

Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY



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January/February 2002

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JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

January/February 2002 • Volume 44, Number 1

www.atos.org

PRESIDENT: Nelson Page • EDITOR: Vernon P. Bickel • EXECUTIVE SECRETARY: Michael Fellenzer

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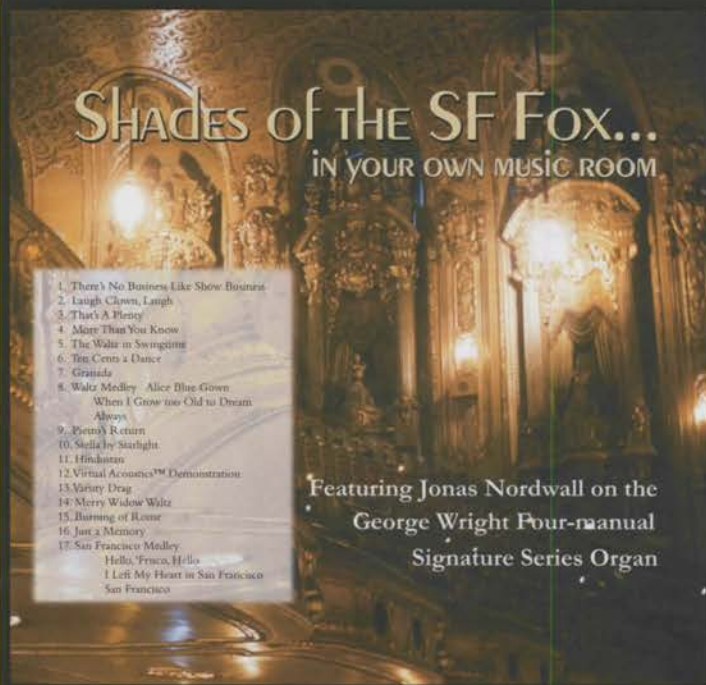
Happy New Year and gee whiz what happened to all that talk about the "new millennium"? I have just celebrated my 48th birthday and the one thing I can honestly tell you that bothers me about getting older is how our perception of time becomes skewed. Hey, remember when you were in sixth grade and it seemed like an eternity to summer vacation? Now the seasons flow through our daily lives like scenes from a movie. For us in ATOS the anticipation of one great event to the next is in reality months, but behold, before you can say "Ophicleide" it's here. Next Thanksgiving seems far off, yet our 2002 Annual Convention in San Diego will be here before you know it, and I guarantee this event will join the roster of great ATOS gatherings.

Upon us also (a little sooner than usual) is the ATOS Board of Directors' election. You will soon receive your ballots with seven; count 'em, seven qualified and enthusiastic candidates who will be vying for the three positions that need to be filled. Thank you to Dorothy Van Steenkiste for all her hard work in serving as our Nominations Committee chairperson. Last year's election yielded a record number of votes cast, which shows your concern for our society's well being. Let's get the vote out even bigger and better this year.

Lastly, it was with regret that I accepted the resignation of our Youth Representative, Joe McCabe. His professional and personal commitments made it difficult for him to carry out the requirements of his position. His enthusiasm and progressive ideas will be missed as we wish him well in all his future endeavors.

Nelson Page

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Theatre Organ Review—Jan/Feb 2001

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General Information

Announcing Changes for the Year 2002

Previously announced changes in membership dues were effective January 1, 2002. The "Regular" level increased to \$40 (from \$30), the "Contributing" level increased to \$75 (from \$60), and a new \$25 "Student" level for full-time students, ages 23 and under, with written documentation, was established. The "Outside U.S." mailing surcharge was increased to \$15 (from \$5), to more closely reflect actual costs. For full details on all membership levels, please see the insert card in this issue.

The *ATOS International News* newsletter will be folded into the center of the journal, beginning with the March/April issue, instead of as a separate mailing. This change was made in an effort to reduce costs. The newsletter also will be available on the ATOS website, <www.atos.org>.

Call for Nominations

As provided in the ATOS Bylaws, the Board of Directors appoints the ATOS Officers at the annual Board meeting. This year the Board of Directors will meet in the Chicago area, on April 24, 2002. Candidates for these positions should submit their written resume and candidate statement to the ATOS President, Nelson Page, no later than February 20, 2002. Copies of the submissions will be made for distribution to the Board of Directors prior to the Board meeting. Candidates for these positions will be expected to present themselves, at their own expense, to the Board for

personal interview on the morning of April 24, 2002. Appointment will immediately follow the interview process. Successful candidates should be available to participate in the remainder of the Board meeting and be ready to assume the duties of this office at the end of the meeting.

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VICE-PRESIDENT
SECRETARY
TREASURER

The candidates must have had continuous ATOS membership for at least two (2) years. Reimbursement of travel and hotel expenses will be paid by ATOS for those appointed.

Nelson E. Page, ATOS President

ATOS Endowment Fund Grant Money Is Available

Is your chapter planning a project or program that 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 a project or program of particular historical or scholarly merit? Grant money from the interest earned by the ATOS Endowment Fund is available to assist chapters with such projects or programs, and chapters are encouraged to submit an application for a grant to the Endowment Fund Board of Trustees. Now is the time for your chapter representative to request a grant application form so that your completed application may be returned and postmarked by April 1, 2002, at the very latest.

The Endowment Fund Board of Trustees will review all completed applications so returned. 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 over \$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, by telephone at 217/585-1770, or by fax at 217/585-0835.

The Atos Shop Notes Are Now Available

Thanks to the efforts of Nelson Page, the ATOS President, the ATOS SHOP NOTES are once again available through the ATOS Marketplace. This valuable technical manual is the accumulation of all of the various technical articles that have been published by ATOS over the years and is a must-have publication for anyone restoring or maintaining a theatre pipe organ. It is published in loose-leaf binder form, which makes it easy to use while working with pipe organ components.

You may order your copy from: ATOS Marketplace, 785 Palomino Court, San Marcos, CA 92069-2102. The price for U.S. residents is \$75.00. The price for all volumes shipped outside of the U.S.A. is \$85.00. Please see the order form printed on the mailing cover of this issue.

