Kelvin Grove for re-installation in the assembly hall of the special music high school there. The organ occupies chambers, purposely built when the hall was constructed, on each side of a wide and deep fly-tower stage. As usual when a rebuild of such magnitude has a deadline to meet, the organ was almost unplayable a day or so before the convention, but to say that it performed without a hitch and sounded wonderful is something of an understatement. The French Trumpet rank in particular is to die for, but the whole ensemble of the instrument and its tremulation was most pleasing to me, and I didn't hear anything but praise from anyone who attended any of the concerts. This 3/11 Christie, originally installed as a 3/8 in a theatre in Maidstone, Kent, and soon to have a Clarinet rank added, is a most welcome addition to the ranks of fine Australian theatre organs. It is to be hoped that the Style 260 3/15 Wurlitzer originally installed in the Brisbane Regent Theatre will one day find its way back from private ownership in New South Wales to a new home somewhere in that city, giving the Queensland Division two excellent organs to enjoy.

Richard Hills paid us a flying visit from his duties at Oxford University. Those of us who are privileged to know him as a personal friend were very pleased to meet him once again on our own home soil, and of course his concert received a well-deserved standing ovation. Nevertheless it was only one concert in an embarrassment of riches, particularly from John Giacchi and Neil Jensen. Two young Queensland organists, David Bailey and Robert Wetherall also gave very good accounts of themselves. Other highlights included visits

to the very fine organs in St. John's Cathedral and the Concert Hall in the Performing Arts Centre, where Dr. Boughen combined pleasing entertainment with a good deal of invaluable instruction. The large Willis in the City Hall was also visited. It was also great to spend time with Dr. Edward J. Mullins of the Jesse Crawford and Nor-Cal Chapters, who is a frequent and popular visitor to Australian organ events.

TOSA members from all over the continent attended the convention and a good representation of those who are also members of ATOS was able to attend a meeting of our chapter at which Graham Ward was elected President in time for him to bear that office while visiting the United States recently.

We are all pleased that Mathew Loeser won the Junior Division of the Young Organist Competition. He has been most capably entertaining us at the console of the Capri 4/29 since he was ten, regularly traveling the 70 miles to Adelaide from his seaside resort hometown of Victor Harbor to practice and perform.

Though we benefit greatly from the frequent visits of well known organists from the USA and Great Britain, it is pleasing that these benefits have become a two way exchange of talent in recent years as more and more Australian organists travel overseas to give concerts.

Brian Pearson

CENTRAL FLORIDA

Bill Shrive, President, 727/546-0564

Tampa, Florida. John and Eloise Otterson hosted our March meeting. The Ottersons have developed a new brochure and membership application. We are planning to use these at concerts and meetings to build the chapter membership. It was reported that many

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brochures were passed out at the Rosa Rio silent film concert in February. Also at the meeting member Cliff Shaffer showed off the stripped back panel of the Tampa Theatre Wurlitzer. Cliff is in the process of restoring the woodwork on the console and bench to its original appearance. Following the meeting, Tampa Theatre organist Bob Baker entertained members with a special concert.

On Palm Sunday we met at Grace Lutheran in St. Petersburg. Once again our program featured organist Dr. Bill Brusick at the Schlicker 3/39 pipe organ. It was a wonderful program enjoyed by everyone.

Also in April several CFTOS members enjoyed a concert at the Royalty Theatre in Clearwater. The theatre itself is beautifully restored along with the newly installed 1927 Marr & Colton theatre organ. The Devtronix portion is in use now with pipes to be added later. Local organist Tom Hoehn played a fine program, which included show tunes and requests from the audience.

Sandy Hobbs

CENTRAL INDIANA

Thomas A. Nichols, President
317/844-3712
thomasnichols@prodigy.net

Indianapolis, Indiana. If you have been sitting at home trying to relax but a dull roar coming from the direction of Indiana continually interrupts you, the members of the Central Indiana Chapter apologize. Our excitement about the 46th ATOS Annual Convention and flurry of activities for its preparation simply cannot be contained. But, before getting caught up in that excitement let's take a look back at the past two months.

On a beautiful sunny Sunday March 11 afternoon, the Central Indiana Chap-

ter met at Emmerich Manual High School for our monthly meeting. Following the business portion of the meeting, 18 year-old CIC member Justin Stahl entertained the members with his unique style at the 3/26 Wurlitzer. Justin is a senior at Beech Grove High School



Justin Stahl

and has been playing theatre organ since age five. As with many others in the area, one visit to the now sadly missed Paramount Music Palace, and he was hooked on the theatre organ. His jovial and informal conversation from the bench was enjoyed by all as he presented stirring ballads, toe-tappin' novelty tunes, and everything in between. The program spanned from the early 1900s all the way to present-day with a medley from the Disney animated motion picture, *Aladdin*. Many brave souls tried their hands (and feet, of course) at the Wurlitzer during open console after Justin's amazing performance, while others strolled out to the lobby for refreshments arranged by Ron Wilson, our gracious refreshment coordinator.

You are likely aware of geese flying south for the winter, but in Indiana we also have winter migrating organ consoles. The three-manual Wurlitzer from the Long Center for the Performing Arts in Lafayette took a winter hiatus to Carlton Smith Pipe Organ Restorations in Indianapolis for some touch-ups on the

art finish and new gold leafing. Once the console was back from holiday in the south and re-installed in the theatre, Martin Ellis presented an excellent concert on the evening of Saturday March 17. Martin presented a varied program of standards, classical works, and contemporary songs. Joining Mr. Ellis onstage for part of the evening was colleague Sherry Sullivan who sang a few tunes from George Gershwin and Cole Porter before performing Carmen's Solo from Bizet's opera, *Carmen*.

The month of April was busy with another slate of theatre organ concerts by a list of well-respected performers. On April 1, Rich Lewis presented a most unique and wonderful afternoon of music at the Paramount Theatre in Anderson on the 2/11 Grande Page (no fooling). Sunday April 22 found the incomparable Tom Hazleton delighting audience members at the Fort Wayne Embassy Theatre. Finally, at the end of the month, Simon Gledhill took up a brief residence in the Hoosier State for two concerts and the making of another recording. Mr. Gledhill's first performance was Wednesday, April 25 for an evening concert at the Paramount Theatre in Anderson, followed by a completely different program Sunday, April 29 at the Manual High School Wurlitzer. Apparently not wanting his fingers to cool off too much, the next day Simon began the work of creating the first recording on the 3/18 Barton in the Warren Performing Arts Center since its installation in 1997. Look for the results—sure to be superb—at the record shop during the convention in August.

In other chapter activities, the chambers of the Warren Performing Arts Center Barton organ have had a number of visitors in the past weeks. First, Shawn

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Chase, Carlton Smith, and Jason Young had a hunt for loose screws in bottom boards of the manual chests instead of going out to hunt for eggs on Easter Sunday. Then, Carlton Smith and Clark Wilson spent many late nights the following week working on voicing and tonal finishing since they could not begin working before 9 p.m. each evening due to rehearsals in the auditorium. Mr. Gledhill's previously mentioned recording sessions also had to be done during the wee hours of the morning. Finally, Shawn Chase, Tom Nichols, Carlton Smith, and Clark Wilson put in a full day at Manual High School on Saturday April 21 to work on what became known as the Tibia Swap. This involved replacing the 10" Wurlitzer Tibia with a newly acquired 10" Robert-Morton rank in the Main Chamber. Eventually the old 10" Main Tibia will replace the 15" Wurlitzer in the Solo chamber. These efforts are part of continuing improvements to the Manual Mighty Wurlitzer based on a proposal from Mr. Lyn Larsen. We hope you can hear the fruits of the hard work on all these projects in person when we "Hit The High Notes" in Indianapolis this August!

Shawn Chase

CHICAGO AREA

John J. Peters, President, 847/470-0743

Chicago, Illinois. On January 6, 2001, CATOE celebrated the New Year with a social and business meeting at the

atmospheric Gateway Theatre. Dave Reed was featured at the Gateway's Wurlitzer-Kimball theatre pipe organ. His superb accompaniment of the silent film classic *Teddy at the Throttle* enhanced this melodramatic chiller/comedy, which starred a very young Gloria Swanson as the heroine in peril.

The Chicago area lost another pipe organ—the 5/95 Austin—when the Medinah Temple was sold to a department store chain. The city will store it until a suitable venue for it is found—possibly in China! (Shades of the Chicago Stadium's fabulous Barton, the console of which now plays through pipes in Phil Maloof's music room in Las Vegas. Phil has done a fantastic job of restoring the console to its original elegance.)

Lee Maloney strutted his stuff at the Pickwick's 3/11 mighty Wurlitzer for our March 24 social. Lee's affable personality and masterful use of this organ's many sounds reflected the brilliance of the Pickwick's Aztec-deco surroundings.

CATOE's first 2001 public show paid tribute to our highly successful combined



Local artist Lee Maloney entertained us at the Pickwick Theatre's original installation 3/11 (225) Wurlitzer organ for the CATOE March Social, in Park Ridge, Illinois.



Tivoli Theatre marquee announces the April 8 CATOE public show and dinner event. Inset shows Tivoli owners Shirley and Willis Johnson who have lovingly restored the Tivoli to its original elegance.

fall of 2000 organ/banquet last fall at the Arcada Theatre and the elegantly restored Hotel Baker, just across the Fox River. Les Hickory returned to his beloved Arcada Theatre and mastered a difficult 3/16 Marr & Colton. Dave Reed presided at the Hotel Baker, where he entertained those feasting on a gourmet buffet in the oval dining room, playing from the trophy room console of the Geneva, which speaks into both rooms.

This year's first public show featured Dave Reed at the Tivoli's CATOE owned 3/10 Wurlitzer, sporting a new

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CATOE's Springtime 2001 artist Dave Reed at CATOE's 3/10 style H Wurlitzer in the Tivoli Theatre, Downers Grove, Illinois.



From left, Michael Cierski, Dennis Scott and David Rhodes after their performances at the Tivoli August Social honoring John Muri.

relay and well-tuned ranks. Another vintage silent afforded Dave the opportunity to demonstrate his formidable accompaniment skills. Once again, a fine program was followed by a capacity crowd enjoying a served gourmet meal at the beautiful Founders Hill Restaurant in Downers Grove. Reed Spears entertained us on his electronic keyboard.

Our nomination/business meeting

was conducted at the Gateway Theatre. Three positions were up for nomination with the following results: President-John Peters, Secretary-Joseph Russo and Director-Hal Pritchard. After the meeting, Ralph Cox took control of the Gateway's Wurlitzer-Kimball to demonstrate how the organ speaks with authority after several upgrades.

Those of us who attended JATOE's splendid extravaganza at the Rialto Theatre were impressed with the fine talents presented.

We mourn the loss of our good friend, Doris Wood, of Quad Cities who passed unexpectedly and we extend our sympathy to her family and many friends.

Hal Pritchard

CONNECTICUT VALLEY

Jon Sibley, President, 860/345-2418

Thomaston, Connecticut. Connecticut Valley celebrated the 40th anniversary of its founding with a gala Birthday Party at Thomaston Opera House on Sunday, February 24. Chapter founder, Allen Miller, gave the celebration concert. His keyboard stylings, combined with a display of vintage posters, colorful balloons and delicious birthday cake, made for an afternoon of fun and nostalgia. Allen has devoted countless hours to the Thomaston organ and it was heartwarming to see him enjoying the fruits of his labors.

Long-time CVTOS member, Wade Bray (now a resident of Michigan), par-

ticularly enjoyed the open console part of the program. Wade appeared in the highly successful Pipe Organ Jamboree held several years ago. He was warmly welcomed by old friends and his playing made it seem like we were having two concerts in one afternoon!

During the very brief business meeting, Mary Jane Bates received the traditional plaque honoring her two years as Chapter President. The afternoon ended with a birthday dinner held in the banquet room of a Thomaston restaurant. Balloons and sparkling table decorations made the event special.



Walt Strony at the Thomaston Opera House Marr & Colton.

On Sunday, March 11, Walt Strony gave a concert at Thomaston. Our New England weather cooperated (for a change!) and the concertgoers were rewarded with an excellent concert by one of today's top theatre organists.

