

# Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY



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# Theatre Organ

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## President's Message



I couldn't believe they stopped me! About three-quarters of a mile from my office the police halted all traffic coming down Boulevard East, which overlooks Manhattan. On the way to work the radio had reported that an aircraft of some sort had struck the north tower of the World Trade Center. By the time I was able to find a place to park my car, the second tower had been struck. This was no accident—this was war! My worst fears were confirmed as I saw a dozen military fighter jets streaking at alarmingly low altitudes down the Hudson River towards the scene of the tragedy. As I rounded the bend, I now had a clear view of what was taking place less than two miles from where I stood—a witness to history.

Arriving at my office, I quickly got out my binoculars, which allowed me an even closer view of the carnage. The south tower had already collapsed and now within minutes of my arrival the north tower disappeared from view leaving a scar in the sky. Along with the destruction, thousands of lives were gone in an instant. Three weeks after this terrible event, I still can't sleep without having dreams of those who died. And now as I write this message to you, we are fighting back and we hope that the young men and women, who serve in the military, defend liberty and freedom, and who go in harm's way, know that we here at home give them all our love and support.

Let me close with a positive story. It has to do with a generous benefactor, long time ATOS member Jay Ross, who had a Rodgers Custom 340 theatre organ that needed a new home. Enter past Garden State Theatre Organ Society Vice-President Bob Miloche, whom being made aware of Mr. Ross' plight contacted his friend, John Baratta, who teaches music in the Roxbury New Jersey School District. John, who is an accomplished organist in his own right, saw an opportunity to bring a theatre organ to the young people of his community. Through the generosity and dedication of these three gentlemen there is now a wonderful instrument in the Roxbury High School. It is used for concerts, films, as accompaniment with the high school band and chorus, and most importantly as a tool for inspiring a whole new generation of young people to experience the glorious sounds of theatre organ. There is even talk of installing a theatre pipe organ in the not too distant future, owing to the success of the Rodgers. One can easily see how positive thinking and positive action creates positive results.

On behalf of all the ATOS Board of Directors and staff, let me wish our entire theatre organ family a blessed holiday season and a safe and prosperous New Year. God bless us all. God bless the United States of America and all her partners in peace.

Nelson Page

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# The *Legendary* MURRAY HARRIS REDWOOD TIBIA

“The Stradivarius of the Tibias”

By Rob Richards, House Organist  
El Capitan Theatre, Hollywood

THE MURRAY HARRIS redwood Tibia has attained legendary status in the annals of Theatre Organ folklore. The “Stradivarius of the Tibias” shares a great deal with its stringed counterpart: built long ago, rare beyond comprehension, and possessed of a gorgeous color of tone. Here is the story of the Murray Harris redwood Tibia, and my personal obsession with these pipes!

In 1895, Murray M. Harris (1866–1922) participated in the construction of the first pipe organ ever built in Los Angeles. From this auspicious beginning, the company grew, and Harris attracted a group of superior craftsmen to his company. Murray Harris organs were built to the highest standard of excellence. Unfortunately, maintaining the superb quality resulted in a narrow profit margin. Subsequently, the Murray M. Harris Organ Company was sold and reorganized into the California Organ Company, which eventually became Robert-Morton!

The influence of Hope-Jones affected the entire organbuilding world during the early part of the 20th Century. Church organs included larger scale pipework, higher wind pressures, Tubas, Clarinets, Oboes, Voxes, tuned percussions (metal harps and chimes) and numerous other orchestral influences. One obvious out picturing of this was the inclusion of an 8' Tibia in the Great Division of Murray Harris church organs! Why include an untremmed Tibia in a church organ? Remember, Hope-Jones original concept of the Tibia Clausa was as a thickening stop. In that capacity it undoubtedly worked very well. And Crawford at this time was just beginning to experiment with his exploitation of the well tremmed Tibia as a solo stop (which we now take for granted).

George Wright's inclusion of a set in his original Pasadena studio organ might well have been the first time these redwood Tibias were placed on a proper Wurlitzer wind system and tremulant. It was decidedly the most famous application and wildly successful. While the Tibia



sounds on the HI FI RECORD tracks were sweet, the Tibia sounds on George's own recording organ were something else again. The tremulants were *intense*, creating a greater “sob” and emotional impact, as well as affecting the ensembles with a sublime effervescence. The Solo Tibia was very important, to be sure, but equally important was the smaller Tibia. It was the lyrical Crawford Tibia *taken to the next level*. It is an exotic color, maybe even an acquired taste. It would not be the best choice for a one-Tibia organ, but works extremely well in multiple-Tibia instruments, especially when contrasted with a large scale Solo Tibia.

My personal interaction with these pipes began in 1976. I'd flown from my hometown of Aberdeen (South Dakota) to Phoenix, to audition for the Associate Organist job at the original Seventh Street “Organ Stop.” I was expecting a great sounding Wurlitzer (having worn the grooves out of the album Lyn Larsen recorded there). What I didn't know was that Lyn and “Tibia Doctor” Ron Mitchell had worked their hearts out, preparing the organ for a George Wright concert just prior to my visit. They had transformed the organ into a virtual reincarnation of the Pasadena studio organ, with a wailing Solo Tibia, and in the Main . . . Lyn's own Murray Harris Tibia! Hearing it on George's recordings was one thing. But in person, experiencing that sound physically . . . it was a revelation.

During a rehearsal, I was playing harmonies on that redwood Tibia, filling my ears with those gorgeous sounds, and Bill Brown (the owner) walked in. With his infectious smile, and fully aware of my complete revelry, he said, “You look like a kid with a new toy!” I guess we both liked what we heard. . . I got the job!

The wind chest configuration was actually startling. Only 25 pipes in the Main Tibia were actually Murray Harris, (the balance were Barton!) *and yet the color was pervasive*. Fascinating! The 2' and 1' octaves in a Tibia rank are the





*MURRAY HARRIS TIBIA: This sweeping view of the redwood Tibia clearly shows it framed by the Wurlitzer 4' wood pipes and the metal treble (including the magical capped metals).*



*TIBIA, VOX and SAX: The often-heard combination of Tibia, Vox and Sax are visually depicted here, including the enormous 16' Tibia offset in the upper right hand corner.*

determining factor in its overall color, assuming a proper wind system and tremulant. (As an experiment, register the 8' and 4' Tibia and play. You will find that the color blossoms above middle C.) The warbling of Wurlitzer's capped metal trebles is magical to the ear, also, as they create the transition into the open metal pipes at the top end of a Tibia set. (Note: Murray Harris Tibias did not have capped metal trebles, but extended tiny stopped wood pipes with metal toes all the way through the top octave of an 8' set.)

(Pan ahead ten years.) Collecting items with hope of assembling a recording organ, I asked Kenny Crome to be on the lookout for a Murray Harris Tibia for me. Eventually he found one. Clark Wilson and I put it in the original Mesa Organ Stop Wurlitzer just long enough for the current owner to decide he had to have one for himself (which he eventually found). My set spent most of its time in a crate under my bed. (No wonder I've spent so much of my career dreaming of Murray Harris Tibias!) After abandoning plans for a studio organ, I divested myself of most of the inventory. The redwood Tibia went to Jasper Sanfilippo for the Barrington project. I was delighted it had found a wonderful new home. Yet, I always regretted letting those pipes get away. My obsession with that sound was not over.

Shortly after joining the Disney Company in 1999, I put the word out that I wanted another Murray Harris Tibia. The incredible rarity of these pipes suggested I might never find

another set. But sometimes you just have to get clear about what you want. My friend Scott Smith called from Lansing, Michigan. He had a Murray Harris Tibia for me! He warned I'd better buy it before he got the inclination to unpack it and try it in the Grand Ledge organ. With the appropriate financial transaction completed, the pipes once again came out west. Their arrival prompted a trip to San Sylmar where Gordon Belt, Jerry McCoy and I could try 'em out. In that amazing organ we had five Tibia wind chest/trem systems from which we could choose! With a quick tuning on the right pressure, they just took off. And once again redwood Tibias were part of my life. Is the magic of the sound somehow found in the physical characteristics of the pipes? Like Stradivarius, undoubtedly, the "whole" is greater than the sum of its parts. Crafted of beautiful California redwood and clearly stamped "TIBIA CLAUSA," make no mistake about it; these are TIBIA scale (not Stopped Diapason or Lieblich Flute). They play just perfectly on 10" wind pressure (but tend to over blow at higher pressures). Several pipes are marked #176, which I'd guess to be the Opus number. 6" G bears a signature I presume to be that of the pipe voicer. His careless penmanship obscures his identity (which appears to be either Wagner, Itagner or Stagner). The languid is deeply scooped. The upper lips are unleathered. The nicking is perfectly vertical (not angled).

With the treasured Tibias in my possession, the question was where they might play. With my schedule of 700 shows a





*EL CAP PIPES: Peering through the Brass Sax, across the Vox Humana, the Murray Harris redwood Tibia pipes are immediately recognizable amidst a sea of Wurlitzer pipework. The pipes were re-scaled (up) one note for a subtle increase in weight and volume.*

year for Disney, the El Capitan Theatre was the obvious choice. The Solo chamber Tibia in the San Francisco Fox organ is not original. When George Wright recorded his HI FI RECORD tracks in the Fox, the Solo chamber original (15" Wurlitzer) Tibia had been replaced with a much smaller scale Tibia, a Robert-Morton "Muted Horn." It was an integral part of the Fox sound. In this tonal scheme, the Main 15" Tibia "anchors" the ensembles. The powerful wail of the 25" Orchestral Tibia and the romantic little Solo chamber Tibia each become specialty stops. Each Tibia has its own unique "voice," volume level, and character.

When the Fox organ was installed at the El Capitan, it came with a very nice 10" Wurlitzer Tibia in the Solo (along

with the original Foundation and Orchestral Tibias). But, like George Wright, I have an insatiable appetite for just a little bit more color. So . . . Lyn's Murray Harris Tibia is now in Ron Wehmeier's organ. My first set is in Jasper Sanfilippo's organ (and is digitally re-created in every Walker theatre organ). And my "new" (second!) Murray Harris Tibia is now perfectly "at home" in the El Capitan. How appropriate! The great "Fox organ," a California treasure, once again includes a very special small scale Tibia from the Robert-Morton "family." The Murray Harris Tibia is, in itself, a treasure and a historic artifact from the world of organbuilding (and Los Angeles specifically).

The legend continues!



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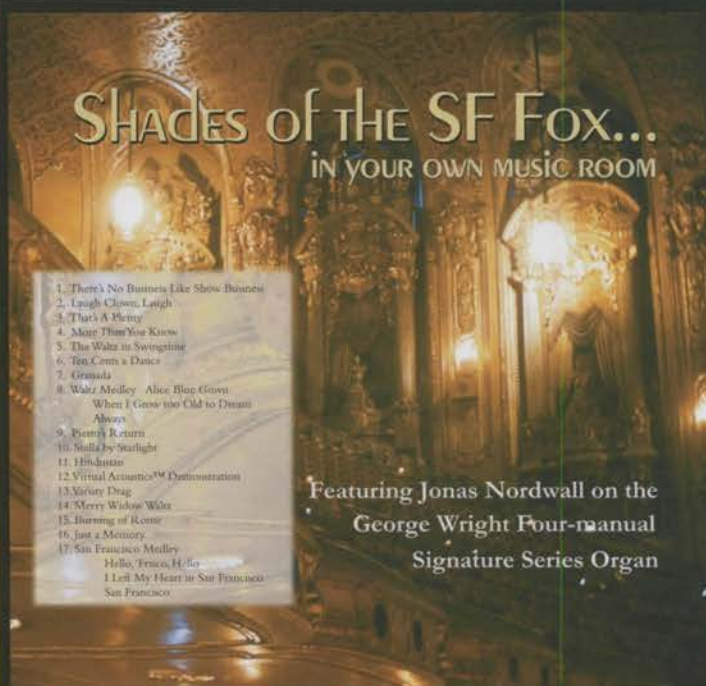
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“Although it may not be possible to recreate exactly the magnificent sound of the Fox Wurlitzer in that 5,000-seat theatre, we are fortunate to have both an organ and an artist capable of bringing us a taste, a touch, indeed a wonderful suggestion of that glorious sound. This is surely one of Jonas Nordwall’s finest albums!”

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Theatre Organ Review—Jan/Feb 2001

- |                         |                         |
|-------------------------|-------------------------|
| Jalousie                | Gade                    |
| Sentimental Journey     | Brown/Homer/Green       |
| Little Girl Blue        | Rodgers/Hart            |
| Istanbul                | Kennedy/Simon           |
| It Happened in Monterey | Wayne/Rose              |
| Galloping Comedians     | Kalabesvsky             |
| Cheek to Cheek          | Berlin                  |
| Gershwin Medley         | George and Ira Gershwin |
| Embraceable You         |                         |
| I've Got Rhythm         |                         |
| The Man I Love          |                         |
| Dizzy Fingers           | Confrey                 |
| Try to Remember         | Schmidt/Jones           |
| Dancing Butterfly       |                         |
| Lullabye of the Leaves  | Petkere/Young           |
| My Man (unHomme)        | Willimetz/Charles/Yvain |
| 76 Trombones            | Wilson                  |

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# General Information

## AND THE WINNER IS: Reflections on the 2001 ATOS Young Organist Competition

Hearing the Young Organists practice before the competition was an eye opening experience. They all were well prepared and adapted very quickly to the organ in the Warren Center for the Performing Arts.

While the Young Organists performed beautifully, credit must go to the parents and teachers who supplied no end of moral and financial support. Thanks also go to Tim Needler, Carlton Smith, Tom Nichols, and Tony Kester for the arrangements, organ support, and endless trips to transport the group to and from the Warren Center. Thanks go to the members of the 2001 Young Organist Competition Committee, Jack Moelmann, Dorothy Van Steenkiste, and Lew Williams. The judges' efforts in listening to the submitted tapes are greatly appreciated.

The play off judges, Don Feely, John Ferguson, Cletus Goens, Rich Lewis, and Geoffrey Paterson, all commented that they were faced with a most difficult decision when picking the overall winner. One of the judges commented, "It was nice hearing three talented young people perform, and none of them being a carbon-copy of any other organists on the circuit today. I remember 'back

when,' a young artist didn't have much chance if he wasn't a copy of one of the major touring organists of the day. Things are different now, and I will be the first to applaud this approach. It is always best if a young organist's style is left to develop without pressure to duplicate, and it shows the maturity levels that ATOS has achieved in recent years."

The Young Organists were: Junior Division, Mathew Loeser, Australia Felix Chapter; Intermediate Division, Robert Sudall, London and South of England Chapter; and Senior Division, Catherine Drummond, London & South of England Chapter. And the winner is **Catherine Drummond**. Congratulations to all who participated.

I know you will work diligently within your chapters to support entrants for the 2002 Competition. The winners of the 2002 Competition will play during the 2002 ATOS Annual Convention in San Diego.

*Harry Heth, Chair, Young Organist  
Competition Committee*

## Grant Money is Available to Chapters

A portion of the interest earned by the ATOS Endowment Fund is available to Chapters in the form of grants to assist with their projects or programs. All ATOS Chapters planning to engage in a project or program which will have a

lasting impact on the preservation or presentation of the theatre pipe organ as a historically American instrument and musical art form, or in a project or program of particular historical or scholarly merit are encouraged to submit an application for such a grant to the Endowment Fund Board of Trustees.

Now is the time for your Chapter Representative to send for a grant application form. When the completed application is returned—and that must be postmarked by April 1, 2002—it will be reviewed by the Endowment Fund Board of Trustees. The recommendation of that group will then be reviewed by your ATOS Board of Directors, which makes the final decision. At its Annual Meeting in Indianapolis, August 2001, your Board of Directors approved the awarding of more than \$22,000 in grants to ATOS Chapters engaged in such projects and programs.

Please request your grant application form from the chair of the Endowment Fund Board of Trustees, Fr. Gus L. Franklin (Vice-President of ATOS). He may be contacted by mail at 6508 Willow Springs Road, Springfield, IL 62707-9500, by e-mail at [franklin@atos.org](mailto:franklin@atos.org), by telephone at 217/585-1770, or by fax at 217/585-0835.

## ATOS Scholarship Program

**Attention all Chapter Presidents and Secretaries:** You have been sent information on the 2002 ATOS Scholarship Program. Please read these materials and forward them to anyone in your chapter area who might benefit from receiving a scholarship.

The young people we have helped with private studies or college tuition have been so grateful and they give back to all of us many times over with their beautiful music, while perpetuating the theatre organ art form. In several cases, the scholarships provided the only opportunity for these students to study.

If you have any questions or comments regarding the ATOS Scholarship Program, please contact Donna Parker at [parker@atos.org](mailto:parker@atos.org).

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## ATOS Mentor Program

The ATOS Mentor Program is BRAND NEW—and gives the selected qualifying member of ATOS the opportunity to experience a personal and private coaching session with an internationally known theatre organ concert artist/educator! To qualify for the opportunity to be selected for this very special coaching session you must be a member in good standing of ATOS. You will submit a letter/e-mail to the Mentor Program as described below, and you must be planning to attend the Annual ATOS Convention in San Diego, as no expenses will be provided. The submitted letter or e-mail should include a few things about yourself and your present abilities at the organ. It is preferred that you are presently taking organ instruction in some form or have done so within the past few years. Tell us why you would like to be selected for this coaching session and what you would expect to gain from it. Please include your age, type of instrument you normally play, the number of years you have studied and the number of years you have been playing the organ. Basically, let us know about your musical activities and any other information about yourself that you would like to have considered.

If you are selected for this opportunity, you will be paired with an internationally known theatre organ artist/educator for the coaching session to be held dur-

ing the ATOS Annual Convention in San Diego. Most likely you will have your session on one of the fine theatre pipe organs in the convention area. In the event this is not possible, due to scheduling, your session will take place using a yet to be designated modern electronic instrument.

To be considered for 2002, please send your application letter/e-mail so that it is received no later than **May 1, 2002**. If you are selected, you will be notified no later than **June 1, 2002**. The preferred method for transmittal is e-mail. If this is not available, regular mail is acceptable. E-Mail: [atos@earthlink.net](mailto:atos@earthlink.net) Regular Mail: Dan Bellomy, P.O. Box 1326, Burlington, MA 01803. If you have any additional questions, feel free to e-mail [atos@earthlink.net](mailto:atos@earthlink.net). *We look forward to your participation!*

## New Chapters

In the May/June 2001 issue of THEATRE ORGAN Journal, we announced that, during the mid-year ATOS Board of Directors' Meeting, action was taken to reinstate the Chicago Area Chapter and to accept the new LaCrosse Scenic Bluffs Chapter.

At the Annual ATOS Convention in Indianapolis we were pleased to announce the Board's acceptance of two more ATOS Chapters, namely, the new Hilo Bay Chapter in Hawaii and the Kingston Chapter, a reinstated chapter in Canada. All four chapters were recog-

nized during the first program of the convention, three of whom had representatives in attendance.

Please inform the ATOS Executive Secretary promptly when new officers are elected and, of course, any and all changes of address.

Send a copy (not e-mail) of your chapter newsletter to the ATOS President, ATOS Vice-President, ATOS Archives/Library Curator, and to me, Chairperson of the Chapter Relations Committee. Each issue of the THEATRE ORGAN Journal includes the names, addresses, etc., for these incumbents.

We invite your participation in ATOS activities and look forward to working with you. Best wishes for success in all of your endeavors to preserve theatre pipe organ as an art form.

*Doris Erbe, Chair  
Chapter Relations Committee*

## Stan Kann Honored by St. Louis Ago Chapter

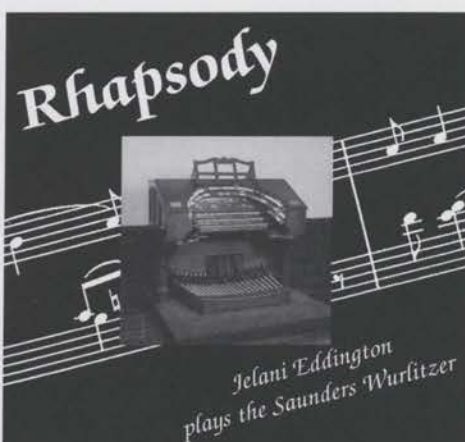
The year 2001 marks the 90th anniversary of St. Louis' AGO Chapter. Celebratory programs have been scheduled, one of which was a banquet and awards ceremony. Seven awards were presented for outstanding contributions in the cause of sacred music as: Educator of the Year, Choir Director, Student Organist, Composer of the Year, Advocate for the Arts, and Religions Leader.



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One award remained to be presented—the prestigious Avis H. Blewett Award. The nominee must have made a significant contribution to the field of sacred music in the metropolitan St. Louis area. Nominees may include church/synagogue/temple musicians, teachers, composers or others.

The Blewett family name is interwoven in the educational and musical history of St. Louis. In the early 1900s Avis H. Blewett studied and became an accomplished organist, was the organist at the Church of the Unity in St. Louis, taught piano at Vassar and, subsequently, established her own piano studio in St. Louis.

In 1940 she contributed funds to rebuild the organ, now a 3/45 Odell organ with a Kilgen console, at the Second Baptist Church then located in the city. The contract to rebuild the organ was given to the Möller Company but no tonal changes were made. The following year Miss Blewett paid off the church mortgage.

Washington University established its School of Music in the mid-1940s. Gifting the University with \$1 million in assets in 1945, Avis Blewett facilitated the establishment of an endowment fund for the Music Department as well as the wherewithal to acquire a private home (erected in 1909) for the Chancellor's residence. Since only one Chancellor agreed to live in the home, it was sold but repurchased in the 1940s to house the ever-expanding Department of Music. Known as Blewett Hall, this building was named for her brother Ben. One St. Louis school bears the Blewett name in recognition of his many significant contributions both monetary and as a teacher and administrator within the St. Louis public school system.

Miss Blewett was so impressed with the Möller organ in the Second Baptist Church that, in 1945, she contracted to have a 3/40 Möller built for Washington University's Graham Chapel. The instru-

ment was to be called the Avis H. Blewett organ. War delayed completion of the installation until 1948.

Dr. Howard Kelsey's appointment to the University staff dated from the signing of this contract. He designed the Möller and was destined to become Stan Kann's teacher. Stan played both the Second Baptist Church and Washington University's Graham Chapel organs when they were new. In fact, he helped carry the console into Graham Chapel.

Deciding upon the recipient of the Avis H. Blewett Award usually entails in-depth discussion. However, Dr. Kathy Bolduan, Dean of the St. Louis AGO Chapter, as well as the Director of Undergraduate Studies and Senior Lecturer, Theory, said Stan's nomination was, literally, instantaneous and agreement was unanimous!

When Stan learned he was to be the recipient of this Award he was ecstatic. Of course, Stan is not only an outstanding classical and theatre organist but also a comedian, television personality, one of the most knowledgeable and largest collectors of vacuum cleaners and gadgets, and a favorite on talk shows.

During the 22 years Stan played the Fox Theatre's 4/36 Wurlitzer, he was also entertaining diners at the upscale Ruggeri's Restaurant on their 3/19 Wurlitzer. Originally, this Wurlitzer was a 3/13 in the downtown St. Louis Loew's Theatre. In addition, he often played for the High Holy Day Services at Temple Israel.

Everyone at the awards dinner was pleased to be present for this auspicious occasion, but one gentleman in particular, Dr. Howard Kelsey (1986 recipient of the Blewett Award) was experiencing special feelings of joy, pride and admiration. Stan had just recently helped Dr. Kelsey celebrate his 90th birthday!

Stan majored in organ at Washington University and studied with Dr. Kelsey for four years beginning in 1944. Dr. Kelsey told me, "Stan is one of the most talented people I have ever known

and deserves all the recognition he is given and then some." Both of these gentlemen are remarkably talented. They appreciate each other and certainly share an uncommon deep and abiding friendship resulting from their relationship as teacher and pupil.

Dr. Bolduan, who proudly presented the Blewett Award to Stan, acknowledged those of us at our "ATOS table." She also reiterated the details of Stan's having the enviable tenure as the longest continuous theatre organist career in the United States—22 years at the Fox Theatre—and he has returned! Quite a feat for a young man who started playing on the "windowsill" at the tender age of four while listening to the radio. By the age of 14 Stan was at the console.

Stan's acceptance speech spanned the years succinctly. His renowned charm and gracious manner came to the fore as he spoke. His experiences include unique, humorous and, sometimes, almost unbelievable incidents. His life has been anything but dull!

As a classical or theatre organist Stan's impressive talent can, perhaps, be equaled but never excelled. It is our privilege and pleasure to share this memorable occasion honoring a friend and a true St. Louis icon.

This tired old world needs more people of Stan's caliber. Stan and his wonderful music have enriched countless lives. God willing, we will enjoy the talent and artistry of the remarkable Stan Kann for many years to come.

Congratulations, Stan!

Doris Erbe



*Editor's Note:* Dr. Kelsey passed away unexpectedly on September 18.

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# Members' Forum\*

Dear Editor,

My wife, Ann, and I just got back from the ATOS Annual Convention in Indianapolis. Although I joined what was then ATOE way back in 1963, this was our first convention. As a long time theatre organ society member, but a neophyte convention goer, I thought I'd share a few impressions, and a few suggestions for future convention hosts.

**FANTASTIC**—the Central Indiana Chapter folks who put this all together did a marvelous job. Six hundred plus people were moved around with hardly a hiccup to a great selection of artists and venues.

**IMPRESSIVE**—the technical gurus who got the organs ready for the concerts deserve many kudos. The instruments were all in great shape and met any demand the artists placed on them. A major accomplishment given the number of instruments that were presented.

**ENCORE, ENCORE**—the variety and quality of the music presented by the artists made every concert exciting. From Simon Gledhill's flying fingers during the opening concert to Donna Parker's closing Star Wars reprise of that Paramount Music Palace favorite, all the programs were fun and the talent was outstanding.

**BRAVISSIMO**—the Young Theatre Organ Competition Winners were exactly that—Winners! If you missed these young artists, you missed a treat. It is wonderful to know that there is the ability and interest out there in the "younger generation" to continue the marvelous sound of the theatre organ throughout this new century.

**DELICIOUS**—the three catered meals, usually the weak point of any large gathering, were a delightful surprise. The box lunch and the two banquets were excellent. Our compliments to the Chefs.

**AMAZING**—the theatrical sound of the Allen, Empire, and Walker organs astonished me. These companies are doing a marvelous job of reproducing the sound of the theatre organ using modern technology. Hopefully, it will allow this sound we all love so well to be heard in places where it wasn't available before.

**THANK YOU**—to our co-convention attendees. I don't think I've ever been with a more good-natured, enthusiastic, appreciative group. The attention and support shown to the artists during the concerts and the friendliness to each other was a big part of what made this convention enjoyable.

As for the suggestions for future convention hosts:

To the schedulers: Move the Young Theatre Organ Winners competition closer to the start of the convention. After all, these young artists are the only ones in competition with all the nervousness that entails. I'd suggest a time no later than the third day of the convention. The second day would be even better as long as the artists had time to familiarize themselves with the instrument they are going to play. Allowing them to get through with the contest should certainly make the rest of the convention more enjoyable for them. Also more of the convention attendees would probably hear them. I

talked to several people who were about "organed out" at this point (the fifth day) and skipped the event.

To the artists: include some "younger" music in your programs. I'm pushing 60 and the majority of the music performed at this convention was older than I am. A lot of money was collected at the banquet to sponsor interested young folks to attend a future annual convention. I don't think you'll keep their interest long unless you can show that the TO is also relevant to the music with which they are familiar and enjoy. Perhaps you could include one song no older than you are, one that is no more than two-thirds your age, and one that's less than one-third your age. There are some excellent modern songs out there, so I know this can be done by performers with your talent. And I know that the theatre organ is capable of performing them.

As far as the bottom line on our first ATOS Convention—Ann and I had a ball. Hope to see you all at a future one.

*Bert Allee, Manchester, Tennessee*



Greetings everyone:

In reflecting on the recent Convention in Indianapolis I wanted to write a quick note of thanks to all in CIC who worked on this event. You ALL did an absolutely WONDERFUL job in putting on a show of which ALL of ATOS could be proud—especially CIC !!! As one of the musicians for this convention, I was very proud to wear a badge indicating the Central Indiana Chapter as the local group to which I belong. I had quite a few folks stop me and ask why I belonged to a chapter half a country away from where I live. It was a simple reply—because these folks are not only great people to be around, they are also incredibly capable of putting on a convention equal to very few. Every day chapter activities are done with the same clear quality level that we all experienced during the 2001 Convention. It is one of the friendliest groups I have ever played for. THAT is why I support their efforts by remaining a member of CIC.

Thanks to ALL of you for making my appearance as a convention artist an absolute pure pleasure!!!

*Dan Bellomy*



Dear Editor:

No hate mail from this member to Nelson Page! I was surprised to see that members may renew before the first of the year at the old rate for as many years as they wish. Personally, I will renew at the new rate. The increase was recommended because additional income is needed. We are a small organization of 5,000 or so members, and I can't see why any member in good standing would "dodge" the increase by paying not only 2002 dues early, but by potentially "dodging" future increases by paying dues for several years ahead.

Unfortunately, there is within my local chapter individuals who complain about a \$5.00 per person door donation when we have a special artist, such as Ron Rhode, at a general meeting. Ron, as well as other fine artists, accepts these door donations instead of a set performance fee, and, I, for one, am most grateful that they support our chapter in this way. Heaven



forbid that our chapter should ask for a dues increase, as some folks just might not renew! Maureen Fuller was right when she said, "We are a dying breed."

It seems that the youngest faces I see involved with the theatre organ are listed in the 2001 ATOS International Young Organist Competition pages in the September/October Journal—thirteen of them! I realize that there are other youngsters out there with theatre organ interest, but, on the whole, more should be done to encourage youngsters—those that play and those that listen. We work hard to maintain and preserve our fine theatre organs for what seems to be our own entertainment. It's about time that all ATOS and local chapter members go out there and promote or there won't be anything to promote.

Dale E. Caplin, Tucson, Arizona



Dear Editor:

It bothers me a bit when someone fails to recognize any significant difference between the essence of a theatre organ and a classic organ. Would it be logical to take the family to town riding in a farm wagon pulled by a tractor and then hook the four-bottom plow to the family sedan to plow the field? It strikes me that we have two excellent machines that are designed for different purposes. Why do we insist on a *one-size-fits-all* attitude? I wonder how many of us would choose a Baroque tracker to cue a movie? Yet, Clark Wilson recommends a theatre organ to render music written for classic organ and orchestra. He states that the organ should blend with and extend the orchestra. An orchestral musician might point out that often the organ is chosen to stand *against* full orchestra and be its *own* entity—a foil for musical contrast. Only in a limited orchestra (a pit orchestra?) might its *primary* purpose be to blend and extend.

... A classical design was what the great composers expected when they wrote music of this type. I think the use of organ and orchestra at Radio City is quite a different thing than playing works by Saint Sean (sic), Poulenc or Guilmant that require the two together. It seems to me that works played at Radio City are mostly popular pieces that are *arranged* with that particular organ and situation in mind. The organ's function in that case may well be to blend with and extend the orchestra. Works of the classical composers, I would suggest, are not mere arrangements. They are a different situation and require a different sound. What will you find in a normal theatre organ that will adequately represent the organ in a Handle (sic) organ concerto as he intended it? While I am not a fan of much of what has happened in classical organ building circles in the last 40 years or so, why can't we appreciate good theatre organ for what it is and allow good classical design to be what it is. *Vive la difference!*

There is one other issue that bothers me concerning the use of theatre organ in this way. That is the problem of placement. In most theatres the organ is out in front of the proscenium. This is prime location for solo use, but cannot be heard well by an orchestra on stage. Blend and balance can be a great problem. I *know* it is done at Radio City, but consider the quality and number of organists who can achieve it. Placement behind the orchestra would be better, but most of us would then complain it is now buried for *our* purposes.

Perhaps it is just a matter of degree. Am I being too fussy? Or is it a measure of discernment to say, "This tool is a screwdriver and doesn't work all that well as a hammer?"

Sincerely,  
Randy George, Omaha, Nebraska



Dear Editor,

I fear that my long time friend, Edward M. Stout III, whom many of you know, may have been upset over a section in my biography that was printed in the last issue of the ATOS Journal. My bio was there because I was one of the judges for the ATOS Young Organist Competition. On occasion when my bio is asked for, I pull it out and "update the dates" do a little "cut and paste" and provide it to the person requesting it.

There is a paragraph where I mention having worked for Mr. Stout many years ago. I just pulled out an old copy to check it. At the time it was first written, I was striving to pay a compliment to Mr. Stout, whom I have always greatly admired for his tremendous skills and talent as a world-class organ technician! In that earlier version I referred to him as "The very famous and talented Edward Stout." Unfortunately, at some point over the years, through many changes, updates, retyping, editing, etc. the WRONG word got put in—the word "infamous" which has very negative connotations. The gravity of the error could make it look intentional. Please believe me, IT WAS NOT. I am however, guilty of not catching it in my own proofreading.

My sincere, true wish was to imply that Edward M. Stout III is very FAMOUS, well known, and a star in his own area of expertise. I am truly embarrassed, and offer a public apology. Sadly sometimes errors slip by that, due to their form, can look and sound very bad and hurtful. I never meant any harm to Mr. Stout's reputation, nor would I want to hurt him in any way whatsoever.

Fortunately his unblemished reputation as an organ builder speaks for itself, and I'm sure I looked cruel and foolish.

Sincerely,  
Kevin King



Dear Mr. Fellenzer:

I'm sure you can imagine my astonishment and, of course, delight when, at a recent concert I gave here in England, David Shepherd presented me with the ATOS Hall of Fame plaque, which he had accepted on my behalf.

Via this letter, would you please be kind enough to pass on to your colleagues my sincere and heartfelt thanks for this honour and I feel very privileged to have joined such illustrious British colleagues in the Hall of Fame.

My very best wishes for the continued success of the society whose activities I follow with great interest.

Yours sincerely,  
Nigel Ogden, United Kingdom



Dear Editor,

In reading THEATRE ORGAN I find it interesting that instruments are described as, say, "Wurlitzer (Opus xxxx)"



when articles about the instruments are presented. When the specifications are read, it appears that only the console cabinet, keyboards, and a few ranks of pipes are really from "Opus xxxx." The rest are a mélange of ranks from every organbuilder back to the Pipes of Pan, even some from church organs. Of course, "tonal finishing was assisted by [insert organist's name]" (preferably George Wright, as it seems no article is complete without dropping the name of "The George"). These instruments should be described as "Originally Opus xxxx" or some other nomenclature to distinguish them from intact, original instruments.

I find equally disturbing the blurred distinction between "restoration" and "renovation." To my mind, a "restored" instrument is one in which materials and methods are used to return the organ to "factory new" condition, duplicating, as much as possible, the original leathers, felts, glues, and finishes, as well as stop list and regulation. An organ which has been gutted of its pneumatics, replacing them with "state-of-the-art" electronics, is not "restoration", but, at best, "renovation", and, at worst, "solid-state taxidermy."

Further, what exactly is "state-of-the-art" electronics anyway? As Curator of the Barton Organ (Opus 145), (2/7), at the Ironwood Theatre, Ironwood, Michigan, I have just completed re-leathering of the combination pneumatics, 110 pouches. Leathers to duplicate original construction are readily available to renew 1928 organbuilding methods. The pencil marks locating the pouches placed by builders at the Barton factory are still intact. Since #145 was built, "state-of-the-art electronics" have included the Webcor wire recorder, "Hi-Fi," the pocket AM transistor radio, reel-to-reel tape, the 8088 based computer and 8-track tape, yet the simple elegance of the pneumatic action endures. The Ironwood Barton, "The Grand Old Lady of the Ironwood," is and will remain 100% original and 100% Barton.

Finally, what I find most amazing is how many of the would-be "restorers" can't play a note of music! They descend like a swarm of locusts, eviscerating priceless instruments to put in solid-state this and digital that, expanding ranks *ad infinitum*, forever mongrelizing an irreplaceable musical instrument they cannot even play, without any insight to its ultimate purpose: a means for musicians to make music. If these folks want a hobby to tinker with, I would suggest that many might find equal joy in model railroading.