A Listing of the Various ATOS Publications, Awards, Competitions and Programs

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ETONE—Electronic Organ Owners

Group Newsletter
GLUEPOT—Pipe Organ Owners Group Newsletter

SHOP NOTES—Technical Manual
EDUCATORS' GUIDE—Teaching the History of the Theatre Pipe Organ
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 THE PIPE PIPER—Annual listing of the location of theatre pipe organs
 GUIDELINES FOR CONSERVATION AND RESTORATION
 ATOS RESOURCE BIBLIOGRAPHY
 THEATRE ORGAN JOURNAL
 WRITERS' GUIDE
 UNIFORM CHAPTER CHARTER AGREEMENT
 SEMINARS—Annual and Regional Conventions


AWARDS, COMPETITIONS AND PROGRAMS

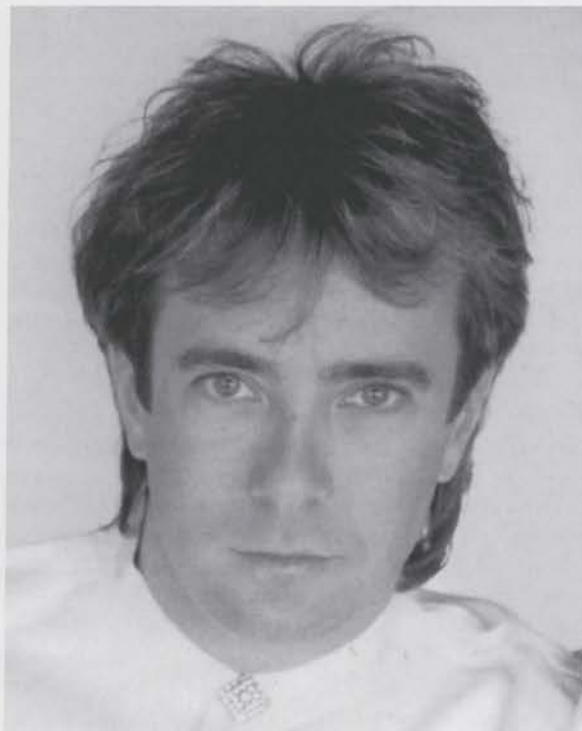
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 Award for Industry Achievement
 Technical Assistance Program
 Restoration and Preservation Awards
 Historic Theatre Organ Preservation Program
 National Registry Awards
 Simonton Literary Prize Competition

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 ATOS Endowment Fund Grants
 Inner-city School Program
 Schools Program
 George Wright Fellowship Program
 Youth Representative to the Board Program

Correction

In the November/December issue it was stated that the Marr & Colton organ originally installed in the Roosevelt Theatre, Buffalo, New York, was broken up for parts. It has been learned that this organ was removed from the theatre, fully restored, enlarged and is currently playing in a residence. 



ROB RICHARDS

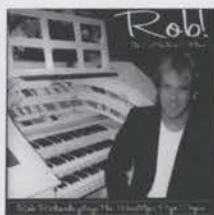
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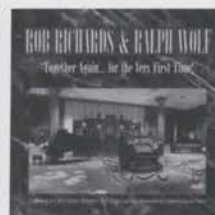
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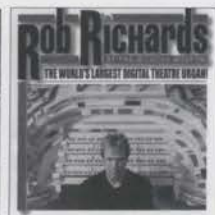
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Members' Forum*

Dear Mr. Bickel:

We enjoyed thoroughly the wonderful article about Ms. Rosa Rio. It is our privilege to hear Ms. Rio give a concert a few times a year, either at the MTOS Annual Meeting or at one of her Silent Movie Presentations at the Tampa Theatre.

This wonderful woman is still as pretty, vivacious and charming as she was when she played for the silent movies, radio and television. She has the talent, courage and intelligence to keep reinventing herself to keep up with the changing entertainment industry. She is truly to be admired.

Thank you again for an excellent and beautiful article.

Constance L. Buell, Sarasota, Florida



Monsieur Boucher Jean-Claude, member de l'ATOS, vous adresse tous ses sentiments de sympathie, face a l'abominable attentat don't les USA ont été victimes.

(Mr. Jean-Claude Boucher, member of ATOS, sends you all his feelings of sympathy, in view of the abominable attack of which the USA has been victim.)

Jean-Claude Boucher, France



Dear Vern:

I very much enjoyed the article on Rosa Rio in the latest issue of THEATRE ORGAN written by Tara Schroeder of the Tampa Theatre. The whole layout, the fine pictures, in color and black and white, is outstanding. Tara is a good friend as are the Director and staff members of the theatre. I have been involved in one way or another with the Tampa Theatre since I joined ATOS-CFTOS back in 1980 when I retired from the US Foreign Service. And from 1986 to 1997 I had a radio show, *Popular Organ*, with a weekly audience of about 18,000. I played recordings by many well-known theatre organists on the finest theatre organs, and Rosa's recordings were often used.

Being an old radio buff (as well as TV), when I met Rosa, I made a point of cultivating her and her husband, Bill Yeoman. Over a period of time, we became good friends and their friendship is very much appreciated. We talk on the phone every week or so, and her memory of the personalities and events of the great radio days is fascinating for someone like me. I knew the name Rosa Rio when I listened to radio as a youngster, so to finally be able to know her and talk to her is marvelous. And her vitality, kindness, musical knowledge and love of life makes her special. She is an important part of my life and to just about anyone who is lucky enough to know her. May Rosa continue to come up as long as possible!

John Otterson, Seffner, Florida



To the editor:

We would like, for the record, to correct some misinformation in the chapter news report of CATOE in the November/December THEATRE ORGAN. The Chicago Theatre and its 27-rank Wurlitzer organ are now under the manage-

ment of CAPA, the renowned arts organization based in Columbus, Ohio, who engineered the saving and restoration of the famous Ohio Theatre, and who successfully run it and a number of others in that city. Initial phases of corrective and restorative work to the Chicago's organ were begun two years ago and continue, utilizing a team of professionals. CAPA

has made this initial work on the organ possible in preparation for the theatre's 80th anniversary program that the organ might once again be presentable and sound like its famous self. A work team consisting of John Struve (2001 ATOS Technician of the Year), Brad McClincy (professional organbuilder), Tom Nichols (President of CIC-ATOS), Harold Wright (Organ technician and Wurlitzer organ owner), Gary Rickert (of Peterson Electro-musical) and the writer (organist and consultant for CAPA), have been responsible for all rework—no volunteers are involved.

Thus far all pressures have been returned to factory settings, high-pressure regulators in the Foundation have been rebuilt, several tremulants releathered, many regulator and tremulant pallets throughout the organ have been rebuilt, dead notes repaired, magnets replaced, leaks eliminated, swell shades made operative, some tremulants rewinded, Diaphones adjusted to play and tune, stoppers packed, console repairs made, blower starters repaired, connections on the solid-state relay soldered, some 40 to 50 changes made to the stop specification to bring it to a more playable and organist-friendly layout, Crescendo pedal returned to the console, and a myriad of smaller repairs done. Much restorative work and regulation has been accomplished (particularly to reeds), ranks placed back on the original voicers' marks, shallots and tongues tightened, missing wedges replaced, and every pipe in the instrument tuned.

The Uptown English Horn is still missing, and the Uptown Tuba Mirabilis has been completely unwound and unwired, having been poorly relocated in an unenclosed position high on the left of the theatre. These components were almost entirely dead and leaked severely. If ever returned to the organ, the two stops will be located in the Percussion chamber and controlled with the Brass chamber swell pedal. Meanwhile they are in safe storage and there is no discernable difference in the ensemble of the organ.

As this note is written, the Anniversary program is less than a week away. There is more work taking place to be sure that the organ is as good as it can be, and I will be playing the Wurlitzer for several different segments of the program, possibly in conjunction with Michael Feinstein.