Mary Jane Bates

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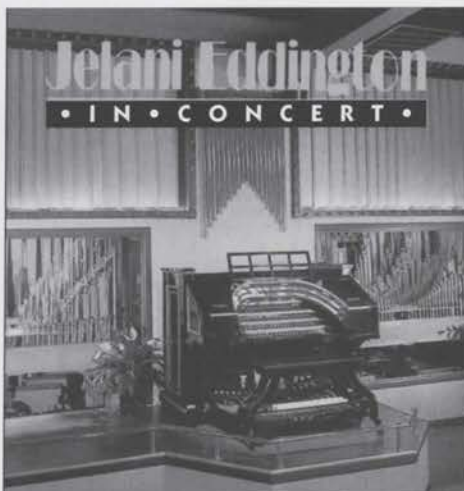


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DAIRYLAND

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Racine/Milwaukee, Wisconsin. Our club welcomed in the New Year a little late, but with a gala party anyway on Sunday, January 14, when Rebecca Layton and her parents, Don and Edith, hosted us at their home just west of Kenosha. The group that attended was so large we were seated in two rooms to hear the program! Rebecca has two Wurlitzer 4500s and one has a toy counter. The entertainment for the afternoon was Sue Childers, organist at the Baptist Tabernacle, who played a program showing off the various sound effects the organ has. Open console on both instruments followed and a full course beef dinner was served, compliments of the Laytons! Each guest received a gift upon leaving. It was a great way for DTOS to start the New Year!

On February 18 we had a Valentine Social at the Racine Theatre Guild. With about 45 people in attendance, the highlight for the afternoon was open console on the Wurlitzer and many of our talented members took advantage of this opportunity. Refreshments followed.

Our St. Patrick's Day Social was held March 18 at the West Allis home of Bill and Pat Campbell. Bill has a three-manual Rodgers Model 360 Opus 141. He played a program of Irish and "green" music for us. Open console and refreshments followed.

We had our spring concert on Sun-



Gary and Ron Reseigh together again at the Dairyland Concert.

day, March 25 at the Riverside Theatre in Milwaukee. Artist for the day was 19-year old Ron Reseigh. He is the youngest organist we have ever had in our 35-year history to present a concert! Ron has grown up in the theatre organ world, attending his first ATOS Convention at the age of nine months! His father, Gary Reseigh, was one of the featured organists at the ATOS Convention in Detroit that year (1982). We were privileged to have his dad travel to Milwaukee for this event. In 1998 Ron took first place in the ATOS Young Organist Competition, which resulted in a concert in 1999 at the ATOS Convention in London, England. Ron played a wonderful program of all familiar music for us. He is currently the featured organist at the Organ Piper Music Palace in Greenfield, Wisconsin. We predict a fantastic future for this talented young man in the theatre organ world!

We had a Spring Social on April 22 at the Racine home of Bob and Gene

Leutner. Bob has a Rodgers model 360 ten-channel organ. We played seasonal music and refreshments and open console followed.

Sandy Knuth

DELAWARE VALLEY

Al Derr, President

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

Pottstown, Pennsylvania. Theatre Organ Society of the Delaware Valley (TOSDV) held its annual meeting April 1, 2001 in Sutherland Auditorium, Penn State University, Abington Pennsylvania. The current slate of officers stood for re-election and was approved by vote of the membership for another term.

Following the business meeting Professor Moylan Mills of Penn State welcomed TOSDV and members of the University to a screening of the Buster Keaton movie *The General*, with member Wayne Zimmerman at the console of the Rodgers Theatre Organ. First, Wayne demonstrated the capabilities of the theatre organ to create a mood with sound. Professor Mills then discussed the career of Buster Keaton and the innovations in film making this movie represented. Then the movie ran and after the movie and music came to an end, Wayne received a well deserved round of applause for his hour and twenty minutes of splendid playing. Professor Mills announced the scheduling of the silent movie *Broken Blossoms* starring Lillian Gish for the afternoon of Sunday,

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November 18, 2001. Wayne Zimmerman will accompany on the Rodgers organ.

Tom Smerke, our Director of Projects, reports notable progress. At the Colonial Theatre in Phoenixville work has begun on the installation of the 14-rank Wurlitzer under the direction of project manager Jack Serdy. The organ will undergo a complete rebuilding prior to installation in the Colonial.

Bernie McGorrey is project manager at the Keswick Theatre, Glenside, Pennsylvania. Steady progress is reported on the installation of the TOSDV Möller. A French Trumpet stop has been acquired and installed in the organ. The Diapason stop is being installed with only a few pipes remaining to undergo repair and placement on the chest.

Tom Smerke visited the Emutek factory and reports we will soon be programming the controller proms with a Pentium computer donated by Lockheed Corporation. So far, one chamber is almost completely wired. Jack Schwartzberg, our resident wiring guru at the Keswick, has donated countless hours rewiring the Möller. Testing is expected to begin in mid May. At the same time, new control wiring is being extended to the other chamber and the chests inside will be rewired for the Emutek controls. Possibly by the time this article appears in THEATRE ORGAN the TOSDV Möller at the Keswick Theatre will once again be fully playable.

Tom Rotunno

EASTERN MASSACHUSETTS

Hank Lysaght, President, 781/235-9009

Wellesley, Massachusetts. March 11 at our Babson social, open console prevailed with various playing members performing. Bill Forbush led off in his relaxed style and our new Trousdale recorder played back his program. Len Beyersdorfer followed demonstrating our rebuilt chrysoglott and his efforts were also repeated. Bob Legon and others occupied the Wurlitzer bench making for a most pleasant afternoon.

Our April 8 meeting was a field trip to New Bedford and Don Phipps' Marine, Machine and Pipe Organ Works. Members of SENETOS and friends were also invited with a surprise 75th birthday gathering for Ken Duffie who has helped Don and our chapter in organ maintenance. Don and Dr. Alan Goodnow gave brief remarks of their long friendship with Ken.

International artist, Dan Bellomy, presented a program of old favorites with a mix of nice and easy numbers, Broadway musicals and others of his well-known jazzy style. Don's mostly Wurlitzer pipe-work speaks with authority and this 4/32 can well be remembered by those attending the recent ATOS Regional Convention. It spoke!

Phil Kelsall was our guest organist on April 21 with this being his third appearance with EMCATOS. Knight Auditorium was filled to near capacity and he had

a most receptive audience as he weaved his magic using nearly all of our 4/18 Wurlitzer's considerable compliment of pipes, traps and percussions.

"Oh I Do Like To Be Beside The Seaside" was his adopted opener as used by his predecessors at the Tower Ballroom, Blackpool, England—Reginald Dixon and Ernest Broadbent. Typical of England organists, long medleys predominated as he went from one selection to another, fast and slow, in a seemingly endless variety, all from memory. Mr. Kelsall included all types of dance styles—fox trots, waltzes, sambas, quick steps, rumbas, cha cha cha, bossa novas, tangos, barn dances, swing, Scottish style, strict tempo, etc., but much other non-dance music was heard.

Phil is more than an exceptional organist, he is a showman with his double pedaling and sometimes crossed legs, rapid inter-manual playing (shades of Walter Strony), crossed arms to obtain certain chords, finger runs—whatever two arms and two feet can accomplish he did it. He is a workman perfected in his chosen trade. How he can do this accurately with his dazzling speed is something to be a witness to in order to believe.

Our artist received a very warm, much deserved applause as he finished each half with standing ovations. It was a night to be remembered with the Blackpool sound lingering.

On April 22 Mr. Kelsall gave another

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GARDEN STATE

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973/256-5480, cmartinx@aol.com

Trenton, New Jersey. Saturday, March 17, was a special scheduled event

JINNY VANORE



John Onacki and his children Barton and Alicia enjoying the music room of Bob and Barbara Molesworth

.for our GSTOS members who traveled to nearby Pennsylvania to view and enjoy the homes of Bob and Barbara Molesworth and Jim and Dot Shean. We arrived about 10:30 a.m. at the Molesworth home and spent several hours just gazing and listening to Bob's great treasures, which filled the house and basement. The music room had a Seeborg Style E Nickelodeon player piano with xylophone that filled the room with happy music. Not to be outdone, a large band organ, that could play 165 style Wurlitzer rolls, also entertained us. Bob had assembled this organ and voiced all the pipes. Circling the room we admired antique radios and a beautiful carousel sleigh that two of the children immedi-

ately found and climbed in. The warm and friendly greetings of Bob and Barbara had everyone smiling and digital cameras were taking pictures all the time. The formal living room containing a 5'8" Spanish Art Case Weber Duo Art grand kept the music going for us.

Barbara's treasure was a room filled with a special doll collection. All the women were attracted to it and were fascinated with the hundreds of unusual dolls. Bob's crown jewel was located in the basement. It is a 2/11 hybrid theatre pipe organ placed in a 21 seat "movie theatre." This lovely toned organ stole my heart. All enjoyed the open console. We were treated to a short film featuring W.C. Fields. At 1:00 p.m. we left this home, thanking Bob and Barbara for a delightful morning.

Following directions we drove to another outstanding home belonging to Jim and Dot Shean. The Shean's home is famous for its 3/19 Wurlitzer and its "Mr. and Mrs. Hospitality of Pennsylvania." Jim has been installing the organ for

JINNY VANORE



Dorothy and Jim Shean enjoying the Open Console at their home in Pennsylvania.

some time, adding ranks and consoles as it grew. Party time and open console was the name of the game. Special organists Jelani Eddington, Candi Carley Roth and Justin Hartz, organist at Longwood Gardens, entertained us. The duets between Jelani and Candi were highlights for all of us. Of course the food and drink made this meeting a #10 on a list of 10.

Many thanks go to Jim and Dot. All our members should visit their home. For a view of this organ's toy counter, check our GSTOS web site at www.gstos.org. Our Vice-President, Paul Jacyk, keeps it up to the minute.

A business meeting followed by open console was held on Sunday April 29 at the home of Bob and Cathy Martin. Members were very interested in hearing the oral reports of progress being made on the restoration of our donated theatre pipe organs. Bob Martin, crew chief of the Newark Symphony project happily announced that the 3/16 Griffith Beach pipe organ is playing and a concert is being planned in the fall. GSTOS's other organ installations have crews working once or twice a week and are making progress.

JINNY VANORE



Jerry Mendelson at the 3/24 Griffith Beach Theatre Pipe Organ in Bob Martin home.

The open console began after the meeting and lasted through the remainder of the evening. Especially enjoyed was the music of Jerry Mendelson and Ashley Miller. They have concertized many times for our chapter at the Trenton War Memorial and the Rahway Theatre (now Union County Arts Center). The Martin's music room with all its musical instruments is a wonderful place for jam sessions. It was a splendid day. Many thanks to Bob and Cathy Martin.

Jinny Vanore



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HUDSON-MOHAWK

Frank Hackert, President, 518/355-4523

Schenectady, New York. The chapter's March meeting saw members traveling away from the usual venue of Proctor's Theatre, Schenectady, to the lovely Shenendehowa United Methodist Church in Clifton Park, New York. This modern building houses an interesting electronic Allen organ with five ranks of pipes. The church's organist, and former Chapter Chairman, William Hubert,



William Hubert

hosted the meeting. Bill demonstrated the wonderful sounds of this impressive musical hybrid with several lovely pieces. Members were treated to an open console session followed by refreshments.

The April general meeting was held at Proctor's Theatre and consisted of a lively musical game of "Name That Tune" with David Lester ably assisted by Goldie, the theatre's 3/18 Wurlitzer pipe organ and Linda Post. Open console followed.

Each month, the Hudson-Mohawk Chapter and Proctor's Theatre sponsor free noon-time concerts featuring chapter member/artists and Goldie; sometimes with added guests. The March 13 event



David Lester and Linda Post at Goldie.

featured keyboard artists Carl Hackert and Ned Spain on organ and piano, and vocalist Charlie Lowe. The April 24 show was presented by organist Al Moser and featured pianist Ruby McGrory, violinist Ernest Horvath, and singers Bob Harrison and Janet Stasio. These programs are videotaped by Chapter Chairman Frank Hackert and shown on local cable access stations; thus extending genre exposure and enjoyment.

Norene Grose

LONDON AND SOUTH OF ENGLAND

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

St. David's Day Concert at the Memorial Hall Barry 4/16 Christie, March 3 at 7:30 p.m.
Organist—Len Rawle.