Sincerely,

Dr. Thomas L. Peacock, Lombard, Illinois



Dear Editor,

In the current issue of THEATRE ORGAN Journal about organ consoles by Edward Pitt, he states that Robert Hope-Jones was the originator of the horseshoe console. Following is a quote from THEATRE ORGAN Journal, winter '60-'61: "F. W. Smith . . . was an Englishman who was an organ builder in 1892 when he met Robert Hope-Jones in England. They combined forces in the Birkenhead shop and later in 1903, Smith came to America. It was Smith, who in 1905, first conceived the horseshoe shaped console arrangement of stop tabs."

Being an owner and installer of a Smith organ in my home (see THEATRE ORGAN Journal, May/June '94, page 22) I am more conscious of this discrepancy than others might be but wish to give Fredrick W. Smith his due since the article also says Hope-Jones said about F. W. Smith, "There is not a more skilled or scientific organ builder in America."

"Charlie Smith (his son) estimates that 1,000 instruments were made and sold during the company's career, mostly theatre organs." The company ceased activity in 1928.

Yours truly,

Lorraine R. Smith (no relation to F. W.)

Carlsbad, California



Dear Editor,

I would like to say a big thank you to the Central Indiana Chapter for hosting an excellent convention. I would also like to congratulate Catherine Drummond on winning the young organist competition. Thanks also to the following who were kind enough to allow me and my father the chance to play at their resident Wurlitzers: Herb and La Verne Merritt of Cincinnati, Jim and Dorothy Petersen of Menomonee Falls and Fred and Veryl Hermes of Racine. The two latter two residences we would not have reached without the help of Dairyland Chapter members Diane Jones, her daughter Gigi and brother Bobby. They drove us back from Indianapolis to Milwaukee. We covered over 1,000 miles with them while sightseeing.

Looking forward to the San Diego convention.

Richard Stephenson, United Kingdom

*\*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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# 2002 Young Theatre Organist Competition

The American Theatre Organ Society is pleased to announce its Young Theatre Organist Competition for 2002. Each ATOS Chapter will have the opportunity to submit candidates in each category: Junior, Intermediate, or Senior. While a local competition within your Chapter brings a lot of publicity to your Chapter's activities, the method chosen to submit your entries is your prerogative. If you find it is impossible to hold a competition, try to find a talented student to sponsor. We are available to assist you in any way you desire.

The following rules and requirements have been established for the Competition:

1. Participants in the Competition must be between the ages of 13 through 21 (as of July 1, 2002). Age categories have been established as follows: Junior, 13–15, Intermediate, 16–18, and Senior, 19–21. A Chapter may submit more than one entry in any of the three categories. The judges will select a winner from each category. If there should be insufficient entries in any one category, they may be combined at the discretion of the Competition Committee. After a winner has been selected from each category, he/she will be brought to the Annual Convention in San Diego, California in November 2002 and given a three hundred dollar (\$300.00) cash award. A winner in a specific age category may not enter in that same age category again.

2. The Over-All Winner will be determined at the Convention after the winners of the three categories play their cameos during the performance of the Over-All winner of the 2001 Competition. There will be judges in the audience that will determine the winner and it will be announced at the conclusion of the concert. The Over-All Winner will receive an additional three-hundred dollar (\$300.00) cash award and will have the opportunity to perform a concert at the 2003 ATOS Convention in the San Francisco Bay Area, California. The Over-All Winner cannot re-enter the Competition.

3. The judges and Committee reserve the right to determine if an entry in any particular category is of high enough standard to win the Competition in a given year.

4. The competition is open to ATOS members and their dependents. The entrant must be in an amateur status only (no engagement on a pay basis). The entrant may not have marketed tapes or CDs of his/her performance. The entrant may not have received artist compensation in connection with a concert open to the public. If your particular situation requires clarification, please contact the Committee Chair.

5. Each entrant must be sponsored by an ATOS Chapter. Proper chaperones will be necessary for under-age winning artists who are brought to the Annual Convention.

6. Entries will be stereo (analog, not digital) cassette tape recordings. Requirements and recommendations are available from the committee chairperson. It has been noted in past competitions that not enough attention has been given to the recording situation. For example, some performances are over-shadowed by noises and other distractions in the facility. These include talking, traffic

or building construction noises during the recording. These should be minimized to insure that the recording has the highest quality.

7. The recording must be certified by the Chapter President or other Chapter Officer indicating that it is a true recording of the artist under the conditions specified in the rules of the Competition.

8. The following types of selections will be performed by the artist on the tape in the order given. In all cases, please supply the titles and composers of the selections played. In addition, please indicate the arrangement played, i.e. one by the artist, improvised, a teacher's arrangement, a printed arrangement, etc.

A. An "UP-TEMPO" number or rhythmic selection that could be used as an opening number in a program.

B. **BALLAD**—This selection could come from composers such as Gershwin, Porter, Kern, or from the writers of contemporary ballads suitable to be performed on the theatre organ.

C. **REQUIRED SELECTION**—Medley of at least three songs, no more than five, from a single well-known Broadway Musical. The student may choose his/her own music. The Medley should not be less than five minutes and not exceed ten minutes.

D. **CLASSICAL**—A selection from classical organ literature, or a transcription of a classical piano or orchestral work.

NOTE: In all cases, the titles, composers, and arrangement sources must be provided.

9. There will be six judges who will be knowledgeable in theatre organ playing. The judges' decision will be final. The identity of the judges will remain with the Committee Chair until the end of the Competition.

10. A notification to the Competition Chairman, listed below, indicating that the Chapter will probably send in an entry or entries, should be sent not later than February 1, 2002. This in no way commits the Chapter, but does give the Committee an indication of participation and makes it easier for Jack Moelmann; this way he knows how many will be coming and in case of a delay at the post office, he can notify you.

11. The final Chapter entry or entries and tape(s) must be received by Jack Moelmann by **MARCH 20, 2002**. The tape recording,

CONTINUED ON PAGE 17



# Closing Chord

## HAROLD DONZE

Harold Donze passed away on August 10, 2001. He was 90 years old and had been active for his age in spite of a stroke that he suffered over ten years ago. Throughout the many years he was active in the Los Angeles Theatre Organ Society he was recognized as a skilled and reliable organ technician. He was closely associated with the installation and maintenance of the San Gabriel Civic Auditorium Wurlitzer and designed and built some circuits used in the organ. Until about a year ago, he often came to the crew sessions at San Gabriel. He was a most valuable source of information. He was one of the first to become an Honorary Member of LATOS.

Harold worked closely with Navy Special Projects. He designed the timing device for the Bikini Atomic bomb project that resulted in coordination of the firing of the bomb and the cameras.

Harold's wife, Glenna, preceded him in death. He will be greatly missed by his many friends.

*Bob and Hilda Pasalich*



## R. JOEL KREMER, JR.

Theatre organ aficionados in the Rocky Mountain region lost a great friend and mentor with the passing of our friend Joel. Joel Kremer was born in 1923 and raised in Denver. His mother was a classically trained pianist and his father an entrepreneur who founded the R. J. Kremer Company, which later became A & I Bolt and Nut. Growing up Joel learned both the appreciation and performance of keyboard music and the ability to fix about anything mechanical. Both of these early lessons proved most valuable when he met and fell in love with the theatre pipe organ.

At an early age he became fascinated with the pipe organ in his church and begged the organist to give him lessons. At about nine years of age, he started organ lessons with the organist at Augustana Lutheran Church. While a student at Denver East High School, his father took him to visit KLZ radio studio in downtown Denver and Joel was allowed to play the station's 2/6 Kilgen. It was a meeting he would never forget, the theatre organ became a part of his life. After high school, Joel attended Colorado University and studied pipe organ and business. But it was wartime and Joel left the university to join the Army Air Corps where he served as a flight-training assistant and also served as accompanist for Sunday worship services at Lowry Field, Denver. Joel served overseas as part of the "Battle of the Bulge" near the end of the war.

After the war, he returned to Denver and worked for four and half years with the Fred Meunier Company building,

installing, tuning and maintaining pipe organs. Joel worked with Fred on the maintenance of some theatre organs including the historic Wurlitzer in the Denver Municipal Auditorium. But this was the late 1940s and he also assisted in the removal of some instruments from Colorado theatres. Some of these instruments were relocated to new homes, others were not. Joel began acquiring organs and organ parts. His first complete instrument was a 2/4 Robert-Morton believed to be from a theatre in Colorado Springs. During this time and well into the '50s he played regularly at the Denver Paramount Theatre.

Joel's father, meanwhile, was operating several businesses including an automobile service garage, a brake and clutch rebuilding shop, and a general repair business, all of which shared the need for fasteners of various types, which were not readily available in Denver at the time. This led him to begin ordering and stocking large varieties of different nuts, bolts, washers, machine screws, etc. Soon he was selling the fasteners to other businesses. Joel saw the potential of this operation and he and his dad founded A & I Bolt and Nut Company (Aircraft and Industry) in the early fifties.

Over the next four decades, Joel built A & I into a major supplier of fasteners throughout Colorado and the surrounding region. Joel was President and CEO, his father served as Chairman of the Board (coming into work every day until he was well into his 90s). They sold the business in the late 1980s.

Even though he was no longer working on pipe organs as a career, Joel continued to buy theatre organ parts and began assembling a home installation. In the early 1950s, his first residence installation was the 2/4 Robert-Morton, soon expanded. The instrument continued to grow until it became the largest theatre pipe organ in Colorado. It would move at least six times over the next 40 years. When Joel made his last move in early 1990s the organ was expanded to 36 ranks and installed in a private concert hall ("Organ Barn") he planned especially for the instrument with seating space for 200 listeners.

Although he played professionally early on, Joel truly played at the highest professional level until his death. He was often featured at Pikes Peak and Rocky Mountain Chapter events and local organ conventions. Those who have had the pleasure of hearing Joel play know the level of his expertise. His love and understanding of the instrument showed forth in his performance.

Joel was in the process of installing the enlarged pipe organ in the new concert barn when he was diagnosed with cancer and had surgery in early 1999. Chemotherapy followed which left him too weak to work on the organ. To help out, friends from Pikes Peak Chapter worked once or twice a week to help him complete the installation. The new relay was connected and the organ played for the first time in its new home on Memorial Day 1999. Over the next year, Joel did regain his strength and with help from his son-in-law and friends he was able to almost complete the installation.

On May 27, 2000, Joel played his only concert on the enlarged instrument (34 ranks playing) for the Pikes Peak and Rocky Mountain Chapters and special guests from the Joliet and Chicago Area Chapters on their Rocky Mountain Weekend. Joel had hoped to play for many other groups and events, but his life was cut short when the cancer returned.



All who knew him appreciated Joel's friendship, technical expertise and his playing. He was well known in the ATOS and was often found at the annual and regional conventions. He was mostly self-taught in theatre organ technique, but often admitted that he "borrowed" new ideas from listening to others (he was a big fan of George Wright)! His signature piece was Sousa's "Stars and Stripes Forever" and he was a master at the piccolo obbligato section with melody and counter melody using second touch with the left hand. I am saddened, but honored to relate that my wife and I with two friends were the last ones to hear him play his pipe organ. His last selection was an absolutely perfect rendition of the "Stars and Stripes!" It was certainly a most fitting closing chord for this wonderful man's life.

His wife of 35 years, Jerri; daughter Jody Bruch, and son Jeffrey; his first wife, Norma and daughter Kathleen Banks survive Joel. He was the proud grandfather of nine and the great-grandfather of two.

Farewell, Joel, your music and your memory will live on in our hearts, forever.

*David N. Weesner, with assistance from Kathleen Banks*

## HARRY F. MALCOLM

The death of Harry Malcolm leaves behind a huge vacancy in the lives of his family, his legion of friends and the many theatre organ societies and groups to which he belonged. Harry and Dottie Malcolm discovered the Rochester Theater Organ Society (RTOS) and joined the Society in 1972. They both served on various committees and held many chairmanships. Both of them were elected to the Board of Directors in 1982, one year after Harry's retirement from Xerox. He served as RTOS President from 1984 through 1987. He has been a Director on the RTOS Board for every year from 1982 to 2000, except during his three years as RTOS President.

Harry has been Program Manager for RTOS for 16 years starting in 1985 until his death. During this time Harry, with much help from his wife Dottie, has provided RTOS with entertainment by many of the world's finest theatre organists. During these years, Harry produced 153 theatre organ concerts on both Rochester's Auditorium Center 4/22 Wurlitzer and the Rochester Museum and Science Center Eisenhart Auditorium 3/12 Wurlitzer and has booked four more concerts for the rest of 2001 and nine for 2002.

Harry has not only received recognition from his fellow members of RTOS for his outstanding performance in this assignment, but has also earned a reputation for excellence in this job among theatre organists and theatre organ enthusiasts worldwide. In May of 1988, Harry and Dottie were awarded RTOS Honorary Memberships in recognition of their many contributions to the Society.

Harry and Dottie have also been very active as co-chairpersons of RTOS field trips to other theatre organ presentations around the country. There have been about 17, or more, of these trips since they started running them in 1984. The hundreds of RTOS members that have participated in those bus tours declared all of them outstandingly successful.

Harry was heard to state once upon a time "that he did not do airplanes." Joining the national and international Ameri-

can Theatre Organ Society (ATOS), with about 5500 members around the world, inspired him to travel extensively both in our country and overseas to attend theatre organ conventions and gatherings. Harry Malcolm overcame his aversion to airplanes and he and Dottie became frequent flyers in their pursuit of theatre organ venues.

Besides their memberships in RTOS and ATOS, the Malcolm's were members of the Empire State Theatre and Musical Instrument Museum (Syracuse), the Buffalo Area Chapter of ATOS, the Niagara Frontier Theater Organ Society (North Tonawanda), the Cinema Organ Society (England), the London and South England Chapter of ATOS and several others.

He was a Sunday school leader, elder and a deacon in his church. He was also a Scoutmaster and a District Commissioner in Scouting. Harry served his country during World War II in General George Patton's Third Army in Europe.

Harry was the devoted husband of Dottie for 59 years. Harry was proud to be the father of daughter Nancie and son Richard, the grandfather of six and a great-grandfather of one.

Those who wish to express condolences to Harry Malcolm's family may send a card or letter to: Dorothy Malcolm, c/o the Rochester Theater Organ Society, P.O. Box 17114, Rochester, NY 14617. Anyone wishing to donate to his memory may send his or her contribution to the: Harry Malcolm Memorial Fund at the same P.O. Box address.

A Harry Malcolm Memorial Page will soon be added to the RTOS Web Pages at: <http://theatreorgans.com/rochestr/>. Rest in Peace Harry. God Bless Him and the Malcolm family.

*Ken Evans, President RTOS*

### To Dottie Malcolm and the RTOS:

Sad though it is that Harry has left us, organists and audiences can rejoice at the dedication that he and Dottie brought to the term 'organ enthusiast.' Quiet by nature, for decades, they jointly went about the important business of networking the wonders of the theatre organ. Their role in RTOS was clearly one which will be a hard act to follow for not only were they generous with their support, but they transparently, and honestly performed their appointed duties in a most professional manner.

As an artist I can say that business dealings and correspondence were always impeccable and their joint abilities of making everyone feel that you were one of their and RTOS's all time favorites, worked wonders. I'm sure this has been true of all artists and that they would agree that this quite naturally ensured we have all given some of the best performances of our lives at the Auditorium.

As a fellow enthusiast, Harry was a thoughtful member of our London and South of England Chapter of ATOS and as such gave tremendous support and followed avidly everything we did, joining in by making the journey to the UK more frequently than any other overseas member. Harry was the perfect example of an International Ambassador for the Theatre Organ.

As a friend, my wife Judith and I will always remember Harry's quiet enjoyment of simply sharing the company of those around him. He had his own clear opinions, likes and dislikes, but never outwardly spoke ill of anyone. Always



immaculately turned out Harry was generous to a fault and it was difficult not be embarrassed at the manner in which he insisted on doing all he could for you. Even with advancing years, he always had the ability of thinking ahead of you so as to ensure a good time was had by all.

In remaining active right until the end, Dottie will have a vast store of happy memories to help her as she restructures her life. I know I speak for all in the UK who have ever been

privileged to share their joint enthusiasm when I say, that although Harry will be particularly difficult to replace, his example will push us all to do just that little bit extra. Harry would surely hope that we double our efforts to popularize the Theatre Organ, at the same time reminding us to be generous to a fault, in our relationships with others.

Our thoughts are with you Dottie and we shall see you in the year ahead.

Len and Judith Rawle



## 2002 Young Theatre Organist Competition

CONTINUED FROM PAGE 14

competition enrollment form, and also the Chapter certification form of the entry should be sent to: Jack Moelmann, P.O. Box 25165, Scott Air Force Base, Illinois 62225.

12. A picture of your entry or entries and a resumé of his/her background should be sent by April 1st to the Competition Chair listed below. This makes it easier when it comes time to write the results of the Competition for the ATOS THEATRE ORGAN Journal.

13. The artist's performance for the Competition must be

played on a theatre pipe organ. The organ, however, need not be in a theatre. The performance must utilize only those features normally found on a "traditional" theatre pipe organ. For example, some pizza parlor organs and home installations have added automatic rhythm devices and other special effects not normally found on a theatre organ. These should not be used, as they will make comparative judging difficult.

14. Should you require additional information, please contact our Competition chairman.

### *Best Wishes in the Competition*

Harry Heth, Chair

1247 Peden, Houston, TX 77006-1130

Phone: (713) 527-8096 • Fax: (713) 527-9182

E-Mail: Tibvox@aol.com

## ANNOUNCING THE NINTH ANNUAL DAVID L. JUNCHEN TECHNICAL SCHOLARSHIP

The American Theatre Organ Society is pleased to again offer an important scholarship to its members. The David L. Junchen Technical Scholarship, created in 1994, annually offers reimbursements of up to \$1,000.00 to a single winner for the express purpose of attending the annual convention of the American Institute of Organbuilders. There, he or she is recognized as the ATOS Technical Scholarship recipient, attends lectures, workshops, and has the opportunity of meeting fine organbuilders and service technicians from around the world, as well as the major suppliers to the profession. The 2002 AIO Convention will be held in Los Angeles, California October 6-9.

The highest standards of professional organbuilding must be applied to any work done to pipe organs in our care. All too often, well-intentioned but casual attempts at tuning, mainte-

nance, and restoration have compromised or destroyed valuable, historic instruments. The David L. Junchen Technical Scholarship is one means by which we can help assure the safe future of the theatre pipe organ by providing access to information and respected, professional authorities. Past winners include Kevin King, David Peckham, Robert Faucher, Joel Gary, Larry Pickering, and Thomas Hurst.

To qualify, applicants must simply be an ATOS member in good standing, be between the ages of 18 and 60, and have demonstrated an aptitude for pipe organ work and a commitment to excellence. For complete information and an application, write to:

Jeff Weiler, Chairman

ATOS Education Committee

15 Peachtree Lane, Wichita, Kansas 67207





# Introducing the New Members of the ATOS Board of Directors

The three members elected to the ATOS Board of Directors in 2001 are: Don Bickel, Dr. Ed Mullins and Jim Stemke. Both Don and Jim are returning to the Board for a second term. Their biographical sketches were published in the September/October 2000 issue of THEATRE ORGAN.



## Dr. Edward J. Mullins

Dr. Ed Mullins is a native of Chicago. His parents heard Jesse Crawford play the Wurlitzer at the Tivoli Theatre, on the south side, in 1921 before the Chicago Theatre opened. He began piano lessons at age ten with Miss Ethel Anderson in Chicago. Helen Crawford's mother's name was also Ethel Anderson (no relation). At 17 Ed studied Hammond Organ with Dorothy Agne at Lyon & Healy's in the same classroom that Jesse Crawford first taught Hammond in 1936. He also took theatre organ lessons from Alfred Bollington in Woodland Hills, California.

Ed served eight years in the Army of the United States—two years active duty, six years in the Reserve. He joined ATOE in 1966 and attended his first convention in Detroit in 1967. He practiced in Cody, Wyoming for ten years where he was Post Commander of the American Legion Post from 1971 to 1973. He has practiced Acupuncture and Classical Homeopathy in Chicago, Cody, Honolulu, Billings, San Francisco and Denver.

He was a feature writer for *The Console* starting in 1967 and has written many articles for THEATRE ORGAN. A former member of CATOE, Aloha and Rocky Mountain Chapters, he is a current member of Nor-Cal and Jesse Crawford Chapters. In 1986 he was co-founder of the Jesse Crawford Theatre Organ Society that became an ATOS Chapter in 1987. Ed is JCTOS Secretary-Treasurer, Director, Editor of *The Poet*, and Curator of the Jesse Crawford Archives. He was instrumental in acquiring five boxes of memorabilia, including scrapbooks, from the estate of Mrs. Lucy Crawford, which were delivered on Jess' birthday.

Ed's biggest thrill was playing the Wurlitzer at Radio City Music Hall. Your dreams can come true. First you have to have a dream! Ed collects silent film music, cue sheets and scores and is always on the lookout for archival material. He recently found a copy of *National Geographic* magazine from September 1930, in Melbourne, Australia, with an advertisement picturing Jesse Crawford at the New York Paramount. A valuable archive acquisition.

Ed practices in Billings, Montana and resides in San Francisco, which has to be some kind of a long commute record. Accumulating airline miles enables him to



ATOS Director Dr. Ed Mullins climbing through the hole at Radio City Music Hall to gain access to play the 4/56 Wurlitzer.

travel, which is his favorite hobby. Ed is a member of the San Francisco Elks Lodge, No. 3 and the Marines' Memorial Club. Paraphrasing Jesse Crawford's 1929 "Publix Opinion"—It is not enough for theatre organ enthusiasts to merely know their instrument and play it, they must love it.

## YOUTH REPRESENTATIVE TO THE BOARD

This year, the ATOS Board of Directors established the position of Youth Representative to the Board. Joseph M. McCabe is the first person selected for this new position. He will serve a two-year term as a non-voting member of the Board. This position is to allow for a free flow of thoughts and ideas and to give him an opportunity to serve the organization.



## Joseph M. McCabe

Joe is currently 22 years old and resides in Buffalo, New York. He holds a BA from the School of Architecture, University at Buffalo, State of New York, where he is currently pursuing a Masters of Architecture degree. He is also currently employed by the IDEA Center, a research department devoted to developing methods of universal design, which include areas of accessibility, aging, disabilities, and anthropometrics. Joe has been recently appointed to the City of Buffalo Neighborhood Planning Council.

Joe's involvement with technical organ aspects, started with his employment at the Schlicker Organ Company of Buffalo, New York for four years. During this time, he also served as local organ technician for Shea's Buffalo Theatre. In 1998, Joe spearheaded a volunteer effort to restore the rare 1929 Charles Viner Theatre Organ at Cazenovia Park Baptist Church, which was left unplayable some time ago. Also active in organ preservation, Joe oversaw tonal restoration and restorative repairs to the 1926 Austin Organ at Harvest House (South Presbyterian Church). Besides local organ maintenance, he is currently engaged as consultant for the Venango Museum in Oil City, Pennsylvania.

Joe has served as the Secretary of the Buffalo Area ATOS Chapter for four terms, three of which were consecutive. In addition, Joe is co-chairman of the BAC-ATOS and Shea's Theatre 2001-2002 Concert Season Committee. In 1997, the Organ Historical Society chose Joe as a recipient of the E. Power Biggs Fellowship Award. He is currently an active member of the Organ Historical Society and is the chairman of the 2004 Annual OHS Convention, which will be held in Buffalo, New York.

Joe has created and maintains numerous web pages featuring a variety of organ related topics. The Buffalo Area ATOS Chapter, Lockport Theatre Organ Society and All Saints RC Church are just a few of the non-profit groups for which he acts as web designer.

During his term as Youth Representative, he hopes to increase youth activity within the society through new programs like the George Wright Memorial Fellowship Fund. Joe will focus on a variety of ideas including increased youth education on technical related issues and encouragement for museum quality organ restoration.







"A few miles from Stockton in North Sacramento, the Grant Union High School had just bought the organ from a theatre in Northern California and was about to have it installed in the school auditorium. The problem was to select an organist—preferably a student. The superintendent visited our home with the lucrative offer—paying me to attend his school and a free organ on which to practice. Outstanding athletes have been lured from one school to another, but to approach a music student! I literally jumped at the offer, packed my small suitcase, received the somewhat reluctant parental blessing and ventured forth into the wide, wide world to seek my fortune."

*George Wright in July/August 1998 issue of the ATOS journal, Theatre Organ*

## THE GEORGE WRIGHT MEMORIAL FELLOWSHIP FUND

During the 2001 Annual Board of Directors' Meeting, a new endowment fund was established in order to encourage youth participation in ATOS, as well as to encourage new members to attend annual conventions. After all, a convention is one of the finest opportunities to hear, see and experience theatre organ at its finest. This opportunity can't be truly experienced through recordings, literature, or photos.

The George Wright Memorial Fellowship Fund has been established solely to financially assist any person between 15 and 24 years of age, who may not otherwise be able to attend an annual convention of the ATOS. This is a one-time award, awarded to as many candidates per year as possible. It is hoped that through increased contributions, the number of fellowships awarded each year will multiply.

### The Award

Each fellowship award includes the following:

- ◆ Any necessary financial assistance related to attending an annual convention (this can include hotel for the duration of the convention, registration fees, and transportation).
- ◆ A one-year membership in the ATOS.

Fellowship awards will be announced on a yearly basis within three months of the application deadline. Candidates are rated and selected by three committee members who will score each candidate according to information that the candidate provides on the application.

### Who May Qualify?

To be considered as an eligible candidate, an individual must:

- ◆ Express an interest in ATOS and our mission.
- ◆ Be between 15–24 years of age by the March 1, 2002 application deadline.

- ◆ Never previously attended an annual convention.
- ◆ Complete all sections of the application process which include:

1. A letter of recommendation from an ATOS member in good standing.\*
2. Two brief essays on given topics relating to your personal experience and interest.\*
3. A brief written expression of financial need.
4. Be willing to write a post-convention review of your experience.


*\*Candidates are scored only on these sections of the application*

Please contact the chair or check out the ATOS web site to obtain the 2001-2002 entry details. This will include tips on guiding a candidate through the application process, complete fellowship guidelines, and an explanation of the scoring system used to rate candidates.

### A Note of Thanks

It is important that we recognize the people, who during the course of the 2001 ATOS Annual Convention, generously donated to the establishment of this fund. This fund will ensure the growth of ATOS and its ability to reach out and attract new members, particularly our young people. For those people who regularly attend annual conventions, remember to meet and socialize with the fellows who result from this fund.

During the coming year, please consider making an extra donation with the renewal of your membership dues.

Information can be obtained from: Joseph McCabe, George Wright Memorial Fellowship Fund Chair and ATOS Youth Representative, 29 Mayer Avenue, Buffalo, NY 14207-2128, 716/873-2173, [mccabe@atos.org](mailto:mccabe@atos.org). 



# Wurlitzer Weekend IV

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Saturday Morning January 19 9:30 am Single Tickets \$20	<b>JIM RIGGS</b> BAY THEATRE - SEAL BEACH 4/54 Wurlitzer
Saturday Afternoon January 19 2:00 pm Single tickets not available	<b>WALT STRONG</b> SAN SYLMAR 4/72 Wurlitzer
Saturday Evening January 19 8:00 pm Single Tickets \$20	<b>TRIO CON BRIO</b> PARKER - HAZLETON - NORDWALL PASADENA CITY COLLEGE 4/23 Ross Reed Wurlitzer
Sunday Morning January 20 9:30 am Single Tickets \$12	<b>BARRY BAKER</b> EL CAPITAN THEATRE - HOLLYWOOD 4/37 San Francisco Fox Wurlitzer
Sunday Afternoon January 20 3:00 pm Single Tickets \$20	<b>LYN LARSEN - JACK BETHARDS ORCHESTRA</b> PLUMMER AUDITORIUM - FULLERTON 4/37 Wurlitzer

Checks payable to "LATOS Wurlitzer Weekend IV" — Visa or Mastercard Number & Expiration  
"Wurlitzer Weekend IV" % Wayne Flottman, 2721 West 182 St., Torrance, CA 90504-5228  
e-mail: wflottman@aol.com or phone: 310.329.1455  
All Venues and Artists Subject to Change

## Two Additional Events Separately Priced

Friday January 18 - 12 Noon <b>JOHN LEDWON</b> ORPHEUM THEATRE - LOS ANGELES 3/13 Wurlitzer - Original Installation Single Tickets Additional \$15	Sunday Evening January 20 - 7:00 pm <b>RON RHODE</b> OLD TOWN MUSIC HALL - EL SEGUNDO 4/26 Wurlitzer Single Tickets \$20 - Make Check to Old Town Music Hall
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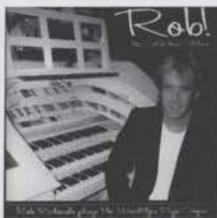
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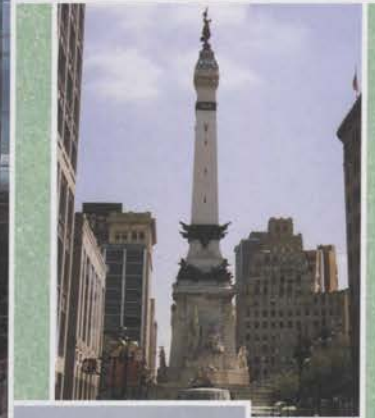
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HITTING THE HIGH NOTE: INDIANAPOLIS 2001

# VISUAL MEMORIES OF THE ATOS ANNUAL CONVENTION



PHOTOGRAPHERS:  
JOHN ENNIS  
JACK MOELMANN  
RON MUSSELMAN  
TOM YANNITELL



CONTINUED ON PAGE 26



## AT HOME IN INDIANA:

# THE 2001 ATOS ANNUAL CONVENTION

By Ron Musselman, Associate Editor

THE 46TH ANNUAL CONVENTION of the American Theatre Organ Society was an absolute success—another excursion into Middle America that sent one away with a priceless pack of indelible memories for the scrapbook of the mind. Putting this week into a single sentence synopsis, we'd have to say, "All the organs sounded good, the artists were all top notch, things ran smoothly, and the state of Indiana must have been one of the major inspirations for 'America the Beautiful.'"

The next six days would take us across a generous portion of the state and by the close of the afterglow, the conventioners would have set foot in three states. The convention home base of Indianapolis is not a sleepy, big midwestern town, but a growing, vital city with a surprisingly "hip" big city atmosphere. It's a metropolis of 1.5 million people covering well over 300 square miles. Its core sports many modern high risers, including one skyscraping beauty topped by a stair-stepped obelisk that makes a dramatic beacon when lighted at night. Much of the city's past has been preserved, including a plethora of military memorials and monuments, but more about that later. Part of the Indianapolis "cosmopolitan aura" is generated by its nightlife; creatively styled neon signs of eateries and nightclubs enticing potential patrons to come inside. Pristine white horse-drawn carriages with wood-spoked wheels and simulated gas lanterns ferry their passengers through the streets. The aromas of various exotic foods occasionally perfume the air. People of all ages are experiencing this party amidst the tall office buildings that towered overhead. Young and middle-aged couples walk hand-in-hand in an environment that is not unlike a state fair on a warm summer evening. On one corner, a young black woman sang old-fashioned hymns with a soulful twist and offered flowers for sale. No, it's not an isolated heartland anymore. All the wonderful aspects of that life seem to be intact, but things change. Within walking distance of the convention hotel, we happened upon two Starbucks coffee shops. And as the country continues to shrink, upscale "name stores" have found their way into the fabric of farm country population centers.

### CONVENTION EVE: FRIDAY NIGHT

On the third floor of the Hyatt Regency, Mike Rolfe and his crew began filling rows of empty tables with CDs, books and various souvenir items and wondering how they could be ready for tomorrow's opening at noon. And in several venues spread across the area, console artists were setting combinations and running over their music for the week's concerts. And some-

where, a convention chairman was possibly beginning to relax a bit as all the planning and preparation of the past months was about to pay off.

### SATURDAY, AUGUST 18

The convention had a usual "soft open," with the first half-day being mostly arrivals and registration. At noon, the record store opened with the usual "bang," as a crush of people scooped up merchandise in large quantities. At 3 p.m. Rob Richards took the bench of the three-manual Walker in their showroom across from the record store and played a well-known non-Crawford rendition of "Tiptoe Through the Tulips" (GW). He followed with "My Funny Valentine" and showed off some very nice celesteds Strings in the intro. And he gave us a sample of the organ's very real-sounding Clarinet in this lovely arrangement. Then as expected, Rob brought out some of his beloved Disney music—this time, an assortment of songs from *Snow White*. The meticulously engineered Walker continues to amaze the ear with its realism. Bob Walker's attention to detail has given birth to a digital theatre organ that has significantly advanced the state of the art. Even in the smallish, acoustically dry showroom, it sounded very good, but in the more reflective, live and larger space of a theatre, it is a true marvel. Rob introduced Jelani Eddington, who immediately captured the crowd's attention with a concert version of "The Trolley Song." Jelani played with his characteristic flair and control. He continued with one of our personal favorites, a carefree, upbeat "Let's Get Away From It All." Frequent and contrasting registration changes made this short arrangement crackle. The following "That's All" was a little "Wrightesque," but Eddington wove in plenty of his own touches. He capped off this enjoyable cameo with Leroy Anderson's "Promenade."

### SATURDAY EVENING

The clear skies of afternoon quickly clouded up and produced a classic Midwestern-style thunderstorm with some very long, jagged lightning bolts. The storm and a massive traffic jam outside the hotel threatened the 8 p.m. start of Simon Gledhill's opening concert. The buses loaded slowly and became entrapped in the ocean of cars. On the way to the Warren Performing Arts Center, we were treated to a light show with bolts of lightning that must have been ten miles long. When these monsters zapped across the sky, the countryside appeared to be bathed in daylight. Once we arrived at the school where the Warren Center is located, all of us entered

the auditorium as quickly as possible to avoid getting soaked in the rain. Returning MC Ken Double welcomed us to the 46th annual ATOS convention, then introduced Simon. As the highly decorated golden three-manual console rose up from the pit, a most clever touch was noted. This 3/18 Barton was originally installed in the Indiana Theatre across from the convention hotel. Projected on the Warren Center's plain white grilles were pictures of the Indiana Theatre's organ grilles, and a screen on stage was lit up with a photo of the vintage theatre's ornate proscenium arch. Gledhill opened with "Tonight," and the finish showed this Barton to be a powerhouse. It drew vigorous applause. After greeting the crowd, Simon then cooled things off a bit with an English tune, "In A Country Lane." It was a peaceful little jaunt through the countryside, and it showed that this organ also has a very gentle side. In fact, it may be partly in the way that Simon registered, but all through the evening, we heard a Barton that was not at all coarse or raucous. It was a quite agreeable sound overall, and Mr. Gledhill obviously enjoyed playing it.

Next was a medley of songs by Indiana-born composers. One of the highlights was "The Nearness of You," with a tender, gorgeous ending. And he served up a really jazzy "My Heart Belongs to Daddy." Never heard him swing anything so hard before! Lee Erwin was honored with the playing of the overture from his score for the silent movie, *The Eagle*. This intelligently written piece was given its full due by Simon's

handling of it. He then offered Debussy's "1st Arabesque," a piano piece adapted to the theatre organ. It worked very well, and practically had the feel of a meditation. The first half closed with a medley from *The Vagabond King*, and featured one of the most spectacular codas we've heard in some time.