The professional restoration of the Chicago Wurlitzer, made possible by a major arts organization, is good news! I believe that, with CAPA at the helm, the organ will once more become an important and treasured part of the theatre. I don't think it's out of the realm of possibility that it may enjoy some new and widespread publicity on the concert and film stages.

I will endeavor to keep THEATRE ORGAN abreast of milestones on the project as they occur.

*Sincerely,
Clark Wilson, Chicago, Illinois*

*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.

Closing Chord

ELMER BALABAN

Elmer Balaban, Cinema Magnate, and the last surviving brother of seven in a family that dominated the movie theatre business in Chicago and the Midwest, died on November 2 in Chicago, where he lived. He was 92.

Mr. Balaban began in the business before theatres sold popcorn (they offered only candy), but followed the wide path beaten by five of his older brothers, Barney, Abe, John, Max and Dave. With Sam Katz, their maternal grandfather, they formed Balaban & Katz, which was known as B & K and owned 125 theatres, many of them glorious movie palaces.

The oldest brother, known as Mr. Barney, became chairman of Paramount Pictures. Mr. Katz was head of production at MGM for many years. Elmer Balaban and another older brother, Harry (the next to last of the boys), started a movie theatre company of their own, the H & E Company. Elmer Balaban later made successful investments in radio stations and television. At his retirement, Barney Balaban asked Elmer if he would succeed him as head of Paramount. Elmer Balaban said no, because he did not want to leave Chicago.

The children's parents, Israel and Goldie Balaban, were born in Russia and owned a grocery store on Maxwell Street in Chicago, which teemed with pushcarts and immigrants. The family, which also included a daughter, Ida, lived in the back of the store. "Sometimes people paid their bills and sometimes they didn't," Barney Balaban once remarked. His father regularly extended credit.

The boys' fate was set on the day their mother took Barney Balaban to a nickelodeon. She saw something that utterly amazed her: people paid going in, a far cry from the grocery business, where too many didn't even pay when leaving. Barney Balaban recalled: "That night, when we were all together, Mother said: 'Boys, that's the business you ought to get into. It's a great business. Why think of it—people paying money before they even know what they were going to get!'" The brothers scraped together enough money to buy the Kedzie Theatre, which had 100 loose camp chairs and a sheet for a screen. They nonetheless strove for a classy image: instead of a barker outside, they featured a violinist inside.

A few years later, the Balabans built the 700-seat Circle Theatre a few blocks away. It had a pipe organ and a four-piece orchestra and employed vaudeville performers like the Marx Brothers. Soon they acquired interests in dozens of similar-size theatres, and in 1917 built the 2,000-seat Central Park Theatre, one of the first theatres to have a mezzanine and a balcony. In 1936 *Time* magazine referred to the family's theatres as "super colossal."

As a child, Elmer Balaban soaked in the atmosphere as he sold tickets and candy and watched Eddie Cantor, Jack Benny and others perform. The family sent him to the Wharton School of Business at the University of Pennsylvania to acquire some management skills for its growing enterprises.

After Barney Balaban and Mr. Katz went off to the big studios, Elmer Balaban stayed in the family business. His flagship theatre, the Esquire, was modeled after Radio City Music Hall and in its first year of operation was chosen to hold the Chicago premiere of *Gone With the Wind*. His son, Bob Balaban, the actor, film director and producer, said his father showed more adventurous films from independent and foreign studios, without straying too far from Hollywood sure things.

In the mid-1950s, Elmer Balaban sold his movie theatres and began to acquire some 45 television and radio stations in Dallas, St. Louis and Hartford, among other cities. He also experimented with an early version of pay television, inventing a box to sit atop a television set. People could feed quarters into the box to watch first-run movies.

Though that idea never panned out, he became an early investor in the next best thing, cable television. His cable company, Plains Television, one of the biggest early cable providers, concentrated on taking television to rural areas in the South and Midwest.

In addition to his son, who lives in New York, Mr. Balaban is survived by his daughter, Nancy Magidson of Chicago, and four grandchildren. His wife, Elenore, died in 1987.

Mr. Balaban never slowed down. In his 80s, he taught himself to play the guitar and continued tinkering with odd inventions until the night before he died, Bob Balaban said. His last idea was a candy recipe that he proposed marketing under the brand name Elmer Fudge.

By DOUGLAS MARTIN, *New York Times*, November 9, 2001.

Submitted by Dennis W. Wilhelm



BILL RIEGER 1920–2001

Past-President and long time member of CATOE, Bill Rieger, passed away on October 11, 2001. He was 81.

His interest in theatre pipe organ dates from his many years working for the Hammond Organ Company. Bill graduated with an engineering degree from the University of Wisconsin at Madison. His skills served him well in his favorite field of labor—rescuing, restoring and repairing theatre pipe organs.

This interest led him to the purchase of the 3/17 Barton housed in the Patio Theatre. He and his crew not only restored the Barton, they also renovated the entire theatre as un-reimbursed volunteers.

Bill and his late wife, Charlotte, were instrumental in producing several successful ATOS Annual Conventions under the aegis of CATOE. Rieger's influence will extend into the future of CATOE as well as the theatre pipe organs he helped to retain in theatres throughout the area.

His passing and the passing of his good friend, Hal Pearl, closes an era that witnessed many great moments in theatre organ history.

Hal Pritchard



Paul Carson *Musing Organist*

By Harry L. Harkness

IT WAS ABOUT THE YEAR 1935 when my family in Bremerton, Washington got their first radio console. Sunday evenings were set aside for school homework for us kids, along with listening to our favorite evening program, *One Man's Family*. The organ alone got my attention more than the always-interesting storyline. First, an opening few notes before the commercial—yes there were commercials then too. “Tenderleaf Tea” was one commercial used for many years. Paul Carson played the openings, mid-section and closings. After many years in San Francisco, in about 1938, the Wurlitzer organ, *One Man's Family* and organist Carson were shifted to the brand new NBC Studios on Sunset and Vine in Hollywood, California.

I was becoming a theatre pipe organ “junkie” and would listen to after school “soaps” and, during the summer vacation, listen to more “soaps.” Most all had pipe organ openings and closings. Many of these were from the east coast.

At 10:15 p.m., right before the 11 p.m. *Richfield Reporter*, a Sunday night radio news broadcast over the NBC Blue Network, a 45-minute organ concert was heard, at least on the west coast. Over a few years I had written to Mr. Carson to request that he play my favorite selections on the *Bridge to Dreamland* 45-minute broadcast. Sometimes I would ask a question in my few letters that required him to respond. Sometimes he did. It really excited this teen to hear from him.

Luckily, in the summer of 1941, our family decided to make an auto trip to Southern California to visit relatives. Once there, and at age 16, I pleaded with my father to let me go in to Hollywood from Santa Monica where we were staying. I got his permission and took the Red Line trolley, with strict instructions from my dad and others. Once at NBC I told the receptionist I wanted to sit in on Mr. Carson's broadcast. She called him and he came, what seemed like miles, down a long corridor to meet this young kid. We walked together to Studio G and he introduced me to a Mr. Katz who was just getting off the organ bench.