With all its electronic relay system completed and working and the tuning of the last few pipes just accomplished, the audience entered the magnificent Memorial Hall for the first concert on the completely refurbished Christie. A reasonably large audience along with many Mayors and local council leaders witnessed the now resplendent cream and gold Christie console rise from the pit to the stirring sound of Len's signature tune, "There's No Business Like Show Business."

As Len was the person who led the technical team over the last three months, who better then to introduce the refurbished instrument to an audience for the first time. He has known this organ for many years, and now that it was back in full playing condition once more, he gave us a superb concert demonstrating why this was Sidney Torch's favourite organ. The Christie is eventually to have a superb 'Broadwood' piano attached to it using its new electronics. This instrument is at present undergoing refurbishment at the 'Mechanical Music Museum' in Brentford. To give us a taste of what this would sound like, Len played some 'ragtime' and other numbers with a Yamaha HS8 attached to the Christie using the MIDI interface.

This being a St. David's day concert, Len had invited along two local young lady harpists, Rhain and Carys Wynne Jones who entertained us with some wonderful duets and singing as only the



Len Rawle with Rhain & Carys Wynne Jones.

Welsh can. Len also provided organ accompaniment for some of their numbers. This certainly was a wonderful evening of entertainment to remember, with Len's innate skill and musicianship thrilling the audience with those lovely 'Christie' sounds once again emerging from this mighty instrument.

ATOS WEBSITE:
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Woking Leisure Centre
March 10 at 7:30 p.m., And
Kilburn State Theatre
March 11 at 2:30 p.m.
Organist—Russell Holmes.

Our London Chapter provided a feast of theatre organ in and around London this weekend. A large audience came to our Saturday evening concert on the Society's 3/16 Wurlitzer in the Leisure Centre and they were not disappointed. Russell, who is still in his mid twenties and much in demand these days, presented a very wide ranging programme,



Russell Holmes

including music from the shows and some less well known novelty items, all played with his usual flair and accuracy. At the end the very enthusiastic audience clamoured for more, and would not be satisfied without an encore. Russell has many friends in Holland and we were very pleased to welcome several members of 'The Netherlands Organ Federation' who had travelled over for both of Russell's concerts.

The following afternoon Russell played our State Theatre Concert at Kilburn, again to a larger audience than usual. We were again treated to a tremendous concert on the 4/16 Wurlitzer played with great skill on this mighty instrument. Russell's programme had something to suit everyone, and included some of the same numbers that thrilled the audience of the previous night. Once again an encore was demanded before the audience would leave the theatre.

Technical News from the Barry four-manual Christie.

As mentioned in the last Journal the technical team once more spent several days staying in Barry prior to the St. David's Day concert mentioned earlier. No problems were encountered in our final preparations for the big day. In the last three months every single pipe had

been rewired to the electronics and out of the many thousands of soldered joints made, tuning revealed less than six wires to need attention. This reflects the care and attention to detail inherent in our technical team members.

After much disturbance to the ranks of pipes over the three months it was not surprising that the tuning took longer than expected, indeed the last five notes of the French Trumpet were being tuned just as the audience entered at 7:00 p.m. This was due to these large pipes being kept out of their chest in order to give easy access to the rest of the chamber for the technical team until the last minute—and this was the last minute! Len said after playing the concert that it was wonderful to have this magnificent 'Torch Christie' fully playing again after all this time.

As mention above the 'Broadwood' piano, which has already been re-strung, is undergoing fitting of the actuating mechanism at the Museum at Brentford and the technical team will be installing the piano and doing one or two other improvements to this organ over the next year.

Ian Ridley

LOS ANGELES

Phil McKinley, President
805/488-8093, pmckinley@earthlink.net

Los Angeles, California. Saturday afternoon, April 7, LATOS honored Avery Johnson with a gala event for his donation of funds to make possible the purchase of the four-manual console for the J. Ross Reed Memorial 23-rank Wurlitzer located in Sexson Auditorium on the campus of Pasadena City College. This event was "FREE" with donations requested for the "Gaylord Carter Memorial Fund" to be used for installation of the Peter Crotty 2/10 Wurlitzer organ in South Pasadena High School. Nearly 300 people attend and several thousand dollars were raised. The three-manual console from Sexson auditorium will be used at South Pasadena High School.

A number of artists responded to the request to participate in the event and a number of "donors" helped defray the expenses of the event. The afternoon started with pre-show entertainment provided by Tom Handforth with his Calliope on the plaza east of the building



Avery Johnson

where Sexson Auditorium is located. Several people took a turn at the calliope, including ten-year old Ruby Fradkin who is an accomplished ragtime musician. Avery opened the musical portion of the show playing a medley of pop tunes on "his" console followed by LATOS President Phil McKinley presenting the "plaque" to be affixed to the console declaring it the "Avery Johnson Console." LATOS member, Freddie Brabson followed Avery on the bench. Maureen Fuller stepped in at the last minute to fill the spot reserved for Tom Sheen who had volunteered his services but was unable to play due to illness. Bob Salisbury, house organist at the Avalon Theatre in the Catalina Island Casino, closed the first half. The second half opened with Bob Ralston at the console playing the familiar Lawrence Welk "champagne" music including the "bubbles" provided by Bob's wife, Fioje. Ruby Fradkin, the young lady that entertained earlier on the calliope and who frequently plays for a ragtime club at a Holiday Inn in the valley, was the second "surprise" artist of the afternoon and delighted the audience with a series of "ragtime" piano solos. Former ATOS board member Shirley Obert, with her good friend and LATOS member Dr. William Teaford at the piano, provided the afternoon finale. They are well known for their medleys of Broadway shows presented at the monthly musicales in Mr. Teaford's Palos Verdes home where Gaylord Carter was a frequent guest of honor for his birthday. Thanks to all the donors and artists for their participation and to Jim Dawson for emceeing and to Pat Buckley and Lana Pian for hosting the reception following the performance where many people enjoyed chatting with Avery and some of the artists.

Wayne Flottman

MANASOTA

Vince Messing, President, 941/627-5096

Sarasota, Florida. The chapter's first paid admission concert played to about 750 persons Sunday afternoon April 1, 2001. Tom Hazleton performed on the 4/32 Forker Memorial Wurlitzer pipe organ located in Grace Baptist Church in Sarasota. Crew chief Norman Arnold and consultant Allen Miller had everything in perfect working order. The image of the console's stop tabs, key desk and the artist's hands were projected in color onto a large screen at the front of the church.

During the intermission, a short narrated taped tour of the chambers was shown. At the same time period Mrs. Carole Scutt, daughter of J. Tyson and Margaret B. Forker, was presented with a duplicate of the dedication brass plaque on the organ console. In May, we will again be meeting at Grace Baptist Church to enjoy the Forker Memorial Wurlitzer. Open console will permit members to receive instructions on organ registration to help them with their selection from over 285 stop tab choices and the several percussions available. The June meeting on the usual third Sunday will again be at the Church. Annual reports will be heard and election results will be announced.

Carl C. Walker

MOTOR CITY

David Ambory, President, 810/792-5899

Detroit, Michigan. The City of Detroit Cultural Affairs Department recommended our organization for the City, Township and Village Grant for 2001. Our Grant Committee Chairman, Dorothy Van Steenkiste, together with Stuart Grigg, Greg Bellamy, and Michael Hauser worked very hard preparing this proposal which was very detailed and lengthy. It was approved by the Director, Marilyn Wheaton of the City of Detroit Cultural Affairs Department and then was sent to the Michigan Council for Arts and Cultural Affairs in Lansing, Michigan. The State of Michigan awards up to one hundred thousand dollars per grant. We will be notified in September if we have been considered. Our application included several future plans for our theatre including the seats in the balcony and loge and also a new ADA-compliant barrier-free restroom and a



Art Advocacy Day, Lansing Michigan. From left, Governor, John Engler; Eugene A. Gargaro, Jr., Vice-President and Secretary, Masco Corp.; and Dr. William A. Sederburg, Chrm., Art Serve Michigan and President of Ferris State University.

hearing-assistance sound system for guests with disabilities.

Charley Mack has worked with several companies in arranging for a new entry system and alarm for the Redford Theatre. One system was approved and our key personnel were issued new computer chip entrance keys and were instructed how to use them.

Brent Arnold and Dorothy Van Steenkiste attended Arts Advocacy Day in Lansing, Michigan. This day was sponsored by Art Serve Michigan, which is an alliance for arts education, artists, volunteers and cultural advocacy. We were able to visit with our Senators and State Representative and encourage them to support arts and culture in Michigan. A dessert reception was held in the State Capitol for Governor John Engler. He was presented with a Special Recognition Award for his support of the cultural arts in Michigan. With Governor John Engler's proposed establishment of a new cabinet-level department devoted to arts and culture and the highest level of state arts funding in a decade, Michigan arts advocates have plenty to celebrate and much to discuss with their elected officials. The keynote address by Kenneth C. Fischer, President, University Musical Society, during the seminar, reiterated the importance of "Partnering" with other arts organizations. Strong relationships with our schools and education are very important. Share your experiences with other arts organizations.

Peggy Grimshaw, George McCann, Dorothy Van Steenkiste, Stuart Grigg and Dawn Bender attended the luncheon given by Partnership For Humanity. It is a program that links advertising agencies with non-profit organizations to



Rob Richards concert, Redford Theatre, April 14, 2001.

create awareness ads that run in *The Detroit News* and *Detroit Free Press* over the course of the year. We will be entering again this year.

On April 14 we featured Rob Richards in concert direct from Disney's gloriously restored El Capitan Theatre on Hollywood Boulevard. Rob accompanied one of the first *Alice Series* silent films produced by Disney *Rattled By Rats*. It was a very cute film and so different from those of today. Our audience loved Rob and is asking for a return visit. He really is a supercalifragilistic talent. The City of Detroit Cultural Affairs Department and Michigan Council sponsored our concert for the Arts and Cultural Affairs.

We are continuing our slide presentations on the history of Detroit in conjunction with the tri-centennial celebration in 2001 for Detroit "300."

The Redford is involved in a huge campaign to sell new seats for the theatre. For \$250.00 you may purchase a seat and your name will be engraved on a plaque and put on the back.

George McCann and Dorothy Van Steenkiste attended a two-day conference in Lansing sponsored by the Michigan Association of Community Arts Agencies. It gave us a chance to visit with other non-profit corporations and share what we know about funding and marketing. We were both given a scholarship to attend this conference. It was a two-day conference, which also included a very unusual and beautiful art demonstration and also a very clever performance by a mime.

We had another very successful school program. Students from Cardinal Mooney Catholic College Preparatory School in Marine City, Michigan visited our theatre. When the students entered the theatre they were handed a bag of popcorn and a can of pop. Steve Schlesing was the organist, Gil Francis was the Emcee. Andrew Coryell furnished our

silent film *Liberty*, starring Laurel and Hardy. Steve presented a short concert, the silent film, a sing-along and a demonstration of the theatre organ. Our members that helped with the program was: George McCann, Jim Teevin, Charlie Mack and Bob Duerr. Dorothy Van Steenkiste coordinated the program. Since the students were members of the Cardinal Mooney's Film and Music Appreciation Clubs, Gil Francis gave them a tour of our projection booth.

The Redford Theatre met (and hopefully exceeded) the entertainment needs of over 1200 people for the recent "Three Stooges Festival." The efforts of our loyal, all volunteer staff, paid off in many ways. In addition to the money received from paid admissions, the concession counter receipts and donation pagoda showed that the customers liked what they saw and ate! Special thanks to our organists John Lauter and Gus Borman.

Our movie series continues featuring our many local artists during overtures and intermissions. We really appreciate their dedication. The artists that have played during this quarter are: Scott Foppiano, Gil Francis, Sharron Patterson, Gus Borman, Tony O'Brien, John Lauter, David Calendine and Don Haller. During Tony O'Brien's performance his student Heather Novak played several numbers. This was her first performance for our movie audience. She was very excited and the audience loved her.

On Friday, July 20 we are featuring an "Organ Extravaganza." Tom Hazleton

and Scott Foppiano will perform solos and duets at the Redford's Barton Theatre Pipe Organ and a large three-manual Renaissance 311 Allen Theatre Organ, the culmination of more than 25 years of Allen digital research and development. The organ has both theatre and classical capability and is furnished by Evola Music of Plymouth, Michigan.