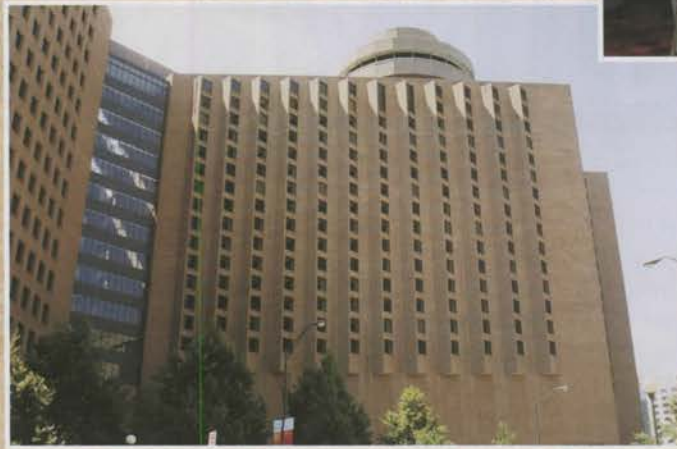
After a warm welcome from ATOS President Nelson Page, Ken Double re-introduced Simon, and he came out of the pit with a very energetic "Up, Up, and Away," which even sported a little improvisational jazz and a bravura ending. Next was one of those descriptive "Walking down the boulevard" pieces—one can almost see the person depicted walking down a street, landscape changing as he strolls. It's one of those light-hearted English settings Simon is so good at playing (much in the same vein as his "Sketch of a Dandy"). His Harold Arlen medley was superb. It was, at turns, Broadway brassy, contemplative and spirited—a lot of well-interpreted variety, and easily one of his best efforts. And as always, there was a judicious use of tremos. He concluded with a hair-raising finale, which passed the goose bump test. The atmospheric "Lush Life" by Billy Strayhorn utilized many subtle registration changes. His version of Mozart's overture to *The Marriage of Figaro* managed some very accurate classical/concert organ sounds. Simon's encore was a zippy, color reed flavored novelty tune that left everyone in a good mood. Even though everything was delayed considerably by circumstance and we were late getting back to the hotel, this was a great start.





# CONVENTION SCENES

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*Hyatt Regency Hotel, Indianapolis  
ATOS Convention Headquarters*







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## SUNDAY, AUGUST 19

This day was structured for those who wanted to attend a service at one of the many nearby churches. The first concert wasn't until 2 p.m. that afternoon. But there were a couple of things scheduled that morning. A Members' Forum, and an informative seminar conducted by THEATRE ORGAN editor Vern Bickel, "Writing for THEATRE ORGAN." Vern covered many points in just under an hour, and what he had to say is useful whether a contributor is writing a major feature article or just a few paragraphs of chapter news. A couple of major points: Vern reminded everyone in attendance that since he became editor he has actively encouraged members to submit technical articles and articles that tell about theatre pipe organ installations which have not been presented in the Journal previously. He reminded writers that, "The fewer words that can be made to convey an idea, the clearer and more forceful the idea. There is a right word to express an idea. See that you get that right word."

After a quick lunch at one of the many restaurants close at hand (many of them located within the huge Hyatt Regency Hotel), the motor coaches started boarding for the scenic trip to Lafayette, Indiana and a double concert (no pun intended) at the Long Center for the performing arts. The ride over and back was almost enough in itself. It was typical of what we saw all week—a lot of trees, and almost all horizontal surfaces, save the pavement and buildings, were green. We arrived in downtown Lafayette and found the Long Center to be a beautifully restored vaudeville house, built in 1921 as the Mars Theatre. The interior of this 1,200-seat auditorium is tastefully decorated without the elaborate plasterwork of some later theatres. The 3/21 Wurlitzer installed there sounded great and fit the auditorium perfectly; plenty of presence without being overbearing. Since convention MC Ken Double was the first artist at the Long Center, someone else had to introduce him. That person was none other than Clark Wilson. In a stunt that drew gales of laughter from the audience, he walked out on stage dressed in shirt, tie . . . and nothing below the beltline except a pair of boxer shorts! He said, "I was late getting here because of all the delays last night." He introduced Ken Double who rode the console up into the spotlight playing "Back Home Again in Indiana," a sentimental area favorite. In a bit of self-deprecating humor, Ken said that him being booked right after Simon Gledhill was, "Like Morey Amsterdam following Yo-Yo Ma." Well, not so Ken. And then this multitalented pro showed still another side of his talent. In a computer-captured performance played earlier by Ken, the Long Center Wurlitzer sang out the intro to "When You're Smiling" while Double

stood in front of the console as if waiting for something. As the song went into its first verse, Ken brought the mike up to his mouth and commenced to sing along with his pre-recorded accompaniment. In a pleasant light baritone voice flavored with a controlled, fluid vibrato, he did very well putting the song over. The audience loved it, but we get the feeling that Ken was not taking himself very seriously. Personally, I'd take this guy over Michael Bolton any day. The response to this: fervent applause and cheering, but as soon as it died down, he remarked, "What an easy bunch you are!" Ken then launched into "On A Wonderful Day Like Today." No Morey Amsterdam this guy, Double used an impressive multiple key change, some out of the ordinary harmonies, and displayed some fancy fingering that goosed the excitement level of this cheerful tune. In a tip of the hat to Indiana-related music, he then played a medley from *The Music Man*, starting with "76 Trombones" and continuing on to the usual highlights. It was all played very well, and who ever gets tired of this wonderful music? This whole program was expertly paced and without a dull moment. A soft ballad with a lilting beguine tempo was followed by a snappy "Spring Fever," brightened up with some tiny Oboe-family reeds . . . the kind of stuff that will cure what ails you. Double then played a medley of Harry James' music. The pick of that set? "Seems to me I've Heard That Song Before," played as a great big-band romp. As he is in thinking on his feet, Ken is also one of the "quick ones" at the console. We noted many fast single and double-stop jabs at the rail to get just what he wanted. He is no mundane piston pusher. His closer was a ballad with a heroic ending that only a theatre pipe organ can pull off. After very strong applause, he played the console back down into the pit with a strong foreground piece that drew sustained applause from a very satisfied crowd. More than just a savvy showman, Ken Double is also a very solid musician. Guys like this can be very effective ambassadors for the theatre organ.

## CLARK WILSON

Following a break, we reassembled in the Long Center auditorium to hear Clark Wilson. After Ken Double made a few comments and introduced him, Clark opened with an unusual "Lot of Livin' To Do," and this time, a proper pair of black trousers were in place. After his opener, which was sent home with one of those powerful full-organ crescendos, Wilson shifted to a medley of songs associated with the late John Muri, concluding with "Hooray For Hollywood." Then, from the *Grand Canyon Suite*, a distinctive, descriptive piece that he rendered nicely, incorporating details like a passage played

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only on the Chrysoglott. He then played "A Star Is Born," a dreamy confection by Robert Farnon, and then went into a short but spicy arrangement of "I Can't Dance." His solo part of the concert finished with something from the light classics, "Merry Maker's Overture." Clark is a theatre organist, a church/concert organist and a fine organ technician. Today, we would also see that he is a very good silent movie accompanist—a totally different discipline. The movie was Snub Pollards *Springtime Saps*. The flick contained the usual outrageous sight gags, including a few that created some very racy implications for those supposedly innocent times. This modern day audience roared at one thing in particular that you would have to see to believe. At one point, a victim of petty theft addresses the culprit with the center digit of one hand. It was a wild ride and Clark's accompaniment was smoothly integrated with the visuals at all times.

After leaving the Long Center, there was time to explore Lafayette a little more. We found block after block of beautifully maintained old homes. In one particular grouping of houses, one of the dwellings stood out as being relatively new. The "new kid" on the block? A 1920s bungalow. Another of several interesting discoveries was an old Standard filling station just off the downtown area. Parked out front were an ancient company truck and a tanker wagon. Inside the station was a large collection of gas station memorabilia. It was a virtual museum. As we departed Lafayette, something was noted in common with several other towns in Indiana: Most of the town was vintage architecture. The residential areas had streets lined with mature trees dwarfing the charming houses, and the downtown area was nearly 100% highly individualistic pre-1930s buildings. It is mostly on the extreme outskirts of these wonderfully aged towns that the cookie-cutter modernism of chain stores and tract homes can be found. There is a minimum of mixing that results in clashing styles.

## SUNDAY EVENING

Simon Gledhill hosted a seminar on registration in the Allen organ room. It was a very informative hour with one of our finest artists. Among several things covered were various ways to use the Kinura, including one application that oozed a bit of sleaziness. It was very amusing to hear Simon's cultured voice describe it, uttering the words, "This is known as the whorehouse sound." Commenting on 32' stops, "They're wonderful to have, but a little goes a long way." Everything was delivered in a way that was easily understood by a beginning student. This educational event was well attended. The large room was filled, and there were about 20 standees.

Immediately after the Gledhill session, Clark Wilson conducted a seminar in another room one floor below. "Still more on the tonal front" was a continuation of last year's popular technical session. Clark gave us over an hour of fascinating information. He covered tremulants and regulators. On trem settings, he described today's goal as obtaining a "lyrical" result . . . "shakes well and gives a good theatre organ sound." He illustrated how puzzling problems occur when you're trying to achieve steady wind and tremolo speed/depth—and how to correct them. He compared wind resistance efficiencies of PVC, galvanized metal and flex hose. The

winner is PVC. Wilson stated, "It's like greased lightning." He added that even the way wind line joints face makes a difference in the amount of turbulence generated. He delved into how various reeds and flues need to be tremmed for the "correct" sound . . . and identified how incorrect adjustments can cause certain voices to sound "silly" or even degrade the ensemble. And he again stressed to those considering installing their own residential instrument, "Get a professional involved, at least to some degree." The bottom line is to do it once and do it right.

## MONDAY MORNING, AUGUST 20

This morning was almost a bonus sleep-in for some of us as two alternating groups took in concerts by Dan Bellomy and Rob Richards. We attended the first of two concerts played by Bellomy at the Hedback Community Theatre, which houses a former residential Page pipe organ, and has been fortified with Wurlitzer pipe work up to a total of 11 ranks. While this is a small instrument, it is somewhat similar to the ambitious Wurlitzer Style 216, in which "every rank counts." The Hedback organ's main chamber ranks are essentially the same as those of the 216, and the solo is another close match, even to the inclusion of a Post Horn for the big organ "push." However, instead of the Wurlitzer's Tuba, the Hedback organ has a Style D Trumpet, the Orchestral Oboe is deleted for a Krumet, and the extra eleventh rank is a Kinura. And there is a good selection of tuned percussions and the usual traps. It has been correctly referred to as one of the best small organs in the country, but it's played from a small, crowded two-manual console. And in a concert situation in front of several hundred people, delivering the goods can be a real challenge. There is no second take, and splicing or overdubbing are not available options. But in an all too short time frame, pipe organ jazz master supreme Bellomy still managed to deliver a great package of magic. Even though this is one of the smallest instruments of his concert/recording career, he broke through the parameters and woke up this sleep-deprived morning crowd. But he opened with a contemplative ballad, "Why Should I Wake Up?" Then he elevated the voltage with his signature tune, "Cosi-Cosa." Dan was joined by a special guest this morning, former Henry Mancini drummer Jack Gilfof. And by the way, there was a second console on stage—a Hammond C-3. As Fats Waller would say, "Oh Yeah!" Mr. Gilfof and the "blues machine" helped to really light up the room with the next offering, "Tangerine." As Jack went into a rip-roaring jazz drum solo, Dan got up from the Page console and walked across the stage to the Hammond. At the end of the drum solo, the C-3 took over, and under Bellomy's hands, just about seared the place to a crisp. The crowd went nuts, and after the explosive applause died down, Dan exclaimed, "It's too d--- early in the morning for that!" Five seconds later, a stagehand walked out and handed him a cup of coffee. Dan thanked him, raised the cup to his mouth, and then yelled out, "Hey! It's EMPTY!" He continued on the Hammond with "Willow Weep For Me," with tasty shades of the original generation of Hammond jazz masters. A jazz waltz, "Falling In Love With Love" saw him take off on one of his flying fingers improvisations. Jack came in with another fluent drum solo, and then Dan capped it off



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with a big finish on the pipe organ. When this dizzying ride was over, Gilfoxy chimed out with, "No fair! That's faster than we rehearsed it!" This totally professional drummer was a real asset to the performance.

In quieter moments, he was subtle and inventive, and at other times, Jack enhanced the eruption of Bellomy's fireworks. One of the nicest of understated moments: "When I Fall In Love," was a very pretty ballad with some suspense harmony. I believe the ceiling of the Hedback was raised about three feet when Dan wrapped things up with "C-Jam Blues," and extended, exhilarating improvisation in which his gift was fully revealed. At one point, he accomplished a note reiteration of almost impossible rapidity, and his fingering throughout was both fast and clean. Most of the time, Jack Gilfoxy's face was lit up with a big smile. He played some tasty sounds and patterns before Dan took to the pipe organ and drove it home as only the real thing can. As they had for most of the hour, the crowd drove the applause meter off the scale. These two fine musicians had obviously enjoyed combining their talents. The smiles on both of their faces, the hand gestures and eye contact confirmed it. And the audience! Oh lordy, did Bellomy wind them up. Don't get me wrong: Every concert and artist at this convention was first-rate. But for sheer rollicking fun and joyous audience response, this one took the cake.

After the Hedback concert, the coaches took us directly to the Walker Theatre to hear Rob Richards at the 4/43 Walker digital theatre organ. Built within a triangular office building, the theatre of about 1,000 seats was built in 1927. While the décor is fairly simple, the Walker has a lot of atmosphere and a cozy, welcoming feel about it. It sports a handsome square proscenium with a large band of painted ornamentation across its top, and cleverly designed organ grills that tell the eye they are more ornate than they really are. Decorated exit door openings, sidewall arches with sculpted faux boxes and a unique ceiling rim treatment complete the details of this little jewel.

At the appointed time, Rob Richards walked out on stage and took his place on the bench of the beautiful Wurlitzer style four-manual Walker console. The sounds of "Hooray for Hollywood" from the Walker filled the Walker, and there were many realistic details in this big opener. There was an incisive, solid Post Horn, and color reeds with all the vivid color of the real thing. And Rob used the Tuba in one solo that was literally indistinguishable from wind-blown pipes. Most of the ensembles and medium combinations issued forth very well. And we use the word "most" for a reason that must be explained to the reader, and that most of the conventioners could not have been aware of. This stunning achievement of electronics in the service of music was not in a friendly environment, from the standpoints of both acoustic support and far less than ideal placement of the organ transducers. In some respects, even the relatively dead and small showroom back at the hotel was better. In the theatre, there was almost zero space behind one organ grill, and a compromised space behind the other. The instrument wound up being installed within the limitations of the building, putting it at a severe disadvantage. What is it capable of in a supportive room? We think back to last year when this organ was installed and played in the expansive hotel ballroom in Milwaukee and it stopped people dead in

their tracks. Pipeless organs have gotten very close to reality in the past few years. But, in spite of the difficulties of getting the Mighty Walker to interface with this physically attractive theatre, it still sounded very good, and Rob's playing was up to his usual high standards. He continued with a reprise of his GW "Tiptoe Through the Tulips" played two days earlier at the showroom. This one was enhanced by the theatre, particularly the sound of a breathy, "living" Tibia. Then he went into another Wright classic, "Jalousie." While Richards' personal stamp was on just about every detail, the overall atmosphere was in the spirit of father George. "The Whistler and His Dog" likewise has strong ties to Wright, but it was also used in an early Disney cartoon. Rob gave it the needed simulated call-and-answer barks and whistles. Every Rob Richards concert includes a liberal dose of Disney music. Aside from being a Disney employee, this stuff is truly in his heart. But he plays so much of it that someone jokingly addressed him as "Mickey." So the next thing "M.M." played was some music from *Dumbo*. It was a wonderful medley, featuring an accurate reproduction of a circus band, nice transitions and effective solos. Following that was a happy little theme from the early *Mickey Mouse Club*—a '20s novelty-style song. He had some fun with color and chorus reeds at both pitch extremes. Rob then played Ellington's elegant "Prelude to a Kiss," a lush arrangement with a sophisticated piano solo. Then back to Disney and "Topsy-Turvy," an unusual piece that opens with a big fanfare and concert organ sounds, and then goes into a good time up-tempo mode using the piano for rhythm. It ended with a suggestion of high-kicking girls in a chorus line. Fun stuff. Then still more Disney with a Sherman brother's song, "Pooh's Lullabee," one of the prettiest melodies ever written. He registered it well on the Walker and it come off in the mold of a great romantic ballad with a wonderful undercurrent of sentimentality. Rob closed with a real tour de force: "Slaughter on Tenth Avenue." In terms of dynamics, color and combination buildup, mood and tempo, his closing shot was a hair-raiser. But his audience wanted more. The encore? What else would do but "When You Wish Upon a Star?"

After lunch, it was a short walk from the hotel to Monument Circle and the Hilbert Circle Theatre where Walt Strony would play an Allen custom 4/41 digital theatre organ. This beautifully restored 1916 house is now the home of the Indianapolis Symphony Orchestra. After an enthusiastic introduction by Ken Double, Walt took his place at the silver-on-white console, and we were treated to a subtle beginning of a truly great concert. A Vox purred from the left then the focus shifted to the solo side. Then a Tibia sang the melody of "Only Make Believe." He segued to other show tunes, including "The Lady Is a Tramp," played with verve and fortified with some

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antiphonal brass from the chambers. We've heard Strony's *42nd Street* medley many times (and never tire of it), but this seemed to be the best performance of it yet. It was also at this time that we became aware of just how good the organ sounded in this large, live room. And with those high, generous chambers, this finely honed Allen was definitely "firing on all eight cylinders." There was a rush to get the instrument in place and tweaked in time for the concert, and Walt made a reference to having almost no time to practice. One would never guess. We'll say right here that not only was the programming well paced, but his playing was beyond criticism. One of our favorite parts of *42nd Street* was "Lullaby of Broadway," in which he clearly showed the contrast between the Tuba Horn in the main and the Tuba Mirabilis in the solo chamber. Next, Walt went right into "Love for Sale," a salute to GW. But he took it a step farther with his own touches, including a short passage with a classical organ flavor. He was in a good mood, and his quick wit was fully operational. The big console was referred to as "a wedding cake," and he remarked that "With this black tux, and only thing missing is a bride in her white gown." His Gershwin medley was another strong showing, starting with the distinctive Clarinet intro to "Rhapsody in Blue," followed by a very pleasing String and celeste, then into several familiar Gershwin melodies. His "Fascinating Rhythm" was especially fine as was "I Got Rhythm," featuring some tricky Xylophone work. "American Patrol" began with a clever toccata motif, and then smoothly shifted gears to the familiar march. The toccata figure recurs alternately, and then it's a big finish for this clever Strony hybrid.

The second half opened as subtly as the first: soft strings and their celestes with a Tuba overriding them heralded the start of a new day in "Oh What a Beautiful Morning"—and the beginning of still another great medley, this time from *Oklahoma*. And he finished with a perfect exclamation mark: one of those skillfully executed crescendos that add an extra kick. After a wistful "September Song" and "The Girl From Ipanema" which ended with both main and solo Tibias wrapping the audience in glorious goo, it was almost time for the concert to end. And its magnificent conclusion packed an emotional wallop for those who completely understood the importance of what was about to be played.

Allow us to preface all of this by saying that Indianapolis believes in honoring its war veterans. There are several military memorials and monuments all over the downtown area, some of them of enormous proportions. And just a few hundred feet from the Circle Theatre where we sat is the Soldiers and Sailors Monument—nearly 300 feet high. It was most fitting that Walt chose to finish with a medley from *Victory at Sea*, truly one of the most moving and meaningful scores ever composed. This music was written to accompany the televised documentary series of the same name, which brilliantly chronicled the U.S. Naval effort to win the pivotal World War II. Had we lost that war, the world would be a much different place today, and one can only imagine how bad the implications were. The balance of so much hung on the outcome of several key battles, many of them at sea. We still owe much to the many thousands of brave young men and women who put their lives on the line to insure this country stayed intact and free—a benefit we enjoy today. One of these is Roy Mussel-

man, my father. He was on an aircraft carrier and nearly lost his life when a Japanese sub torpedoed the admiral's flagship. That ship and my father's carrier had swapped positions just the day before. Change the timing by one day, and I would not be writing this article. And there were many other close calls. Thousands of others were not as fortunate. My father returned to California, married and raised a family. In the 1950s, *Victory at Sea* came into our homes with its unforgettable images. My father relived his war experiences and I began to grasp what it all meant to future generations. And there was that great music that stood on its own. Both of us bought the vinyl release, and later on the CD reissue. Over the years, it has remained some of our most treasured music, and my son has picked it up as well. So the meaning and appeal of the *Victory at Sea* score runs long and deep.

From the opening "Song of the High Seas" to the triumphant conclusion, Walt faithfully recalled the original. So just how well did Strony convey the power and beauty of this music? Let's just say this: there are times when you are not ashamed to be in public, red-faced with tears streaming down your cheeks. This was one of them. No encore was necessary, but the audience demanded one. And Walt came up with something that could stand up to the experience that preceded it: "You'll Never Walk Alone."

## MONDAY, LATE AFTERNOON/EVENING

There were several free hours until the evening concert. Before returning to the hotel, we took a stroll through the downtown area. It was a pleasure to meet and talk with people at random on the street. As I approached a gentleman in a wheelchair near the UA Theatre complex just down the street from the hotel, he stared at me until he caught my attention. "Good afternoon" said the friendly Hoosier. I stopped and we started up a conversation. We talked about the unusually mild weather and he wanted to know what I was doing in Indiana. I explained and he said, "I work right here at the UA Theatres." He invited me to come in and see the place. I told him I'd like to if there was time in the next couple of days. He was in uniform and on his way to work, and before saying goodbye, I told him he had a connection to theatre organs. The name on his badge? "Barton."

Back at the hotel, two meetings were offered before dinner-time. On the second level, the electronic theatre organ owner's group assembled, followed by the pipe organ owner's group. After dinner, the coaches began loading for the Dwight Thomas concert at Manual High School. There had been some concern that this non-air conditioned venue might be uncomfortable. But due to our luck with the weather, it was only slightly warm in the large auditorium. Among MC Ken's opening comments was a "slightly sensual" joke that got the biggest laugh of the bunch this year. (Which reminds me, dang it, Ken never did use the accordion joke I told him—and he roared with laughter. Maybe next time.)

The Carl E. Wright Auditorium at the high school has smooth, simple lines, broken only by arches about every 15 feet down the length of the room. The organ speaks from either side of the proscenium through nearly invisible grills, and it gets out with no lack of presence or volume. At 26 ranks, the



Wurlitzer is fairly large and comprehensive for a three-manual instrument. Dwight got off to a good start with a jazzy "Let Yourself Go." Following that was a sprightly old timer, "Taint Honey, Taint So." He then changed the pace with a traditional theatre organ ballad with appropriate Tibia/Vox and String/Vox combinations. He covered a lot of bases that night, including a tremors-off piece by Rimsky-Korsakov, which saw the use of some very straight-sounding heraldic reeds. He changed pace again with some ragtime, "The Chatterbox Rag," a delightful old-time piece that gives the flavor of the era. The first half also featured an excellent "Granada" with plenty of drama and Latin flair, and "Pussyfoot," an energetic but somewhat atypical tune from the pen of Leroy Anderson.

After a short intermission, Thomas returned to the console with a good old "feel good" song, "Powder Your Face With Sunshine." The mood continued with "Has Anybody Seen My Gal." "I'm in the Mood For Love" was a good example of orthodox registration for a traditional ballad. The orchestral String ensemble at the close was an unexpected and pleasant addition. Karen Carpenter was honored with Dwight's "Sing," an interpretation of one of her most enduring recordings. Thomas dipped into Ron Rhode's favorites with the playing of "Oceano Roll," one of our picks of the evening. After a spirited Sousa march, Dwight closed with an exciting "Malagueña," paying attention to details and rendering difficult passages with ease. His stage manner is somewhat low-key but friendly, and he connects well with his audience, especially through his music. He has not played for an ATOS convention for some years, and it's high time we hear more from this capable artist.

Those who were ready to turn in after a long day left on the buses, but plenty of remaining diehards took in the jam session that followed. Several had a go at the Wurlitzer, and all seemed to find it to their liking.

## TUESDAY, AUGUST 21

Today would involve travel to two other Indiana cities, two perfectly restored theatres, three superb concerts, and a coach boarding time as early as 8:15 a.m. Still more pastoral and small-town views unfolded on the journey. At the edge of one small village was a minimart that apparently targeted local hard-working farmers: "Starvin' Marvin." We arrived in Anderson after an hour on the road and found it to be another place with large areas time had left unchanged. Our first venue, the Paramount Theatre, looked much as it had in photos of its exterior. But upon entering the auditorium, we could not believe the beauty and vividness of color. This rare Eberson atmospheric can only be described as breathtaking. The 1929 theatre is so rich in detail that it would stand up against just about any major city downtown house. At 10 a.m., our first artist of the day, Ron Rhode, opened his concert with "Put Another Nickel In," and the clean, balanced texture of the 3/12 Page presented a good soundstage across the front of the house. It seemed well dispersed from our vantage point near the front of the balcony. A Ron Rhode favorite, "Cornsilk," ambled

along in amiable fashion, and I believe it sounded even better on this organ than on previous versions. Ron was at the very peak of his form with that characteristic upbeat "sunny day" sound, and this nifty little Page was a perfect vehicle for it. The gentle "No Not Much" showed off the organ's softer side. He followed it with "Lady in Red," a light, lilting piece that managed to feature what must be one of the loudest Kinuras ever crafted. The concert was peppered with 1920s and '30s "good times" music, a genre that Ron seems to cover better than anyone else. We were treated to the likes of "Cinderella Stayed in My Arms," "At the Codfish Ball," and "Making Faces at the Man in the Moon," all of them played with respect for the material and the innocent times that produced these songs. One of the highlights was his medley from *Brigadoon*. We had almost forgotten that "Come to Me, Bend to Me" had such a lovely melody. The finish incorporated one of the biggest crescendos you could hope to hear from an organ of just 12 ranks, and after that collection of pieces, it was most appropriate. Ron is always well received by concert attendees, but the excitement level this morning was a few notches above normal. The crowd did not want this to end, and he responded by delivering two encores. This was definitely one of the finest presentations of his nearly 30 years as a theatre organist.

Afterwards, there was a box lunch served up in the adjoining ballroom, and several people took up an open console invite and had a go at the Paramount Page. We wolfed ours down then made some time to explore a couple of blocks in downtown Anderson. It just made us long for more time to see what was there. But at 1 p.m., it was time to hop on the bus for Fort Wayne. At 3:00 that afternoon, the "Dynamic Duo," Jelani Eddington (pipe organ) and David Harris (piano), took to the stage of the 2,500-seat Embassy Theatre and gave several hundred people a concert they won't soon forget. They got things off to a rousing start with the "Waltz in Swingtime." The 4/16 Page (one of their largest) has a crisp, clean yet refined sound—and a big pedal. They continued with Gershwin's "Fascinating Rhythm." Next up was another duet, "Stranger in Paradise." Jelani's playing here was very atmospheric, showing a parade of solo colors. David's piano joined in with the melody, then the two traded off melody and accompaniment in an arrangement that can only be described as dreamlike. Again, we enjoyed another set of sounds. We especially enjoyed the vigorous "We're in the Money." "Night and Day" came off particularly well, and had David displaying some flawless multi-octave runs. Subtle, gradually changing lighting effects from the vast ceiling dome and organ grills enhanced the entire concert. This was particularly effective during Harris' classic piano solo, "But Not for Me." We have drooled all over our shoes in

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previous reviews of this wonderful David Harris specialty, so suffice it to say that a performance of this at every concert would not be too much.

At intermission, a special posthumous award was presented to Bob Goldstine, the man who was behind the saving of the Embassy Theatre from the wrecking ball. I only had the pleasure of meeting Mr. Goldstine once less than a year before his passing, but he was obviously a dear, dear man who tirelessly devoted his time to what he know was worth preserving. And here we were sitting inside his greatest gift to posterity. In words spoken as only he could, award presenter Nelson Page said, "I believe that every theatre has a soul." He paused for a few seconds, and there was a most unusual faraway look in his eyes. He then looked directly at the audience and said in the softest voice, "The soul of the Embassy is Bob Goldstine."

Part two was launched with "Hoedown" from Copeland's *Rodeo*, then followed by "What'll I Do?" another wonderfully melancholy piano solo from Mr. Harris. The two joined forces again for a medley of songs from *Singin' in the Rain*. Their final number was "Grand Tarantella for Piano and Orchestra," the same sonic extravaganza they've wowed patrons with in previous performances. And you probably guessed already that a standing ovation developed quickly. "Varsity Drag" was the encore. But the crowd wouldn't let the boys go, so they came out for a second encore. They are rapidly becoming a very popular two-man team.

Next, we all went across the street to the Grand Wayne Center for a relaxed sit-down dinner. That evening, it was back to the Embassy to hear Jim Riggs in his return to the convention scene. Unfortunately, the concert got off to a rocky start. After Ken gave him a rousing intro and welcome, the usually well-behaved Page gave out with a drunken cacophony of random notes, and there was nothing Jim could do to control it. Ken walked back out on stage and in a voice laden with frustration asked, "What is going on?" Jim threw up his hands then pointed to the errant console. The unflappable MC then took control of the situation and got a man on it. He then did something that came from his years of live broadcasting and showed what a quick thinking pro he is. As soon as the crew was in place and tracking down the problem, Ken immediately turned to Jim, drew him into a relaxed, conversation style interview and smoothly eased him into addressing the audience, which had now forgotten the problem. Most were probably not aware of the fact that he had just minimized and disarmed such an embarrassing and catastrophic incident. Jim was reintroduced and, what turned out to be one of the best concerts of the week, got underway with a jazzy "I've Got You Under My Skin." But the glitches were not over with for the evening. Ken had taken the stage mike with him, so Jim had to yell out his opening remarks! Jim was in high spirits and his playing seemed to have an extra "something" in it. And there's more spring in his step these days. He was relaxed and witty, with several very funny stories about his recent experiences. He continued the pace with one of those demanding Sydney Torch rags. Next we heard a medley of songs by several composers, including the likes of Mercer and Gershwin. Then the great Satan of misfortune reared his head again—a bat flew across the auditorium, descending from the balcony to the main floor. The critter made numerous passes for most of the

evening, some of them a mite distracting, but the show went on. Once he even did a close fly-by just a few feet from the console. Perhaps he just wanted to see what Jim was up to under that bright spotlight. Jim played a Crawford favorite, "Broken Rosary," a faithful recreation that illustrated the whipped cream properties of the big solo Tibia. "Black Coffee" is a slinky jazzy piece that went over very well, then two more Torch numbers (which he does to perfection), ending with "Hot Dog," a true 150 m.p.h. melody.

In the second half, Jim played that great old Crawford arrangement "I Love to Hear You Singing," a musical symbol of a bygone era. "One For My Baby" was another strut down the boulevard. He seems to be doing a higher percentage of this aggressive, swinging stuff lately, and we like it. Eubie Blake's "Memories of You" is one of the most nostalgic songs ever written, and this was Jim's best rendering of it yet . . . a phenomenally sensitive and expressive effort. His *Singin' in the Rain* medley was a superb assemblage of songs with a lot of variety, and all wrapped up with one of those swells to full tilt that raises goose bumps. It is great to have Jim back in front of us again. The crowd all felt that way too, as evidenced by a spontaneous standing ovation. It was answered with a nimble-fingered "Dizzy Fingers." As the house applauded enthusiastically, Riggs brought the console down with "Paramount on Parade."

Just in case you wonder what became of the bat, the whole episode culminated with none other than Prez Nelson Page chasing our winged friend out to the lobby, wielding a broom. He swung the fiber-tipped "axe" while at full gallop, leaping with the grace of a gazelle, spanking the pest several times. The creature finally retreated to a remote niche.

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## WEDNESDAY, AUGUST 22

At about 8:30 in the morning, members began the easy one block walk from the hotel to the beautiful old gothic style St. John the Evangelist Catholic Church to hear Donna Parker at the fairly recent (1989) 2/45 instrument built by local organ builders Goulding & Wood. Incidentally, Central Indiana Chapter President Tom Nichols is also organist and choirmaster at that church. This charming old sanctuary was completed in 1871 and has the acoustics of a moderate size cathedral. Donna's opening fanfare gave a taste of that and what we might expect in the coming hour. She continued with "Wind in the Trees," a gentle setting that exhibited the instrument's prettier side and utilized some gorgeous celested Strings. As good as Donna is at the horseshoe consoles (She was "Theatre Organist of the Year" in 1996), it was a joy to hear her artistry speaking through a fine church organ. She is equally adept at both types of instruments. Next up was a composition by one of her teachers, the legendary (and justifiably so) Richard Purvis. Depicting "Little Bells," this delightful piece made use of various flue work. She followed that with another composition by this master, "March Grotesque," a processional from his 25 years at San Francisco's Grace Cathedral. The story behind it revealed a mischievous side of Purvis.

Donna then introduced a special guest artist, Martin Ellis, who performed an exciting original composition. He also played another original, "Toccata" from his *Suite in G*, which



allowed the organ to blaze away in all its glory after a contrasting middle portion. It was a most spectacular finish. After that, Donna came back and exclaimed, "I don't know what to say!" Then she played some more Purvis, this time his reflective "Night in Monterey." It sports one of his most attractive melodies. Next was Beethoven's light "Turkish March," a rhythmic and brisk surprise. The closer was another duet with Martin, a tip of the hat to Paramount Music Palace (pizza!) days, and a rousing close it was. The convention offered a lot of music of various flavors, and the planners were wise to also include a program like this. When two fine musicians play an organ that sounds even remotely like a Skinner, it is definitely worth listening to.

Just after this program, the annual ATOS Membership Meeting was held at the hotel. President Page called for a needed dues increase that figured out to 83¢ a month. He asked, "Is 83¢ a month worth it to guarantee the financial stability of your organization?" Jack Moelmann reported on the business covered at the ATOS Board of Directors' meeting. Among the items: ATOS is to produce a sampler CD of various artists—free to new members, \$15 for all other members. A George Wright Memorial Scholarship Fund is being established. President Page discussed the concern over getting more youth into the organization, and he challenged more people to run for the ATOS Board. Also, it was announced that the ATOS Smithsonian Wurlitzer project has taken a new turn. The organ is now slated to be installed in the new National Music Museum, in the brand new 600-seat facility, where it will be played. And more exciting news—the NORCAL Chapter bid to host the annual convention in 2003 has been accepted. The planned events add up to a fabulous week.

That afternoon, all the members returned to the Warren Center for a performance by Michelle Nicolle and the Young Organist Competition. Our expectations of the young competitors have become quite high the past few years, and the current three did not disappoint. After the usual lost and found biz, Ken Double introduced Australia's Michelle Nicolle. She got off to a flying start with Sousa's spirited "Under the Double Eagle." Michelle then showed a sophisticated side of her musicianship not seen before—a very unusual piece by Thelonius Monk with a mysterious intro, followed by what could be described as a bluesy, late night mood study. It was a good move to include such an interesting composition. In the Toccata from Boellmann's *Gothic Suite* with its increased demands, this young lady really began to shine. It was expertly registered (somewhat like a romantic concert organ), and capped with that great heroic final chord. She continued at this high level with Gershwin's "An American in Paris," playing like a veteran of many years on the bench. After a masterfully played

medley from *West Side Story*, Michelle closed with the finger-busting "Tico Tico."

The competition was next, beginning with junior winner Mathew Loesser. After a legato intro to "Let's Face the Music and Dance," he launched into the song and quickly proved that he is very adept at rhythm and tying a complex arrangement together. He used all three-manuals in rapid succession. His opener was aggressive and sure-footed. In the soft ballad "Polka Dots and Moonbeams," he did a couple of jazzy solos (in each chamber), and there was an ear-catching call and answer near the close. There was nothing in this outing to give his age away. His concluding collection of music from *Annie* gave further proof that this young man is already very fluent in the language of the theatre organ.

Next up was Robert Sudall, the intermediate winner. He came out of the gate with a big ambitious rouser. In addressing the crowd, young Robert inadvertently made the funniest quip of the afternoon. He said that he enjoyed the competition, and everyone knew what he meant to say next, but it came out, "It's good to see many old faces!" He then played a traditional theatre organ style ballad, "Blue Moon," then segued to an old-time novelty tune "Dainty Miss," with the first few bars played on the Barton's sparkling color reeds. He ended his appearance with a well-played "Hoedown" from *Rodeo*.