Mr. Carson put me in a rubber-footed folding chair right beside this beautiful ebony console and said, “Don't make a sound.” I didn't. I watched him and his hands and feet with great humbleness as he played the famous “Poet and Peasant Overture” by F. von Suppe, as well as other numbers. Following the broadcast, we had very little dialog as he led me back to the front entrance of the building. He told me of playing for the *I Love A Mystery* program and others that I cannot recall.

Mr. Carson's wife, Jean Campbell Macmillan, wrote the many poems that were so eloquently read on the *Bridge to*



Dreamland program. During one broadcast back in the '30s the organ “broke” and the announcer said, “Mr. Carson is rushing to the grand piano.” He played the balance of the program with the “organ touch.”

Following World War II, I attended a special concert by Mr. Carson in Seattle. During a break he told me that he had re-married and was now living at Lake Chapala, in the American community some 50 miles from Guadalajara, Mexico.

Mr. Carson made many long playing stereo recordings under the Alma Records label located in Reseda, California. Most of these were of Christian type music.

Paul Carson was the son of a Methodist minister in Illinois. Paul first played in public when he was five years old. The organist was absent one Sunday and Paul substituted, playing “Nearer My God, to Thee” and “Jesus, Lover of My Soul.” His career as an organist was assured. His parents saw to

it that he began lessons when he was seven. In time he became a church organist and choir director.

After military service as an ambulance driver in World War I, Carson majored in music at Northwestern University. Study in England and France followed. One of his teachers was the noted Edwin H. Lemare.

From 1928 to 1929, Carson was organist of the Glendale Theatre in Glendale, California, where he was active in the Los Angeles Theatre Organ Club. He entered the new medium of radio in 1922, and in 1931 began a program for Richfield Oil. The name of the broadcast was borrowed from lines by James Russel Lowell: "The musing organist, beginning doubtfully and far away, lets first his fingers wander as they list, and builds a bridge from dreamland for his lay." Thus, the *Bridge to Dreamland* series was born.

In 1932 Carleton E. Morse's *One Man's Family*, the first radio serial to originate in San Francisco, came on the air and

Carson served as organist continuously until May 1951. For nine years "Destiny Waltz" was the theme until Carson composed "Patricia," which was used for 18 years. Carson was finally succeeded on this broadcast by Sybil Chism and, later, by Martha Greene.

I Love A Mystery came on the air in 1939 with Carson playing Sibelius' "Valse Trieste" as the theme. The broadcast was carried at different times by the NBC Red and Blue networks and by CBS.

Following his radio and recording days (he recorded nearly 50 LPs on the NBC Studio theatre pipe organ in Hollywood in the late 1950s, most of them released on the Alma label), Paul Carson retired to Mexico where he died. Carson is a member of the ATOS Hall of Fame.

(Biographical Information from *THEATRE ORGAN*, Volume 29, Number 1)

The Bridge to Dreamland

By Jean Campbell Macmillan

I
Time—Three-Quarters before Eleven
Person—Paul Carson, Musing Organist
Place—The Bridge he Builds to Dreamland
With Old Songs, New Themes, and Modern Melodies

II
Tonight it is fitting that we
Should muse on the building of bridges:
Beavers construct them to cross forbidden streams,
Spiders spin them to conquer dangerous descents,
Birds wing them to triumph over limitless space,
Man engineers them to make unprecedented progress.
Bridges, all: Visions beheld—pondered over—fulfilled.
The Musing Organist building his Bridge to Dreamland plays for you.

III
Over the beautiful places fragrant with alder and pine
The brook runs singing under the Bridge, writing its silver line
Deep on the heart of the canyon, high on the heart of the hill,
Down to the sea it goes running with tongue that is never still.
It sings the Song of the Bridges, the ringing of hammer and cleat
Those visions that carry men across, courageous from defeat;
It sings the song of the Bridges, a song that can never die,
Though the arches crumble to decay when Time has passed them by:
The soul of the song of the Bridges must sound forever sweet
For it tells how we build them, you and I, over each grim defeat.
The Musing Organist crossing to Dreamland plays for you.

IV
Over his keys The Musing Organist drifts back to Dreamland:
Every Sunday evening he answers your requests
To reach him,
Like Knights that march across the Dreamland Bridge,
These should be mailed.

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Bill and console.



*By Bill Mollema**

FROM THE BEGINNINGS of my infatuation with the pipe organ, some 43 years ago, at the age of 13, I wanted someday to have an instrument of my own. The 1950s was a period when it was very difficult for hobbyists to gain access to organs. Theatres (those which still had instruments) were very protective and suspicious of anyone expressing an interest in the organs and churches always kept their instruments locked up. I presumed at the time it was because organists were terribly insecure about their jobs!

During my teen years, my parents put up with a small nine-rank organ in our basement. This organ, which I put together out of scrounged up parts, was not very theatrical, but it did satisfy my needs at the time. Then the college years came along

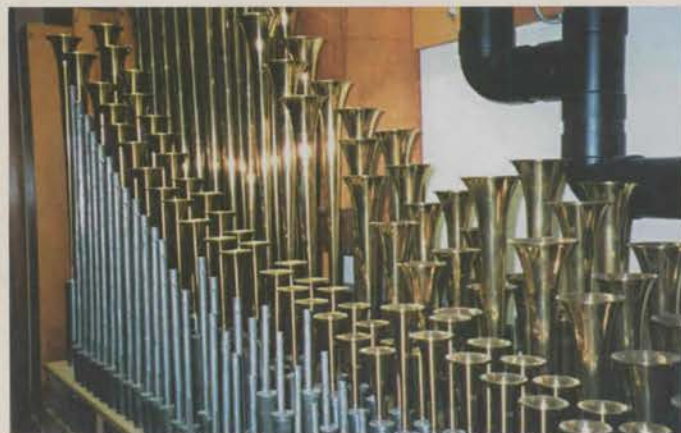
and after that my employment with WICKS as the area representative. During this period in my life, from 1961 through the early 80s, I was fortunate to have access to the organ in a local theatre, which, along with a very close friend and fellow enthusiast, we restored and played regularly.

In 1976 I installed a new instrument in a church, which had a very unusual design. The building was basically a cross of two symmetrical, flat topped A-frames and I was struck by the plan and felt that a down-sized version of this design would make a

**Bill Mollema has been active in the pipe organ scene from 1958 as a hobbyist and a representative for the Wicks Organ Company from 1967 to 1997.*



Upper Foundation String with Clarinet and Vox behind



Four of eight ranks in lower Solo Division. From left, Musette, Brass Sax, Brass Trumpet and Gottfried "Ball bat" Kinura

really neat home. More importantly, it would be a house that would lend itself to a pipe organ installation. I immediately set out to design my dream home and in the early summer of 1976 began construction, after acquiring 20 acres of property in the country on which to build. With the exception of the poured concrete basement walls, I was determined to do all of the building myself. Besides enjoying this type of work, I reasoned that I could better control the quality of the construction and the necessary allowances for my dream instrument. Progress

was steady but slow and finally on July 4 of 1978 I moved into the house with only insulation showing on the inside and a sort of operating kitchen and bathroom! Work continued on the house, landscaping and other projects, until the late 1980s, all the while collecting and storing away organ parts for the eventual dream instrument.