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, President, 973/305-1255

New York, New York. New York Chapter members gathered for our first activity of the year on Saturday, March 3, an open console session at the chapter's 2/11 Ben Hall Memorial Wurlitzer at the Lafayette Theatre in Suffern, New York. Members had an opportunity to take turns playing and to enjoy the music of the Wurlitzer as well as the company of fellow theatre organ enthusiasts. Thanks to member Bruce Courter for making sure that the Wurlitzer was in top tune and to Dave Kopp and Tom Stehle for organizing the activity and taking care of refreshments. And special thanks to Lafayette Theatre owner, Al Venturini, for hosting our event.

We welcomed in the spring season with a delightful concert by organist Jeff Barker on Saturday afternoon, March 31, at New York Military Academy in Corn-



New York Chapter board member Larry Hazard, center, helps two of his young students find their way around the New York Military Academy 4/33 Möller during the Chapter's April 1 open console session.



Jeff Barker sported a musical look for his March 31 concert at the New York Military Academy 4/33 Möller.

well-on-Hudson, New York. Jeff presented a wide range of selections from lush dreamy ballads to spirited marches to toe-tapping ragtime, demonstrating his excellent musicianship and his talent as an entertainer as well as the vast resources of the 4/33 Möller. Jeff chose a few seasonal standards that showed off

CONTINUED ON PAGE 67

Restoration

Installation

Tuning

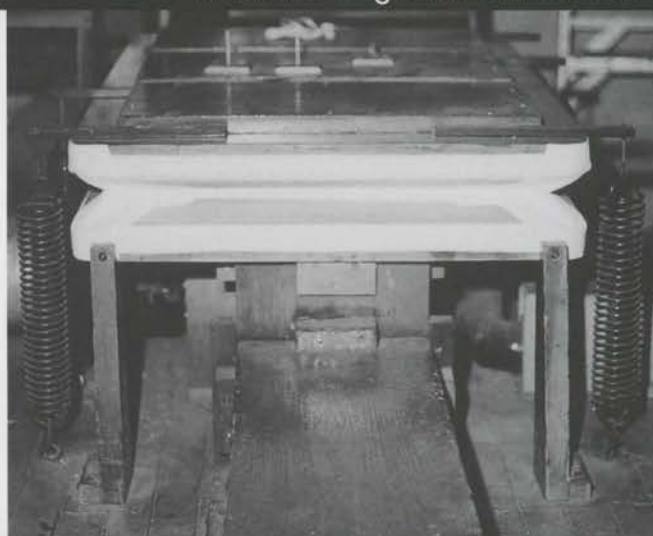
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Senate Theatre Detroit, Michigan

The Sounds of Silent Movies

By Robert Gates, Associate Editor

FOUR FROM FRITZ LANG; ORGANIST, GAYLORD CARTER

The noted German director Fritz Lang was born in 1890 into a prosperous family. His father, manager of a construction company, may have influenced him to study graphic arts after high school, but his son did not like it, gave it up and traveled widely. He was then drafted (or enlisted, depending on the source) into the Austrian army in 1915. Three years later he was wounded and sent home. He then became involved in the theater, first acting then writing and directing. In 1920 he met the writer and actress Thea von Harbou, whom he married around 1923.

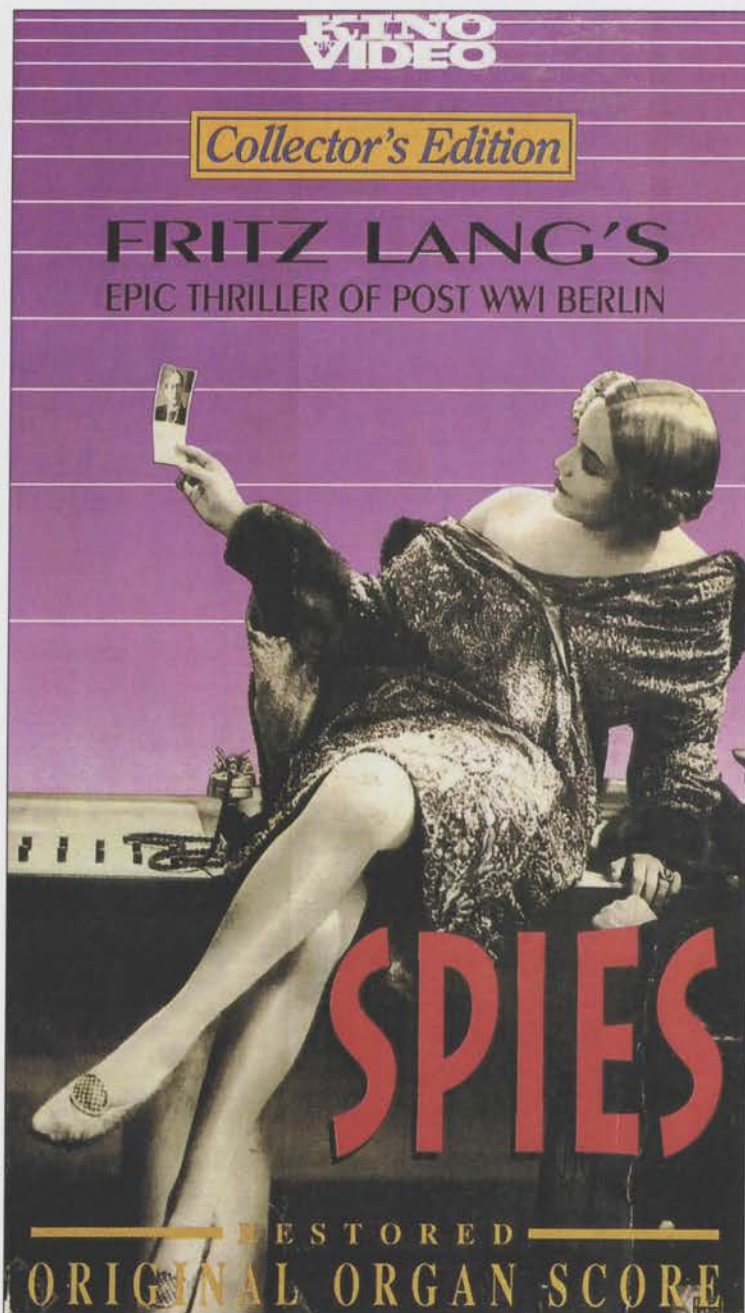
They were a spectacular team. He is credited as a director for 47 films and writer for 25, while she wrote 61 movies. They co-authored 10 screenplays, which, in addition to those reviewed here, included *Metropolis*, *Dr. Mabuse* and their 1931 "talkie" masterpiece, *M*. During their marriage, von Harbou so actively promoted Lang's career that Dorothy Parker once remarked, "There's a man who got where he is by the sweat of his Frau."

But as in so many of his films, bad times followed the good. Von Harbou turned Nazi, started writing propaganda films and Lang fled to Paris without her, whereupon she summarily divorced him. A year later, he came to this country and directed a number of successes such as *The Ministry of Fear* and *The Big Heat*. As time went on, however, he developed a reputation for being abusive to actors and found it increasingly difficult to obtain work. He lost his sight in later years and died at age 86.

SPIES, 1928; with Rudolf Klein-Rogge and Lien Dyers.

This adventure-thriller opens with short sequences depicting late-twenties spycraft at its best. Telegraph wires buzz, dispatch riders on motorcycles die for the contents of dispatch pouches and disappearing ink figures in a scheme to obtain an important letter.

We meet disguised (Secret) Service agent Donald Tremaine (Willy Fritsch) who is called in to work against malevolent Haghi (Klein-Rogge), "—the most dangerous man in Europe". Haghi is a memorable character. Wheelchair-bound, nurse-attended, he sits at an expansive desk crowded with buttons that can connect him to all parts of the world. This is his hatchery for schemes against the Service, one of



which is to prevent copies of a certain treaty from being distributed.

What the treaty is all about is never made clear in this English version. Drastically attenuated from the original (the release copy ran about three hours), it fails to connect all the dots. Suffice it to say that if Haghi can block the document he

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TREASURES FROM THE
WEIMAR REPUBLIC
1919-1933

SIEGFRIED

PART ONE OF
THE NIBELUNGEN SAGA



A FILM BY
FRITZ LANG

Out of print, used copies are listed by Movies Unlimited, www.moviesunlimited.com, 3015 Darnell Rd., Philadelphia, PA 19154, (800) 4-MOVIES; \$62.99 plus postage.

SIEGFRIED, PART ONE OF THE NIBELUNGEN SAGA, 1924; with Paul Richter and Margarethe Schön.

The introductory title card of this epic tells us that in the 13th century, “—men lived in widely separated kingdoms; and in the vast forests and plains which lay between, ogres and dragons, giants and dwarfs warred upon mankind”. These are the Nibelungen, People of the Mist. We meet Siegfried (Richter), attractive son of King Sigmund, and also encounter malicious Hagan Tronje (Hans Schlettow), who has a hairy wen over one eye and wears a helmet with terrible iron wings arising from it.

In an early scene, the dwarf blacksmith Mime tells Siegfried of the beautiful sister Kriemhild (Schön) of Gunther (Theodor Loos), King of Worms. Without so much as a pause to fill his canteen, our hero decides to brave the dangers of the forest to reach her castle and claim her as his own.

He first encounters the lethargic dragon Fafnir (once a giant), whose main offensive weapon seems to be a bad case of smoky halitosis. Slaying him quickly, he hears the birds telling him to bathe in the dragon’s blood to render him invulnerable in battle. He does so, but a mischievous lime leaf covers one spot on his back, making him penetrable at that point. He goes on to best a Nibelungen king (or two) in battle, winning a magic cap of invisibility and wagonloads of treasure.

Once at Worms, he quickly captivates Kriemhild and becomes the blood brother of King Gunther. But now the plot begins to boil. Gunther loves Brunhild (Hanna Ralph), Queen of Iceland, but she will only marry someone who can defeat her in three contests; rock throwing, spear chucking and leaping. Gunther is not up to this, but mighty Siegfried, invisibility cap in place, offers to stand behind him and help.

Sure enough, Gunther claims Brunhild, however, the lady turns out to be pure poison. And as the legend unfurls, Hagan, abetted by Brunhild and guided to the spot once covered by the leaf by the trusting Kriemhild, spears Siegfried from behind. The movie ends with Kriemhild swearing revenge.

The sets, photography and special effects are stunning. We see forests of huge trees planted so closely that one wonders about their tops. Thick mists are everywhere and boulders outcrop one another. We see dwarves turning to stone, Siegfried disappearing under his cap, impossible jumps and feats of marksmanship. What a pity we cannot see it all more clearly. Careless or low-tech reduction to video format impairs this film. Compare the jacket cover photo to what is visible on the small screen to see what has been lost.

Actress Schön is the surprise here. Tall, tight-lipped, masculine in appearance and figure, she sleepwalks through the entire film without the slightest change in expression. What did Lang, or Siegfried, for that matter, ever see in her?

Carter is, of course, fine, attuning mood and timing nicely to the action. But what organ is he playing? Although it sounds very much like the Sargent/Stark instrument, Carter’s autobiography² assures us that it was the Fleet three-decker, recorded

will be positioned to rule the world. It is understandable, therefore, that he might wish harm to his arch enemy Tremaine.

Haghi arranges to have Tremaine meet Sonia (Gerda Maurus), one of his ace spystresses, so that she may keep him under surveillance. But the two immediately fall in love (we are told that he reminds her of her brother), placing Sonia in terrible inner conflict. How can she protect Tremaine without Haghi suspecting? Plot and counterplot revolve on this issue.

Despite the flaws of omission, this is a good pre-Bond spy story. The photography is fine and the copy we see has good detailing. But the soundtrack is unfortunate. This film was recorded on the Preston (Sandy) Fleet Wurlitzer and somehow most of the distortion apparent in *Judith of Bethulia*¹ is present here too. Carter plays nicely, but the rasping, quivering sounds produced make this film hard to enjoy.

In Brief: Not recommended at the price below.