The final contestant was senior winner Catherine Drummond who gave us a boldy-intro'd "Swanee," and the whole thing crackled with a vivid power. She then switched to a ballad, "Someone to Watch Over Me," played with a great deal of understanding. Catherine finished with "The Dance of the Comedians," which showed some very fast fingering. Miss Drummond's efforts have been impressive in years past, but her skills have advanced noticeably. In fact, the announcement was made a few minutes later that she was this year's overall winner. Our congratulations.

The annual banquet this year was held at what must be the most atmospheric, romantic place ever used for this function—the Indiana Roof Ballroom. It's on the sixth floor above the Indiana Theatre, which has been cup up into several smaller spaces. This 1927 gem is truly atmospheric, featuring a domed ceiling with stars in its "sky," and the entire oval-shaped room is surrounded by building façades of a Spanish village. It is like an Ebersson atmospheric theatre in the round, with a flat, wooden dance floor, and minus the seating. There is a proscenium-framed stage at one end. The lighting was kept quite dim all evening, which enhanced the feeling of being outside under a night sky. After a formal dinner, the awards ceremony was held, and this year, it was pleasantly streamlined, and at times, quite moving. The always highly anticipated "Theatre Organist of the Year" award went to a truly

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outstanding young musician, Jelani Eddington. After the awards were handed out, the area between the front tables and the stage filled with several couples that danced to the music of Bill Tandy. But probably in anticipation of Thursday's early start for the all-day afterglow, tonight's party was almost over as soon as it started. The crowd in this plush room thinned down to less than one hundred not much after 9:30. But the young organists and their friends were determined to keep the evening alive. Music man Bill Tandy kept things moving, and at his direction, the younger folks formed a conga line.

## THURSDAY, AUGUST 23: THE CINCINNATI AFTERGLOW

The convention proper had now come to an end. The last CD had been purchased the night before. The remaining merchandise was being packed into shipping cartons in the record shop. The electronic organ manufacturers had completed the difficult task of breaking down the many component pieces of their instruments and crating them up for shipping back to the factory showrooms. And, incidentally, in addition to the previously described activity in the state of the art atmosphere of the Walker Organ display, the Allen organ room offered a lot of innovation of interest to the pipe organ aficionado. The centerpiece was a GW3 custom with a rich walnut-finished console. When we walked in on the first of many visits made during the week, Dwight Beacham was holding forth at this legend-based instrument. Some of the sounds that had been sampled from George Wright's celebrated Hollywood Hills studio organ were very much in evidence. And we enjoyed Dwight's savvy artistry—something that comes through on any instrument he plays. Also on display (and demonstrated) to the left of the GW3 was a new 2/8 Wurlitzer equivalent that was held to a relatively low price point through the use of a straight rail of tilting stop controls and a simplified console with just a hint of horseshoe styling. It was a clever package of compromises that sounded quite good. The third organ exhibitor was Church Organ Systems from Wisconsin, showing their new Empire theatre organ, a nifty instrument of about ten equivalent ranks. The organ filled the showroom with authority and was fronted by one of the most attractive two-manual consoles we have ever seen—pipe or electronic. In spite of the fact that the Empire was off by itself and far away from the other commercial exhibits, it had plenty of visitors every time we stopped by. But now, the vast Hyatt Regency had seen the last trace of a great musical convention erased from its spaces, and it readied itself for the next events and throngs of new guests. And finally, the well-organized and hard-working convention hosts could really relax and enjoy a glorious and event-laden afterglow along with their guests.

We had personally enjoyed a comparatively luxurious 5½

hours of sleep the night before, and this day was blast-started by a cup of truly industrial strength coffee. As the coach for Cincinnati was boarded, we knew this was going to be a perfect day. Our driver was obviously glad to be taking all 50 of us on this trip, and he assumed the persona of an airline pilot in what can only be described as a comedy club act on wheels. As the coach pulled away from the hotel, our driver got on the horn and said, "Good morning ladies and gentlemen . . . this is captain Essex, your pilot on flight 617 to Albuquerque. We'll be flying at an altitude of 8½ feet, and an average air speed of 63 m.p.h. Glad to be with you this morning, courtesy of the state department of corrections work release program." His unexpected routine drew laughter and applause from the passengers. Bill Essex is the most entertaining coach master we have ever encountered and was really appreciated by his "audience." On the return trip that evening, the passengers took up a tip collection. After the last passenger had left the "plane," captain Essex was presented with an envelope containing \$52.00.

The first event was the Barry Baker concert at the Wehmeier residence in Cincinnati. The coaches unloaded in a large parking lot below this classic two-story house. After walking up a low hill, the group entered the home in a delightfully informal way—through Mom Wehmeier's kitchen on the way to the music room. The spacious Wehmeier music room, with its warm cathedral ceiling of stained wood, houses several grand pianos and collectible Hammond organs, and the periphery of this elegant space is graced with priceless antique furniture that enhances the overall glow of an uniquely beautiful setting. As a vintage hi-fi component addict, we could not help noticing Ron Wehmeier's active collection of premium audio components at the back of the studio. His unflinching good taste in components speaks volumes about his approach to pipe organ restoration and maintenance. MC Richard Rogers welcomed us from behind a vintage RCA model 77 mike. He then introduced Barry, who quickly jumped on the bench, made a few quick control activations, then launched into a spirited "That's Amore," which had far more energy than the Dean Martin original. From our front row vantage point, less than ten feet from the console, we observed astonishing coordination with rapid, but economical moves. "The Continental" saw many registration changes, and the number of maneuvers in just about three minutes to make the arrangement work was something to behold. "I Concentrate on You," a beguine-tempo standard by Cole Porter, featured a passage with some counter melody woven through it that sounded as if more than two hands and feet were involved. At just about 60 seconds in duration, "Tarantella" was a light-hearted piece of classical fare using bright unenclosed flue work to suggest the quaint sound of a shepherd's flute. Barry played some music from *Oliver*, including "Consider Yourself" and the plaintive "Where is Love." "Jamaican Rumba" is a Baker specialty with steel drum sounds represented by at least two different methods. It's a little piece of ear candy. Just as he was going into the intro of "Come Rain or Come Shine," a very loud cell phone made its presence known . . . at length! Barry played a coda for the phone song on the Wurlitzer, then added, "Now let's re-establish the mood!" It must have been at least somewhat irritating, but he never let it show. He referred to it as a torch song, and it was played so to the max—and with conviction. His final




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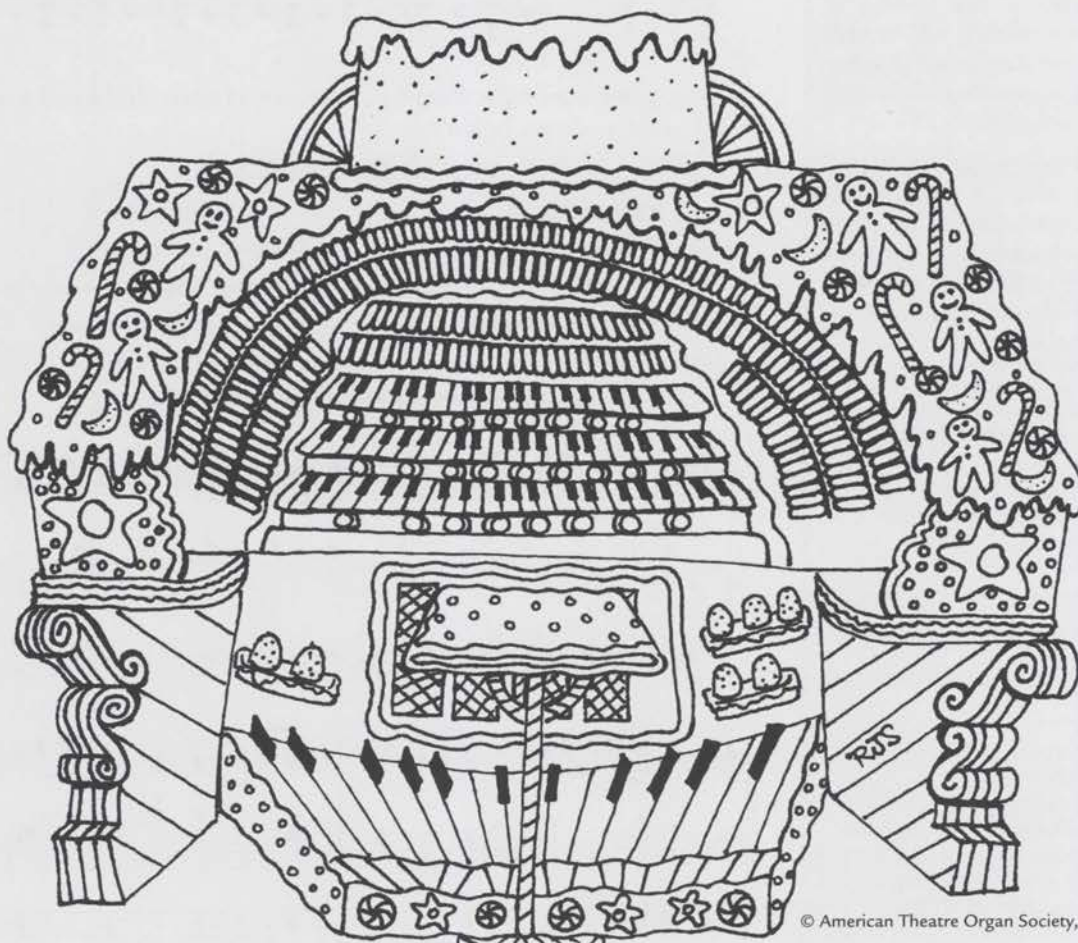
offering was a most impressive Chopin Etude, with the accompaniment previously captured by the organ's computer and the piano part played live in this performance. He again showed his mettle as a legitimate pianist. His encore had "Back Home In Indiana" woven into it (tissues out folks) and went into "Boogie Woogie Bugle Boy." All in all, a short but richly-detailed concert.

Our next stop was the Cincinnati Music Palace for lunch. The pipe organ-equipped pizza parlor is a large facility with a spacious balcony. Its centerpiece is the 4/28 Wurlitzer with a sliver and gold trimmed Art Deco console that makes a dramatic entrance on a rotating lift. Trent Sims was the featured organist, and he played a good mix of music that covered everything from Jerome Kern to the Beatles. After lunch, it was off to the German-themed "Main Strasse" area in Covington, Kentucky. This charming village has antique stores, wonderful old row houses, and too much of the wrong kind of food. The two-hour self-guided tour was a nice respite. The afterglow went into its final portion as the coaches took us down to the riverfront where we boarded a boat and began a three-hour dinner cruise. The thick, green vegetation and magnificent

houses on the riverbank provided a constantly changing flow of scenery. On board live music was provided by Warren York who played a Yamaha electronic neatly tucked away in a corner of the main deck. It seemed as though the cruise had been going for just an hour when the boat pulled back into the dock and it was time to board the coaches one last time.

On the two-hour ride back to Indianapolis that night (during which many worn-out souls slept), we began to play back a mental videotape of the week's activities. A large number of instruments and venues had been experienced, and as a reflection of the times and recent progress, two of the organs were pipeless. The only complaint I could raise about our enjoyable stay involved not having enough time to see more of what Indianapolis had to offer, especially the several unusual and interesting nearby museums and exhibits. As packed as the days and evening had been, much more has gone unseen for now. Our undying thanks to the friendly, helpful chapter volunteers who staged a truly great convention. I cannot say that we were "back home in Indiana," never having been there before, let alone being a native. But in every way imaginable, we were certainly at home in Indiana. 

## *Holiday Greetings from your ATOS Officers, Board Members and Staff*



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The musical score consists of two systems of piano accompaniment. The first system has a treble clef with a tempo marking of *mp* and a dynamic marking of *mf*. The right hand plays a melody of eighth notes, and the left hand plays split chords. The second system continues the melody and chord progression.

Chord progressions for the first system: F, C7, F7, Bb.

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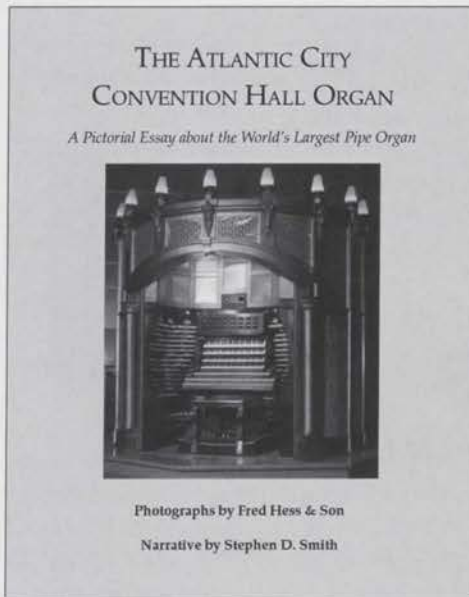
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## Organist of the Year

### JELANI EDDINGTON

Jelani Eddington was born in Indiana. He grew up in a musical family—his mother, a professional music educator of many years, and his grandmother, a well-respected piano instructor—so it was no surprise when he demonstrated an inclination toward music at a very early age.



Jelani Eddington

He began classical piano studies under the direction of his grandmother, and at eight years of age, a trip to hear the 4/42 Wurlitzer at the Paramount Music Palace in Indianapolis introduced him to the sounds of the theatre organ.

Soon thereafter, he began to take classical organ lessons and ultimately began studying theatre organ under the direction of John Ferguson. At 13, Jelani won the American Theatre Organ Society's Young Organist Competition and still retains the honor of being the youngest competitor ever to win this title.

During the ten years he has presented theatre organ concerts, he has gained much respect as one of the most dynamic and sought-after organists on the concert circuit. He has toured extensively throughout the United States and has made several concert tours abroad, including appearances in Australia, New Zealand, England, Holland, France and Germany. He also has numerous theatre organ recordings to his credit.

In 1996, he graduated Magna Cum Laude from Indiana University, having received numerous awards and recognitions, including election to the university's chapter of the prestigious Phi Beta Kappa. In May 1999, he received a Juris Doctor degree from the Yale Law School. He is currently a practicing attorney in New York City, specializing in intellectual property litigation.

## Hall of Fame

### ROBERT I. GOLDSTINE



Robert Goldstine

In 1971, when the Fort Wayne Embassy Theatre closed and was due to be razed for a parking lot, a group of theatre organ lovers, led by Robert I. Goldstine, formed the Embassy Foundation, Inc. and saved the theatre from destruction by buying it, restoring it and operating it to this day. In the nearly 30 years since its imminent demise,

the recognized leader and savior of the beautiful theatre and its unique four-manual Page theatre pipe organ was Bob Goldstine. Bob headed Fort Wayne's leading commercial real estate brokerage firm and was the grandson of the founder. His long-range vision and tireless dedication, coupled with his many high-level contacts in the corporate world in Fort Wayne, including such locally-headquartered firms as Lincoln National Life Insurance Company and Magnavox, paved the way for the needed financial and community support that today undergirds the Embassy's continuing success and the ongoing popular attraction of its restored 4/16 Page organ.

Bob Goldstine, a fine organist who studied theatre organ in the 1930s and thus became a knowledgeable theatre organ critic in his own right, also fostered the careers of young theatre organists over the years, the most recent being Barry Baker. A long-time member of ATOS and the Central Indiana Chapter, Bob was happy to contribute to the various organ restoration projects undertaken by CIC-ATOS and attended nearly every regional and annual convention of the American Theatre Organ Society until his untimely death from heart failure at the age of 85 on June 20th of this year.

## Hall of Fame

### NIGEL OGDEN

Nigel Ogden is a celebrity from the United Kingdom. He started playing the organ when he was 12, having studied piano for a number of years. His father was a church organist, so he says he had plenty of opportunity to find out about and discover the instrument for himself. Nevertheless, it was the family trips to see Reginald Dixon at the Wurlitzer in the Blackpool Tower Ballroom that really got him hooked on the beauty of the instrument.



Nigel Ogden

After training as a schoolteacher, he went into the music business—first as a salesman/demonstrator, then as an owner of an electronic organ retail business. It was during this time that he started presenting *The Organist Entertains*, a program on which he has been featured many times as a performer since 1972. *The Organist Entertains* has been running as a regular weekly feature since 1969.

When Nigel isn't presenting or preparing for the program, he spends much of his spare time traveling around the country, playing concerts of popular and light classical music on theatre organs and in churches, cathedrals and church halls. He also has 22 recordings to his credit.



# Honorary Member

## JOHN FERGUSON

John Ferguson originally hails from Shreveport, Louisiana, although he has been an Indiana Hoosier since the late 1970s.



John Ferguson

His earliest fascination with the organ began when he was ten watching his church organist play services on an early Model A Hammond. He studied both piano and organ during his childhood, becoming enthralled with the sounds of the theatre organ through the early HiFi recordings of George Wright. This fascination led to the first of many installations he would become involved

with including the 2/8 Robert-Morton in the Strand Theatre in Shreveport.

After a stint in the Army, he resided in St. Louis, where he played for Stan Musial and Biggie's, a St. Louis landmark. He

became friends with Stan Kann, who had him fill in occasionally at the St. Louis Fox Theatre. A move in the early 1970s to California started a friendship with Ken Crome. He designed specifications for several organ venues being rebuilt by the Crome Organ Company. Two of those installations he would work with as music director—The Roaring 20s in Grand Rapids, Michigan and the Paramount Music Palace in Indianapolis.

With the public theatre organ venue of the Paramount Music Palace playing daily, the opportunity to teach interested young new organ students came about. As a result, the Central Indiana Chapter of ATOS had the first two winners in the Young Organist Competition—Martin Ellis and Dwight Thomas. After a year, there were two more consecutive winners—Jelani Eddington and Barry Baker—all students of John Ferguson. Good news—he is currently working with four new students.

He has contributed so much to the world of theatre organ. He has always given above and beyond what was "required" and went the extra mile to make it the best it could be. His code of ethics is of the highest order and he has truly been a friend to countless lovers of theatre organ music.

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PS Form 3526, October 1999 (Reverse)



# WARREN PERFORMING ARTS CENTER

CONTINUED FROM PAGE 30



*Simon Gledhill at the 3/18 Barton Organ.*



# LONG CENTER FOR THE



*Ken Double and Clark Wilson at the 3/21 Wurlitzer organ.*





# HEDBACK THEATRE



Dan Bellomy at the 2/11 Hybrid theatre pipe organ and Hammond C-3 organ.



# PERFORMING ARTS



CONTINUED ON PAGE 46



# 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 4, winter 1961. It is reported that the 4/18 Marr & Colton organ originally installed in the Roosevelt Theatre, Buffalo, New York was broken up for parts. If anyone has additional information, please contact the editor.

## The Marr & Colton in the Roosevelt Theatre, Buffalo, New York

By  
Charles W. Stein

One of the most outstanding theatre organs in the Buffalo area is the 4m/18r Marr and Colton at the Roosevelt Theatre. Built in 1927, at a cost of \$37,500, this organ is a true example of fine craftsmanship. Its tibias are among the richest ever heard, its Guatemalan marimba speaks out far more clearly than in similar instruments and the great organ peals forth with a fullness and depth rarely heard in theatre organs.

Several prominent organists played this Marr and Colton in its early years. When the 1800-seat theatre was opened in April of 1927, Tim Crawford was the featured artist. He was followed by Sylvester Stambaugh and a number of other well-known artists.

When talking pictures sounded the death-knell of theatre organs around 1930, the owners of the Roosevelt locked up the organ chambers and very carefully boarded up the fine Marr and Colton console. As was typical all over the land, the organ sat for twenty-five years. Fortunately, little or no water damage took place. But the organ was all but forgotten until 1956 when two enterprising young men, Harry Radloff and Heino Olandt (of the Niagara Frontier Chapter of ATOE), persuaded the Roosevelt's owners to let them re-build the organ.

Then followed three years of painstaking effort—effort that frequently resulted only in frustration! Gradually, the pattern emerged; gradually, the "new" Marr and Colton took shape. The entire organ was re-leathered, reservoirs and chests repaired, blower and generator refurbished, wiring checked and the console completely overhauled. Parts from other Marr and Coltons and WurliTZers in the area were obtained, three more ranks were added to the organ and by late 1957, the old Marr and Colton had a decidedly new look. All this had taken place with the full co-operation and help of the owners, George and Morris Rosing.

In the Fall of 1957, the organ was placed in use every Sunday—to be played briefly between films. Harold Jolles, a well-known theatre organist of silent picture days, was engaged as feature artist. For the past three years he has played the organ regularly on Sundays to the delight of the theatre's patrons.

Recently, the Niagara Frontier Chapter of ATOE presented a full-length concert at the theatre one Sunday morning. Harold Jolles played, together with Dr. Edward Bebko of Olean, New York, former associate organist at Radio City Music Hall. Though the concert was held on a Sunday morning, over 400 persons attended and all of them thrilled to the sound of the magnificent Marr and Colton theatre organ.



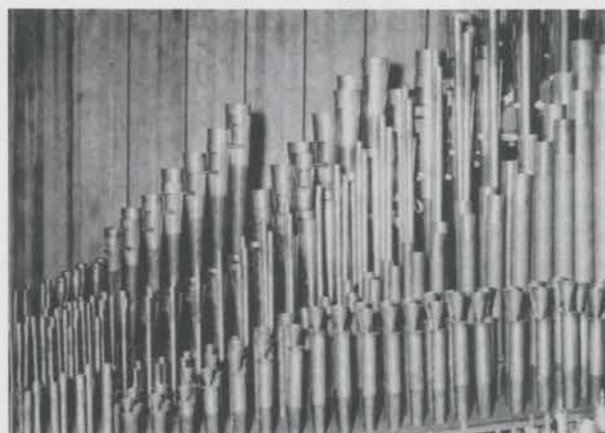
Harold Jolles at the Roosevelt Marr & Colton.



Percussion in solo chamber. Sleigh Bells, Glockenspiel, Chrysoglott, Chimes (in background)



Marr & Colton 4/18 Console, Roosevelt Theatre



View of Main Chamber. Right to left -- Kinura, Horn Diapason, Solo String, French Horn, Trumpet, Vox Humana.



# SPECIFICATIONS of 4-MANUAL ROOSEVELT THEATRE MARR & COLTON

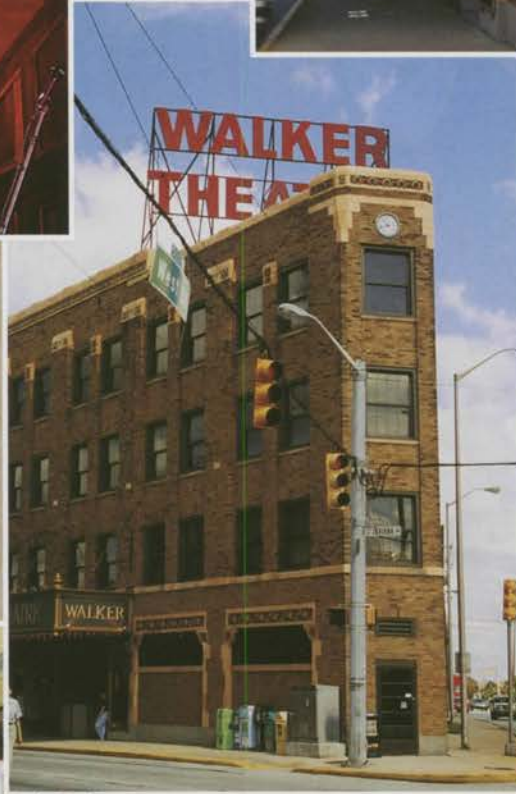
<p><b>MAIN FOUNDATION CHAMBER</b></p> <p>No. Pipes Range</p> <p>85 16'-4' Diaphonic Diapason</p> <p>97 16'-2' Horn Diapason</p> <p>97 16'-2' Tibia Clausa</p> <p>73 16'-8' Trumpet</p> <p>73 8'-4' Tibia Plena</p> <p>61 8' String</p> <p>61 8' French Horn</p> <p>61 8' Vox Humana</p> <p>61 8' Kinura</p> <p>85 16'-4' Piano</p> <p style="padding-left: 20px;">Toy Counter</p> <p><b>SOLO CHAMBER</b></p> <p>85 16'-4' Tuba Horn</p> <p>85 16'-4' Tibia Clausa</p> <p>97 16'-2' Flute</p> <p>61 8' English Post Horn</p> <p>61 8' Trumpet Royal</p> <p>61 8' Oboe Horn</p> <p>61 8' Orch Oboe</p> <p>61 8' Clarinet</p> <p>61 8' Vox Humana</p> <p>85 8'-2' Viol 'D Orch.</p> <p>73 8'-4' Viol Celeste</p> <p>61 8' Quintadena</p> <p>61 8' Saxophone</p> <p>20 Chimes</p> <p>25 Sleigh Bells</p> <p>30 Glockenspiel</p> <p>49 Chrysoglott</p> <p>37 Xylophone</p> <p>49 Marimba-Harp</p> <p>Auto Horn ( Pierce Arrow)</p> <p>Bird Effect</p> <p><b>GENERAL</b></p> <p>Two Expressions Levers with Indicating Keys</p> <p>Balanced Crescendo Pedal</p> <p>Thunder Pedal ( Reed)</p> <p>Thunder Pedal ( Diaphone)</p> <p>Tremulants</p> <p style="padding-left: 20px;">Main</p> <p style="padding-left: 20px;">Solo</p> <p style="padding-left: 20px;">Tibia plena - Diaphonic Diapason</p> <p style="padding-left: 20px;">Tibia Clausa</p> <p style="padding-left: 20px;">Tibia Clausa</p> <p style="padding-left: 20px;">Vox Humana</p> <p style="padding-left: 20px;">Vox Humana</p> <p style="padding-left: 20px;">Tuba - English Post Horn</p> <p>Sforzando Pedal ( Wind)-Full Stops</p> <p>Sforzando Pedal -Full ( Everything)</p> <p>Sforzando Pedal ( Snare Drum)</p> <p>Sforzando Pedal ( Base Drum &amp; Cymbal)</p> <p>Piano Pedal ( Sustain)</p> <p>Piano Pedal ( Soft)</p> <p>Surf Effect</p> <p>Auto Horn</p> <p>Fire Gong</p> <p>Steamboat Whistle</p> <p>Horse Hoofs</p> <p>Two Bird Effects</p> <p>Chinese Gong</p> <p>Telephone Bell</p> <p>Auto Horn</p> <p>Ship's Bell</p> <p>10 pistons per manual except Orchestral Organ which is 5</p> <p>15 hp Spencer Orgoblo</p> <p>100 amp motor generator set ( Variable Voltage)</p>	<p><b>PEDAL ORGAN</b></p> <p>32 Resultant</p> <p>16 Trombone</p> <p>16 Ophicleide</p> <p>16 Diaphone</p> <p>16 Diaphonic Horn</p> <p>16 Contra Tibia Clausa</p> <p>16 Contra Tibia Clausa</p> <p>16 Bourdon</p> <p>8 Tuba Horn</p> <p>8 Octave</p> <p>8 Horn Diapason</p> <p>8 Tibia Clausa</p> <p>8 Tibia Clausa</p> <p>8 Tibia Plena</p> <p>8 Clarinet</p> <p>8 String</p> <p>8 Cello</p> <p>8 Flute</p> <p>4 Octave</p> <p>4 Flute</p> <p>8 Orch to Pedal</p> <p>8 Solo to Pedal</p> <p>8 Great to Pedal</p> <p>8 Accomp to Pedal</p> <p>16 Ophicleide Pizz</p> <p>16 Piano</p> <p>8 Bass Drum</p> <p>8 Kettle Drum</p> <p>8 Snare Drum</p> <p>8 Crash Cymbal</p> <p>8 Cymbal</p> <p style="padding-left: 20px;">Pedal traps first or second touch</p> <p><b>ACCOMPANIMENT ORGAN</b></p> <p>1st Keyboard</p> <p>16 Contra Viol ( Ten C)</p> <p>16 Bourdon</p> <p>16 Vox Humana ( Ten C)</p> <p>8 Tuba Horn</p> <p>8 Diaphonic Diapason</p> <p>8 Horn Diapason</p> <p>8 Tibia Clausa</p> <p>8 Tibia Clausa</p> <p>8 Clarinet</p> <p>8 Saxophone</p> <p>8 String</p> <p>4 Viol 'd Orchestre</p> <p>4 Viol Celeste</p> <p>8 Oboe Horn</p> <p>4 English Post Horn</p> <p>4 Trumpet Royal</p> <p>8 Quintadena</p> <p>8 Flute</p> <p>8 Vox Humana</p> <p>8 Vox Humana</p> <p>8 Octave</p> <p>4 Viole</p> <p>4 Octave Celeste</p> <p>4 Flute</p> <p>4 Vox Humana</p> <p>4 Twelfth</p> <p>2 - 2/3 Piccolo</p> <p>2 - 2/3 Piano</p> <p>8 Piano</p> <p>4 Piano</p> <p>4 Mandolin</p> <p>4 Marimba</p> <p>4 Harp</p> <p>4 Chrysoglott</p> <p>4 Accomp to Accomp</p> <p>8 Solo To Accomp</p> <p>8 Solo to Accomp 2nd T</p>	<p><b>ACCOMPANIMENT ORGAN</b></p> <p>1st Keyboard ( continued)</p> <p>8 Snare Drum</p> <p>8 Tambourine</p> <p>8 Castanets</p> <p>8 Chinese Block</p> <p>8 Tom Tom</p> <p>8 Sand Block</p> <p>8 Triangle 2nd T</p> <p><b>GREAT ORGAN</b></p> <p>2nd Keyboard</p> <p>16 Ophicleide</p> <p>16 Diaphone</p> <p>16 Diaphonic Horn</p> <p>16 Contra Tibia Clausa</p> <p>16 Contra Tibia Clausa</p> <p>16 English Post Horn ( Ten C)</p> <p>16 Clarinet ( Ten C)</p> <p>16 Contra Viol ( Ten C)</p> <p>16 Bourdon</p> <p>16 Vox Humana ( Ten C)</p> <p>8 Trumpet Royal</p> <p>8 Trumpet</p> <p>8 English Post Horn</p> <p>8 Tuba Horn</p> <p>8 Diaphonic Diapason</p> <p>8 Tibia Clausa</p> <p>8 Tibia Plena</p> <p>8 Orch Oboe</p> <p>8 Kinura</p> <p>8 Clarinet</p> <p>8 Saxophone</p> <p>8 String</p> <p>8 Oboe Horn</p> <p>8 English Post Horn</p> <p>8 Quintadena</p> <p>4 Clarion</p> <p>4 Piccolo</p> <p>4 Tibia Clausa</p> <p>4 Tibia Plena</p> <p>8 Xylophone</p> <p>8 Glockenspiel</p> <p>8 Orch Bells</p> <p>8 Sleigh Bells</p> <p>8 Cathedral Chimes</p> <p>8 Piano</p> <p><b>ORCHESTRAL ORGAN</b></p> <p>4th Keyboard</p> <p>16 Vox Humana ( Ten C)</p> <p>8 Tibia Clausa</p> <p>8 Tibia Clausa</p> <p>8 Concert Flute</p> <p>8 Viol 'd Orchestre</p> <p>8 Viol Celeste</p> <p>8 Clarinet</p> <p>8 French Horn</p> <p>8 Kinura</p> <p>8 Vox Humana</p> <p>8 Vox Humana</p> <p>4 Flute</p> <p>4 Violin</p> <p>4 Orch to Orch</p> <p>8 Solo to Orch</p> <p>8 Harp</p> <p>8 Carillon Harp</p> <p>8 Cathedral Chimes</p> <p>8 Shuffle Effect</p>	<p><b>GREAT ORGAN</b></p> <p>2nd Keyboard (continued)</p> <p>16 Chrysoglott</p> <p>4 Xylophone</p> <p>8 Glockenspiel</p> <p>8 Orch Bells</p> <p>8 Cathedral Chimes</p> <p>16 Great to Great</p> <p>4 Great to Great</p> <p>8 Solo to Great</p> <p>8 Solo to Great 2nd T</p> <p><b>SOLO ORGAN</b></p> <p>3rd Keyboard</p> <p>16 Trombone</p> <p>16 Ophicleide</p> <p>8 Trumpet Royal</p> <p>8 Trumpet</p> <p>8 Tuba Horn</p> <p>8 Diaphonic Diapason</p> <p>8 Tibia Clausa</p> <p>8 Tibia Plena</p> <p>8 Orch Oboe</p> <p>8 Kinura</p> <p>8 Clarinet</p> <p>8 Saxophone</p> <p>8 String</p> <p>8 Oboe Horn</p> <p>8 English Post Horn</p> <p>8 Quintadena</p> <p>4 Clarion</p> <p>4 Piccolo</p> <p>4 Tibia Clausa</p> <p>4 Tibia Plena</p> <p>8 Xylophone</p> <p>8 Glockenspiel</p> <p>8 Orch Bells</p> <p>8 Sleigh Bells</p> <p>8 Cathedral Chimes</p> <p>8 Piano</p>
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Stop list is subject to change as further additions are hoped to be made



# WALKER THEATRE

CONTINUED FROM PAGE 43



*Rob Richards at the 4/43 Walker organ.*



# EMMERICH MANUAL HIGH SCHOOL



*Dwight Thomas at the 3/26 Wurlitzer organ.*



# CIRCLE THEATRE



Walt Strony at the 4/41 Allen organ.



CONTINUED ON PAGE 50



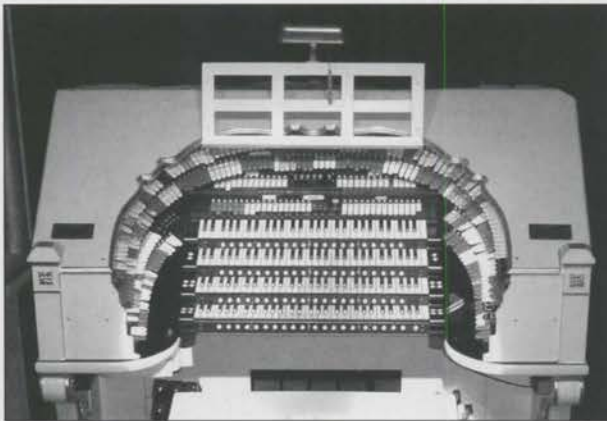
# The Bay Theatre

*"Always the best show in town!"*

*in Seal Beach,  
California*

*Playing the finest foreign & art films, plus  
the greatest classics, and silent movies, too!*

*Featuring the mighty Wurlitzer pipe organ every Friday, Saturday  
& Sunday evening, and also for our special film series*



Featuring the Mightiest Wurlitzer Pipe Organ in any movie theatre, anywhere! Originally from the Paramount Theatre building on Times Square in New York City, this fabulous instrument will rattle your bones and tickle your toes! Be sure to arrive early to hear this unique and historic pipe organ on Friday, Saturday & Sunday nights, and as part of our special film presentations!



Come early to the weekend shows and hear the wizardry of JIM RIGGS, the Bay Theatre's house organist. Over 1 million people worldwide have tapped their toes to the swinging big-band style Riggs is famous for. Take a listen and find out why they say, "This ain't no church organ-this box gets up and dances!"

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**(SUNDAYS AT 3:00PM)**

- 9/30 **YANKEE DOODLE DANDY**
- 10/7 **MEET ME IN ST. LOUIS**
- 10/14 **THE PHILADELPHIA STORY**
- 10/21 **TOP HAT**
- 10/28 **WARNER BROS. CARTOON EXTRAVAGANZA  
(ASSORTED FILES)**
- 11/4 **STRANGERS ON A TRAIN**
- 11/11 **AN AMERICAN IN PARIS**
- 11/18 **THE MALTESE FALCON**
- 11/25 **THE WIZARD OF OZ**

### SILENT MOVIE MONDAYS

**(MONDAYS AT 7:00PM)**

- 10/1 **SHOW PEOPLE**
- 10/8 **COLLEGE**
- 10/15 **TELL IT TO THE MARINES**
- 10/22 **LAUREL & HARDY  
COMEDY FESTIVAL**
- 10/29 **NOSFERATU (PART OF THE DOUBLE BILL PROGRAM  
FOR 10/26 THRU 11/1. SEE BELOW.)**
- 11/5 **THE CABINET OF DR. CALIGARI**
- 11/12 **THE FOUR HORSEMEN OF THE APOCALYPSE**
- 11/19 **FLESH AND THE DEVIL**
- 11/26 **GREED**

**HALLOWEEN WEEK SPECIAL** Week of Fri., Oct. 26 through Thurs., Nov. 1

Double Bill of: "NOSFERATU" (1921, silent) and "SHADOW OF THE VAMPIRE" (2000, sound)

[One complete double bill every night, with two complete doubles Sat. Oct. 27 plus an added late-night Halloween show Wed. Oct. 31.]