During this period I began to really formalize a design and specification for the organ so that when actual installation of the instrument began in 1991, I had a firm design and ultimate size fixed in my mind. Procurement of many of the rare and unusual elements of the instrument would make a very interesting story by itself. Suffice it to say, many of these materials came my way through a fortunate combination of happenstance and luck.

By the time a specification had been conceived and put down on paper, I realized that I would never find a console of sufficient size with which to control this organ. As a result of this realization, I designed and built my own four-manual console in my workshop—a combination of a Wurlitzer panel side and a Barton semi-curved horseshow, with white oak exterior finished in medium oak with key cheeks and stop bolsters in black lacquer. It was my desire that the console be "user friendly"—a console at which both theatre style organists and classic oriented organists could easily feel at home.

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The glimmering Wurlitzer *Modernistic* console pictured required complete structural, ornamental and art finish restoration to return it to its original glorious appearance. It now resides in the home of Jeff Weiler.

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Lower level Foundation Chamber, from left, Orch. Saxophone, Lieblich Flute, Diapason and Tuba

Although the console is constructed in the theatre style, it can still easily be managed by the classical musician since those stops are grouped together in a standard arrangement rather than being mixed in with the theatre voices. Aside from sharing keyboards and couplers, the arrangement is really like two consoles in one. The triple bolsters and traditional backrail control the theatre instrument. The fourth partial bolster below the full triple bolsters and above the backrail controls the classic instrument. While there are eight general pistons which control only the classic organ, the regular divisional and general pistons totaling 90 control the entire organ's resources.

What I have created is a 4/36 theatre organ (Accompaniment, Great, Bombarde, Solo) in three chambers (Foundation, Main, Solo) and actually a 4/58 classic instrument (Positiv, Great, Swell, Solo) if you accept the notion that both organs share the Solo Division's voices! The Swell is the fourth chamber with the Classic Great, Positiv, and Pedal ranks unenclosed in the traditional manner. There are 392 stop tablets, 90 pistons, 36 toe studs, four piano levers and four expression shoes—Foundation, Main, Solo, Swell and Crescendo. The relay is Z-Tronics. The combination action is Trousdale four-level memory with settable Crescendos and Sforzando and Trousdale PC driven reproducing system. There are two



Part of Swell main chest with, from left, Dolce Celeste, Open Flute, Salicional, Voix Celeste, Stopped Flute, Dolce Flute

Spencer blowers totaling 20-hp. supplying wind pressures from 2¾" to 15". The console is moveable on self-contained castors and plugs into three different locations in the room.

What is most important, however, is that the organ is very easy to listen to as it speaks into an acoustically warm room, which, because of the open design of the house, is actually the entire first and second floors of the house. While the primary listening area is the 22' x 60' living room, the loft bedrooms as well as the study and dining area all play a part in the

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Views of front of chambers showing pipes of 16' Open and Great, Principal, Furniture, and Erzähler.



Looking down on Main Chamber, front to back, Ophicleide, M. Tibia, Oboe Horn, Vox Humana, Post Horn, Viol d'Orchestra, Tuba Horn, VDO Celeste, Quintadena, and Krumet.



acoustical setting for the instrument. Even though the ceiling height of the living room is 17', the angular walls create a warm, controlled presence without any cold, barn-like echo. The four chambers are at one end of the living room, two above and two below with a combined square footage of approximately 500 square feet. Exposed Great and Pedal are in front of chambers with the Positiv at the opposite end of the room, above the fireplace. The walls are hard plaster and the floor is oak hardwood plank.

No theatre organ lost its life to create this organ. It is composed entirely of a collection of parts, some new, obtained over many years of trading and collecting from many sources, but in no instance was a complete organ broken up for parts

specifically for this instrument. There is no core instrument.

Now that I have retired from the business of organ selling, installing, and maintenance, I have once again become a hobbyist and finally have the time to put the finishing touches on this project. Contrary to the opinion of my friends, this instrument WILL be completed in the near future! Because it was conceived as a total design vision, it will not continue to grow. It may change and refine its personality but it will not grow larger.

As many of the members of ATOS know from their own experience, it is immensely satisfying to create an instrument of any size and then be able to realize the added pleasure of playing it!

CHAMBER ANALYSIS

Residence Pipe Organ • William J. Mollema • Scotts, Michigan

FOUNDATION 12 ranks chestwork Barton

32'	Bourdon	109 pipes	8" wp	1-12 Elect, 13-24 Barton, 25-109 Wur.
32'	Tuba	85 pipes	8" wp	1-12 Elect, 13-24 Möller, 25-85 Barton
32'	Diap. Diap.	97 pipes	8" wp	1-12 Elect, 13-24 Morton, 25-97 Wur.
16'	Clarinet	73 pipes	8" wp	1-12 OSI, 13-73 Möller
8'	Conc. Flute Cel.	61 pipes	8" wp	Wur.
8'	Orch. Saxophone	61 pipes	8" wp	Barton (Denison)
8'	Vox Humana	73 pipes	7" wp	Page (Gottfried)
8'	Leiblich Flute	85 pipes	8" wp	Wur.
8'	Violin	73 pipes	6" wp	Morton
8'	Violin Cel.	61 pipes	6" wp	Morton
8'	Dulciana	73 pipes	6" wp	Möller
8'	Unda Maris	73 pipes	6" wp	Wicks
	Chrysoglott	49 Bars		Morton (Deagon)

MAIN 12 ranks chestwork Wurlitzer

16'	Tibia	109 pipes	10" wp	Wur.
16'	Ophicleide Har.	73 pipes	10" wp	1-12 Morton, 13-73 Möller
16'	Post Horn	73 pipes	15" wp	1-12 Wicks, 13-73 Trivo
16'	Oboe Horn	73 pipes	6" wp	1-12 Wicks, 13-73 Möller
8'	Horn Diap.	73 pipes	6" wp	Wicks
8'	Quintadena	61 pipes	6" wp	Barton (G. Meyer)
8'	Viol d'Orchestra	85 pipes	10" wp	Wur.
8'	Viol Celeste	73 pipes	10" wp	Wur.
8'	Har. Trumpet	61 pipes	10" wp	Wur. (Style D)
8'	Krumet	61 pipes	10" wp	Trivo
8'	Vox Humana	73 pipes	6" wp	Wur.
8'	Tuba Horn	61 pipes	10" wp	E.M. Skinner
	Marimba	49 Bars		Morton (Deagon)