**KINO
VIDEO***The Signature Series*TREASURES FROM THE
WEIMAR REPUBLIC
1919-1933

KRIEMHILD'S REVENGE

PART TWO OF
THE NIBELUNGEN SAGAA FILM BY
FRITZ LANG

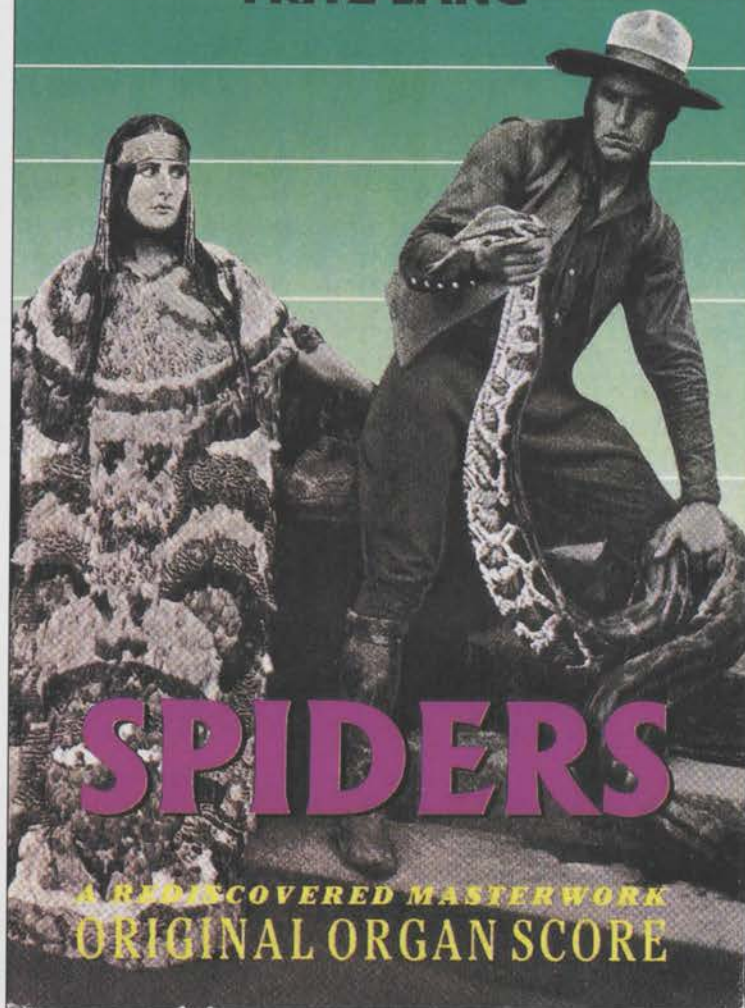
in 1975. Indeed, we see a photo of Carter, appropriately clad in helmet-with-horns, standing in front of the console. What happened between *Spies* and this video to improve the sound quality so much may never be known. But whatever it was, it is most welcome.

In Brief: A sturdy telling of an ancient legend.

From Movies Unlimited, address above; \$18.99 plus shipping.

KRIEMHILD'S REVENGE, PART TWO OF THE NIBELUNGEN SAGA, 1924; with Margarethe Schön.

This sequel to *Siegfried* opens with a series of flashbacks showing his murder by Hagan and Kriemhild's oath of vengeance against him. Some thirteen years later a messenger

**KINO
VIDEO***Collector's Edition*A Film By
FRITZ LANG

SPIDERS

A REDISCOVERED MASTERWORK
ORIGINAL ORGAN SCORE

comes to court with a plea from King Attila (yes, that Attila) for Kriemhild to become his wife. After obtaining his oath to help her avenge Siegfried, she agrees to the marriage.

A grim sight assails her when she first enters Attila's "castle". Here, in cavern-like surroundings, is a ghastly band of leaping scuffians, just the worst sort of Huns you could imagine, eating, carousing and behaving unthinkably to the degree that Attila has to place a cloak on the floor so that Kriemhild's shoes might not be stained by something vile.

Somehow, she adjusts to her new surroundings and her new mate. More time elapses and, suddenly, Attila is told that she has given him a son. So pleased is he that she is able to convince him to invite her kinfolk for a visit. But guess who comes with them—yes, it's viper Hagan!

From here on, the screenplay ravel. Perhaps material omitted would illuminate what is going on, but what we see is a

string of broken oaths, misunderstandings and murders that seems to go on forever until almost everyone perishes. Eventually, Kriemhild kills Hagan (no one else will) and dies immediately thereafter, to the great relief of anyone watching this ugly, ugly screenplay.

In Brief: Huns ten, viewers nothing.

From Movies Unlimited, address above; \$18.99 plus shipping.

SPIDERS, (In two parts); with Karl de Vogt and Ressel Orla Part 1, THE GOLDEN SEA, 1919

Independently wealthy, yachtsman-adventurer Kay Hoog (de Vogt) is boating one day when he discovers a bottle containing a note and a tattered map. The documents are from a Harvard professor who has found an important Incan treasure-cave. When Hoog returns from an evening at the "Standard Club of San Francisco", he is chloroformed and the map is stolen, and in its place he finds a six-inch composition spider, the trademark of—*The Spiders!*

These evil-doers, like so many baddies introduced in this column, want, at the very least, word domination (see *Spies*, above), but will take all of Asia for starters. Much treasure is needed to keep this enterprise afloat—and an Incan hoard is just the ticket.

Not a man to waste time, Hoog first takes the Southern Mexican Railway to its terminus, hops a meteorological balloon to sail to the "ruined city of the old Incas" and parachutes down. Strolling through a swamp, he comes upon Naela, the comely Priestess of the Sun (Lil Dagover), having a dip. A large-diameter snake is just about to devour her, but our hero saves the day with a single shot. And as sure as shootin', they fall instantly in love.

Complications arrive in the form of Lio Sha (Orla), a Spider co-leader, who brings a group of her hirelings dressed in cowboy uniforms. All meet in the cave where the treasure

gleams invitingly. Hoog is captured and trussed up, but in the middle of the night poison fumes arise, chasing out all of the Spider-cowboys and leaving Hoog to struggle with his ropes. He breaks free just in time, and escapes with the girl in a cocoon shell-like bathysphere.

All of this is just nutty enough to be fun. Contemporary audiences were more than willing to overlook the illogic just to enjoy the high adventure and the exotic settings.


Part 2, THE DIAMOND SHIP, 1920

This second part continues the escapades of the thrill-seeking Hoog. The prize now is a huge gem, the Buddha Diamond, named for its shape. We learn that the stone has magic that can assure its owner of Asian rule (instructions included).

Hoog chases Spiders and Spiders chase Hoog through Spider headquarters, a secret city built beneath the "Chinese quarter", a treasure ship and another secret cave in the Falklands. Good adventure and close calls abound in this sequel, which like its prequel brings a cheery, comic-strip quality to the audience. Nice for a rainy day.

Carter, needless to say, is in complete command, giving us appropriate interpolations and earlier versions of a few of the themes in the Paramount group. The Fleet organ sounds fine except for a tremolo with an advanced case of tachycardia. Picture quality is not the best, but it is usually possible to tell who is doing what.

In Brief: A fun movie, but take it one part at a time.

From Movies Unlimited, address above; \$23.74 (both parts) plus postage. 

¹ Reviewed in the "Theatre Organ" for May/June 1999.

² Carter, Gaylord; *The Million Dollar Life of Gaylord Carter*, Paramount Theater of the Arts, Inc., Oakland, CA, 1995.




B-SQUARED-DESIGN

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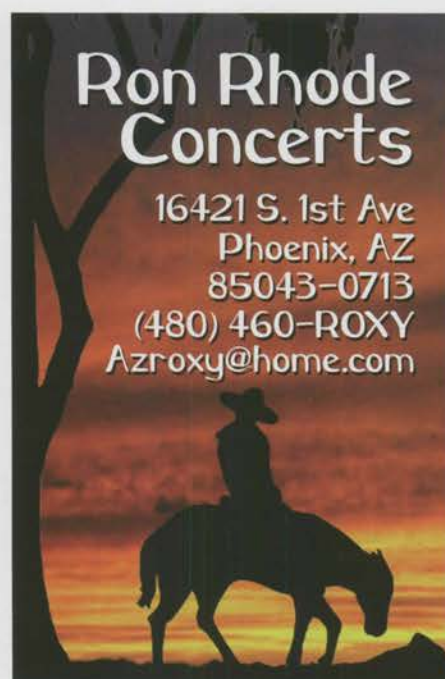
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CHAPTER NEWS

CONTINUED FROM PAGE 62

the Möller's lush Strings and Voxes. He rounded out the first half of his program with a couple of tunes from the Century's 100 best songs. Jeff opened part two with selections from Broadway and then took us on a trip south of the border with a beautiful medley of tunes with a Mexican theme. Finally, several ragtime favorites brought the audience to its feet with a standing ovation and brought Jeff back to the console for an encore. Thanks to the efforts of NYMA organ crewmembers Tom Stehle and Bob Welch, the big Möller was in top tune and performed flawlessly.

The Möller had hardly cooled off from Jeff's concert when members returned on Sunday afternoon, April 1, for an open console session. NYTOS board members Tom Stehle and Larry Hazard organized the activity. Larry, who teaches organ and piano in the Mid-Hudson area, had invited several of his young students and their families to join with chapter members in taking turns at the Möller. It was certainly encouraging to see how much interest, enthusiasm and talent there is among the young students, some of who had to struggle to reach the pedals. Members and guests had an enjoyable afternoon of playing, listening and chamber crawling. Thanks to the New York Military Academy administration for making the chapel and the organ available to us.

Tom Stehle

NORTH TEXAS

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

Dallas/Ft. Worth, Texas. Ever since January, when ground water inundated our Robert-Morton organ in the Lakewood Theatre, the organ crew and many extra "hands" have been working diligently to restore the water damaged console in order to get the organ playing again as soon as possible. The originally projected May 1 completion date now appears to be impossible and the target has been reset to May 15.

In January, the console was removed from the Lakewood Theatre and moved to rented shop space where the repairs have been progressing. The console was stripped of keyboards and all other equipment and it was rebuilt from the bottom boards up. In addition to replacing the damaged pedal board, the three manual keyboards have been replaced.

The North Texas Chapter is getting some advantage from this misfortune in now doing some of the things that we have been planning, thereby improving the function and appearance of the console while we take care of the water damage. For example, it was decided to take advantage of this time to install new stop rails that will provide room for the additional stops that are necessary for controlling the additional ranks in the next phase of expanding the organ. We won't have to rework the console at that time. The additional stop mechanisms and tablets have been received and will be



Rick Mathews, top, helps Bob Acker and Don Peterson check spacing and mounting for new stop rail.



Evan and Teddy Santistevan were hosts to North Texas chapter April meeting. Don Reasens, left, and Glenn Swope played the Wersi.

placed in the new stop rails before the console is returned to the theatre in May. Also, as part of the repainting and refinishing of the console, gold leaf ornamentation was designed and will be



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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added to the off-white console.

When the console is returned to the theatre, a new hydraulic lift will be substituted for the damaged Barton lift. This new elevator will be capable of raising the console to full stage level. The old lift's limited travel was over a foot short of the top stage level. This new height will provide full console visibility for concert performances.

While the organ is being repaired, we are forced to hold our chapter meetings in other venues. The latest of these, our April meeting, was held in the Santistevan residence in nearby Eules. Teddy and Evan have a lovely new home where they have installed their Wersi electronic organ in a large music room with a vaulted ceiling. The fine acoustics enhance the marvelous voices of the Wersi. When the invitation was given, Teddy requested that Don Reasons and Don Swope would play the organ for our chapter meeting. Their playing during the January open console at their home had delighted her. Don and Glen quickly mastered the unfamiliar controls and were each soon playing their exciting music for our entertainment. Our thanks to the Santistevans and to Don and Glen for a wonderful musical afternoon.

Irving Light

OHIO VALLEY

Joe Hollmann, President
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Cincinnati, Ohio. On a beautiful sunny Sunday, April 29, the Ohio Valley Chapter meeting was held at the Music Palace, 11473 Chester Road, Sharonville Ohio, a suburb of Cincinnati. While we ate, Trent Sims, a local artist and house organist for the Music Palace, provided a nicely varied program for us that showed many of the tones and textures of the 4/33 Wurlitzer.