The Bay Theatre ~ PCH & Main, Seal Beach ~ Infoline: (562) 431-9988



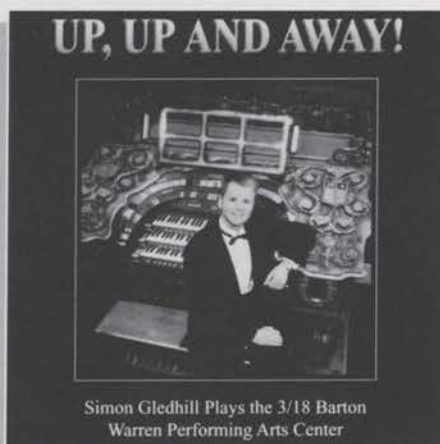
# For the Records

Ralph Beaudry, Associate Editor

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## UP, UP AND AWAY

Simon Gledhill



Here's another first CD recording of a theatre organ—the magnificent 3/18 Barton in Eash Auditorium at the Warren Performing Arts Center in Indianapolis, Indiana. Originally installed as a 3/17 in the Spanish Rococo Indiana Theatre in 1927, it was removed to storage in 1977 when the theatre became a “sterilized” repertory house. Our Central Indiana Chapter purchased it in 1992, fully restored it (with an added Barton-Dennison Orchestral Oboe) and reinstalled it at the Warren Center as the Dessa and Virginia Byrd Memorial organ; an appropriate tribute to the two organists most closely associated with this organ in its theatre days. The organ premiered in its new home during the 1997 ATOS Annual Convention. This CD's excellent 16 pages of liner notes tell the organ's complete story along with informative notes on the music and a brief, fascinating biography of Simon Gledhill.

Surely Simon needs no introduction to our readers as his numerous CDs, Convention appearances, and frequent concert tours of the U.S. have firmly established him as one of the very finest organists of our day. However, if one buys a recording based only on the titles in the tune list, Simon's new CD may be

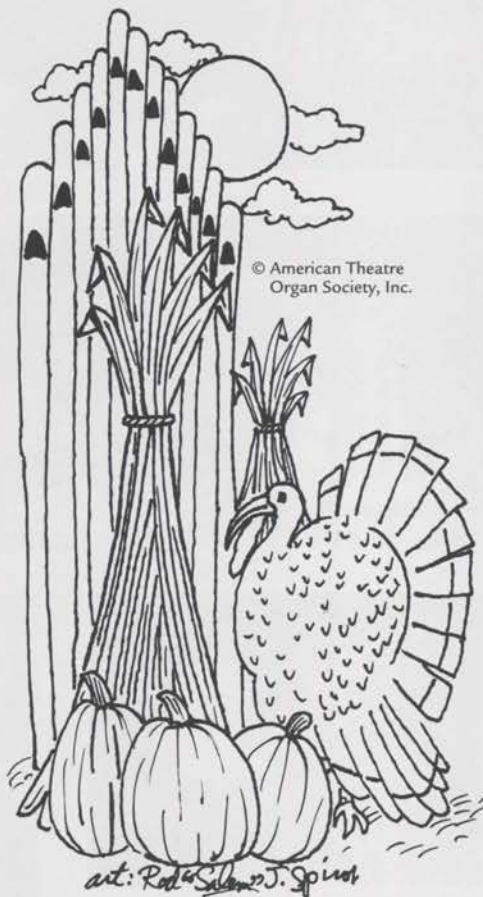
a bit shocking. Of the 27 tunes on this album's 13 tracks, many people won't recognize more than one or two of the numbers! So let us point out right here that this is a release of simply wonderful music that, once heard, will become musical treasures you'll want to enjoy over and over again. This 72-minute disc opens as Simon paints a musical picture of the console rising from the depths with Jimmy Webb's country-rock hit tune “Up, Up and Away!” If you've not heard this Barton in a live performance, you'll immediately be aware the Eash Auditorium is a room with true “movie palace sound” and this red-blooded Barton is truly magnificent.

From Eric Coates' 1919 *Summer Days Suite* Simon next sketches the musical picture of a peaceful stroll “In A Country Lane.” Although Rodgers and Hart had hoped to write the music for Simon's first medley, backers wouldn't put up the money for such a young team and Rudolph Friml composed the 1925 operetta *The Vagabond King*. This 13-minute medley includes the rousing march “Song of the Vagabonds,” the lush “Only a Rose,” the gentle “Huguette Waltz,” and the romantic “Some Day.” Featured throughout are some of the Barton's surprisingly refined solo voices and ensembles. Billy Mayerl's zippy novelty “Look Lively” is next and we're then treated to a Stephen Sondheim song that should certainly replace the one Sondheim ballad everyone usually plays. It's the melancholy “Anyone Can Whistle”—the title tune of a failed 1964 musical (it lasted only nine performances) but, because the music is so good, an original cast album was released anyway!

In the early 1930s British composer Haydn Wood wrote a *Paris Suite* from which Simon plays the delightfully light hearted march “Montmartre.” His second medley salutes three Hoosier composers. First is Albert von Tilzer's “I'll

Be With You in Apple Blossom Time” (which, surprisingly, was first recorded in 1920!). Next is Hoagy Carmichael's 1940 hit, “The Nearness of You.” As a side note we should point out that although most of Simon's selections may be little known, five of his numbers, including this one, are on the Smithsonian's list of the 100 best American songs written between 1900 and 1950! (We'll indicate the others with an asterisk following the title.) The third Hoosier is Cole Porter. His tune, “My Heart Belongs to Daddy,” was introduced in the 1938 musical *Leave It to Me* by Mary Martin who did a tasteful striptease while sitting on a trunk in a Siberian railway station surrounded by five chorus boys—one of whom was Gene Kelly!

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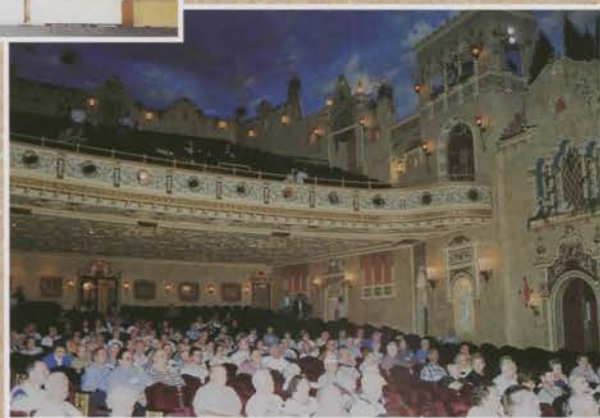
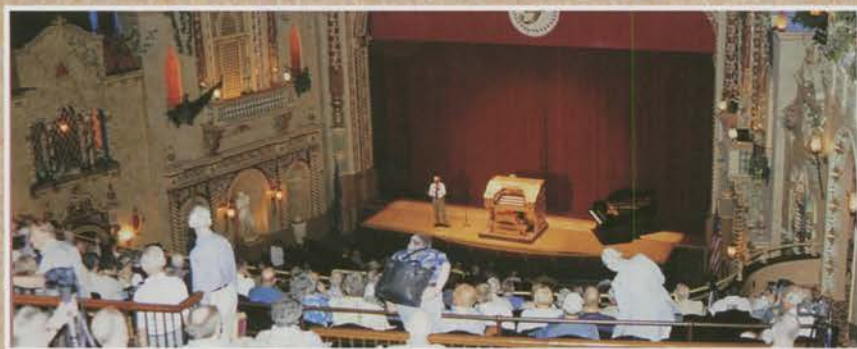
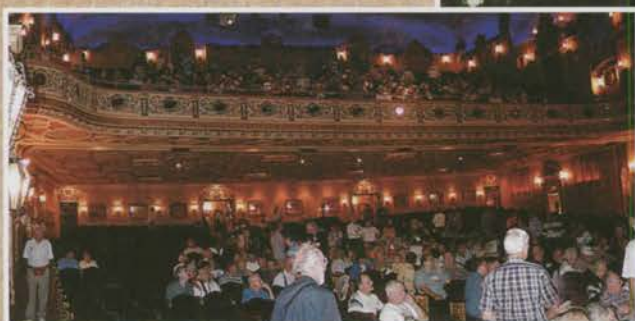


# PARAMOUNT THEATRE

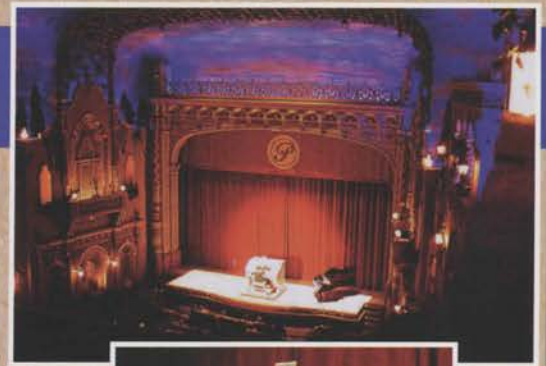
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Ron Rhode at the 3/12 Page organ.







# EMBASSY THEATRE



Jelani Eddington at the 4/16 Page organ and David Harris at the concert grand piano.



CONTINUED ON PAGE 54



## FOR THE RECORDS

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Composer Johnny Green started out as an arranger for orchestra leader Guy Lombardo and later went on to great success as a Hollywood film scorer and as a guest conductor of the Los Angeles Philharmonic and other major orchestras. In 1933 Green wrote the quiet, gentle ballad "You're Mine You" and Simon's arrangement and registration are simply ravishing. From British organist Frederic Curzon comes the charming novelty "The Boulevardier." Next is Noel Gay's brief but sunny "All Over the Place" which is followed by "The Willow Waltz" which also features some of the Barton's most refined voices. Simon's 15-minute major "production number" is next—*Harold Arlen Remembered*. George Gershwin said Arlen is "the most original of us all" while Berlin said, "Harold's best IS the best" and lyricist "Yip" Harburg wrote, "An Arlen song is completely individual, completely uninfluenced by anyone else."

Arlen is best known for his rhythm and blues songs but he started out (age 15 in 1920) playing piano for silent

films. He was soon working as both pianist and vocalist in dance bands and by 1930 had written a few songs. Then, for four years, he composed most of the music for Harlem's famous Cotton Club shows. That led him to Hollywood in 1934 and his songs were used in 62 films. (He had nine Academy Award nominations but won an Oscar only for "Over the Rainbow"—which is not heard in this medley.) In the 1940s and '50s Arlen wrote five Broadway musicals! Simon plays ten tunes, which cover Arlen's entire career, but our comments are not in the order the songs are heard on this CD. From the Cotton Club days Simon features "I've Got the World on a String" and "Between the Devil and the Deep Blue Sea" as well as "Stormy Weather"\* which was written for Cab Calloway in 1933 but most people will remember from Lena Horne's marvelous performance in the 1943 film *Stormy Weather*.

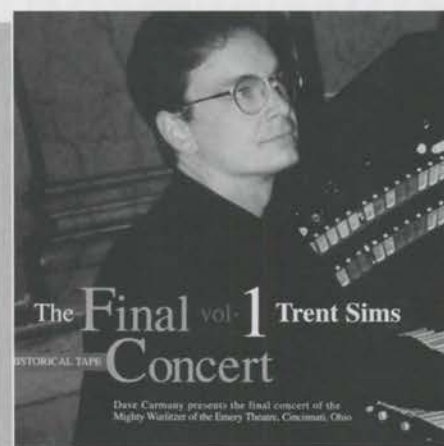
From his Broadway musical *House of Flowers* (1954—with lyrics by Truman Capote!) we hear the languorous "A Sleepin' Bee"\*. From the 1946 musical *St. Louis Woman* is the up-tempo, but a bit dramatic, ballad "Come Rain or Come Shine." Turning to the Hollywood films Simon has selected the Munchkin's joyous "Ding-Dong! The Witch is Dead" from 1939's *Wizard of Oz* and, from the 1941 film *Blues in the Night*, the soothing, melodious "This Time the Dream's on Me." The final three Arlen tunes come from the film most critics consider Judy Garland's finest—the 1954 Warner Brothers' classic, *A Star is Born*. In the original three-hour version of the film Judy sang (among many other numbers) the upbeat "Lose That Long Face," the romantic "Here's What I'm Here For," and the cheerful "It's A New World." Shortly after its release those first two songs were cut due to the film's length. For years there was an effort to get WB to restore the missing 20 minutes, which the studio claimed were lost! In 1983 they finally found that "lost" footage and the film today is available in its original 176-minute length!

From Simon's very informative liner notes we quote, "To conclude, I've chosen an unusual piece . . . "Lush Life"\* composed by (Billy) Strayhorn in 1936 when Strayhorn was only 21 . . . It's most frequently heard as a vocal . . . The

Warren organ reproduces perfectly the alternately cool and lush sounds I envisaged when creating the arrangement." Bravo! to Simon for "Lush Life"—and for his entire program! This album is a musical treasure in every way (and its profits benefit the organs our Central Indiana Chapter own and maintain). *Up, Up and Away!* well deserves our most enthusiastic Must Have Recommendation! Compact disc only \$20.00 (pp in the U.S.) \$22.00 (pp to Canada) and \$24.00 (pp to other overseas addresses). Please send U.S. funds only to CIC-ATOS, 5440 N. Meridian Street, Indianapolis, IN 46208.

## THE FINAL CONCERT, VOLUME 1

Trent Sims



Although this three-volume CD set is the "final concert" of the wonderful Wurlitzer that has entertained audiences weekly for 22 years in Cincinnati's Emery Theatre, these discs also introduce a fine young theatre organist, Trent Sims, to our readers. Trent studied with John Ferguson and played at the Indianapolis Paramount Music Palace in the early 1990s. More recently he has been the featured artist at the Sharonville Music Palace near Cincinnati where he can be heard playing the former Springdale Music Palace Wurlitzer.

Let's first briefly recount the history of the Emery organ, which was published in several excellent articles in the Journals for June 1976 and March 1984. Opus 1680 (a 3/19, Style 260 Special) was first installed in Cincinnati's Fountain Square Theatre (later the RKO Albee) where it debuted on Christmas Eve, 1927. Over the years it was heard less and less

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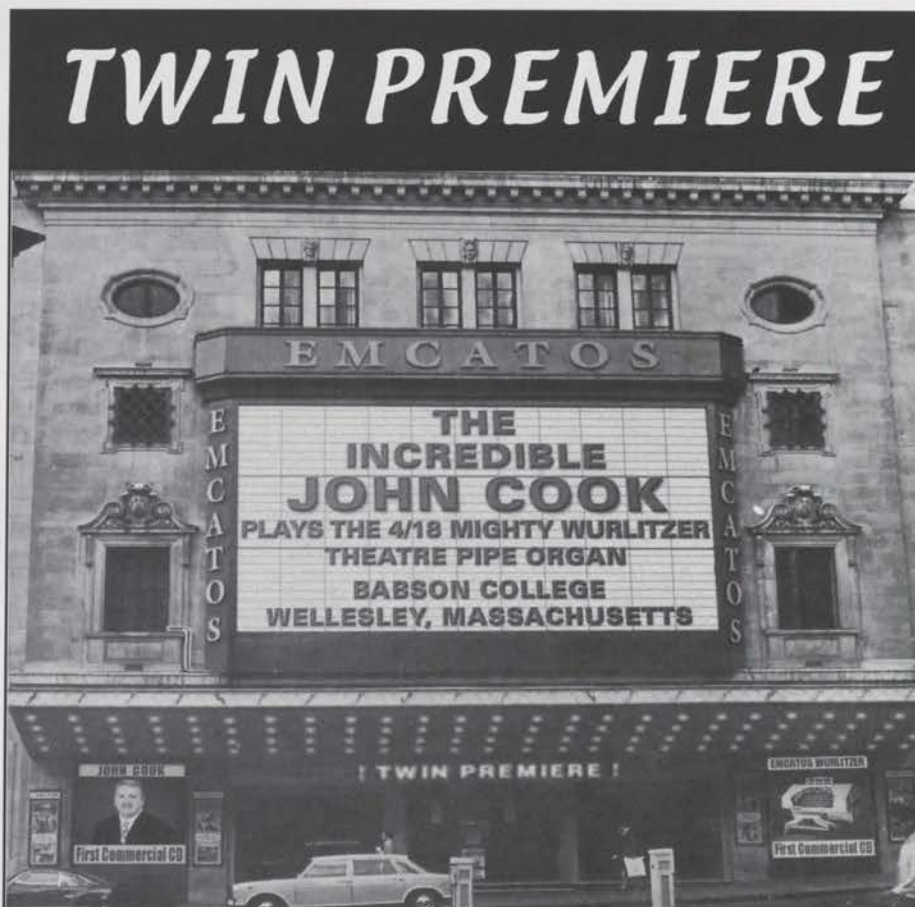
frequently and by the 1960s RKO was donating its unused organs to various worthy venues. (The theatre closed in 1975 and was demolished two years later.) However, in 1968 the Albee organ was donated to the Ohio Mechanics Institute (which was later absorbed by the University of Cincinnati) for installation in their Emery Auditorium. This building had been built in 1912 by philanthropist Mary Emery as a gift to OMI and the Cincinnati Symphony Orchestra, which performed there until 1926.

The 2300 seat Emery's acoustics were superb although it had a shallow stage and no provision for an organ or for showing movies. The organ was rebuilt, chambers were constructed on the stage, a projection booth was installed at the rear of the orchestra floor and the house was reseated to accommodate 1,364 on the main floor and first balcony (the second balcony was abandoned). In the organ rebuild the console was changed from white to ebony, four ranks were added (an additional four came later) and a 1922 Mellville-Clark upright piano was also included in the organ's respecifications. A gala three-day weekend opening program in October 1977 featured both Gaylord Carter and Searle Wright at the console of the 3/23 Wurlitzer.

Within two years a weekend series of classic movies was established with the entire theatre being staffed by volunteers. Yes, all the "crew" in the box office, projection booth, concession stand, ushering or on the organ bench were volunteers who worked almost every Friday, Saturday and Sunday weekend (except when the Emery was used for other purposes) for 22 years! It's a truly remarkable record of dedication! In 1999 the U of C announced their decision to convert Emery Theatre into a lecture hall and the organ would have to go. Today it is in storage awaiting its new home in a 1,100 seat theatre on the campus of the College of Mount Saint Joseph just outside Cincinnati.

These "final concert" albums are only the fourth time the Emery Theatre's Wurlitzer has been commercially recorded! The late Lee Erwin released an LP *Moon River Revisited* (reviewed in the Journal, June 1979 and is not to be confused with his *Moon River Music* LP Zodiac #333 which was recorded on the

CONTINUED ON PAGE 55



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# EMBASSY THEATRE

CONTINUED FROM PAGE 50



*Jim Riggs at the 4/16 Page organ.*



# ST. JOHN THE EVANGELIST CATHOLIC CHURCH



*Donna Parker and Martin Ellis at the 2/45 Coulding & Wood pipe organ.*



CONTINUED ON PAGE 63



## FOR THE RECORDS

CONTINUED FROM PAGE 53

Quinby residence organ in New Jersey). About the same time Marilyn Libbin released her LP *Here's Bubbles* (reviewed in *The Console* for October 1979). Famous jazz pianist Dick Hyman recreated some of Fats Waller's best-known tunes on the Emery Wurlitzer for his LP *Cincinnati Fats* (reviewed twice—by Stu Green in May 1982 and Bob Shafter in July 1988—and both were raves!) So we now have these last three CDs recorded in a theatre with acoustics Leopold Stokowski (director of the Cincinnati Symphony while it played in the Emery) described as "... among the finest in the world exceeded only by Carnegie Hall New York and Boston's Symphony Hall."

On the now 3/27 Wurlitzer Trent opens Volume One of his "final concert" with the cheery exhortation to "Put on Your Sunday Clothes" from Jerry Herman's *Hello Dolly*. Carol Channing made this a hit in 1964 but when Streisand did it in the 1969 film she sang it with Michael Crawford (who later went on to greater fame as a Phantom!). Next is a spirited "The Merry-Go-Round Broke Down"—with a tempo indicating the painted ponies were in the Kentucky Derby! Time for a breather and it's "Hey There" from 1954's *Pajama Game*. Listen for the luscious but brief Tibia solo. Trent favors the bright, brassy sounds of the Emery Wurlitzer and this recording marvelously captures the big, live, almost joyous, room sound. Trent obviously has an unusually wide repertoire for these three discs have some great oldies we haven't heard in years—and never on a theatre organ! For example,

after a rather restrained verse, you must be under 60 years old if you don't recognize "I Scream, You Scream (We all scream for ice cream)." Note the delightful chime solo in the middle!

There is a wonderful "woodpile" chorus in "Shine on Your Shoes" which most will remember from 1953's film version of *The Bandwagon* but was originally performed in the 1932 Broadway musical *Flying Colors* by Buddy and Vilma Ebsen with Larry Adler's harmonica accompaniment! Victor Young's lush ballad "When I Fall in Love" features warm solo voices somewhat reminiscent of the way Nat King Cole sang it in Errol Flynn's 1957 film *Istanbul*. It sounds like a real old-timer but "Are You Lonesome Tonight" was composed in 1926. But none other than Elvis Presley sang its most memorable version in the 1960s! Trent gives a cheery bouncing beat to another number from the early 1930s—and which Mama Cass Elliott also revived in the 1960s—"Dream a Little Dream of Me." Note the wonderful ricky-tick piano flavor of the Beetle's "When I'm 64."

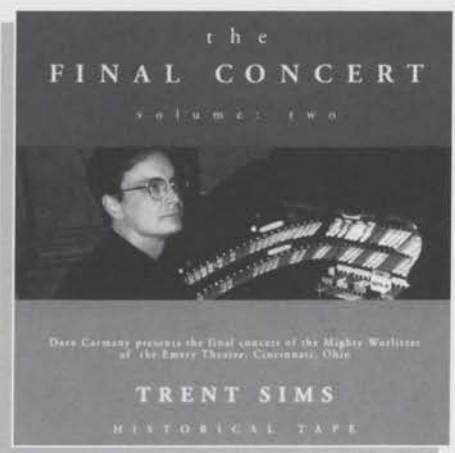
Trent next plays one of the brightest, breeziest songs ever written! It's Vincent Youman's "I Know That You Know" which was introduced by Bea Lillie in the 1926 Broadway show *Oh Please*. (That is a rare tune with a melody line of repeated notes that are saved from monotony by the constant chord changes under them!) An emotional "I Left My Heart in San Francisco" is followed by the Mormon hymn "Come, Come Ye Saints." For a bit of variety we have the rather raunchy, honky-tonk tune "And All That Jazz" from Kander and Ebb's *Chicago*, which first hit Broadway in 1975. That show is loaded with music right out of the Roarin' Twenties for the story line takes place in 1926. One of the most beautiful of ballads is next. Lehar wrote "You Are My Heart's Delight" for his 1923 operetta *The Land of Smiles* (it's about a Chinese prince!) but in a 1946 revival the lyrics were rewritten and we know it today as "Yours Is My Heart Alone."

Closing out this decidedly different and thoroughly enjoyable album are Richard Rodgers "Falling in Love With Love," Fred Coots' razz-ma-tazzy "Doin' the Raccoon," and the music Trent has adopted for his "theme song," an appro-

priately lush "We'll Meet Again." While listening to this 57-minute CD some might think Trent is a "pedal to the metal" artist. But, it's clear he has a style of playing, which features many refreshing combinations (including various tuned percussions) and is full of sparkle and energy. Recommended. Volume 2 is reviewed next and Volume 3 will be reviewed in the following issue. Each CD is sold separately for \$22.00 postpaid (or all three can be ordered at once for \$60.00, including postage from Dave Carmany, P.O. Box 2538, Anderson, IN 45018.

## THE FINAL CONCERT, VOLUME 2

Trent Sims



Organist Trent Sims continues his "final concert" on the 3/27 Wurlitzer in Cincinnati's Emery Theatre with a 70-minute program of mostly familiar, but not over-recorded, tunes. Although it certainly isn't a typical console-raiser, "Wind Beneath My Wings" won the Grammy Award for Best Song in 1990 and Trent gives it the emotional, heartfelt interpretation it deserves—and note those simply luscious Tibias! Two Cole Porter tunes follow. First is the rousing, almost raucous, "Anything Goes" which certainly conveys the joy Trent is having with this bright and brassy organ. Porter wrote "I Love You" for 1944's Broadway show *Mexican Hayride* but his biographies tell us this lovely beguine was really written because his friend Monty Wooley bet Porter he couldn't write a hit tune with such a trite title. Boy, was Monty wrong!

"Till I Waltz Again With You" opens with a chrysoglott introduction and features Tibias galore and some lovely

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untremmed brass. It's been a long while since anyone has played Oley Speaks' 1907 masterpiece (with lyrics by Rudyard Kipling) "On the Road to Mandalay." Jesse Crawford recorded it in 1930. However, Trent gives it the same Emotion (with a capital "E," please) as Frankie Laine did when he revived it in the 1940s. Repeating a selection from Volume 1 is "Come, Come Ye Saints" which is followed by a charming, quiet "Greensleeves," again featuring the Emery's beautiful Tibias. Paul Whitman and his arranger/pianist Ferde Grofe co-wrote "Wonderful One" in 1922. This lovely lush waltz gets a fully theatrical treatment. Trent's version of "Cabaret" is light, with a subtle bounce, and has a few musical touches we've not heard before—delightful!

Another hit song for Frankie Laine comes next. And, with Trent's registration and arrangement, you can almost hear Frankie singing the words to "That Lucky Old Sun." The only medley on this three CD set comes next. *Gals of the 20s* is a zippy four minutes of "Ain't She Sweet," "Yes, Sir, That's My Baby," and "Five Foot Two, Eyes of Blue." It features both a brief chime chorus and a gloriously funky piano. Again Trent has programmed two numbers back to back from one composer; this time it's Jule Styne. Styne had his own Big Band in the early 1930s but he soon migrated to Hollywood (partly to give Shirley Temple vocal coaching!) and started writing songs for dozens of B pictures and low budget westerns before "graduating" to his greatest fame as a very successful Broadway composer. From his Hollywood days Trent plays "There Goes That Song Again" which was introduced by the Kay Kyser band in the 1944 film *Carolina Blues*. Following that is "People" from Styne's 1964 Broadway show *Funny Girl*. (This was Barbara Streisand's first

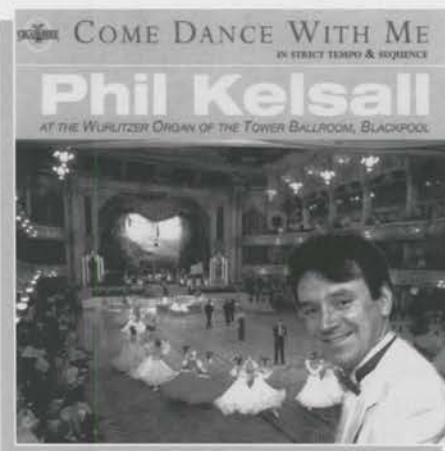
starring role on the Great White Way and four years later she reprised her *Fanny Brice* role in the film version.)

Walter Donaldson's "My Blue Heaven" has a nice, appropriate 1920's flavor for the actual first "crooner," Gene Austin, introduced it in 1925. It's tremms off for a fiery version of Martin Luther's "A Mighty Fortress." Pee Wee King and Roy Acuff wrote "Tennessee Waltz" and Trent gives it a suitable country-western flavor and then repeats his Signature tune "We'll Meet Again" to close Volume 2 of *The Final Concert*. This CD, also is Recommended! Volume 3 will be reviewed in the next Journal. See the above review for the ordering information.

## COME DANCE WITH ME

Phil Kelsall

William Stamm, Guest Reviewer



This CD by Phil Kelsall was released in Phil's 25th year of playing at the console of Blackpool's Tower Ballroom 3/14 Wurlitzer. The liner notes give a good history of the Tower Ballroom, which has been having dance sessions since August 1894. An Internet site for the Tower Ballroom ([www.girdwood.co.uk/](http://www.girdwood.co.uk/))

[britorg1.html](http://britorg1.html)) has individual pictures of the Ballroom, Reginald Dixon and Phil Kelsall at the console. This site also gives a brief description of the unique bouncy rhythmic Blackpool style.

The CD contains 70 minutes of ballroom dance music played in strict tempo and sequence. Ballroom dancing is still very popular in England where many hotels have dances on the weekends. The CD has 23 tracks with a total of 42 songs segregated into 12 dance styles comprising slow "Waltzes" through fast tempo "Three Steps" and "Quickstep." Most of the dance styles contain four to five songs each, giving a good sampling of the music typical for that dance. The songs range from the well known to some obscure melodies that will surely bring a twinkle to the ear.

The first dance type (track 1 and 2), the Quickstep played at a fast 50 beats per minute, starts with "Thoroughly Modern Millie" and continues with "Hello Dolly," "The Blue Room," and "This Can't Be Love." These are fast and spirited and bring out the Blackpool sound. "Thoroughly Modern Millie," from the 1967 movie of the same name starring Julie Andrews, has a strong syncopated rhythm that really gets the toes a tapping.

The title song, "Come Dance With Me," written by Sammy Cahn and Jimmy Van Heusen, was originally recorded in 1957 by Frank Sinatra. Phil takes this ballad and plays it with a "Cha Cha" dance style adding strong Latin rhythm to an old standard. Three additional songs "Ja-Da," "Mangos," and "Swinging Down The Lane" are included in this sampling of the "Cha Cha" dance style (track 11 and 12). Other Latin dance styles included on the CD are "Square Tango," "Tango," and "Bossa Nova."

The fastest dance style (53 beats per minute) on the CD (tracks 19 and 20) is the "Eva Three Step." This dance is an old time English ballroom dance and is comprised of eight measures of walk, two-step and swing-step. The three songs in this dance style are "Ship Ahoy," "Day Trip to Bangor," and "Badge of Courage" and are melodies that will stay with you. Phil's playing is solid and steady with him bringing out the best of the organ with his registrations. This series of songs is typical of the bouncy almost rock-like rhythm consistent with the

## The Organist Entertains

The Organist Entertains is a weekly radio program broadcast on BBC Radio 2 in the United Kingdom and worldwide via the net. British organist Nigel Ogden hosts the show. You can listen to the show every Tuesday at 2000 hours UK time at [www.bbc.co.uk/radio2](http://www.bbc.co.uk/radio2).



Blackpool style of playing started by Reginald Dixon. The CD (track 23) ends with two songs "What'll I Do" and "The Song Is Ended" in a slow Waltz tempo. This track has a light clear melody using simultaneous tuned percussion with organ voices. The moderately paced harmonic accompaniment uses many changing registrations to bring out some of the solo capabilities of the organ. This combination of clear melody and varying accompaniment makes this a most enjoyable ending to a great Dance Music Compilation.

The excellent liner notes are written by Brian Compton. He sums it up very well, "The Blackpool Tower Ballroom has become world famous as a magical and romantic place where anybody can just walk in and dance in the old fashioned way." So close your eyes and dance away to the exciting dance music of Phil Kelsall ([www.philkelsall.co.uk](http://www.philkelsall.co.uk)) played on the Blackpool Wurlitzer as only he can do. If any of you find yourselves in Northern England, Phil will be at the organ console at 2 p.m., 4 p.m. and 8:45 p.m. for the summer months (except Fridays).

The CD is available from The Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184-5918 for \$21.00 plus \$3.00 postage per order.

## HOT PIPES!

*Sidney Torch*



That Torch was one of the most original, creative, daring, indeed experimental, organists of all time is a well-established fact! His all-too-brief ten years as a theatre organist have been previously documented on excellent compact discs from the Sterndale label. (*Torchlight on Edmonton* was reviewed

in the *Journal*, July 1992, *Round the Marble Arch*, November 1993, and *Torchlight Music*, January 1997.) But those CDs have none of the recordings Torch made on the unique original installation Wurlitzer (Opus 2215, a 4/16) in the Gaumont State, Kilburn. Thanks to Steve Ashley, Wayne Ivany and Piping Hot Recordings, this new 71-minute CD fills that last gap in Torch's extraordinary console career.

Twelve pages of excellent liner notes and photographs contain many details about Torch, the 4,000-seat theatre and its organ. (Additional information about the organ and theatre can be found in the *Journals* of July 1988, July 1996 and in the September 1999 review of Michael Wooldridge's *State of the Art Wurlitzer*. At age 22 in 1930 Torch moved from a piano stool to the theatre organ bench and quickly rose to stardom as a "hot" organist. On December 20, 1937 he opened the Wurlitzer in the Kilburn State and remained there until joining the RAF in 1940. He never publicly played an organ again! Following WW2 Torch became a composer and arranger of orchestral music and, from the early 1950s until his retirement in 1972, conducted his own orchestra on the BBC. Many of his brilliant, innovative orchestral compositions and arrangements can be heard on the British Light Music CD *Sidney Torch* (Marco Polo #8.223443 reviewed in the *Journal*, January 1998). He passed away, age 82, in 1990.

Torch did not become widely known to U.S. theatre organ buffs until Doric Records released a two LP set (see the *Journal*, February 1973) with 24 of his best selling tunes—including seven which are repeated on this CD. Stu Green's review stated, "The quality of the (recording) is first rate . . . some cuts reveal a British 78rpm recording technique that was far superior to that heard on U.S. made discs of the same vintage

. . . Torch's strength is three-fold; his orchestral imagination, his ability to translate his orchestral ideas to the theatre organ, and his technical ability to carry out the often complex orchestral ideas." A hearty "A-men." It should be noted, too, that the Cedar system was used to remove virtually all the hiss, pops and ticks from the 60 year old original discs; the result is a close-up, clean, crisp, clear, and thoroughly enjoyable sound.

This album's 22 tracks have a total of 46 individual tunes but over half of the tracks contain fully arranged individual selections while the balance are medleys of hits of the late 1930s, operettas, or film musicals. (The selections, which appeared on the Doric LPs, are indicated with an asterisk. The comments which follow them—ending with "JW"—are those Judd Walton wrote for the Doric LP's liner notes.) The disc opens with Rube Bloom's springy "What Goes Up Must Come Down."\* Here's a tune from the *Cotton Club Parade*, which is big, brash and brassy, but in such good taste. Listen carefully for the glockenspiel under the big band sound—exquisite phrasing and beautiful expression give it a very orchestral flavor—JW. Next is "Bei Mir Bis Du Shon."\* Here's a ballad moderately paced in the first chorus with a definite upbeat in the second. Listen for the Orchestral Trumpet licks in the bridge in the second chorus and the unusual fifteen-second ending with Tibia Clausa and Vox Humana—JW.

Torch is at his orchestral transcription best with a four-minute medley of music from Lehar's operetta *The Merry Widow*. That landmark musical opened at the New Amsterdam Theatre in New York in 1907 (where the recent Disney stage musicals *Beauty and the Beast* and *The Lion King* debuted!) and not only made operettas the rage of the musical theatre for the next 20 years but also inspired women worldwide to wear

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"Merry Widow" hats, gowns, and corsets! Harry Warren's "Remember Me"\* is an exciting rendition played with an orchestral style, complete with trumpet licks, and word following phrasing. It's almost possible to hear the organ saying "Remember me" especially at the ending where the word "remember" seems to be repeated for the final emphasis—another example of great artistry. The test?—listen for the words—JW.