SOLO 12 ranks chestwork Barton, Morton, custom made

16'	Solo Tibia	109 pipes	8" wp	Morton
16'	Solo String	85 pipes	7" wp	1-12 Möller, 13-85 Page
16'	Solo String Cel.	85 pipes	7"-10" wp	1-12 Kimball, 13-85 Page
16'	English Horn	73 pipes	10" wp	1-12 E.M. Skinner, 13-73 ?
8'	Solo Vox Humanas	146 pipes	7" wp	Barton (Gottfried), Morton (2 Rks)
8'	French Horn	61 pipes	7" wp	E.M. Skinner
8'	Brass Trumpet	61 pipes	10" wp	Estey (Gottfried)
8'	Brass Saxophone	61 pipes	10" wp	Trivo (Bissik)
8'	Musette	61 pipes	10" wp	Barton (Denison)
8'	Kinura	61 pipes	10" wp	Möller (Gottfried "Ball Bat")
8'	Orchestral Oboe	61 pipes	10" wp	Wur.
	Xylophone	37 Bars		Morton
	Glockenspiel	37 Bars		Morton
	Sleigh Bells	25 Straps		Morton
	Chimes	21 Tubes		Deagon Class A
	Piano	85 Notes		5'8" Knabe/Ampico "A"

Traps—approx. 32 assorted.

SWELL 17 ranks chestwork Wicks and custom made Wind pressures 2 3/4" and 4"

16'	Leiblich Gedeckt	73 pipes	Wicks
8'	Salicional	61 pipes	Wicks
8'	Voix Celeste	61 pipes	Wicks
8'	Dolce Flute Cel. II	146 pipes	Möller
4'	Geigen Octave	61 pipes	OSI
4'	Open Flute	61 pipes	Wicks
2 2/3'	Nasat	61 pipes	Durst
2'	Octavin	61 pipes	Durst
1 3/5'	Tierce	61 pipes	Durst
2'	IV Plein Jeu	244 pipes	Durst
16'	Trompette	73 pipes	1-12 Wicks, 13-73 Möller
			13-73 Wicks
16'	Bassoon	73 pipes	1-12 Durst HL, 13-73 Wicks
4'	Clarion	61 pipes	Durst

CLASSIC PEDAL (Exposed) 5 ranks chestwork custom made Wind pressure 2 3/4" and 3"


16'	Principal	24 pipes	Wicks
4'	Choral Bass	32 pipes	Durst
2 2/3'	Mixture III	96 pipes	Durst/Wicks

CLASSIC GREAT (Exposed) 12 ranks chestwork custom made Wind pressure 2 3/4"

8'	Principal	61 pipes	Durst
8'	Bourdon	61 pipes	Durst
8'	Erzahler	61 pipes	Wicks
8'	Erzahler Cel. TC	49 pipes	Wicks
4'	Octave	61 pipes	Durst
4'	Rohr Flute	61 pipes	Durst
2 2/3'	Twelfth	61 pipes	Durst
2'	Fifteenth	61 pipes	Wicks
1 1/3'	Furniture IV	244 pipes	Wicks

CLASSIC POSITIV (Exposed) 11 ranks chestwork custom made Wind pressure 2 3/4"

8'	Nason Flute	61 pipes	Stingens
4'	Principal	61 pipes	Möller
4'	Spill Flute	61 pipes	Durst
2'	Octavin	61 pipes	Durst
1 1/3'	Quinte	61 pipes	Durst
1'	Siffute	61 pipes	Wicks
1/2'	Cymbal III	183 pipes	Wicks
8'	Rohr Schalmey	61 pipes	Durst
8'	Trompette-en-Chamade	73 pipes	Trivo

The instrument is conceptually a 36 rank theatre organ with the addition of a 45 rank classic instrument playable from the same console. The organ is entirely wind blown pipes on pressures from 2 3/4" to 15" with only the three 32' extensions being sampled. 

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Theatre Organ Techniques

By Cheryl Seppala



For nearly 30 years I have had the pleasure of introducing adults to the joy of making music at the theatre organ. While pondering which subjects to address in this column, I analyzed which shortcomings were most prevalent among my own pupils.

With few exceptions, IMPATIENCE is the #1 enemy of progress. It is very common to meet a new student who informs me that they expect to learn everything I know in a year. Once they begin to study and discover it may take slightly longer, they either give up or try to advance too quickly by playing music that is much too difficult for their level of technique. In future columns, we will discuss some practice hints to help you make the most of your practice time while still enjoying it.

The second common problem is that TECHNIQUE OFTEN LAGS BEHIND COMPREHENSION. For example, I have a wonderful student who can recite every chord formula known to man, but can't hit an A pedal to save his soul—or my ears (although he reminds me weekly that G or B are really very close!) As adult hobbyists, it is not necessary to practice scales and arpeggios for hours, but there are certain fun and easy exercises for hands and feet that are not “busy work” but actually will prepare you for common theatre styles like counter-melody and chromatic glissandos.


This brings me to my third major concern—LACK OF LISTENING—to yourself and to others, both professionals and your peers. Having just returned from the 2001 ATOS Annual Convention I couldn't help but overhear the comments of many audience members regarding the artists, the instruments and the program content of each performance. How quickly we all become experts! Although we all have our favorite artists, instruments, and styles, it always amazes me as a teacher that students do not make the most of these wonderful opportunities to analyze arrangements, registrations, rhythm patterns, fills, intros, endings, etc. In other words, learn by LISTENING to the best, whether or not you enjoyed every facet of the performance.

Equally as beneficial is the opportunity to share ideas with fellow students. If you don't belong to an organ club in which non-professional members play for one another and share their ideas, consider joining one. If there isn't one in your area, how about starting one? Most electronic organ dealers are willing to sponsor such a club and offer their instruments for your use. Better yet, take turns meeting in each other's homes. This will enable you to play organs of various makes, sizes, and vintages in a non-threatening environment.

Hopefully you already have a theatre organ teacher in your area. If not, consider joining any sort of group organ class, not only to study the basics of keyboard and harmony, but also to build your confidence by playing as a group or alone in front of an audience. And how about learning from the dozens of tapes and CDs we all accumulate? Most of us enjoy them for their sheer listening pleasure. But you can glean many ideas to use in your own arrangements just by listening and analyzing, not with the expectation of copying an arrangement note by note, but perhaps adding a few little ideas to your own bag of tricks.

Let's not forget the most valuable lesson of all—LISTEN TO YOURSELF—no matter how painful it may be. If your organ is not blessed with a sequencer, at least record yourself on a good tape recorder and sit back and listen critically. I guarantee you will hear things you have never imagined you were capable of doing! You then become your own best teacher.

There are many avenues available to improve your playing through just LISTENING. It would behoove us to remember that we are not all blessed with the same degree of talent and ability, but desire and patience can conquer most obstacles to learning.

In future issues, we will discuss some fun keyboard exercises to get your fingers caught up with your brain, as well as some hints to maximize your practice time. 