After lunch, Joe Hollmann called the meeting to order, and plans to install our Wurlitzer in the theatre at the College of Mount Saint Joseph, Delhi, Ohio, another suburb of Cincinnati, were announced. Also, Clark Wilson and Carlton Smith have been hired to help us with the restoration and installation, as it is our chapter's intent to have the best sounding Wurlitzer possible. Open console followed our meeting and seven members decided to try the Music Palace Wurlitzer. Trent Sims was very gracious in helping with the organ, as none of us

had played it before. One of our long time members, Martin Bevis, also plays at the Music Palace on a regular basis.

Gary Smith

PUGET SOUND

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

Seattle, Washington. David Difiore and Charlotte Blackwell provided a most unusual program for PSTOS members, friends, members of University Temple Methodist Church, AGO members, and others on March 25. Charlotte, a talented harpist, opened the program with a suite of Celtic songs in celebration of Saint Patrick's Day. The music went with a fantasy story, *The Harp of Brandiswhiere*, in which eons ago a harpist created the Isle of Spring. Nine musical offerings told the story of Brandiswhiere and his love, Telena.

David's program included a tribute to Bach in celebration of the 250th anniversary of his death. An outstanding and very interesting offering was "Mozart Changes," by Zsolt Gardonyi. David found this piece of music when performing in Europe. It could easily have been a Duke Ellington arrangement of a Mozart creation—complete with syncopation and thoroughly modern harmonies. Outstanding!

Charlotte performs for a variety of events around the Puget Sound area including weddings, receptions and benefits. Her husband, Tom, is the mastermind behind the outstanding PSTOS website, www.pstos.org. David has earned an international reputation, touring regularly in the U.S., France, Italy, Canada and Hungary. The event took place in the chapel of University Temple Methodist Church and featured a newly installed Bosch pipe organ.

Jo Ann Evans

RIVER CITY

Greg Johnson, President, 402/753-2486

Omaha, Nebraska. Bob and Joyce Markworth hosted our March 18 chapter meeting at their home pipe organ studio. Vice-President Lynn Lee first conducted a short business meeting and then introduced the guest artist for a great St. Patrick's Day celebration. Our own 'musical leprechaun' Jeanne Mehuron took command of the 3/22 Kimball console and proceeded to entertain us with

her vast repertoire of Irish tunes—at least 24 of our favorites. Jeanne had gathered her family together, including four grandchildren, and brought them along to enjoy the program. While I'm certain the kids have enjoyed Jeanne's organ playing many times, this must have been their first exposure to a real theatre pipe organ with all of its percussions, traps, sound effects and toys. They obviously were delighted when drums, the bird or steam locomotive whistles, tuned sleigh bells, trolley bell, cymbals, duck call, fire siren, slide whistle, auto horn and claxon were added to the musical mixture. Indeed, this was a great day for the Irish.

We returned to Durand's Sky Ranch Airport Studio for our April 22 meeting. Members Charles Shipman (proud owner of a new Lowrey Organ) and George Rice shared keyboard honors on the chapter's Barton theatre organ. We are pleased to report the purchase of a 61-note Kimball Clarinet rank. It has been installed in the pipe chamber and sounds great.

TOM JEFFREY



It was a great St. Patrick's Day celebration! Our own musical leprechaun, Jeanne Mehuron, serenaded us with her vast repertoire of Irish tunes, from the console of Markworth's Kimball.

TOM JEFFREY



Jeanne's family were guests at our meeting. Surrounding her, from left, are her grandchildren, Sarah Cooper, Corey Beglin, James Beglin and Ben Cooper.

The Omaha Community Playhouse, one of the nation's largest and well-respected community theatre groups, staged a series of free "Silent Movie Nights" to promote their upcoming production, *Mack & Mabel*, a play about the romance of Mack Sennett, king of the silent screen comedy, and his reigning star, Mabel Normand. Aware that many Playhouse season ticket holders had never experienced a silent film with live organ accompaniment, the Playhouse staff enlisted the talents of River City Chapter President, Greg Johnson, (of Keyboard Kastle) to cue the silent films on an electronic theatre organ. Jim Othuse, scenic and lighting designer for the Playhouse, is a film buff, and he selected one and two-reelers that were certain to be 'crowd pleasers.' Each of the Silent Movie Nights opened with a documentary film about the history of silent movies. Then Greg Johnson was introduced—Greg talked about ATOS, our River City Chapter, and the art of cueing silent films. All four of the evening programs (March 13 & 27 and April 3 & 10) were different and drew from the following silents: Charlie Chaplin's *Easy Street* (1917) and *The Fireman* (1916); Buster Keaton's *Cops* (1922); Harry 'Snub' Pollard's *Double Trouble* (1928); Mary Pickford's *The New York Hat* (D.W. Griffith, 1912); and D.W. Griffith's *The Girl In Her Trust* (1912). *Felix The Cat* cartoons included were: *Felix In Hollywood* (1923); *Futuritzzy* (1928); and *Felix Woos Whoopee* (1930). The first two Silent Movie Nights were held in the theatre's large Scott Lobby, complete with free lemonade, popcorn, candy and cookies. These events were so well attended that the last two evenings were staged in the Playhouse's Howard Drew Theatre (249-seats), playing to capacity crowds. Because of the popularity of these Silent Film Nights, Omaha's Rose Theatre may stage similar events

to showcase their Wurlitzer theatre pipe organ.

Tom Jeffery

SAN DIEGO

Frank Y. Hinkle, President
619/460-1920, fyh3@Yahoo.com

San Diego, California. San Diego continues our Spring Pops Series with our program on May 6, with Ms. Donna Parker at the console of our Mighty 4/24 Wurlitzer. What a joy to hear the incredible talent of this great lady. Donna is spending her time here in San Diego with Vern and Marian Bickel, the Editor of this fine publication.

Our programs are well attended due to the success of our "Season Ticket" sales. This concept has encouraged everyone to come to each program rather than just now and then. We are already receiving requests for next year's tickets. I feel that these Series Tickets are the salvation of our concerts. It allows us to offer lower prices to our supporters and also gives the board a forecast of our income so that we can budget more accurately. We have raised our prices "at the door," which makes the Season Tickets a much better bargain.

In March, Dr. John Dapolito and his wife Jane opened their home for a group of friends to enjoy their beautiful 3/27 Wurlitzer. Several members played, including Bob Angelus, Ray Krebs, Dr. John and Russ Peck. As much as I like organ music, the highlight of the afternoon was the splendid performance by Mrs. Jane Dapolito at the Steinway. To sit there in this beautiful home on the side of Mt. Helix and just savor the view while listening to this fine music, I am constantly aware of just how lucky we are. The freedom that we have to meet, the generosity of our hosts, and the talent of these fine musicians is a joy that few people have and that many in the world envy.

The San Diego Chapter's Wurlitzer organ is located in Trinity Presbyterian Church. One organization in that

church is a social group of Christian friends called the Clippers. This club, with its nautical theme, meets once a month for dinner and entertainment. In June, as part of the outreach of the San Diego Chapter, our own Russ Peck will entertain the Clippers and also "walk them through Organ 101." If there were a "National Russ Peck Fan Club," my wife and I would be the Presidents. Russ has the nicest soft touch with a syncopated rhythm. I have requested (no demanded) that he start the program with a medley of big band tunes that has become his trademark. I know this is going to be a very well received program and will expose our fine instrument to people who have only heard the organ played in church rather than in its full theatre organ voice.

Several weeks ago, Mr. and Mrs. Richard Barden of South Haven, Michigan visited San Diego on business. While they were here they contacted me about seeing our Mighty Wurlitzer. Joe Forand and I opened the church for them and their friends. Although Richard is a Hammond player, he did great on the Wurlitzer, playing a number of show tunes and several hymns. How nice it is to be able to spread the joy of this unique instrument. I'm sure that the Bardens will remember this experience for years to come.

In May, Libby and I will be traveling back to my hometown, Pitman, New Jersey. One of the things we are looking forward to is visiting the organ crew as they continue their restoration of the wonderful Kimball in the Broadway Theatre. This camaraderie among folks with mutual interest is one of the best arguments for belonging to a local chapter and to the ATOS. We have just received our confirmation for the Annual Convention in Indianapolis. We're looking forward to seeing old friends as we gather to hear great music in a great city.

Frank Hinkle

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SOONER STATE

Joyce Hatchett, President, 918/743-1854

Tulsa, Oklahoma. Carolyn Craft was the featured artist for the mini-concert at our March meeting, held once again at Tulsa Technology Center's Broken Arrow campus. She certainly demonstrated how well she knows her way around our 3/13 Robert-Morton! Her program ranged all the way from popular standards to gospel to boogie-woogie to show tunes. She also played the Latin number which includes her husband, Paul, still an accomplished tambourinist, and who even had a Tambourine solo this time that is becoming her signature song. Seven persons played at open console.

Due to repairs scheduled for the auditorium at Tulsa Technology Center for the summer months, we've had to find some alternate meeting ideas. April's was perfect! Tulsa's Central High School was reviving their production of the *Daze*, an annual variety show that had premiered in 1927 but had not been performed since the early 1990s. The evening performance for 2001 was slated for April 20, which would have been our regular meeting night.

As has been reported previously, members of our chapter, in association with the Tulsa Central High School Alumni Foundation, have worked diligently for the past year and a half to restore their 4/45 Kilgen pipe organ, and the organ would be played for part of the show. *Happy Daze Are Here Again* fea-



Carolyn Craft, who played the mini-concert for Sooner State's March meeting, at the console of their 1/13 Robert Morton.



Sooner State's Sam Collier at the console of Tulsa Central High School's 4/45 Kilgen, practicing for Happy DAZE Are Here Again.

tured musical numbers, dancing, comedy skits, acting scenes and some dazzling production numbers that transported the audience back to the 1920s and up to the present. Performers were alumni (PAST), current students and faculty (PRESENT) and area elementary students (FUTURE).

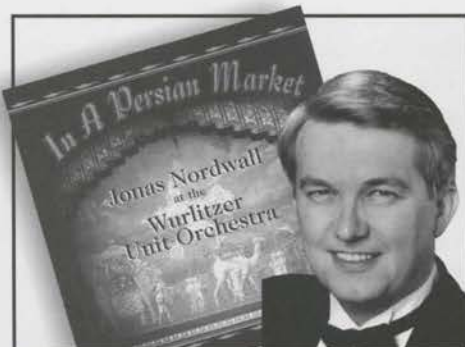
Our Sam Collier, Carolyn Craft and Joyce Hatchett participated by playing the organ before the show began, during intermission and during a couple of scene-changing interludes. And Tulsa organist, Alta Bush Selvey, received thunderous applause for her magnificent rendition of the "Tocatta" from Widor's *Fifth Symphony*.

When Central alumni Sam Collier, Phil Judkins and Garvin Berry (all members of our chapter) were introduced as having a big part in the show, we know it was because of their work on restoring the organ! The big Kilgen has the capa-

bility to play all kinds of music, from pop to blues to classical to anything else, and we are delighted that Central High will now be able to use it for school functions again. One man in the audience was even heard to say that "when he heard they were going to play the organ, that's what he came for!"

Current plans are to replace the old Kilgen mechanical combination action, which had not been used for so many years that it is no longer functional, with an up-dated electronic one. But with the restoration of this Kilgen, it looks like Tulsa has another pipe organ that can play theatre organ music!