*Tunes of the Times* is a six song medley which included jazz violinist Matt Melnick's "I Go for That," Peter DeRose's "Deep Purple," Walter Donaldson's "Gotta Get Some Shuteye," and one of the Andrew Sisters' first hits, "Hold Tight, Hold Tight." Another Rube Bloom swiny, bluesy delight is "Don't Worry 'Bout Me" which Cab Calloway introduced in 1939. Emmerich Kalman followed Lehar's lead and had almost a dozen operettas performed on Broadway. *The Gypsy Princess (Die Csardasfurstin)* was one of his most melodious and Torch plays a generous sampling from its score. Hollywood composer Ralph Ranger wrote "I Have Eyes"\* (and "You're a Sweet Little Headache") for the 1938 film *Paris Honeymoon*. This is about as ballad-like as Torch plays. Listen for the delicate interweaving left hand accompaniment and counter melody. As he sometimes did, he introduces a second selection in medley style. It's interesting to listen to the answering phrases in the breaks—JW.

Tommy Dorsey gave Rimsky-Korsakov a big band hit tune with his arrangement titled "Song of India."\* This is a prime example of Torch's orchestral style using an arrangement which is the only instance in this issue not his own. Being an accomplished musician, he can sight read well as in this selection. He many times used two copies of music to eliminate the possibility of a pause while turning the page!—JW. Next is "I Hadn't Anyone Till You."\* This always popular (Ray) Noble tune is well done as an upbeat ballad. Listen for the English Horn in the second chorus and the tasteful use of the resources of the organ throughout this fine selection—JW. In 1939 Paramount Pictures released the Technicolor full-length animated film *Gulliver's Travels*. Its music score, also by composer Ralph Rainger, featured the voices of Jessica Dragonette and Lanny

Ross. If you're too young to remember those early 1930s stars, Miss Dragonette sang operettas and light classics on radio as early as 1929 while Ross was a frequent soloist on *Your Hit Parade!* Torch's 6½-minute medley includes all the film's songs including the Oscar nominated hit "Faithful Forever."

What great swing tune is titled for a racehorse? It's Harry Warren's "Jeepers Creepers."\* The beautiful slow introduction to the verse, the French Trumpet solo in the second half of the verse together with the tasteful use of the xylophone in the accompaniment set the stage for the chorus take-off using the Krumet and the full brass in the finale. A typical Torch upbeat tune—JW. Next up is "When Day Is Done."\* Torch wastes no time putting the world to bed in this upbeat tempo ballad. This is done in the Torch style, quite a departure from most reading which usually die a slow death—JW. This CD's title medley *Hot Pipes* has six wonderfully contrasting, cheery songs. These are "Toy Trumpet," "I'm Getting Sentimental Over You," "The Snake Charmer," a Zez Confrey delight we've never run across before, "Greenwich Witch," "Serenade for a Wealthy Widow" and "Twilight in Turkey." Of course the opening and closing tunes are by Raymond Scott who was at the peak of his popularity in 1939!

You'll be correct if you think the next number sounds a bit like "Teddy Bears Picnic." It does, but it's actually "At the Panda's Party." Ella Fitzgerald's first big hit is next—"A-Tisket, A-Tasket."\* Torch's registration without tremulant created a sensation in England. . . . It is evident in the first chorus with the English Horn melody and the Clarinet used in the bridge. The minor key take-off is unique and very orchestral and is followed by the big Wurlitzer sound, which is none-the-less so very clean and crisp—JW. The final medley is from the first full-length animated film; it's Disney's 1938 blockbuster *Snow White and the Seven Dwarfs* and Torch, in his six-minute medley, includes both of the film's hit tunes, "Whistle While You Work" and "Heigh Ho."

For some unknown reason in early 1940 Torch switched from Columbia to Decca for his final few theatre organ recordings. But, despite the somewhat

mushier sound of this CD's final tune, it's a rare gem as it's Torch's fantastically jazzy, over the top arrangement of "Tiger Rag." You have to hear it to believe it! This is one archival recording that well qualifies to be in every theatre organ buff's collection! It's a Must Have CD for every devoted theatre organ fan! Compact disc only for \$18.00 (postpaid) from Piping Hot Recording Company, P.O. Box 46, Chesham, Bucks HP5 1YU, U.K. It can be charged to your MasterCard or VISA account and you can e-mail your order to piping.hot@virgin.net.

## DIXONTIME

Reginald Dixon



Affectionately known as "Mr. Blackpool" for his 40 years at the console of the Tower Ballroom Wurlitzer, Dixon spent the "off-season" winter months touring theatres throughout the U.K. This album's interesting liner notes by Tony Moss tell us "Reg normally recorded at his Blackpool Tower base, but between 1939 and 1942 he cut some 22 78rpm discs at various Granada organs... it is generally agreed that these recordings... are among the best (he) made... There are too many to be included on one CD but we think we have picked some of the best of them."

Because, as we noted in the review of Dixon's *Music, Maestro Please!* CD (Journal, May 2000), a 10" 78 disc held just about three minutes of music, and Dixon normally recorded three tunes to a side. On this 62-minute album are an amazing 57 popular tunes of the late 1930s. Five different Wurlitzers are heard on this CD! Three of them are the unique Granada 2 Style (3 manuals and 8 ranks) installed in 1937 in the Granada Theatres in Welling (Opus 2220),



Slough (Opus 2221), and Clapham Junction (Opus 2217). Also heard is the Style 220 Special (Opus 2229, a 3/10, installed in 1939!) and the magnificent Tooting Granada's Opus 1523 which started out as a Style H Special (3/10) for Sacramento, California's Majestic Theatre in 1926! It was returned to North Tonawanda and rebuilt into a four-manual Special (with 12 ranks) and shipped to Tooting in 1931. (Interestingly, the original three-manual console eventually arrived in Martinez, California where it has controlled the Bella Roma Pizzeria organ since 1972!)

Since these recordings were made before WW2, Dixon had not fully developed what we now call "The Blackpool Sound." His playing, however, is crisp and accurate with a steady beat (because his Blackpool years required playing for dancing) with variety being achieved by changes in registration and intriguing, but always appropriate, variety in his left-hand accompaniment. About half the tunes on this disc will be unfamiliar to today's listeners since many of them were short-lived "pop" tunes of the day or were written as wartime morale boosters. However, some of the oldies-but-goodies that are still heard occasionally today such as "In an Eighteenth Century Drawing Room," "In an Old Dutch Garden," "Oh Johnny, Oh Johnny, O," and the Big Band hits "In the Mood," "Solitude," "Darktown Strutters Ball," and "Stardust."

Dixon also includes some film tunes, which are still popular in both the U.K. and U.S. "Good Morning," which Mickey Rooney and Judy Garland sang in 1939's *Babes in Arms*, and another that Judy introduced (and Jimmy Stewart later sang in 1940's *The Philadelphia Story*!)—Harold Arlen's "Over the Rainbow." And there are two medleys of selections from the then new full-length animated Technicolor films *Gulliver's Travels* and *Pinocchio*. Ralph Rainger wrote some 200 songs for 65 films. Both his beautiful score for *Gulliver's Travels* and its hit song, "Faithful Forever," were nominated for Oscars! Dixon plays six of that film's charming songs. In 1940 *Pinocchio* fared better as its composer, Leigh Harland, took home Oscars for both his score and its hit tune "When You Wish Upon A Star."

Several of the album's tunes have really outrageous titles. For example:

"Ma, I Miss Your Apple Pies," "The Sailor With the Navy Blue Eyes," and "Wrap Yourself in Cotton Wool." Two selections are given an entire record side; one is Waldteufel's "Skater's Waltz" and the album closes with a reverent "Land of Hope and Glory." Because all the sides were chosen with care, and the Cedar process was used to clean up the usual "ticks" and "pops" of old 78s, this is a quite listenable and thoroughly enjoyable album from one of the world's most popular and best loved theatre organists. Compact disc only for \$21.00 (plus \$3.00 per order for shipping) from Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184-5918.

## SKINNER OPUS 327

Richard Webster



This 69-minute CD is Volume 12 in the JAV Recordings series *Great Organ Builders of America: a Retrospective*. It features Richard Webster playing the 1921 Skinner organ (Opus 327) in St. Luke's Episcopal Church in Evanston, Illinois. This 4/65 organ, after seven decades of alterations and substitutions, has recently been as completely restored as is possible to its original specifications and voicing. According to the detailed 36 pages of liner notes, "Here in fact is a very complete realization of Mr. Skinner's thoughts and practices for a large church organ, eloquently stated and now carefully preserved."

In addition to a dozen photographs of the organ and church, the liner notes contain capsule histories of E. M. Skinner and St. Luke's Church, complete specifications of St. Luke's organ and the details of its restoration, along with program notes and a biography of the organist. Richard Webster has been associated

with the St. Luke's organ for over 26 years, teaches church music at Northwestern University, has concertized extensively (often in association with symphony orchestras), and is a composer of church music.

The disc opens with two selections from Herbert Howell's 1940 composition *Six Pieces*. Heard here are "Saraband for the Morning of Easter" and "Master Tallis's Testament." Next are six Karg-Elert *Chorale Improvisations* including his best known composition, "Nun danker alle Gott." These brief (two to four minute) pieces are followed by the equally brief, but somewhat more orchestral, "Dance of the Reed Flutes" and "Dance of the Sugar Plum Fairies" from Tchaikovsky's *Nutcracker Suite*.

British organist Thalben-Ball's "Elegy" precedes Richard Webster's own composition *Paschal Suite for Trumpet and Organ* that features the well-known symphonic trumpeter Kevin Hartman in the "Passacaglia," "Pastorale on a theme of Palestrina," and "Paeon to the Risen Christ." Former St. Luke's organist Thomas Matthews wrote the next selection which the liner notes tell us is "His only known published organ work... (a) gracious setting of the French hymn 'Orientis partibus'." Better known will be the "Alleluias sereins d'une ame que desire le ciel" from Oliver Messiaen's 1933 composition *L'Ascension*. Closing the disc is Hubert Parry's well-known "Jerusalem" and a six-minute excerpt of music from John William's score for *Star Wars*.

Although it's a somewhat varied program, the majority of the music is certainly liturgical. Mr. Webster plays with good taste and marvelous technique. This organ is a fine robust Skinner with beautiful orchestral voices and was recorded fairly close-up. Although we found the disc curiously unsatisfying and lacking sparkle, devoted Skinner organ buffs will surely find this disc interesting. CD only for \$17.95 plus \$3.99 postage (NY residents add sales tax) from JAV Recordings, 43 Wellington Court, Brooklyn, NY 11230. MasterCard and VISA charge orders accepted and you can order by phone at 718/434-5620 or go on line to [www.pipeorgancds.com](http://www.pipeorgancds.com). JAV Recordings are distributed in Europe and the U.K. by Allegro Music at [www.allegro.co.uk](http://www.allegro.co.uk).



# Chapter News

**ATTENTION ALL CHAPTER CORRESPONDENTS:** The deadline for receiving Chapter News items for the March/April issue is January 5, 2002. 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.

## ATLANTA

David Tuck, President, 404/634 0833

Atlanta, Georgia. Hello from Atlanta! Your Atlanta Chapter News editor missed the last deadline—so all the way back to May. And what a great concert we had with Tom Hazleton! Tom was in town to do extensive voicing work on Dr. Petway's new Allen GW IV, and while he was here, we were treated to a grand time. Great music! Tom also recorded a CD—"Gone Is The Wind" on the new Allen and it should be available by now.

And now for a shameless plug for a really great organization—Organ Stop Pizza in Mesa, Arizona. I had an opportunity to visit there in May, and to say the experience is anything short of overwhelming would be an understatement. What a great instrument! I was fortunate to hear both Charlie Balogh and Lew Williams play and the music and just simply hearing the Wurlitzer is absolutely worth the trip. Rumor has it they are adding another 32' Diapason—and some additional ranks—so I guess I'll have to go again. Organ Stop is really a Mecca for theatre organ enthusiasts. Now about that "wine list," Mike. . .

In July we went to member James Thrower's home to hear Fred Boska play James' "new" Rodgers Olympic 333. Fred plays regularly at the Rylander Theatre and he is truly a talented fellow! Fred will play again September 13 at the Alabama Theatre in Birmingham. The Alabama Wurlitzer is one of the few original Wurlitzer installations left and is always in superb condition thanks to Larry Donaldson and his crew.

In September we are looking forward to our own Ron Carter playing the Allen 311 at the Reddish residence and then Dennis Scott will return to play for us at the McKoon residence. Other concerts by our members include John McCall at the Alabama, October 21, and Tom Helms on October 12 at the Rylander for a silent movie—one of Alfred Hitchcock's. We always enjoy our visits to the Rylander. This little theatre is totally supported by the Americus, Georgia community and you are always welcome to visit. The Möller sounds great, too!

The Atlanta Chapter had several members attend the Annual ATOS Convention this year and by all reports it was excellent. Great venues, great artists, great instruments—what could be better?

*Paul Beavin*

## AUSTRALIA FELIX

Graham Ward, President  
INT + 618 8387 1554

As I write, Brett Valliant of Wichita, Kansas, has reached the final stages of his first tour of Australia and New Zealand. It will almost certainly not be the last. Brett has made many new admirers of his musicianship and some very fast personal friendships in both countries. It is sad that his opportunity to make the tour had to be as a result of the unfortunate accident suffered by David Wickerham. We were looking forward to meeting him again, as he too has many personal friends here as a result of his featured appearance at the 1999 TOSA Easter convention in Melbourne, and it would have been his first visit to states other

than Victoria. We wish David well for a speedy return to the full use of his leg, and hope that it will be possible for him to make a re-scheduled visit to the Southern Hemisphere in the not too distant future.

Nevertheless, those who, like Simon Moran and Gail and Graham Ward, had made Brett's acquaintance in the United States were in no doubt that he would bring a bright new talent to our shores. He fulfilled their expectations triumphantly. In Adelaide, he shared his concert with our own Paul Fitzgerald, and these two organists with their emphases on different periods and styles of music provided a memorable concert and became both close friends and a possible new concert team.

Brett's tour came not long after a most welcome return visit by Ken Double. Ken's breezy announcing style and his musicianship have gained him very many fans here, and doubtless gave encouragement to Mathew Loeser whose confident stage presence and ability at the four manual console have been one of our happy secrets at the Capri ever since he first climbed onto the bench when he was ten. Well now you all know about Mathew, and will be hearing from him again, we are sure.

Two sad events, which must be recorded, are the deaths of Ted Lloyd and Ray Thornley. Ted was a member of the NorCal Chapter, but through his long association with the South Australian Division of TOSA was well known to theatre organ lovers all over the country. He led the rescue of what would become the nucleus of the Capri organ and its transport across the continent from its then home in Darwin, and his enthusiasm and engineering skills made him a valued member of many work teams at the theatre.

Ray's untimely death left a big hole in the ranks of Australia's truly talented theatre organists. He was always a welcome concertizer and was a respected teacher and examiner of electronic instrumental performance, but his true love, whether solo or in company with friends like Tony Fenelon, was the theatre pipe organ. He was in the process of installing a 13-rank instrument in his Gippsland farmhouse at the time of his passing.

*Brian Pearson*



## CENTRAL INDIANA

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

**Indianapolis, Indiana.** The Central Indiana Chapter met on the second Sunday of July at the Long Center for the Performing Arts in Lafayette for a regular monthly meeting. The gathering of members could be called the hurricane meeting for two reasons. First, it seemed we were in the eye of one of the tropical beasts. The preparation for the 2001 ATOS Annual Convention was under control and well in place, resulting in a relaxed atmosphere that had been absent from recent meetings. Everyone knew, however, that this was the calm before the storm and in only one month the hurricane would be at full power once more. The second reason the hurricane moniker could be placed on the July meeting was the fact that upon entering the theatre we basked in a beautiful calm and sunny day. As we left the wonderful surroundings of shiny gold leaf though, Mother Nature had let loose with a downpour and strong winds more fitting of Lafayette, Louisiana than Lafayette, Indiana.

Warren York, who is no stranger to the console of the 3/21 Wurlitzer, was the artist for our gathering. The previous occasion Mr. York was scheduled to perform for a chapter meeting in this venue, mechanical problems led to a complete power failure and thus, no organ. Without a doubt he saved the energy planned for that meeting and added it to his playing for this meeting! His performance was nothing short of electrifying (okay, enough with the puns) with many familiar tunes and some not so well known.

In August, rather than have a normal monthly meeting, we decided to invite a few hundred of our closest friends to

come visit for a five-day pipe party and even an extra day in Cincinnati for the true enthusiasts (a.k.a. organ insane). Not to toot our own Post Horn, but we feel it was a pretty good get-together. Speaking of Post Horns, how about that little one at Manual High School? Hopefully no toupees were lost during Dwight Thomas' concert due to second touch wind gusts!

We will leave final judgment of the 2001 convention to the opinions of those in attendance and the reporting to the professional abilities of Mr. Ron Musselman. However, it can be said that barring a couple of exceptions, splendid weather conditions were enjoyed, especially considering that we were in the middle of summer. Also, a story was floating around that someone asked a bus captain during a trip between venues exactly what a Hoosier is. Well, I'm not able to provide a definition for the word on its own, but when used in the phrase, Hoosier Hospitality, I believe the Central Indiana Chapter defined it quite well during our little party!

Now that the hurricane has passed on—it appears to be headed for San Diego—we are all taking a deep breath and letting our blood pressure return to normal. There isn't too much time for rest since we are gearing up for the 'Indiana Encore' weekend in October with John Giacchi at the Anderson Paramount Theatre 3/12 Page for a Saturday evening concert followed by Lyn Larsen gracing the 3/18 Barton in the Warren Performing Arts Center in a Sunday matinee performance. The restoration work on a Wurlitzer instrument for installation in the Walker Theatre in downtown Indianapolis also looms on the horizon to keep chapter members busy.

Finally, a hardy welcome is extended to our new members. We look forward to

seeing our new local friends regularly and those from Michigan, Florida, New York, Tennessee, and the United Kingdom as often as they are able to drop by.

*Shawn Chase*

## CENTRAL MINNESOTA OTTER TAIL

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

**Fergus Falls, Minnesota.** In June, the mighty Wurlitzer at The Center for the Arts filled the theatre with music played by a Minnesota native, Daniel Aune. Dan is in Minnesota on a break from his studies as an organ performance major at the Eastman School of Music in Rochester, New York. Dan's program consisted of classical and show tunes, concluding with the audience participating in a sing-a-long. For those attending, a wonderful concert was enjoyed by all.

The chapter's third annual potluck picnic was again held at the Battle Lake home of Myron Dahle. A short meeting was held and members enjoyed playing an open console.

Lance Johnson played for the Silent Movie Night and was also honored with a small birthday celebration. He also played for the last Brown Bag Lunch Concert for this summer season. It was by far the best attended of all the concerts.

In August, members of the chapter attended an organ recital at the Dalton church of member Si Melby. Si has restored and installed a pipe organ, a 1926 Möller in the Zion-Sarpsborg church. The organ performance was by Dalton native, David Kvernstoen, who is Organist and Director of Music at Grace Methodist Church in Des Moines, Iowa. Chapter members will be able to play the organ at our next meeting, September 16 at the Zion-Sarpsborg church.

*Richard Baker*

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## CHICAGO AREA

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

Chicago, Illinois. CATOE is involved in the Chicago Theatre's 80th Anniversary program on November 16. The program will feature Clark Wilson at the land marked Wurlitzer and Michael Feinstein shall present his superlative Gershwin repertoire.

A generous member who prefers to remain anonymous at this time has donated a 2/9 Wurlitzer pipe organ to CATOE.

The Silent Film Society of Chicago, which utilizes the Gateway Theatre (managed by CATOE Vice-President Dennis Wolkiwicz), had a successful series of five programs. The highlight was *Son of the Sheik*, accompanied by Dennis James and the Lincolnwood Chamber Orchestra. More than 1,400 enjoyed this program.

The effort to save the Hinsdale Theatre continues. Interested persons may contact this volunteer group at: The Hinsdale Theatre Commission, 31 East First Street, Hinsdale, IL 60521, 630/325-3921.

Hal Pritchard

## DELAWARE VALLEY

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

Philadelphia, Pennsylvania. On Saturday, May 12, TOSDV was invited to the home of Jim and Dorothy Shean in Levittown, Pennsylvania to enjoy a wonderful afternoon and evening of music playing their 3/19 Wurlitzer. Jim and Dorothy's is at least a once yearly stop for TOSDV and every other chapter in the region because it wouldn't be a good year without a visit to these gracious folks, their terrific hospitality and their spectacular Wurlitzer! Once again,

RICHARD AUCHINCLOSS PHOTO



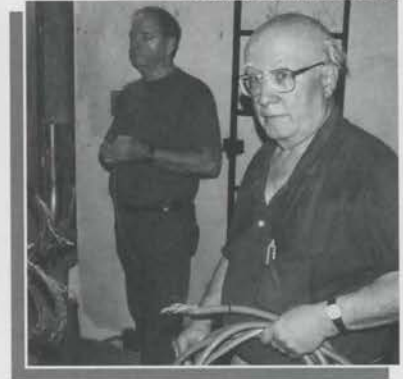
Tom Totunno works on the Keswick Theatre Möller console while Richard Heisler helps.

thank you Jim and Dorothy for making our year!

This summer, all efforts have been focused on maintenance and installation work at our three active venues—Penn State, Abington Campus, the Keswick Theatre, Glenside, Pennsylvania and the Colonial Theatre, Phoenixville, Pennsylvania. At Penn State, the three-manual Rodgers is showing its age and requires a preventive maintenance program to minimize future downtime. When in a good working state the Rodgers sounds great! On the Penn State schedule for November 18, 2001, is the Lillian Gish silent film *Broken Blossoms* with organ accompaniment by Wayne Zimmerman.

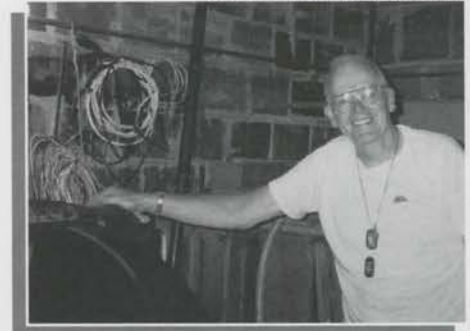
At the Keswick Theatre TOSDV's 3/16 Möller re-installation is moving along very nicely. The Emutek control system installation is basically completed for the left chamber. The console sits on an extension of the stage in front of this chamber. In the right chamber, crewmember Jack Schwartzburg is wiring up the individual chest controller interface units in the sweltering confines of this brick and terra-cotta tile triangular box of a room. Tom Smerke and Bernie McCorrey also were hard at work here as pipework has been returned from cleaning and storage and pipes have been planted once again on the chests. The

RICHARD HEISLER PHOTO



Jack Swartzenburg and Tom Rotunno doing control system wiring in right chamber.

RICHARD AUCHINCLOSS PHOTO



Tom Smerke in blower room under the right chamber.

two-rank String Celeste is back. A Kinura has been obtained for the organ, as has a Möller Vox. The String Celeste had been wired as a single stop on the old relay. We will be using two controllers to restore independent use of the two ranks if desired, besides concern has been voiced that the load of two valve coils on the one transistor might be overloading it. Fortunately we purchased our unit before a recent price rise by Emutek. By October the right chamber installation should be complete. Also installation of the data control line under the stage to link the right chamber to the console will have been completed. Possibly we

CONTINUED ON PAGE 71

## DAVID PECKHAM

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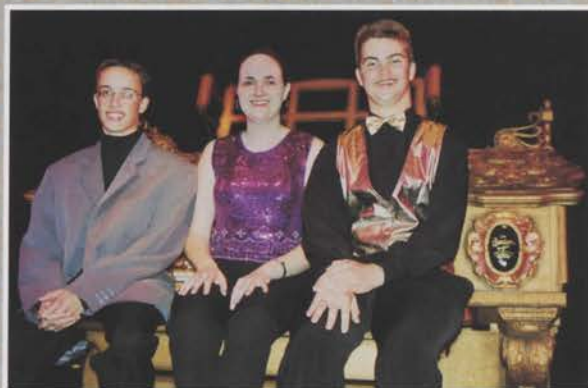
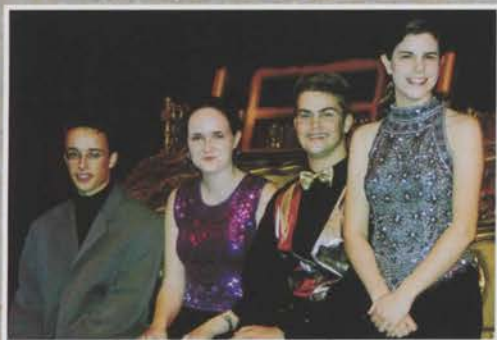
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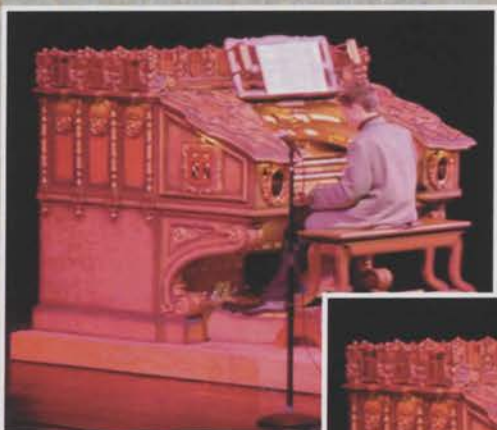


# 2001 YOUNG ORGANIST COMPETITION

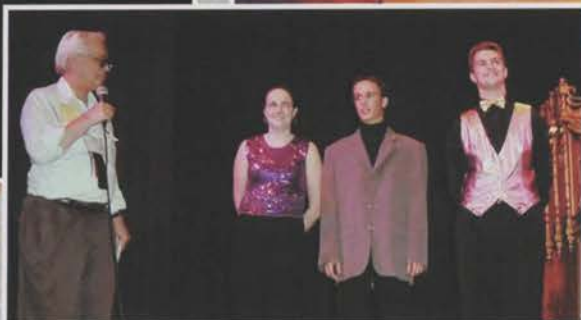
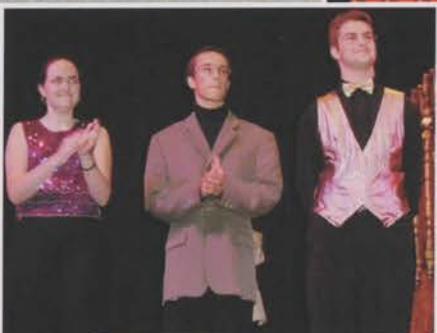
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Robert Sudall, 2001 Intermediate Winner  
Catherine Drummond, 2001 Senior Winner  
and 2001 Overall Winner  
Matthew Loeser, 2001 Junior Winner



Michelle Nicolle,  
2000 Overall Winner



CONTINUED ON PAGE 66



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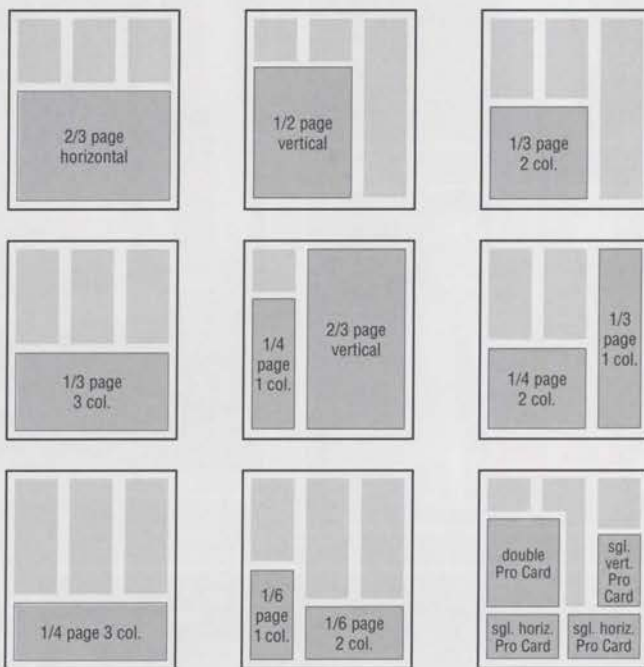
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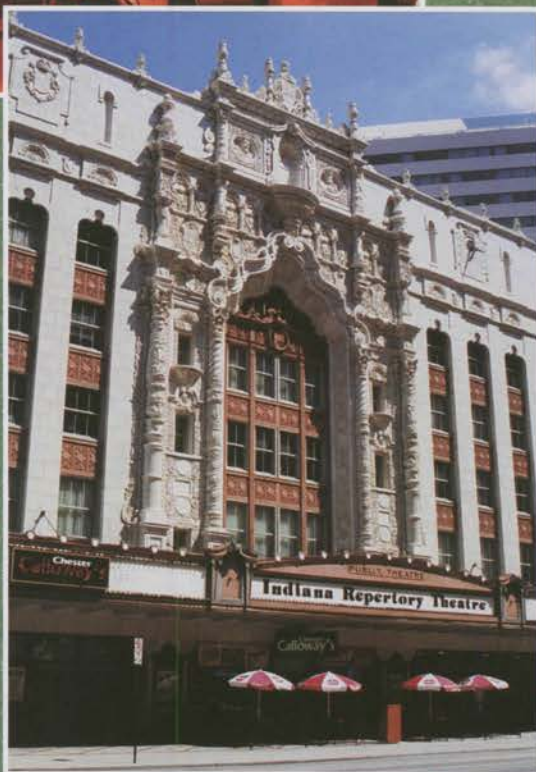
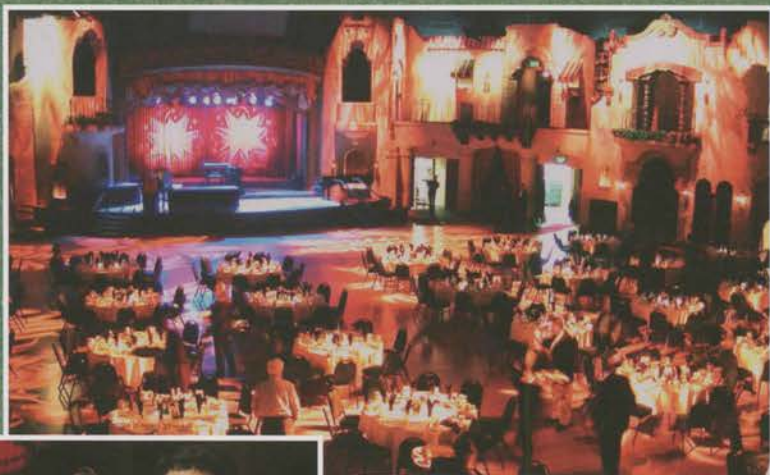
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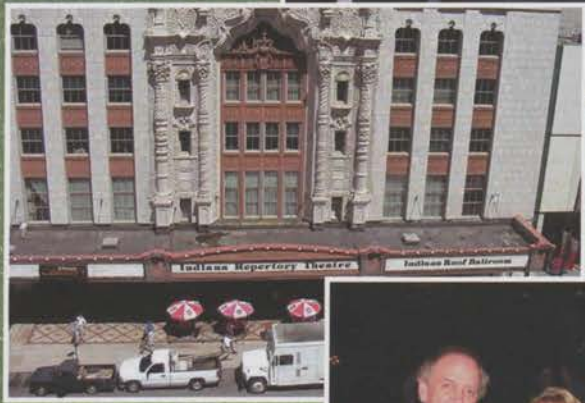


# 2001 ATOS BANQUET AND AWARDS

CONTINUED FROM PAGE 63







CONTINUED ON PAGE 88



# An Acre of Seats in a Palace of Splendor

By Steve Levin, Associate Editor

## Majestic

Houston, Texas

Opened: January 29, 1923 • Architect: John Ebersson • Capacity: 2140

Organ: Kilgen 2/16, Op. 3129


In the first phase of his long career in architecture John Ebersson designed a string of small-town “opera houses” in conjunction with a promoter/contractor named George Johnson. After establishing his own practice in 1908 he began to receive major commissions from the Interstate Amusement Company of Texas, the first completed in 1911. Two of these early Interstate houses survive, both restored: the Majestic, Austin (1915), and the Majestic, Dallas (1921). They are fine theatres, but almost any competent theatre architect could have designed them: to stand out from the pack, Ebersson needed to do something different.

He began to experiment with “outdoor” effects. In the Orpheum, Wichita (1922), a section of ceiling over the balcony was structured and lit to suggest open sky above; a year later he extended this treatment to the entire ceiling and the “Atmospheric” theatre was born. While many other architects, including such heavyweights as Thomas Lamb and Rapp & Rapp, tried their hands at the Atmospheric, none ever rivaled the mastery and flair Ebersson brought to the job, and it is his name that has become forever attached to the style.

As the photographs show, the Majestic, Houston, was no dry run: Ebersson got it right the first time, and many of its ornamental elements would reappear time and again in

later projects. The sloping tile lintel of the proscenium was a particular favorite, almost a trademark. The house also introduced Ebersson’s penchant for asymmetrical sidewalls. Sometimes the differences were quite subtle; more often, as seen here, they were not. In houses of this kind, all of the organ would be installed on one side, usually on the left.

Having found his niche, Ebersson exploited it with vigor: all his theatres between 1923 and 1929 were Atmospherics. His clients included Publix, Loew’s, and Universal; his last theatre for Interstate was the huge Majestic, San Antonio (1929), a spectacular house considered by some to be his finest. After designing one large conventional theatre, the Palace, Albany (1931), Ebersson moved on to small Art Deco houses in partnership with his son Drew, who continued the practice following his father’s death in 1954.

Although the Atmospherics were only a fraction of Ebersson’s great output, they were clearly his favorites: writing in 1948 he was quite specific: “I just loved (and I’m sure the public did too) the so-called Atmospheric theatre—a dramatized interior with exterior to match, aping and translating into theatrical form everything that appealed to the mass audience.” Fourteen Ebersson Atmospherics are known to exist today, but the first is not among them: it was demolished decades ago. 

*Opposite, top: Majestic, Houston, auditorium from rear.*

*Opposite: Majestic, Houston, auditorium from stage.*

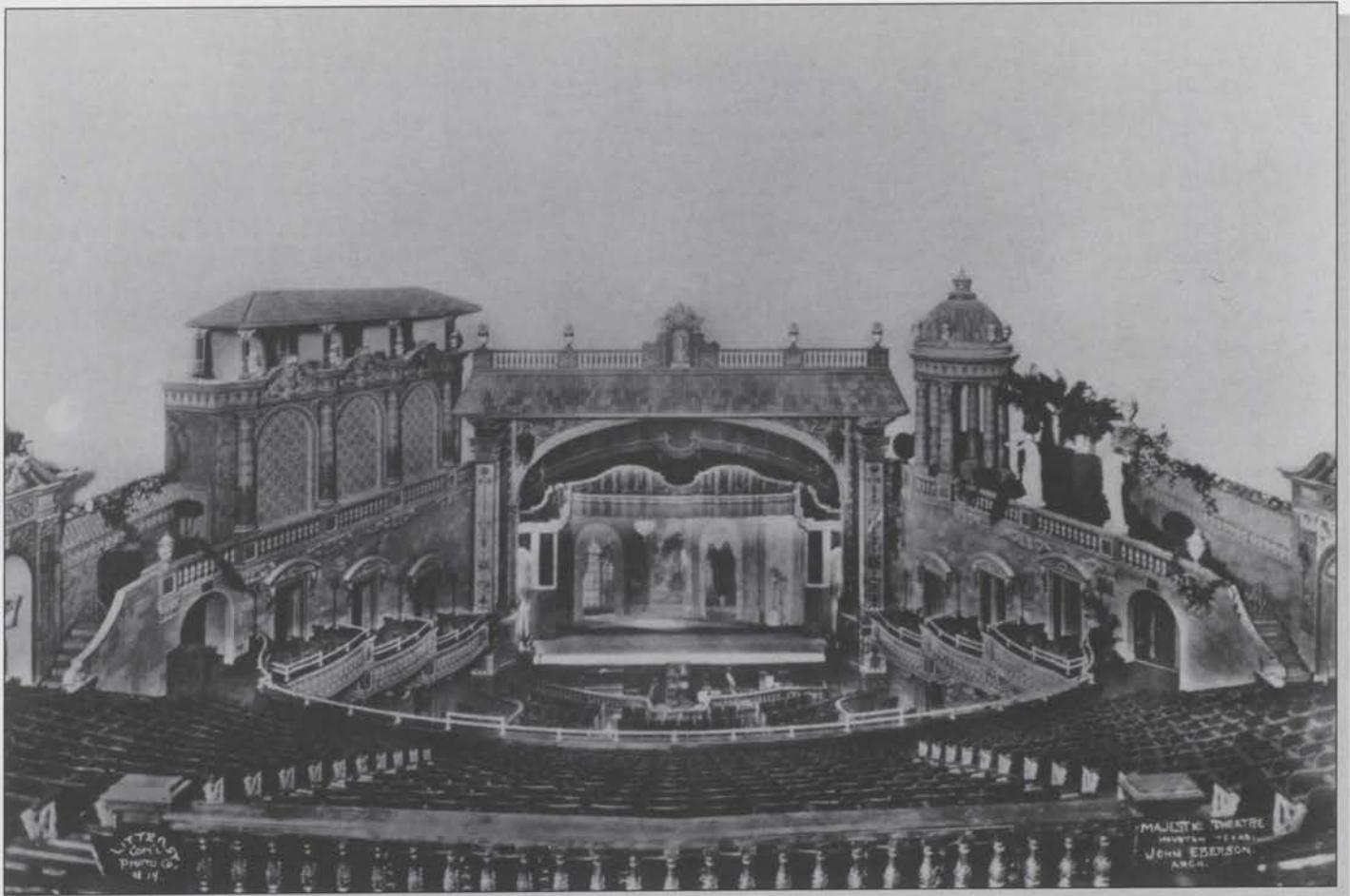
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# SIMONTON ATOS ESTABLISHES THE SIMONTON LITERARY PRIZE

## A CALL FOR PAPERS

The Simonton Literary Prize has been established by the ATOS Board of Directors in honor of Richard C. Simonton, founder of the American Theatre Organ Enthusiasts, the organization now known as the American Theatre Organ Society. Its purpose is to encourage and award original research, scholarship, and writing in the areas of theatre pipe organ history, restoration, and conservation. A monetary prize, certificate, and publication in the THEATRE ORGAN Journal shall be awarded winning entries.