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Concerts & Silent Films

The Unit Orchestra and the Symphony Orchestra:

A British Perspective

By Simon Gledhill

I ENJOYED READING Clark Wilson's thought-provoking article (THEATRE ORGAN, July/August 2001) on the potential of the theatre pipe organ as a multi-purpose instrument in a 'performing arts' situation. However, Clark over-stated my contribution when describing it as 'valuable input'! All I really did was to proofread the text and make a few suggestions on the layout. Typically, for Clark, the content had already been thoroughly researched, and gave a comprehensive overview of the subject—particularly as far as the U.S. music scene is concerned.

Re-reading the article, it occurred to me that we have an excellent example in the U.K. of a theatre pipe organ which has seen extensive use with orchestras and bands of various sizes, vocalists and instrumentalists, as well as supporting a long-standing and highly successful solo concert series. I'm referring to the 3/22 Wurlitzer installed at the Assembly Hall in Worthing, on England's south coast.

The Sussex Theatre Organ Trust (STOT) installed this organ as a 3/10 in the early

1980s, and subsequently more than doubled its size using pipework sourced from the original (2/10) Tower Ballroom, Blackpool Wurlitzer and the USA. The STOT has done more than any other theatre organ group I can think of—certainly in the U.K.—to integrate the theatre pipe organ into classical and other 'main-stream' music performances. Here are just a few examples:

For some 20 years the organ has been in regular use with the Worthing Symphony—the only fully professional orchestra of its kind in Sussex, many of whose musicians also play in the great London orchestras—performing all of the well-

Lyn Larsen recreates the band show he and Jack Bethards have made so popular in the USA—this time at Worthing Assembly Hall with the Ken Macintosh Band.



Music for You—the Worthing Concert Orchestra with William Davies at the Wurlitzer and vocalists Angela Jenkins and John Noble.



Rex Koury performing his Concerto for Theatre Organ, viewed through the Woodwind section of the Worthing Symphony.

known organ/orchestra works (and others besides) with such distinguished names as Carlo Curley, Nicholas Kynaston, David Liddle, Jane Parker-Smith and Thomas Trotter at the console.

There has also been a series of 'light music' programs called *Music for You*, featuring the organ with the Worthing Concert Orchestra (an off-shoot of the Worthing Symphony). For these events George Blackmore, William Davies and Louis Mordish have played the Wurlitzer. Each year the organ has been featured with the Worthing Philharmonic Choir, performing Handel's *Messiah* at Easter and seasonal classical music at Christmas.

None of this has been at the expense of the organ's traditional use as a solo instrument performing typical theatre organ repertoire. I myself have had the pleasure of playing it in concert on several occasions—most recently at a gala Millennium concert, when Carlo Curley, Lyn Larsen and I took turns playing to a packed house of around 1,000 people. Subsequently, Lyn returned to Worthing to direct tonal finishing work on the organ by Terry Kleven and Bob Swaney, following which Lyn and Carlo performed their 'Dueling Organs' program (using both the Wurlitzer and an Allen digital organ), again to a substantial and very appreciative audience. As you can tell, the Worthing Wurlitzer gets plenty of use!



Rex Koury at the console of the Worthing Wurlitzer, at that time a 3/10. The console has since been substantially rebuilt to accommodate the stop list of the enlarged 22-rank instrument.



Rex Koury and Jan Cervenka with Jim Buckland, Chairman of the Sussex Theatre Organ Trust—the man who made it all possible.



Rex Koury discusses the score of his Concerto for Theatre Organ with Jan Cervenka, Music Director of the Worthing Symphony.

Concerto for
Theatre Organ
and Orchestra—*the
Worthing Symphony,
conducted by Jan
Cervenka, with
composer Rex Koury
at the Wurlitzer.*



Concerto for Theatre Organ and Orchestra

The close relationship between the STOT and the Worthing Symphony Society resulted in a period during the 1980s when the same man—Jim Buckland—was the Chairman of both groups. It was at this time that the Music Director of the Symphony, Jan Cervenka, first raised the idea of commissioning a work for theatre pipe organ and symphony orchestra.

Finding someone with the ability, experience and enthusiasm to undertake such a mammoth project was no easy task! Eventually, Jim realized that former ATOS President Rex Koury's experience with NBC in Hollywood, coupled with his abilities as a theatre organist, covered just the right ground. Best of all, Rex was eager to do the job! He produced the score and all the orchestral parts, shipping each movement to Jan Cervenka as it was finished, and the result was a full-scale concerto for theatre organ and an orchestra of around 65 musicians. The Concerto was premiered in 1987 and was the world's first classical work written especially for the theatre pipe organ. To the best of my knowledge, it holds the distinction of being the only such work to this day.

Of course, putting on a performance of this kind is a major undertaking, but specially commissioned works are regularly featured in AGO Conventions and I, for one, would love to hear the Concerto performed at an ATOS Convention. I know that Lyn Larsen has expressed interest in playing it . . . so, how about it, guys? Maybe something to consider for the 50th Anniversary Annual ATOS Convention, which is coming up soon.

To summarize: the Worthing Wurlitzer is a living, breathing example of the many ways in which the theatre pipe organ can be integrated into musical performances of all types. Doing so is one way to introduce our beloved instrument to a new audience and help secure its future.

(For further information about the STOT and its activities, or about Rex Koury's Concerto for Theatre Organ and Orchestra, please e-mail Jim Buckland at stot@btinternet.com)

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THE ATLANTIC CITY CONVENTION HALL ORGAN

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An Acre of Seats in a Palace of Splendor