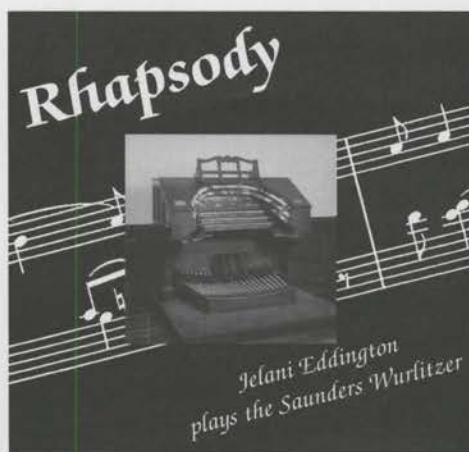
We are saddened by the death of Sam Rhoades, on March 26, 2001. He and his late wife, Nona, were charter members of our chapter and truly loved theatre organ music. A number of times they came to our aid financially and they contributed generously to the purchase of our Robert-Morton when we bought it in 1978. Sam hadn't attended meetings in recent years due to his failing health, but we will always remember him as an



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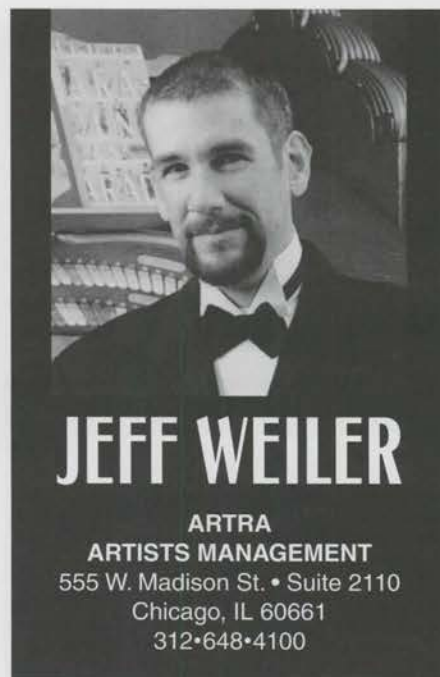
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Dorothy Smith

SOUTH MISSISSIPPI GOLD COAST

A. Philip Lyons, Jr., President
228/832-3475, organut@aol.com

Saucier, Mississippi. The South Mississippi Gold Coast Chapter has been in operation for 18 months. Already, we have hit the ground running with many projects underway. Several of our members are actively engaged in home installations. Bob Garner is enlarging his Baton Rouge Paramount instrument again with the addition of new ranks. John Durgan, also of Jackson Mississippi, is half way through the restoration of the Kimball from the Pennsylvania Land-down Theatre. John DeMajo has his 7-rank Wurlitzer ready to install in the Covington, Louisiana Organ Studio and he expects to have the specially constructed building ready for occupancy early in 2001. Our president, Phil Lyons, Jr., is enlarging his Wurlitzer, which should be completed by mid-summer.

In the public venue, our Jackson, Louisiana organ (formerly the New Haven Paramount Olympia Wurlitzer) was recently featured in a news spot on WBRZ-TV in South Louisiana. The organ has undergone renovations over the past two years and additional monies were recently made available to rebuild the Clarinet rank and the Marimba



Chapter President Phil Lyons, Jr. standing beside the solo chamber of his expanded Wurlitzer 2/15 home installation.



Dolton McAlpin performing during a recent chapter meeting at the home of member Bob Garner. The organ is a 3/9 Robert-Morton, formerly from the Baton Rouge, Louisiana Paramount Theatre.

Harp. This organ has generated considerable interest and it is on public view as part of the display at the Republic of West Florida Museum in East Feliciana Parish (county). The museum is presenting silent movie festivals as part of the Feliciana Parish convention and tourist activities and ATOS members are

regularly called upon to provide the organ accompaniment to these live performances.

Our quarterly meetings have been well attended. The next scheduled meeting will be held at the Meridian, Mississippi Temple Theatre, home of an original 3/8 Robert-Morton installation in excellent condition, thanks to the work of member Frank Evans and his volunteer crew. Our chapter web page <http://atos.stirlingprop.com> is receiving hundreds of hits each month and we would like to thank all those folks who have written in with favorable comments about the site.

John G. DeMajo

SOUTHERN JERSEY

Joseph Rementer, President
856/694-1471

Franklinville, New Jersey. On February 18, 2001, 15 members of SJTOS attended Dickinson Theatre Organ Society's open house and open console at John Dickinson High School. Many members experienced the Dickinson Kimball. Ernie Y. Wurth played many favorites at the Dickinson Theatre Organ.

Karl Keller, retiring treasurer, passed a large box of financial records, plus a briefcase to Ernie Y. Wurth, the duly authorized new treasurer. Karl Keller and his wife are moving to up state Pennsylvania. Many thanks plus a certificate were extended to Karl for his tenure and

CONTINUED ON PAGE 74



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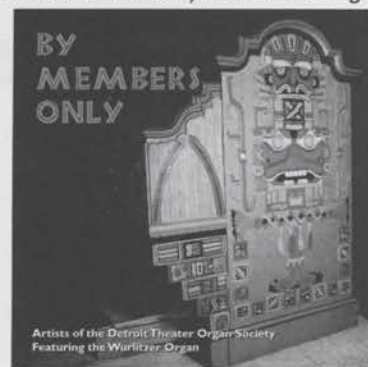
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MSS Studios, www.organ.co.uk

Roxy Productions
480/460-7699, Dept. J, azroxy@home.com

Musical Contrasts
musicalcontrasts@home.com, Dept. J
www.swlink.net/~musicon

Organ Stop Pizza
480/813-5700 x200, Dept. J
www.organstoppizza.com

Wichita Theatre Organ
316/838-3127, Dept. J wtopops@aol.com
www.vornado.com/mother/mother.html

Canterbury Records, 626/792-7184

Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

Deadline for Placing Ads is
the 5th of Each Even Month
(February, April, June, August, October & December)
Cancellations must adhere to the same deadline.

RATES EFFECTIVE JANUARY 1, 2001

SIZES	COLOR	BLACK & WHITE		
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Inside Front Cover	Inquire	\$450	\$425	\$400
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COMPUTER FILES: We encourage ad materials on disk for better management and quality. We accept Mac and PC layout formats from QuarkXPress 4.x and Adobe PageMaker 6.5x. Art from Adobe Illustrator 8 or Macromedia Freehand 8 should be saved in EPS or native format with all fonts turned to outlines (include any imbedded scans).

Scanned images should be saved as EPS or TIF (CMYK only, no RGB) with 300 dpi resolution for 150 lpi output.

Please supply all fonts used (screen and printer). Avoid mixing Type 1 and Truetype fonts in the same document.

A printed proof must accompany disk. Media accepted includes Zip 100, Jazz 1-2GB, CD or floppy.

FILM: Four Color Ads 150 line screen. Process color (CMYK) only. Composite film negative, right reading, emulsion side down must be accompanied with a color matchprint.

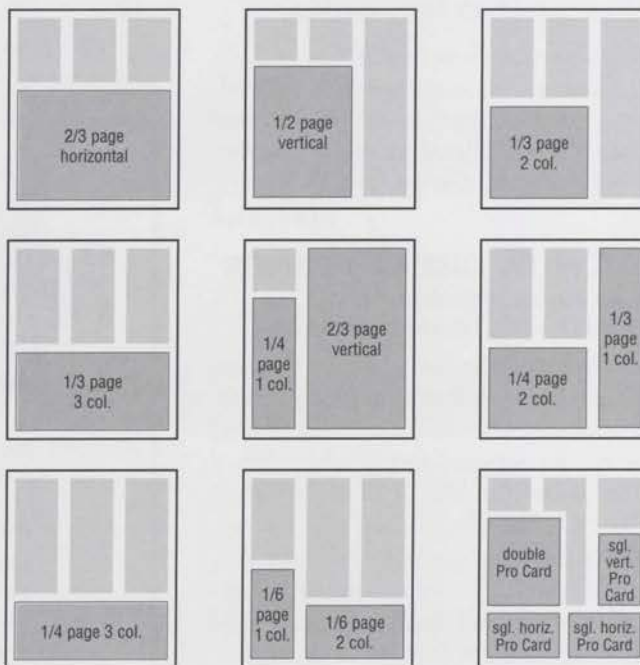
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AD SIZES

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2/3 page vertical	4 3/4"	9 7/8"
2/3 page horizontal	7 1/4"	6 5/8"
1/2 page vertical	4 3/4"	7 1/2"
1/2 page horizontal	7 1/4"	5"
1/3 page (1 column)	2 1/4"	9 7/8"
1/3 page (2 columns)	4 3/4"	4 7/8"
1/3 page (3 columns)	7 1/4"	3 1/4"
1/4 page (1 column)	2 1/4"	7 1/4"
1/4 page (2 columns)	4 3/4"	3 3/4"
1/4 page (3 columns)	7 1/4"	2 1/2"
1/6 page (1 column)	2 1/4"	4 7/8"
1/6 page (2 columns)	4 3/4"	1 7/8"
Single Pro Card vertical	2 1/4"	3 1/2"
Single Pro Card horizontal	3 1/2"	2"
Double Pro Card	3 1/2"	4"

Trim Size of Theatre Organ is 8 3/8" x 10 7/8"

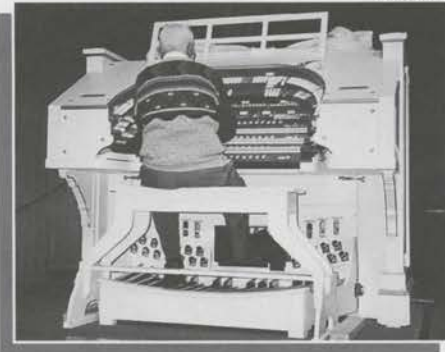


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CONTACT MICHAEL FELLENER AT:
P.O. Box 551081, Indianapolis, Indiana 46205-5581
(317) 251-6441 • Fax (317) 251-6443 • fellenzer@atos.org

CHAPTER NEWS
CONTINUED FROM PAGE 71

ALEX FELL



Ernie Y. Wurth played many favorites on the Dickinson Theatre Organ.

ALEX FELL



From left, Joe Rementer, president; Karl Keller, retiring treasurer; Harry Bellangy, vice president; Ernie Y. Wurth, new treasurer; and Mary Brook, secretary.

outstanding work as treasurer.

Great music, refreshments and socializing were enjoyed by all present and later the combined chapters enjoyed dinner at the Kirkwood Kitchen.

Mary Brook

WICHITA GREAT PLANES

Brett Valliant, President
316/687-4499, Tibia88984@aol.com

Wichita, Kansas. Wichita's young theatre organist, Brett Valliant, definitely established himself as a "major player" with a sensational first Wichita Wurlitzer concert on March 10 at Century II Civic Center. The concert was the second of the 29th Season for Wichita Theatre Organ, Inc., and members of the local chapter and Texas, Oklahoma and Missouri chapters enjoyed it. Brett's program contained several terrific solo numbers. Later, he played his own tastefully arranged score for *Peter Pan* (1924). An enthusiastic standing ovation earned the appreciative audience a fine encore. Michael and Karen Coup hosted a reception for Brett following the concert. Their Little River Studio is home to the Miller Wurlitzer, and guests enjoyed more music during the evening, courtesy

of Patti Simon and Brett, who have put together a great "duo" act, which they'll perform in public at Little River Studio on October 21!

The very popular duo team of Jelani Eddington and David Harris brought the 29th Season to a dramatic close on May 5 at Century II, and the audience was clearly delighted with their outstanding program. David is a former Wichitan and a "son or brother" to everyone in town, so he and Jelani were greeted enthusiastically at their reception at the Coup's home. On Sunday, Ron Reseigh presented an exciting concert at the Little River Studio (LRS) Miller Wurlitzer, and all those who came for the Double Concert Weekend left satiated.

The 30th Anniversary Season will be the first to offer a Double Concert Weekend on each of the three weekends. Lyn Larsen will play Century II on Oct. 20, with duo Brett Valliant and Patti Simon on Oct. 21 at LRS. Stan Kann will accompany *Show People* at Century II (with some duo pieces with Ralph Wolf) on March 9, 2002, and Ralph and Rob Richards will team up on March 10 at LRS.

Clark Wilson, Jack Bethards and vocalist Larry Simpson will recreate the

RICHARD HARRIS




Brett Valliant at the Wichita Wurlitzer.



Michael and Karen Coup's Little River Studio.

fantasy radio show, *The Vornado Variety Hour*, at Century II on May 4, followed on May 5 by Brett solo at LRS. For information, call Karen Coup at 316/838-3127.

Karen Coup 🎵




*A radio program for
the king of instruments*

AUGUST #0132 – Everything Old is New Again ... though it's initial "run" as accompaniment to silent films lasted barely a decade, the resilient theatre organ seems to be reborn for each new generation. Stephen Adams, of the American Theatre Organ Society, guides our transcontinental tour.


#1033 – Italian Evolution ... Roberto Micconi, Lieuwe Tamminga, Stef Tuinstra and others play musical prototypes which were born and nurtured in the soil of the Italian Boot.

#0134 – An Austrian Succession ... Martin Haselböck, Michael Radulescu, Peter Conte and others provide a selective and occasionally irreverent survey of four centuries of music from the region of Vienna.

#0135 – Sebastian and Sons ... a Bach Family Album, surveying a selection of the diligent work of his talented offspring, laboring in the shadow of their immortal father.