## COMPETITION RULES & REGULATIONS

1. The Simonton Literary Prize competition is open to anyone except present officers or staff of the American Theatre Organ Society or their families.

2. Papers should represent an original, comprehensive effort in research, documentation, or philosophy relevant to the theatre pipe organ.

3. Entries may not have been previously published, nor may they be submitted more than once. An author may not submit more than one entry per year.

4. Entries are to be submitted in triplicate, typed or printed, double-spaced and on white 8 1/2 x 11 inch or A4 paper. The submissions shall be between 5,000–7,500 words in length. Use of the ATOS Archives, photos and other illustrations are encouraged.

5. Entries must be clearly marked "Submitted for Simonton Literary Prize competition." Furthermore, the author must

include a signed statement that he or she "agrees to abide by the rules of the competition and grants initial and subsequent publication rights to the American Theatre Organ Society in any manner or form without further compensation." Receipt of all submissions shall be promptly acknowledged in writing.

6. Except as provided above, copyright ownership otherwise remains with the author.

7. Entries are to be postmarked by December 31 of the competition year and be submitted to:


**Jeff Weiler, Chair, ATOS Education Committee**  
15 Peachtree Lane, Wichita, Kansas 67207


Entries shall not be returned.

8. Winners shall be notified on or about April 15 of the year following submission. Monetary prizes shall be distributed upon selection. Award certificates shall be presented at the annual convention. Winners are encouraged to attend the annual convention of the American Theatre Organ Society to personally accept their award.

9. One award shall be offered each year, comprised of a certificate and a \$1,000.00 monetary award.

10. Submissions shall be reviewed by a panel consisting of the THEATRE ORGAN Journal Editor, Education Committee Chair, and a third ATOS member to be selected jointly by the first two. The American Theatre Organ Society reserves the right not to grant any award in a particular year. The decision of the panel is final.

11. Awards may be distributed prior to publication in the THEATRE ORGAN Journal. 




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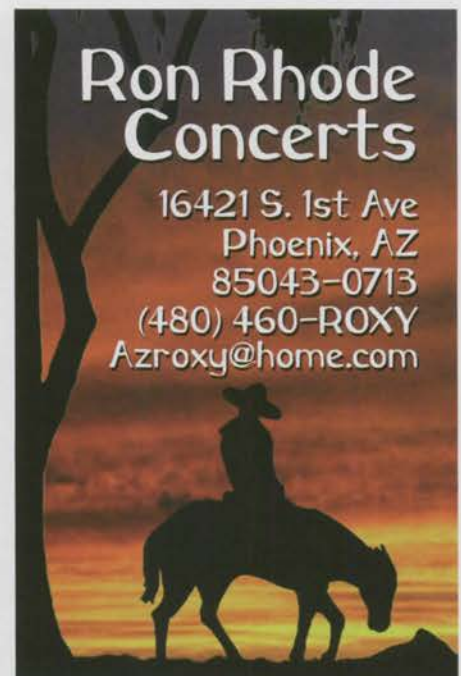
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## CHAPTER NEWS

CONTINUED FROM PAGE 62

will be into installation of the toy counter and remaining percussions.

At Phoenixville Jack Serdy is heading the Colonial Theatre crew preparing to rebuild a 2/14 Wurlitzer for installation in the original chambers. Currently Jack and crew are learning about leathers for pouch rebuilding, and they are promised there will be a lot of that to do over the next year or so.

Director of Projects, Tom Smerke, has said there will be a barn sale of extras and unneeded organ parts by our chapter at some point in the near future. Tom may be reached at: 215/659-1323, jeepman@psu.edu.

Future event: Fall Fundraiser to benefit TOSDV at the home of Vincent Kling, Chester Springs, Pennsylvania, October 13, 2001.

Tom Rotunno

## EASTERN MASSACHUSETTS

Hank Lysaght, President, 781/235-9009

Wellesley, Massachusetts. At long last Incredible Presentations, Inc. has issued the first commercial CD and cassette of our EMCATOS 4/18 Wurlitzer, located in the Richard Knight Auditorium, Babson College, Wellesley Hills, Massachusetts. Many setbacks were encountered during this recording, but "The Incredible John Cook" is now an actuality.

John grew up on this organ and is now the holder of a Bachelor's Degree in Organ Performance from Boston Conservatory and a Master's Degree in Organ Performance from Pittsburg (Kansas) State University. Those who attended the annual conventions of ATOS in Indianapolis and Detroit will recall that he was the winner as a Young Organist in that division. One of the selections on this issue is one of his own compositions, "Pipes On Parade."

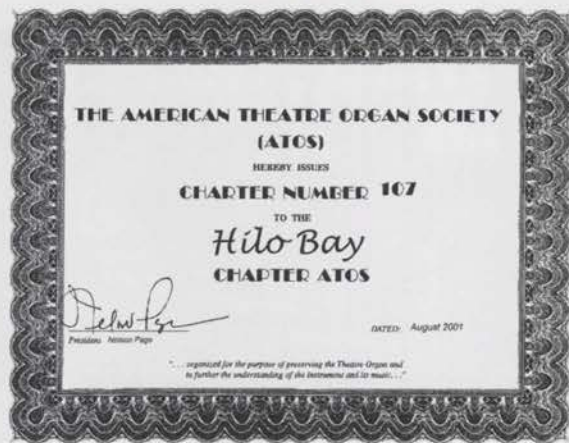
Member, Robert S. Herterich, is the driving force behind this issue as well as two of his own on his home Allen 312 theatre/classical organ. Another by Robert K. Love is to be offered this winter on both church and theatre organs. Stay tuned!

Stanley C. Gammis

## HILO BAY

Bob Alder, President, 808/935-8006  
emeraldcityorgan@aol.com

Hilo, Hawaii. At the recent annual convention, held in Indianapolis, a chapter charter was granted to the newly formed Hilo Bay Chapter. The Hilo Bay Chapter was founded with 14 members whose interests range from those who enjoy theatre pipe organ music to some who have had lifelong careers in pipe organ construction, maintenance, and musical performance. Officers are: President Bob Alder, Vice-President Richard



The Hilo Bay Chapter of the ATOS is now official!

Geddes, Secretary Roxanne Aburamen, and Treasurer Scott Bosch. A proposal has been submitted to the Hilo Downtown Improvement Association, owners of the 1925 Palace Theatre, to take over the organ reinstallation as a project of the Hilo Bay Chapter. Three pages of information on this project can be seen on the web at <http://hometown.aol.com/organservice/index.html>.

Bob Alder

## HUDSON-MOHAWK

Frank Hackert, President, 518/355-4523

Schenectady, New York. The traditionally lazy days of summer held many bright spots of genre-related musical activity for Hudson-Mohawk Chapter members to enjoy. The final chapter-sponsored noontime concert of the season was held at Proctor's Theatre in Schenectady, New York on June 26 and

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Eddie Lungen, host of the Chapter picnic.

featured a wonderful performance by Robert Frederick on Goldie the 3/18 Wurlitzer. This was only one of a great many concerts and musical happenings which occurred in the environs of the Hudson-Mohawk Chapter during the summer of 2001.

Earlier in the summer, on May 29, a new musical opus, "The American Century," by Hudson-Mohawk Chapter member Carl Hackert was debuted by the Glens Falls High School Senior Orchestra under the direction of Catherine Hackert. Also, David Lester performed in concert at the Burnt Hills Baptist Church over the summer months. In addition, on August 8 the Philadelphia Orchestra, performing at the Saratoga Performing Arts Center, featured organist Michael Stairs in an evening during which several pieces were performed in which the organ predominated.

Picturesque Round Lake, New York home of the antique Ferris tracker organ,



Edna VanDuzee and organist Avery Tunningley at her 80th birthday celebration at Round Lake.

jewel of the Round Lake Auditorium, hosted a summer full of wonderful organ programs. This series culminated in a double organ concert on August 26, which featured many chapter member organists and was directed by Carl Hackert. This pops concert included pieces on the Ferris tracker organ, electronic Allen organ and keyboard. Ned Spain, Avery Tunningley, David Lester and William Hubert joined Carl and vocalist Charlie Lowe in a wonderful evening of music. Round Lake Auditorium artistic director and house chanteuse Edna Van Duzee performed several memorable numbers as "Round Lake Rose." Edna had been feted previously this summer at an 80th birthday bash at the Auditorium on May 26. Using an open house format, well-wishers were invited to drop by the auditorium from 1 to 9 p.m. Entertainment was provided by past performers at

the auditorium including, of course, Hudson-Mohawk Chapter artists.

On June 9, the annual chapter picnic was held at the spacious country home of Mina and Eddie Lungen in Cobleskill, New York. The Lungen's have a considerable musical collection, which was enjoyed by all who attended. Many thanks to our hosts for a delightful afternoon.

Norene Grose

## JESSE CRAWFORD

Steve Plaggemeyer, President  
406/248-3171, splaggemeyer@home.com

Billings, Montana. Dr. Ed Mullins, Chapter Secretary, was a delegate to the



Charter Member Bruce Ardley of Melbourne, Victoria, Australia practices on his 3-manual Conn organ for a silent film programme in Hobart, Tasmania. Bruce helped find a September 1930 issue of National Geographic magazine with a Jesse Crawford Barbasol advertisement for the Jesse Crawford Archives.

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Theatre Organ Society of Australia Easter-2001 Convention in Brisbane, Queensland. He visited Charter Member, Bruce Ardley and wife Cynthia in Templestowe, Victoria afterwards. They visited an antiquarian bookseller in East Kew that has to contain the "mother lode" of old sheet music and other ephemera. While browsing, Ed spotted some old *National Geographic* magazines. Jesse Crawford's scrapbook had a full-page Barbasol advertisement glued in with *National Geographic* written in ink across the top. Ed heard that the ad ran in 1930. The proprietor got the 1930 issues down from the shelf. The original ad was in the September 1930 edition. The magazine was in like-new condition and is now part of the Jesse Crawford Archives, 71 years later.

Bruce Ardley flew to Hobart, Tasmania to accompany three silent films at Collegiate College Hall on May 29 on a 2/9 Wurlitzer. He cued *Teddy at the Throttle* with Gloria Swanson and Wallace Beery, Laurel and Hardy's *Their Purple Moment* and Harold Lloyd's classic, *Safety Last*.

German chapter member Jörg Joachim Riehle wrote that the 2/15 Philips Kino Orgel (cinema organ) manufactured in 1929 is now playing in the auditorium of the Babylon Kino in Berlin. They started using the organ in March of this year. Jörg saw the Buster Keaton comedy *Steamboat Bill, Jr.* there.

Charter Member Lawrence Birdsong

of Longview, Texas and his sister, Blanche, visited the Musikinstrumenten-Museum in Berlin on August 4 and heard Jörg play the 4/16 von Siemens Wurlitzer in the museum. They had a nice conversation about Jesse Crawford and Lawrence played the organ for a while.

*Dr. Edward J. Mullins*

## LA CROSSE SCENIC BLUFFS

Michael Hengelsberg, President,  
608/784-4976, [Lacrosseorgans@aol.com](mailto:Lacrosseorgans@aol.com)

**La Crosse, Wisconsin.** The past two months have been busy, busy, BUSY for the La Crosse Chapter. First, let me say that I am sorry that there was not a member of our local group to accept our charter at the convention in Indianapolis, but we were all too busy working on the Wurlitzer to attend!

I would like to extend many, many thanks to the ATOS Endowment Fund Board of Trustees, as well as the ATOS Board of Directors for approving our grant for this project. Believe me, these funds will help our fledgling chapter in restoring our little gem. At this point, the console is refinished in its original mahogany style and is ready for rewiring. The secondary pneumatics are almost all recovered and ready for reinstallation in the chests, and the primaries are coming out of to be re-leathered. Many thanks are required to chapter members Tom Trudeau and Gary Konas for their

"homework." Fully one-half of all of the secondaries were recovered by them between workdays. Our Vice-President, Arlen Verwiebe, has been working feverishly at the daunting task of rewiring the manuals, stops, pedals, and relay... wow so many wires!!!

Our "sponsor-a-key" program is still going on, and we would welcome any of you who would like to memorialize loved ones with a "key" on our organ. You will have the satisfaction in knowing that you had a part in restoring our little organ and that your loved one will always be associated with this unique installation.

We are always seeking new ways to raise funds for our chapter, but this is difficult since we do not have a working theatre organ in a public venue to "show" and raise funds. If there are any other chapters who have had success in raising funds, please get in touch with me! Any and all suggestions will be welcome!

We have already targeted some other potential installations for theatre organs in La Crosse and Eau Claire and will pursue these once our little Wurlitzer is successfully installed. This task is daunting enough by itself, without further complications.

If any of you out there in "Theatre Organ Land" ever find yourself in western Wisconsin, feel free to contact me... we would love to show you around our workshop and pick your brain for ideas!

*Michael Hengelsberg*

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## LONDON AND SOUTH OF ENGLAND

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

London, England. Unfortunately our chapter news did not appear in the last issue of the Journal due to the fact that, although I am retired, I ended up working full time for three months and was unable to produce the article. So as there is a fair bit of news for this issue the reports will be fairly brief.

Woking Leisure Centre  
May 12 at 7:30 p.m.  
and

Barry Memorial Hall  
May 13 at 2:30 p.m.  
Organist Iain Flitcroft

This was our second weekend this year where we featured the same organist at two of our venues on Saturday and Sunday. This time it was Iain Flitcroft's turn to have a busy weekend. Iain comes from the south coast, and after starting us off with his signature tune we were launched into a wonderful selection of music including songs from the shows, light classical numbers and novelty items. Something for all tastes of music in fact. Although Woking and Barry are hundreds of miles apart Iain repeated hardly any of his Woking programme at Barry, which demonstrates his wide repertoire. His confident and precise musicianship on both the Wurlitzer at Woking and the Christie at Barry was

well appreciated by both audiences, and at both venues they insisted on an encore. A very successful weekend of theatre organ indeed.

Kilburn State Theatre  
June 3 at 2:30 p.m.  
Organist Donald MacKenzie



Donald MacKenzie

Donald is at present the regular organist at London's Premier Cinema, The Odeon Leicester Square, where he plays the 5/17 Compton still in its original location. He loves playing for silent movies, and those of us who attended the 1999 ATOS Convention in London will remember, with great delight, him doing just that, as well as giving us a fine concert.

It was some time since he had played the Kilburn Wurlitzer but he was soon in his stride and gave us a wide-ranging programme of music, which contained some unusual and little heard numbers, which the audience appreciated very

much. Even though we were slightly over-running our allotted time at the end, we could not get away without an encore for which the audience showed their appreciation. Many complimentary remarks from the audience were made to me after the concert regarding Donald's registrations and handling of the mighty Kilburn Wurlitzer. A wonderful afternoon of theatre organ entertainment was had by all.

The Chapter Germany  
and Holland Trip  
June 4 to June 11

Early on the morning of the Monday, June 4, chapter members and friends were picked up by coach from several points on our way to the Channel Tunnel, our final number being 48. After arriving in France we journeyed down to Leige in Belgium where we spent the night.



Ralph Krampen

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**Tuesday** we travelled direct to our hotel at Ellenz, a small village on the Mosel River. In the afternoon we travelled to Brey to visit Ralf Krampen who has a 3/6 Compton installed in a small music theatre at the rear of his home. Ralf gave us a wonderful mini concert, and after some refreshment we had open console, and yes it has a fine Melotone! We rounded off a wonderful day with a lovely evening meal in a restaurant overlooking the Rhine.

**Wednesday** we made a long journey south to Weikersheim to visit the Laukhuff Organ Building Factory where they have installed and renovated a 3/11 Möller brought from an old cinema in South Africa. Len Rawle, who, as one of the organisers of the trip was travelling with us, gave us a fantastic concert on this beautiful sounding instrument. We then drove back North again to Frankfurt where we spent the next two nights.

**Thursday** we visited the Frankfurt Film Museum, which houses a fine 2/6 Wurlitzer. Here we were the guests of Sven Wortman who maintains this wonderful instrument. Sven gave us a fine mini concert after which we were able to look round the chambers and have open console. In the afternoon we had a sight-seeing trip up the Rhine Gorge in beautiful weather.

**Friday** we left Frankfurt early on our long trip up to Amsterdam. On the way however we visited Hans Volmerg, a friend of Len's, who lives in Hamm.

Hans has a very large collection of Electronic Organs which includes names like Allen, Hammond, Baldwin, Conn, Gulbransen and Thomas to name but a few. These are all housed in a very large purpose built extension in the garden of his home, entered through what looks like a garden shed. Here we were made very welcome with some lovely refreshments and also allowed to play some of the instruments. We then journeyed on to Munster to the premises of Organ Builder Friedhelm Fleiter where Len had been invited to play on the 2/8 Wurlitzer recently installed there. It was only possible for Len to give us a short concert at this venue due to our journey time to Amsterdam.

**Saturday** we travelled to Voorburg to hear Len give a mini concert on the 3/12 Standart installed in the restaurant of the Bureau of Statistics. After a coffee there we went to Scheidam where we had a three-hour break for lunch and to visit the many huge windmills in the town. Then it was off to Pernis to have a mini concert on the 2/6 Compton with open console afterwards. We were also provided with a wonderful hot and cold buffet meal, which was well appreciated.

**Sunday** we were off early again for some sightseeing on the way to Steenwijk stopping at nearby Giethoorn for lunch. After a wonderful pancake meal by one of the many small canals we went to the Leisure Centre in Steenwijk, which houses a 4/29 Strunk. The instal-

lation, which is in a very large hall, four times as big as Woking, is not quite finished yet. The organ sounded great in Len's capable hands and he gave us a wonderful concert. On our trip we were fortunate to have an excellent and experienced singer Sylvia Park who, accompanied by Len, sang us two lovely songs.

**Monday** we again were up early to begin our travel back to the UK via Bruges for lunch then through the Channel Tunnel. It was a very busy but wonderful week with about the right mix of organs and sightseeing. We have had many kind letters of appreciation from people taking part, and as chairman, I must thank the chapter sub committee for its superb organisation of the event, and the many friends in Germany and the 'Netherlands Organ Federation' in Holland for their kind hospitality, with a particular mention for Jack Raves.

#### Woking Leisure Centre

July 14 at 7:30 p.m.

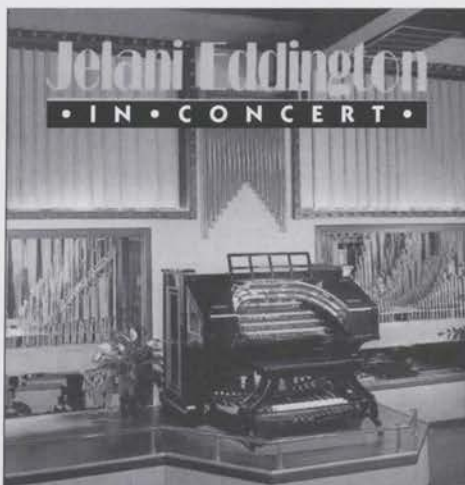
Youth at the Console Concert

Thomas Horton and Richard Openshaw

Our 'Youth at the Console' concert is a regular event around this time of year and is organised by 'Budgie' Groom our Young Persons representative. Thomas Horton was our year 2000 competition winner and Richard Openshaw from the North East of England was a winner in the late 90's. The concert was split into four parts with each organist playing 30 minutes in each half.

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*Thomas Horton and Richard Openshaw*

It was good to see a reasonably good turnout to support these two young organists and the audience was not disappointed. Both organists gave a very good account of themselves, with well thought out programmes very much appreciated by the audience. They really enjoyed the contrasting styles of the two young men—Thomas having a more robust and popular style, and Richard with a more measured light classical approach. In the second half both young men were required to play an encore before the audience would let them go. We are very fortunate in this country to have such young men as these, who along with quite a large number of other up and coming young organists, should mean that the future of the theatre organ here in the UK is assured.

*Ian Ridley*

## LOS ANGELES

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

**Los Angeles, California.** The artist for the July LATOS event was Charlie Balogh from Organ Stop Pizza in Mesa Arizona. Due to a scheduling problem with Sexson Auditorium at Pasadena City College, Charlie only had six hours for rehearsal on Saturday morning prior

to his 3 p.m. performance. Despite the short rehearsal he put on a fine show consisting of show tunes, jazz, and ballads. Especially interesting was a Victor Borge arrangement of a Richard Rodgers' tune and an arrangement of a George Wright boogie. On Friday night Charlie was entertained at a barbeque at the home of board member Pat Buckley.

The LATOS summer social was held at the home of Ken and Jenice Rosen in Chatsworth. This is a repeat of last year's successful event and may very well become an annual event. Nearly 80 members and guests enjoyed an afternoon of food and music. Jenice flipped burgers and hot dogs with LATOS members providing an array of delicious dishes to make a wonderful picnic. From before noon until after 4 p.m. the studio located behind Ken and Jenice Rosen's lovely home was visited by many people listening to a constant parade of performers at the console of the former Pig and Whistle Wurlitzer. The Wurlitzer is Opus 1009, a special style D with an oboe added, is now at 11 ranks. Tony Wilson and Tom Sheen were just two of the many organists to play. This is the fourth home for this organ since it was removed from the Pig and Whistle Restaurant in Hollywood, but the Rosens have actually moved it six times. Talk about a labor of love! The weather was gorgeous and all had a great time. Thanks to Ken and Jenice and their extended family for their generosity and hospitality! Also thanks to Avis Schmill who coordinated all the food and beverages.

Several LATOS members were seen at the Annual ATOS Convention in Indianapolis in August hosted by the Central Indiana Chapter of ATOS. Convention Chairman Tim Needler and his group of devoted convention staff and chapter members did a superb job of

providing fantastic artists, great instruments, and Indiana hospitality. Hats off to all the individuals that made us feel welcome.

We hope to see many of you at Wurlitzer Weekend IV scheduled for Friday, Saturday, and Sunday, January 18, 19, and 20. This drive yourself event will feature eight of the finest organists on the circuit, six great Wurlitzers, plus two Allen electronic organs.

See ad in this issue of the Journal for additional information or contact Wayne Flottman at 310/329-1455 or e-mail wfottman@aol.com.

*Wayne Flottman*

## MANASOTA

Vince Messing, President, 941/627-5096

**Sarasota, Florida.** In July, the chapter Wurlitzer was played by John Otterson, Dave Cogswell and Tom Hoehn. Each received generous applause. During open console, Dave Cogswell was approached by a couple that complimented him. After some discussion, the lady was recognized as Dave's first music teacher in Michigan.

The August meeting at Grace Baptist Church featured John Hegener, Frank Schertle, Bob Alexander, and LaTerry Butler as artists of the day. Each one expressed his own style with the Forker Memorial Wurlitzer organ.

During August, Dave Cogswell, assisted by Bob Alexander, directed three organ workshops for 10 to 15 members a session. The Wurlitzer's complement of Flutes, Tibias and Reeds was demonstrated for the selection of the most pleasing and harmonious stops.

At the September meeting, Dave will put the theory into practice as the artist of the day.

The usual business meeting on the third Sunday in October will be replaced



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by a concert by Tom Hoehn on October 21. There will be an admission fee for this concert.

The November meeting will be at the Charles Ringling mansion on the campus of the University of South Florida/New College in Sarasota. Bob Baker will take time off from the Tampa Theatre Wurlitzer to play the Aeolian restored by the Chapter.

*Carl Walker*

## MOTOR CITY

David Ambory, President, 810/792-4899

**Detroit, Michigan.** Speaking for those of us that attended the ATOS Annual Convention in Indianapolis, Indiana from Motor City... WE HAD A WONDERFUL TIME. The weather was ideal, the hotel very accommodating and the concerts and theatre organs were wonderful. The title of their convention was "Hitting The High Note" and believe me they did with the concerts that followed. Ken Double, as Master of Ceremonies kept the convention moving along very smoothly.

The display rooms were great and the seminars were very interesting. Following the lovely banquet in the Indiana Roof Ballroom, the guests danced to the music of Bill Tandy. They had a lot of fun doing all the special social dances.

The convention was one of the best! Of course, Indianapolis, under the chairmanship of Tim Needler, always comes through with a well-organized convention, elegant food service and smooth transportation. . . . Of course, there are always red roses on your banquet table.

Our organization, MCTOS, is actively involved in raising money to complete our new seat installation. The theatre will be closed down the latter part of December and all of January. We are accepting contributions of any kind to



*Our President, Dave Ambory, giving Tom Hurst his ATOS Certificate for the David L. Junchen Scholarship.*

meet our goal of \$350,000. You may purchase a seat for \$250.00 and your name will be engraved on a plaque on the seat.

Through the courtesy of Evola/Allen Music of Canton, Michigan, we produced an Organ Extravaganza on Friday, July 20 featuring Tom Hazleton, "A master at the King of Instruments," and Scott Foppiano, "Worldwide theatre and classical organist," performing on our Barton 3/10 theatre organ and a large three-manual Allen Renaissance 311 theatre organ furnished by Evola Music. Our crowd was ecstatic. They called for more and more. They had a patriotic ending which included our gigantic flag. What an evening to remember.

Our movie series continues with the following organists playing overtures and intermissions: Lance Luce, Jennifer M. Candeia, Gus Borman, Tony O'Brien, Sharron Patterson, Gil Francis, Dave Calendine, Newton Bates and John Lauter.

Tom Wilson continues his "Somewhere In Time" radio program here in Michigan on which he features our organists and those from around the world. We continue our slide presentations before every program on the history of Detroit in conjunction with the tri-centennial celebration of Detroit "300." We are looking forward to Octo-



*Scott Foppiano and Tom Hazleton*

ber 13 when Jack Moelmann will appear in concert. On Saturday, December 8 we will have "The Dynamic Duo" featuring Jelani Eddington, organist and David Harris, concert pianist. This is always our biggest concert of the year and it is our way of wishing all of our patrons a "Wonderful Holiday." This Christmas special is just for them. There will be a beautiful, very complete, train display in our orchestra pit designed and set up by Donald and David Martin and Steven Green, plus many others that help. Our theatre will be aglow with Christmas lights, decorations and our gigantic Christmas tree.

Visit us here in Michigan. You will find Tom Hurst busy working on the organ with Dave Ambory and they also do many, many repairs to equipment in the theatre. You will also find George McCann, Allen FitzGerald and Charlie Mack up on ladders painting the interior of the theatre. They have also opened up the ceiling of the outer lobby and you can now see how beautiful it was before. We are hoping that soon the restoration work will start in our outer lobby too. We have many members that are working hard to accomplish what we have started. Our two parking lots have also been resurfaced.

For further information be sure to

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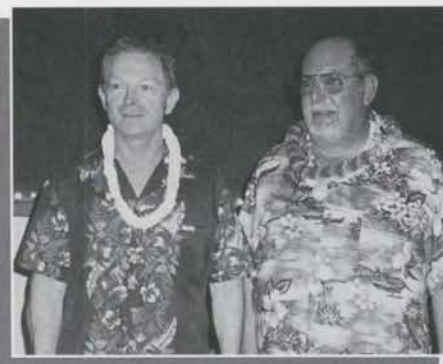
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## NORTH TEXAS

Donald Peterson, President  
972/517-2562, [dpete1@jcpenny.com](mailto:dpete1@jcpenny.com)

Dallas/Fort Worth, Texas. With the work on the water damaged console now complete, the Robert-Morton console has been reinstalled in the Lakewood Theatre and sits, majestically, on the new hydraulic lift. As part of the restoration, the console was given a new creamy white coat with gleaming gilded ormolu trim. The result is a beautiful sight to match the gorgeous theatre organ sound that comes from the chambers.

Of course, we wanted to show it off to all the North Texas members at the August 26 chapter meeting. Only the members who had been working on the restoration had seen the results of the months of work that had gone into these impressive results. We also wanted to show it off to all of the theatre organ friends who we attract to our special presentations. To do this, our publicist, Jeanette Crumpler, placed announcements in all of the local papers, inviting everyone to this special event and, to attract as large an audience as possible, it was no charge for all. In spite of intermittent rain and threatening thunderstorms, nearly 400 organ enthusiasts came out to help us celebrate the return of our theatre organ to the Lakewood Theatre.



Glenn Swope, left, and Rick Mathews were featured August 26 on newly restored Robert-Morton console, North Texas Chapter.

One of the enthusiastic workers on the console restoration was organist, Glenn Swope. As he saw the results develop, he remarked to president Don Peterson that he would like to play the first concert on the organ. Don quickly accepted the offer and, indeed, Glenn Swope took the first ride up the lift for an applauding audience as he played his rousing opener. All of us got the thrill that always accompanies the sight and sound of the organ on the lift as it comes into view for the first time. For North Texas members, it was a special thrill as we got the sight of the gorgeous console for the first time.

Glenn Swope's concert was a real audience pleaser, judging from the thunderous applause after each of his selections. The audience didn't want to let him go, so Glenn played his signature theme song as he rode the console down. And we all had a smile and a tribute for



Beautifully restored Robert-Morton console was showcased at August meeting of the North Texas Chapter, ATOS.

this thrilling performance.

After a brief intermission, Rick Mathews got his turn at thrilling the audience with his ride out of the pit. After bathing in the audience's ovation, Rick took the console to accompaniment level, the theatre was darkened and Rick played a splendid accompaniment to a Charlie Chaplin silent comedy, an abridged version of *The Rink*. The audience loved it and showed it with their applause and standing ovation.

The premiere of our restored Robert-Morton was a resounding success, thanks to all the hard work that went into getting to this point and the splendid performances of Glenn Swope and Rick Mathews. The restoration of the console went beyond replacing waterlogged lumber, damaged pedal board, swell shoes and switches. The organ crew took this opportunity to replace the three-manual keyboards and rework the stop rails to



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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accommodate additional stops for planned expansion of the organ in the future. Also, the artistic addition of gilded ormolu trim, that had been long in the planning stage, was finally done as part of the refinishing. The result is not only functionally important but the appearance is startlingly beautiful. Job well done!

*Irving Light*

## OHIO VALLEY

Joe Hollmann, President, 513/729-0786  
jhollmann@fuse.net

**Cincinnati, Ohio.** Our annual meeting in August was also the 41st anniversary of our Club's Charter. A total of 32 members braved the heat for a wonderful afternoon of Music. We met at the lovely home of Dr's. David and Elaine Billmire, and were entertained by Jack Doll, a local artist who also plays for the Cincinnati Reds. Halfway through his program, Jack introduced his nephew and new member, Rob Allgeyer. With Rob, at the keyboard, and Jack at the Billmire's Robert-Morton theatre organ, we heard several great duets. Joe Hollmann, our President, spent most of the afternoon preparing a delicious barbecue feast for the members.

Joe mentioned that there would be a change in fundraising, as we will be joining forces with The College of Mount Saint Joseph, the new home for our Wurlitzer theatre organ. There are architect's drawings to be gone over. There will be a total theatre renovation with a

hydraulic orchestra lift and adjustments to the pipe chambers. We welcomed three new members into our chapter and open console followed.

I have been asked to report the passing of Jacqueline Strader-Bannister, Daughter of Charter Members Jack and Joan Strader. Jacqueline passed away August 5, after a long battle with ALS, also known as Lou Gherig's Disease. Also, our dear friend and past member, Henry Garcia, passed away on August 14. Many of us knew and respected Henry for the wonderful person and marvelous musician that he was. He was also past President of the Columbus, Ohio Chapter, COTOS. He is, and will be missed by many. All our sympathies go to their friends and families.

*Gary Smith*

## PIEDMONT

Ernest N. Boyd, Jr.  
71213.2375@Compuserve.com

**Greensboro/Durham, North Carolina.** This is an update to the activities of the Piedmont Chapter. At the Paramount in Bristol, Chet Rataski has completed installation of the new piston rails for the organ. Chet and Mac Abernethy have relocated the 8' Tibia offset to just above the 16' Tuba. This provides better access for tuning than the original location.

Williams High School in Burlington, North Carolina was christened this past summer when the roofers failed to seal up the auditorium when finishing work

CHET RATASKI



*Buddy Boyd, Mac Abernethy, and Ron Biddle (left to Right) at the Carolina Theatre's three-manual Smith console.*

BUDDY BOYD



*The finished Smith Console for the Carolina Theatre.*

for the weekend. The damage was limited to water running down the outside wall and forming a small pool on the floor of the chamber's wood floor. This is the third organ we have had roofer problems with. The new console is almost finished after a hard weekend of painting. It sports a Black "Cracked" finish over a gold base with gold trim—the school colors. The Smith console in the Carolina Theatre in Greensboro received a similar treatment with a dark red "Cracked" finish over gold. This matches

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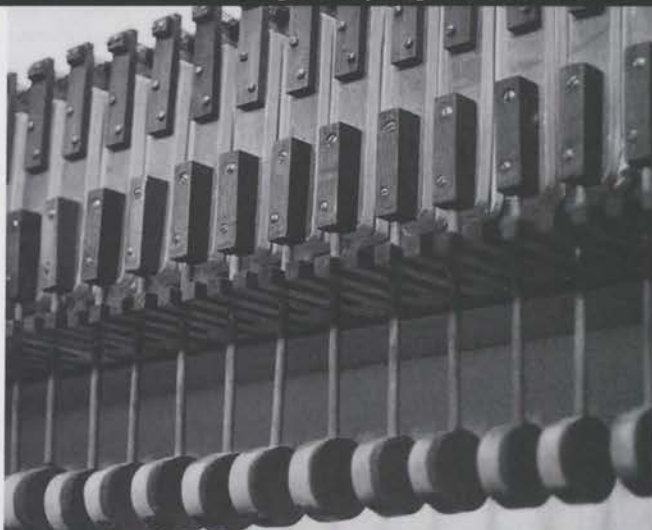
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BUDDY BOYD



*Williams High School console.*

the theatre's color scheme as is visible on our web site. Both consoles are planned to be finished by December. Both of these locations will be celebrating an anniversary in 2002 so keep watching our web site for this and other upcoming events. <http://www.lostprovince.com/PTOS/>

*Buddy Boyd*

## RIVER CITY

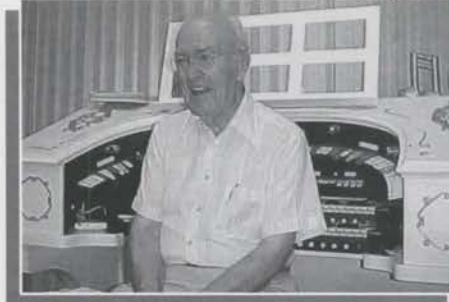
Greg Johnson, President, 402/753-2486

**Omaha, Nebraska.** Our July 15 chapter meeting was held in the organ studio at Durand's Sky Ranch Airport, and was chaired by our President, Greg Johnson. Several members presented status reports on theatre pipe organs in the Metro Omaha Area. Bob Markworth and his crew currently are redoing six ranks of Kimball chest work. The meeting's agenda included the election of officers for the coming year. Harold Kenney, our Administrator, presented the slate of officers and handed out paper ballots. The voting results were announced, and the retiring officers were given a round of applause for their diligent service to the chapter. The new officers will assume their posts on September 1.