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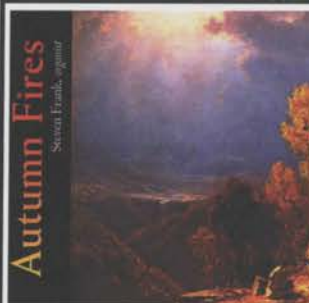
To find out how to stand out from the pack, contact:

MICHAEL FELLENER
ATOS Advertising Manager

317-251-6441

fellenzer@atos.org

SELLS



Pavan-Rowley, Incantation-Stoughton, Intermetzo VI-Schroeder, Berceuse-Vierne, Arabian Dance-Tchaikowsky, Songs My Mother Taught Me-Dvorák/Frank, Come, Sweet Death-Bach/Fox, Toccata-Jongen. Steven Frank was a student of Virgil Fox and is president of the Virgil Fox Society.



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Henry Hunt at (626) 791-9193 (Pasadena, California)

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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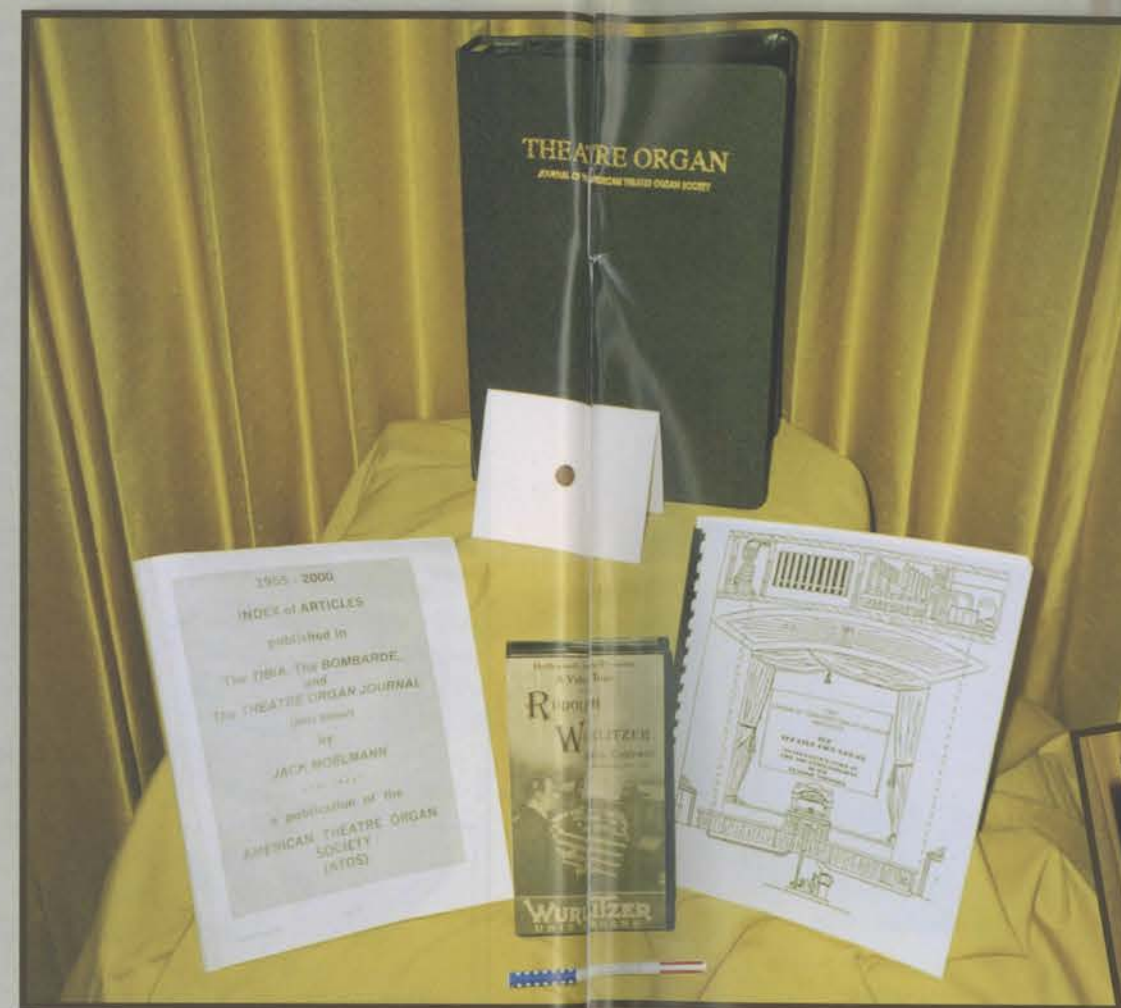
www.BobRalston.com

The ATOS Marketplace

On the mailing cover of each issue of *THEATRE ORGAN* is printed an ATOS MARKETPLACE ORDER FORM. Many of the items listed make excellent gifts for the theatre organ enthusiast. From time to time members have requested more information about the products offered for sale through the ATOS MARKETPLACE, so here is a brief description of each item available.

BACK ISSUES OF *THEATRE ORGAN*—\$3.00 each

The back issues of *THEATRE ORGAN* contain invaluable information about the history of the theatre pipe organ and the people who have contributed so much to the preservation and presentation of these magnificent instruments. The articles that have appeared in the Journal provide us the necessary information to help us to more fully understand and appreciate the history of ATOS. The text and photographs give us an overall perspective of the tremendous contributions that ATOS and its members have made in promoting the theatre pipe organ as a musical art form during the past 46 years.



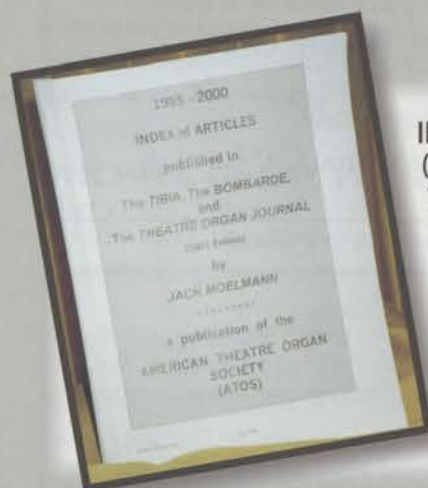
THEATRE ORGAN BINDER—\$14.00 each

The high-quality, heavy-duty, custom-made binders that are offered for sale allow members to file their issues of *THEATRE ORGAN* in a convenient and eye-appealing binder. These binders are black with gold imprint and are impressive in any library. There is a small pocket on each which may be used to insert the year or years of the Journals inside. The binders hold six to nine issues of *THEATRE ORGAN*.



WURLITZER FACTORY VIDEO—\$24.00 each

The Wurlitzer Factory Video is a rare black and white silent film documentary from the early 1920s showing the Rudolph Wurlitzer Manufacturing Company in Tonawanda, New York. A musical score is provided by Ray Brubacher on the 2/10 Wurlitzer, formerly in the Loew's Colonial Theatre in Reading, Pennsylvania. This video contains a special added attraction guaranteed to please every theatre organ enthusiast. This video is available in VHS format for the U.S. market and in PAL format for the overseas market.



INDEX OF ATOS PUBLICATIONS (1955-2000)—\$5.00 each

This publication is a must for anyone interested in the history of the theatre pipe organ—the manufacturers, the organists, the technicians, the venues, etc. The index is available either in a printed form or as a Word document on computer disk.



ATOS BALLPOINT PEN—\$1.00 each

The ATOS Ballpoint Pens are white with red and white stripes at one end and a cap with white stars on a blue background at the other end. The words "American Theatre Organ Society since 1955. Dedicated to the preservation of the theatre pipe organ." are imprinted on the pen in black.



ATOS LAPEL PIN—\$3.00 each

The ATOS Lapel Pins are a bronze-colored tie-tack type pin, about the size of a dime. They show a theatre organ console in the center with the words "American Theatre Organ Society" around the outside. The letters "ATOS" are shown across the console.



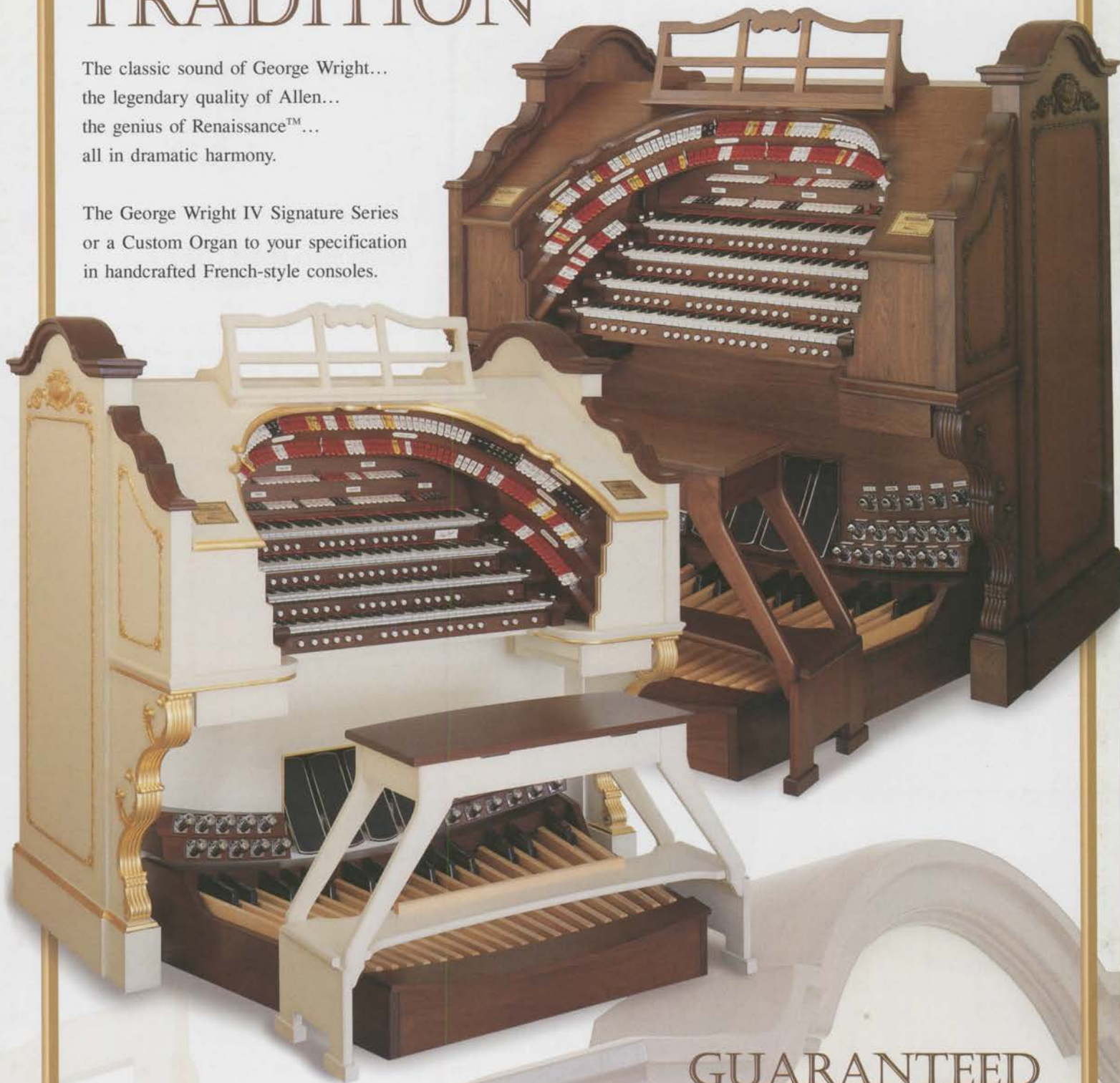
EDUCATOR'S GUIDE TO TEACHING THE HISTORY OF THE THEATRE PIPE ORGAN—\$8.00 each

This publication was developed to help educators teach the history of the theatre pipe organ. It is designed to be used with students in the upper elementary school grades through junior high school age. It approaches the subject of the history of the theatre pipe organ by focusing on the history of the 1920s. Students study the important social issues and events, style and fashion, prominent personalities, dance, music, silent films, and two uniquely American creations that embody the very essence of life in the Roaring Twenties—the movie palace and the theatre pipe organ.

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