Having dispensed with business, Donna Baller opened the program with a polka medley and a waltz. Jim Boston followed with favorites from the 1920s, including an Irving Berlin composition. Doug Kroger offered several selections from the movies and a romantic Nat King Cole song. Greg Johnson, who was due in Lincoln for a wedding also played. George Rice followed with several love songs. Jeanne Mehuron rounded out the afternoon with a medley and a spirited Latin number.

Steve and Jeanne Mehuron invited us to their lakeside villa in Woodcliff (south of Fremont, Nebraska) for our August 19 meeting. We always look forward to this annual tradition, the 11th consecutive year that we have been invited for a sumptuous meal, boat rides,

TOM JEFFERY



*Harold Kenney, River City Chapter's Administrator, conducted our annual election of officers.*

PAUL KANKA



*Paul Kanka, standing, and Jeanne Mehuron, at the console, celebrated their birthdays with the "Happy Birthday Song."*

and an organ concert. Both Jeanne Mehuron and Paul Kanka celebrated their birthdays on August 19, and we sang the "Happy Birthday Song" to them. Jeanne has two electronic organs in her home, and first entertained us on her Lowrey MX1. Then Greg Johnson and Donna Baller took turns on the second console, joining Jeanne for some lively duets. A guest, Shirley Shainholz, also played during open console.

We sadly report the deaths of two of our members: Gwyn Barker, wife of Steve Barker (who serves on the Markworth organ crew) and Lois Thomsen, an accomplished organist who served as both organist and choirmaster for several churches, and played organ at the Holiday Lodge Motel in Fremont. We extend our heartfelt sympathy to their surviving family members and many friends.

*Paul Kanka, Harold Kenney and Tom Jeffery*

## SAN DIEGO

Frank Y. Hinkle, President  
619/460-1920, [fyh3@Yahoo.com](mailto:fyh3@Yahoo.com)

**San Diego, California.** I was recently given a piece taken from the July 2001 newsletter of the Harvard Medical

School that reads as follows: "SEASON TICKETS AT THE FOUNTAIN OF YOUTH—Scientists in Sweden have identified a link between attending cultural events and long life. People who attended concerts and plays lived longer than those who rarely or never went. Does music stimulate the part of the brain that boosts immune function? Or perhaps being in an audience simulates the "religious experience" known to increase longevity."

If the above statement is true, and I believe that it is, then Libby and I, along with more than six hundred others must have extended our lives by several years when we attended the recent ATOS Annual Convention in Indianapolis. This was an outstanding event with the finest artists, playing some of the greatest instruments in historic and beautiful theatres. I was so pleased to find that 20 members of the San Diego Chapter attended this convention. What a great time to meet with old friends from previous years and make new ones at the same time.

Getting on to "Chapter Items" I want to personally thank Bob Brooks for the incredible party that was held at the "Casa de Brooks" September 8. No one knows how much planning and work goes into arranging one of these affairs—from the guest list, to the menu, to the entertainment, to the tuning of the instruments, and yes to even the choice of colors of the dinnerware. Bob leaves nothing to chance. I also want to thank all of the other chapter members (too numerous to mention) who helped Bob with the set-up, serving, door prizes etc. I do want to single out Russ Peck, not only for his fine playing of the organ during dinner, but his willingness to always be of help in any way. We are indeed fortunate to have made so many friends since our involvement in the Theater Organ Society.

On September 29 we resumed our Open Console after the summer break. Remember the console is open to all on the last Saturday of each month, from 10 a.m. to 2 p.m. Organ crewmembers will be available to make the organ available and to assist with registrations.

Charlie Balogh was our guest artist on October 14 to kick off the first of our fall programs. I believe that Charlie has some of the finest arrangements and



unique registrations that we have ever heard. His selection as ATOS Organist of the Year 2000 was long overdue, but I was certainly pleased to see him get the recognition that he so rightly deserves.

The final program in our 2001 "Pops Series" will be another comedy evening with Russ Peck at the console for a silent film special featuring two of the zaniest funny men ever in Hollywood, Laurel and Hardy. Just a reminder that our Season Tickets for the 2002 series went on sale in September and are going very well. If you have not purchased yours yet contact any member of the board. Only a limited number will be sold this year, so don't be shut out. The price remains at \$40.00 for six wonderful and exciting programs.

Frank Hinkle

## SIERRA

Tom Norvell, Chairman, 916/947-0673

Sacramento, California. Simon Gledhill performed two concerts on two different 3/15 Robert-Morton organs on the same beautiful spring day in April, receiving four standing ovations. What more could one ask! This was "Morton Madness VII" jointly sponsored by the Nor-Cal and Sierra Chapters. The afternoon concert was at the Hartzell's "Blue Barn" in Lodi, where they have installed an earlier, gentler Robert-Morton in an intimate setting. The evening concert was on a late-edition Robert-Morton, which can really breathe fire into the

large room at the Kautz Winery in Murphys. Simon thoroughly demonstrated to us that his greatness includes Mortons as well as Wurlitzers! We look forward to having Simon return soon.

Ron Rhode returned to the ATOS 3/16 Wurlitzer at the Towe Auto Museum in May. We were treated to another great concert by another great artist with more standing ovations. Ron presented us with a delightful mix of numbers he discovers from days past, ballads, show tunes and marches. We at SATOS are blessed to have such great artists play for us and on the first class ATOS Wurlitzer. We are looking forward to Ron's return, also.

June was a picnic for Sierra Chapter members at Dan Gates' home in Magalia. Dan's home provides a large two-story room for his 4/24 mostly-Kimball instrument. This is the third year the Gates have hosted a chapter picnic. After lunch Paul Quarino accompanied two short films: *Soup to Nuts* with Laurel and Hardy, and Charlie Chaplin's *The Rink*. Then chapter members and several guests enjoyed open console. Thanks for hosting us again, Dan.

The year 2001 has witnessed the loss of three important Sierra Chapter members. Tom Johnson, who owned the Johnson Alexander Valley Winery and its 3/10 Robert-Morton, died in March. Tom hosted many enjoyable SATOS picnics at his winery. Then, Bob Kalal, who edited our Chapter Newsletter for

four years and also served on the Chapter Board, died. And in April, Harvey Whitney left this earth for the better place. In 1965 Harvey helped organize the TOES, which later became SATOS. He participated in all organ installations done by the Sierra Chapter, including the ATOS Wurlitzer at the Towe Auto Museum. Harvey also was an organ owner and wrote many articles for the Console and Theatre Organ publications. Our chapter will sorely miss all three gentlemen.

Pete McCluer

## SOONER STATE

Joyce Hatchett, President, 918/743-1854

Tulsa, Oklahoma. Our August meeting was held at Tulsa's German American Society Center, with music billed as "An Evening of Musical Variety," featuring their 2/12 Geneva pipe organ. Those wishing to play the organ had been encouraged beforehand to schedule some practice time on it—since this instrument is also a "challenge" to play!

The program began with Dick Deaver at the console, followed by Phil Judkins. The next music was by Verona Peltier, accompanying herself on an electronic keyboard as she sang several jazzy "oldies." Then it was back to the organ with Vernon Jackson. Joyce Hatchett climbed on the bench for some polkas—but since organ alone for that kind of music needed something "more," she got an assist by Paula Hackler playing an

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Sooner State's Dick Deaver standing beside the console of the German American Society of Tulsa's 2/12 Geneva, announcing his selections.



Verona Peltier entertains Sooner State Chapter by accompanying herself on her electronic keyboard at their August meeting.

accordion, and Milt Olsen doing the "Oom-pah-pahs" on the Tuba! Then Joyce abandoned the organ for an accordion of her own and joined them for more polkas. Nobody got up to dance, but there sure were a lot of foot-tappings going on!

Then we heard Bonnie Duncan at the piano, accompanying herself as she sang several songs. Carolyn Craft was next, on the organ, playing some up-beat gospel selections—and Joyce Hatchett played along with her, on the piano! We heard more from Verona Peltier on her electronic keyboard and more organ music from Dick Deaver and Joyce. Dorothy Smith closed the official program with (an unrehearsed version of!) the German National Anthem.

But the music wasn't over—Mel Sutter sat down at the piano and proceeded to play some of the hottest music ever! We heard accordion music playing along with him, from Michael Stoops, and there was also more hot piano from Joe Sunderwirth. It truly was a "Variety Program!"

Because of the repairs going on at Tulsa Technology Center's Auditorium,

and the work being done on our Robert-Morton, we did not meet for June. We more than made up for it, however, with our July meeting, which was held at Tulsa's Central High School, with music on their 4/45 Mighty Kilgen pipe organ.

The program was open console and we drew numbers to determine the order of play. Before we began, Phil Judkins gave us a brief explanation about the organ, telling us that there are five Divisions: Great, Solo, Choir, Swell and Echo, plus Pedal in all. The Solo Division has the most theatre voices and the Echo Division wasn't all working at that time. The new combination action had been ordered and would be installed as soon as it arrived.

Then the music began. We heard all kinds—popular, gospel, show tunes, some classical, movie themes, and folk songs—you name it! It certainly showed how well the organ adapted to all varieties of music. Those taking a turn were Carolyn Craft, Dorothy Smith, George Russell, Phil Judkins, Charlie Brewer, Wayne Barrington, Vivian Williams, Joyce Hatchett, Dick Deaver, Julius Chapin, Bonnie Duncan and Vernon Jackson.

We also had a short intermission while Sam Collier took those who could climb the ladder on a tour of the chambers. Music during the tour was provided on the piano by Joyce Hatchett and by Joe Sunderwirth, who played real HOT and JAZZY selections. He even included a Christmas number—wishful thinking for a hot summer night?

Dorothy Smith

## SOUTHERN JERSEY

Joseph Rementer, President  
856/694-1471

Franklinville, New Jersey. The Broadway Theatre, Pitman, New Jersey was the locale for the Spare Parts Theatre Company's latest production, *The Rat Catcher's Daughter*, written by Tim



Harold Ware playing the Grande 3/8 Kimball organ.

Kelly, featuring Harold Ware on the Broadway 3/8 Kimball organ. Mr. Ware, a member of SJTOS put the Kimball through its paces and it added majestically to the four stage performances, August 18 at 12 noon and 3 p.m. and August 25 at 12 noon and 3:30 p.m. The next concert will be on December 2 by Dennis James with a silent movie starring Charlie Chaplin.

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Bob Nichols playing Rementer's three-manual Allen.

Several members of SJTOS attended the ATOS 46th Annual Convention 2001, August 18–23, "Hitting the High Note," in Indianapolis hosted by the Central Indiana Chapter of ATOS. Indianapolis has been called the "Crossroads of America" because of the many highways that converge there. All the organists performed outstandingly and Jelani Eddington was chosen ATOS Organist of the Year 2001 and was awarded a beautiful plaque.

On August 25 over 25 SJTOS members were cool and comfortable under Joe and Theresa Rementer's big tent at the annual Olde Fashioned Backyard Barbecue. Sociability ran high and the food was delicious celebrating SJTOS's 11th Anniversary. Later in the Rementer's music room, many members circulated around Rementer's Allen for open console. Bob Nichols refreshingly kept members exhilarated. A few members stayed until early evening. A fun time of organ music, good food and sociability were experienced by all present.

Mary Brook

## TOLEDO

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

Toledo, Ohio. We have kept busy with a variety of road trips and other events through the summer months. The Ohio Theatre in Toledo, Ohio sponsored an art auction in April. Bill Yaney provided a "Rainbow Room" style of light popular music for the reception in the theatre. It was a chance for our organ to speak out in a different way for a change from the normally more bombastic theatre stylings we normally hear and love. Members of both the theatre and TATOS were delighted to be treated to a

side of theatre organ not usually encountered today.

Our School Workshop program for the Toledo City schools was a success as well. One of the highlights for all is the chance for students to try the organ at the end of the presentation. Bill Yaney helped make the students first try at our four-manual console a success. Many thanks to our other active members who made this annual event another success story.

The Ohio Theatre initiated a classic film series for the summer months with TATOS members providing an organ interlude before the film. We were pleased that a number of patrons have made it a point to come early to be sure of enjoying the entire organ portion of the show. Members who piloted our Marr and Colton console for the films include: Betty Taylor, Dennis Kroeckel, Bob Gosling and Bill Yaney. The organ crew had their hands full, as this was the first time the organ had been played for the public in the summer months. Record heat took the chambers to the mid 90s. Special thanks to our playing members who coped with both the changes in temperature and the temperament of the organ.

Our road trips included a visit to the Redford Theatre and the Motor City Chapter's Barton organ. We also ventured to Brecksville, Ohio to hear and play Harold Wright's 3/15 Wurlitzer. The instrument is a delight to hear as well as see the quality of the craftsmanship in its installation. It is playing on a traditional electro-pneumatic relay as well. The Board of Directors of the Western Reserve Chapter helped host the meeting as well as providing refreshments. TATOS member Bob Gosling rode his motorcycle from Toledo in convoy with the TATOS members who drove over in our carpool.

For August, a visit to the Fayette Opera House in Fayette, Ohio featured an unusually large reed organ in a Victorian small town opera house setting—a change from our regular musical menu. This organ was also rescued from a long-term silence and restored to working condition.

Members are concentrating on our fall concert to feature Bill Yaney at the console and several variety acts as well. Several members will be on the road to

collect some Marr and Colton parts being donated to our chapter by generous donors hundreds of miles away. Our thanks to friends both new and old in ATOS for helping to keep the theatre organ alive and evolving for the future.

Brian Parkinson

## VALLEY OF THE SUN

John Bittner, President, 480/802-0709

Phoenix, Arizona. A small, but loyal group of VOTS'ers and several local residents assembled at Fred Little's beautiful home in the high pines north of Prescott, Arizona. We also had a special guest, Andrea O'Dean, who is a niece of the late Jesse Crawford's first wife. Guest artist for the day was Lew Williams of Phoenix. Lew did a wonderful performance on Fred's Rodgers 360 including many favorites as well as his beloved "Elk's Smoker Medley." After a brief break, Lew continued with a drop dead, gorgeous/accurate transcription of one of Crawford's big hits early in his career, and Lew ended with a Spike Jones/Sultan of Sleaze Tom Hazleton style arrangement, including traffic noises, gunshots, screams, and more. Open console followed with John Bittner and Don Story playing a few tunes. The approaching thunder and sprinkles were a signal to head "down the hill" and back to Phoenix and Tucson. Thank you, Lew, for performing and thank you, Fred, for hosting us.

Dale Caplin 🎵

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# 2001 ANNUAL MEMBERSHIP MEETING OF THE AMERICAN THEATRE ORGAN SOCIETY (ATOS)

(Held during the Indianapolis Annual ATOS Convention)

Hyatt Hotel, Indianapolis, Indiana • August 22, 2001, 10:30 a.m.

President Nelson Page called the Annual Meeting of the ATOS Membership to order. He noted that the Meeting would be conducted in accordance with Robert's Rules of Order, and that Joy Stephens would serve as the Parliamentarian. A quorum was present (50 or more Members) to conduct the business given in the notice of the Meeting.

The Officers, Directors, and Staff were introduced (not necessarily in this order) and present for the meeting: Nelson Page, President; Gus Franklin, Vice President; Jack Moelmann, Secretary; Bob Maney, Treasurer; Directors: Dan Bellomy, Don Bickel, Doris Erbe, Ed Mullins, Donna Parker, Jim Stemke, and Jeff Weiler. Staff Members/Committee Chairs present: Mike Kinerk, Joy Stephens, Michael Fellenzer, Jim Patak, and Vern Bickel. Joe McCabe, the Youth Representative to the Board, was also introduced. Harry Heth and John Ledwon were excused.

Motion to approve the Minutes of the last Annual Membership Meeting (2000) as published in the Nov./Dec. 2000 issue of the THEATRE ORGAN Journal:

Motion by Don Donnelley, and Second by Roc Rockafellow—Unanimous.

## TREASURER'S REPORT:

For the period July 1, 2000 to June 30, 2001:

Income: \$332,627.10

Expenses: \$373,719.48

Resulting in a deficit of \$41,092.38 for the year

Investment Fund Balance: \$468,477.68

Endowment Fund Balance: \$172,268.91

Motion to approve the Treasurer's report: Paul Van Der Molen, Second by Bob Miloche—Unanimous

The President noted that because of lower convention revenues during recent conventions and higher Journal costs a dues increase was necessary. The last increase was in 1996. A \$10 increase to the dues would be effective January 1, 2002. More details would be provided in the Secretary's report.

Secretary Jack Moelmann, provided a report on the actions taken by the Board of Directors during the past year. The items reported follow:

### From the Mid-Year Board of Directors' Meeting, St. Louis, Missouri, February 10-11, 2001:

Bob Maney was appointed ATOS Treasurer due to the resignation of Steve Schnieders, effective immediately.

A Board vote was conducted to ratify the change of the Mid-Year Board Meeting venue from Las Vegas to St. Louis to be held in February 2001.

A vote was necessary to accept the change in the close of Board Election nominations from January 15 to February 11, 2001, and to accept nominations by other than certified-return receipt mail for the 2001 Board of Directors' Election only.

A generic statement was approved which would be used each year for announcing the election process in the Journal.

The Automatic Musical Instrument Collectors' Association (AMICA) has made ATOS an affiliate organization.

The Secretary was given up to \$175 to purchase a 4-drawer file cabinet for the large volume of ATOS records that have accumulated.

Bob Maney was appointed Publisher for ATOS publications, and Gus Franklin was appointed Publications Manager.

Ron Musselman was appointed as reviewer and photographer for ATOS sponsored events and would be reimbursed hotel and travel expenses at the same rate as Officers, Directors, and Staff.

The maximum number of pages for the THEATRE ORGAN Journal was increased from 448 to 480 annually. This was necessary to allow better management of the publication with regard to printing capabilities.

The Chicago Area Theatre Organ Enthusiasts was reinstated as a Chapter to be known as the Chicago Area Chapter. A group in the La Crosse, Wisconsin area was also seeking Chapter status. They were approved and will be known as the La Crosse Scenic Bluffs Chapter.

The San Diego Chapter requested approval to expand their 2002 Regional Convention into an Annual Convention by the addition of a couple of days. This was approved.

The bid from the Los Angeles Chapter for an Annual Convention July 1-5, 2005 with Don Near as the Convention Chairman was approved.

There is a need to change the current Convention Agreement (between ATOS and the host Chapter) into a Licensing Agreement to better ensure accounting and final settlement of Convention financial matters. Nelson Page offered to develop one.

Endowment Fund grant money not paid or used within 24 months after approval (with a maximum of one six month extension) will require a resubmission or it will not be paid.

The recognition of a bequest to the Endowment Fund needed revision. The following changes were made to the Recognition statement in the Endowment Fund Brochure: "While living, any individual or couple who arranges an irrevocable bequest in the amount of \$10,000 or more to the ATOS Endowment Fund is immediately eligible for President's Circle membership. . . ."

Two new power supplies were needed for the ATOS Wurlitzer in the Towe Auto Museum. The cost is \$525.92, and it was approved.

A Youth Liaison Board Member (Ex-Officio) proposal was accepted. Don Bickel was appointed to chair the committee to oversee this matter. The program would be limited to the Annual Board meeting only and would be funded (hotel and transportation) in accordance with current policies. It was suggested that, if possible, the Indianapolis Annual Board Meeting would be a good starting point.

Concern was expressed about holding the 2002 Annual Board Meeting over the Thanksgiving holiday period in conjunction with the San Diego Annual Convention. It was decided that the Annual Board of Directors' Meeting would be held in the summer of 2002 at a time and place to be determined. There would be no mid-year meeting in 2002. Those of the Board and Staff who could attend the San Diego Convention would meet prior to the Annual Membership meeting, anticipating that a quorum would be present.



Bob Maney, the new Treasurer, requested approval for the purchase of a computer system. \$2500 was budgeted to procure the system.

Michael Fellenzer asked that the last two years of the \$500 annual office expense for the Executive Secretary allowed in his contract be paid in advance to facilitate his purchase of a new computer system. The request was approved. Any pro-rata share would be refunded upon early termination.

The 2001 Annual Board of Directors' Meeting will be held August 17-18, 2001, in conjunction with the Indianapolis Annual Convention with August 16 being a travel day. The Annual Membership Meeting will be held on Wednesday, August 22, 2001, at the Convention Hotel also in conjunction with the Indianapolis Annual Convention.

#### **From the Annual Board of Directors' Meeting, August 17-22, 2001, Indianapolis, Indiana:**

\$7,100 was appropriated for the transition between the old and new Treasurer. This breaks down to \$5,500 for the 2000 calendar year audit and the preparation of the 2000 federal and state tax returns. \$1,600 was for auditing the period of January 1, 2001, through February 10, 2001.

A President of a Chapter may ask for the ATOS membership list and it will be provided upon request to the Executive Secretary.

Re-elected Board members Don Bickel and Jim Stemke were welcomed to the Board. Newly elected Director Dr. Ed Mullins was also welcomed. Outgoing Board Member Connie Purkey was thanked for her service.

#### **Appointment of Officers for 2001-2002:**

*President:* Nelson Page  
*Vice-President:* Gus Franklin  
*Secretary:* Jack Moelmann  
*Treasurer:* Bob Maney

The *ATOS International News* will be folded into the center of THEATRE ORGAN and will not be sent out as an individual publication in order to save the expense involved. This will be effective with the January 2002 issue. The *ATOS International News* will also be placed on the ATOS Website.

A Financial Review Committee was established to provide oversight of ATOS investments. The Committee will consist of Bob Maney, the ATOS Treasurer; Alden Stockebrand, a past Treasurer; and Jeff Weiler serving as the Chairman.

A State College, Pennsylvania firm will be used in the preparation of ATOS tax returns.

Two Chapters were welcomed into ATOS. They are Hilo Bay from Hawaii, and Kingston, Canada, a prior Chapter.

While Chapters are encouraged to have and retain as many members as possible, the requirement to retain at least five members to maintain chapter status has been deleted from the Uniform Chapter Charter Agreement and ATOS Policies.

The next meeting of the Board of Directors will be held in Joliet, Illinois, on April 24-25, 2002. This will be in conjunction with the Rialto Fest and Extravaganza 6 centered around Joliet, Illinois and sponsored by the Joliet Area Chapter. It was agreed to accept the concept of adding a day to the Joliet events where ATOS would sponsor a few other concerts and provide a mini-Regional Convention for ATOS members working in partnership with the Joliet Area Chapter.

The current membership of ATOS is 5217 as of August 18, 2001.

Dorothy Van Steenkiste was appointed Chairperson of the Nominating Committee for the election in 2002. Fern Siemens will again serve as the Election Teller.

A sampler compact disc (CD), which is to include selections from several artists and instruments, is in the process of being completed. First-time new members will receive a free CD. It will

be for sale to other members at \$15 and \$20 for non-members.

A policy has been adopted that an explicit and valid copyright notice be included on all ATOS published materials.

A policy has been adopted that only the Publisher may grant permission to reproduce any portion of ATOS copyrighted materials in any form whatsoever. It is understood that the Publisher may request the advice of the Publications Manager, the Publications Review Committee, and the Board of Directors, in that order, if deemed necessary.

The new program established earlier this year to have a non-voting member of the Board publicized as the "Youth Liaison to the Board of Directors" was renamed to the "Youth Representative to the Board of Directors".

The Youth Representative may serve up to a 2-year term which shall involve participation as a non-voting member in all non-executive sessions of the Board.

The following grants were approved from the Endowment Fund for this year:

1. An \$8,000 matching grant was awarded to the Ohio Valley Chapter in Cincinnati for assistance in funding the rebuilding, console refinishing, and reinstallation of their 3/27 Wurlitzer in the 1200 seat theatre at the College of Mount Saint Joseph.
2. \$3,700 was awarded to the La Crosse Scenic Bluffs Chapter in La Crosse, Wisconsin for assistance in funding the restoration and reinstallation of a 2/4 Wurlitzer in its original home in the La Crosse Temple Theatre.
3. \$5,000 was awarded to the Northern Michigan Chapter for assistance with funding the restoration of the Style H Cinderella Wurlitzer in the Music House Museum near Traverse City, Michigan.
4. The Los Angeles Chapter was awarded \$5,000 for assistance with funding the refurbishing and installation of their 2/11 Wurlitzer in the South Pasadena High School Auditorium.

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5. The Central Indiana Chapter in Indianapolis, Indiana, was awarded \$895 to complete the renovation of their 2/11 Page/Wurlitzer installed in the Indianapolis Hedback Theatre.
6. \$1,000 was awarded to Quasar Productions, a University of Michigan student film production team, for final costs in the production of the film *One Night Only*. This film showcases the 3/14 Barton in the Ann Arbor Michigan Theatre.

The ATOS Endowment Fund Board of Trustees was appointed for 2001–2002:

Fr. Gus Franklin, *Chair*  
 Bob Maney, *Financial Secretary*  
 Don Bickel, *Recording Secretary*  
 Richard Kline, *Trustee*  
 Alden Stockebrand, *Trustee*

The George Wright Memorial Fellowship Fund was established to assist financially an ATOS member between 15–24 years of age to attend their first annual convention. This fund would be established by donations from ATOS members. The donations received during this Convention would be matched by ATOS.

ATOS dues will be increased by \$10 effective January 1, 2002. Members may renew their membership for any number of years at the current rate before January 1, 2002. New members will also be accepted at the current rate prior to January 1, 2002.

The Contributing membership level was increased from \$60 to \$75.

The non-U.S. surcharge was increased \$10, which results in an increase from \$5 to \$15.

The Advertising Manager's contract was extended from one to two years.

The Budget for 2002 was approved.

The Technical Assistance Program was revised to allow technical assistance to be provided to Chapters who maintain, as well as who own, a theatre pipe organ.

The following Committees were established:

Bylaws  
 Awards and Recognition  
 Convention Planning  
 Archives/Library  
 Young Theatre Organist Competition  
 Young Organists Scholarships  
 David L. Junchen Technical Scholarship  
 Theatre Organ Hobbyist Competition  
 Chapter Relations  
 Education  
 Endowment Fund  
 Membership  
 Nominations  
 Restoration and Preservation  
 Technical  
 Electronic Organs Group (ETONES)  
 Pipe Organs Owners Group  
 Towe Auto Museum Organ  
 Ethics  
 Publications Review  
 Inner-City Youth  
 Liaison to the American Guild of Organists (AGO)  
 Public Relations  
 Smithsonian Institution Organ Project  
 ATOS Web Site  
 Youth Representative Program  
 George Wright Memorial Fellowship Fund

The Bylaws section relating to the Board of Directors election for 2002 was suspended to allow for the Board of Directors

Meeting and mini-Regional Convention in Joliet in April 2002.

The milestones for the election process for the 2002 election will be as follows:

Close of nominations: December 14, 2001  
 Mailing of ballots: not later than January 4, 2002  
 Final postmark date for the receipt of returned ballots:  
 March 1, 2002

The Northern California Chapter (Nor-Cal) bid for a convention July 2003, was accepted with Bill Schlotter serving as the Convention Chairman.

A student ATOS membership will be offered at \$25 per year for full-time students 23 years of age and under. Proof of enrollment as a full-time student in an educational institution will be required. This will be effective no later than January 1, 2002.

Section 2.1 of the Bylaws concerning Classes and Benefits of Membership was changed to read:

"There shall be two classes of membership: Regular and Honorary. A Regular member must be dedicated to the purposes set forth in Section 1.4 (which states the purposes of ATOS). A Regular membership may be a family membership (one or more adults and dependent children living at the same address). A family membership is entitled to one vote and one copy of each regularly issued membership publication, and only one individual in a family membership may serve on the Board of Directors at any one time. An Honorary member shall be a Regular member who has rendered outstanding service to the Society over an extended period of time, and who has been selected for such recognition by the Board of Directors. The Board may select one or more honorary member(s) each year, and such honorary member(s) shall enjoy all the rights and privileges of a Regular member for life without the payment of dues.

The next Annual Membership Meeting will be held in conjunction with the San Diego Annual Convention. The meeting will be held on December 2, 2002, at 10:00 in San Diego, California.

The President reiterated the action by the Board to put the ATOS International News in the Journal and also on the website. He then introduced the new Youth Representative to the Board of Directors, Joe McCabe. Joe outlined the new program, the George Wright Memorial Fellowship Fund, which would bring a deserving young person to a convention. It was noted that donations would be solicited during the remainder of the Convention.

#### NEW BUSINESS:

Questions and/or comments were invited from the members.

Allen Miller suggested that the bylaws be revised to allow the Youth Representative to the Board to have voting rights.

The President provided a brief status report on the Smithsonian Organ Project, which had been financially supported by many ATOS members.

Frank LaFetra suggested that the original relay in the Smithsonian organ be visible in its operation.

Jeff Barker made comments concerning original relays versus those that are electronic.

Warren Stiska noted that the copyright of all ATOS materials might limit their distribution and use. It was noted by Vice-President and Publications Manager Gus Franklin that this would not be the case. It would only protect ATOS from having another party profit financially from an ATOS published article or item.

There being no further business, the meeting was adjourned at 11:30 A.M. by a motion from Allen Miller and a second by Deke Warner—Unanimous.

*Respectfully submitted,*  
 JACK MOELMANN, *Secretary*





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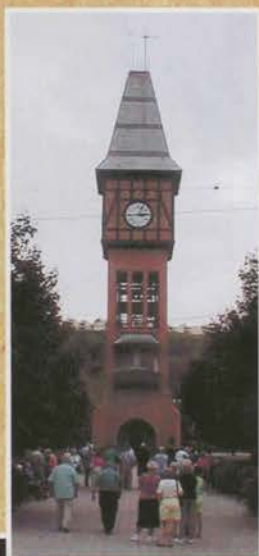
## Preview of Coming Attractions

Read in the next issue of  
**THEATRE ORGAN**  
how ATOS members have provided  
valuable help in the restoration of the  
Wanamaker Organ in Philadelphia.

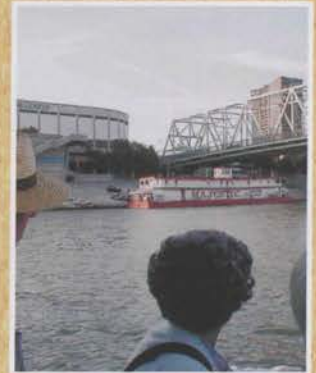


# AFTERGLOW

CONTINUED FROM PAGE 67









# AFTERGLOW





# 2002 ATOS ANNUAL CONVENTION



**SAN DIEGO, CALIFORNIA**

NOVEMBER 29 - DECEMBER 2, 2002  
AFTERGLOW DECEMBER 3, 2002



# The ATOS Marketplace

**O**n 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

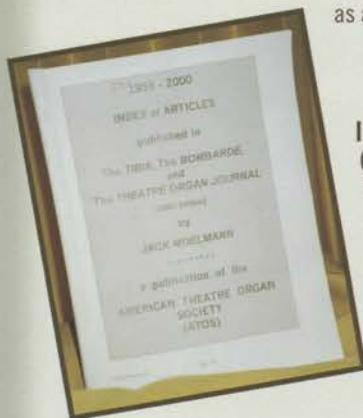
The back issues of *THEATRE ORGAN* contain invaluable information about the history of the theatre pipe organ and the people who have contributed so much to the preservation and presentation of these magnificent instruments. The articles that have appeared in the Journal provide us the necessary information 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*.



## 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.



## 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.



## 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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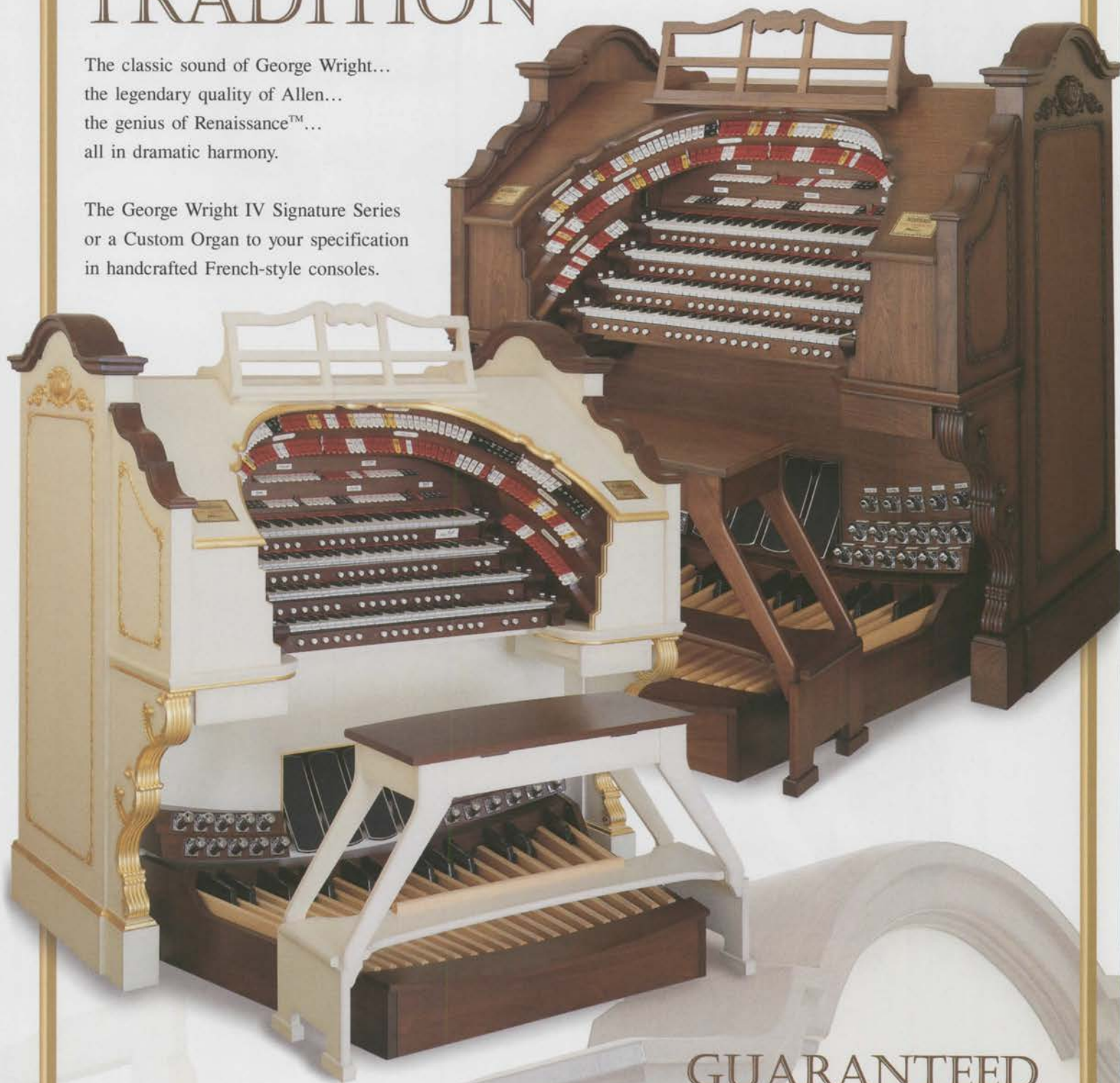
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