By Steve Levin, Associate Editor

Paramount


Portland, Oregon

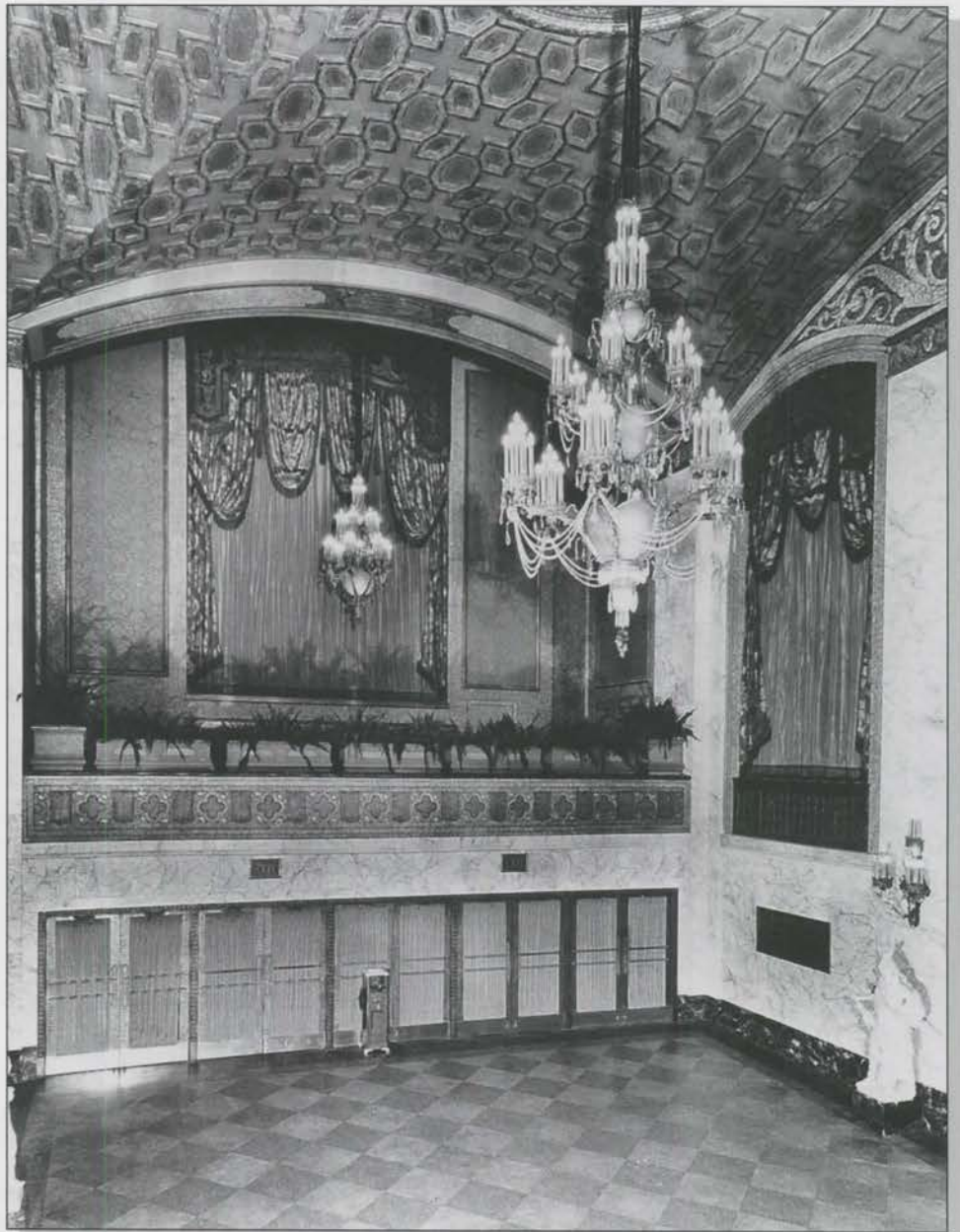
Opened: March 8, 1928 • Architect: Rapp & Rapp • Capacity: 3054

Organ: Wurlitzer 4/20, Publix 1, Op. 1831

Briefly called the Portland, this elegant house was one of only two Rapp & Rapp projects in the West; the other opened in Seattle a week before. Unlike its sister to the north, the Portland looked like no other Rapp theatre, and its basic form was used only once later, in the Warner, Milwaukee. The outer lobby (right) was particularly fine, with marble-paneled walls from top to bottom and a polychrome coffered ceiling.

The Paramount ceased showing movies in the early 1970s, but hung on as a rock palace for another decade until the city stepped in and bought it. Following an extensive renovation, it reopened in 1984 as Arlene Schnitzer Concert Hall, known locally as "The Schnitz," the new home of the Oregon Symphony Orchestra.

The theatre remained exceptionally intact until the mid 1970s when most of its furnishings were auctioned off. The original paint scheme was lost in the 1984 renovation, covered by a narrow palette of bland pastels thought to be more appropriate to its newly elevated status. The organ was sold at the same time as the furnishings; it became the nucleus of the Denver Organ Grinder instrument, which has since been broken up. 





The convex corners of the proscenium arch were repeated on a larger scale in the massive bolsters beneath the ceiling, and on a smaller scale in the organ openings and sidewall panels, generating a complex series of shapes and planes.

This created the illusion of great height. While the auditoriums of the Portland and Seattle Paramounts are virtually identical in all their essential dimensions, the Portland house seems much taller.



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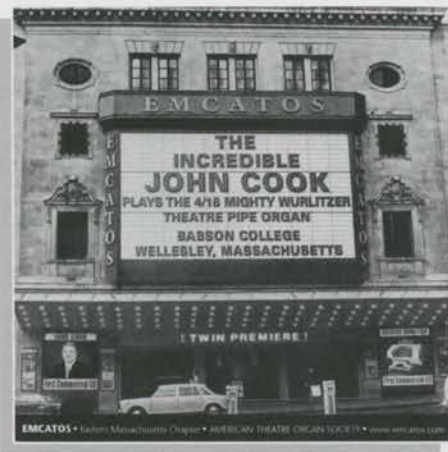
For the Records

Ralph Beaudry, Associate Editor

Compact discs, cassettes, videos and books to be reviewed should be sent to Ralph Beaudry, 5155 N. Fresno Street, Apt. 170, Fresno, CA 93710-6838. Please be aware items must be received three months prior to the issue date in which the review will appear. Information telephone 559/222-0239.

THE INCREDIBLE JOHN COOK

John Cook



If you look closely under the marquee you'll see the words !TWIN PREMIERE! for this 69-minute album is organist John Cook's debut and it's also the first commercial recording of the 4/18 Wurlitzer in the Richard Knight Auditorium at Babson College in Wellesley, Massachusetts! Before discussing this new artist and the wonderful organ he's playing we should note that this album is produced by the chapter that has the distinction of holding ATOS Chapter Charter Number One. Founded in September 1956 it's the Eastern Massachusetts Chapter of the American Theatre Organ Society (EMCATOS).

The EMCATOS organ is Opus 1349 from Boston's Loew's State (Back Bay) Theatre where it had first played in 1926. At that time the liner notes tell us it was a 3/13. EMCATOS obtained the organ at the time the theatre closed in 1968 and, after a two-year rebuild, it opened at Babson College. In recent years five ranks have been added and a new four-manual console was installed. Babson Auditorium has a spacious in-theatre sound, which is well captured on this recording.

John Cook isn't exactly a "new-

comer" for he was the 1984 Intermediate Winner in the ATOS Young Organist Competition and achieved the Senior Winner title in 1989. Since then John has been featured in "pop" concerts throughout New England and has taken organ courses at several schools including the Boston Conservatory. He recently obtained his Master's Degree in Organ Performance and today serves as organist at St. Paul's Episcopal Church in Brockton and teaches organ in the Boston area.

In listening to this recording it's obvious John knows this organ well and is thoroughly enjoying every minute at its console. His program is a varied one which features a scattering of all-time favorites, a few that are rarely played on pipes, and a couple that are so delightful you'll wonder why they haven't been heard before! John also salutes several Hall of Fame organists by recreating some of their notable arrangements. However, most of his program reveals John has developed a delightful, refreshing style of his own. The sunny opener is the joy-filled "I Feel A Song Coming On." One critic commented that its composer, Jimmy McHugh, "... Between 1929 and 1960 probably wrote more great songs for more mediocre, easily forgotten movies than any other well-known composer." Well, this tune is so good it's on the Smithsonian's list of the 100 Best American Songs!

Next is one of several tunes that are forever linked to Maurice Chevalier—"Louise." But who is Louise? In his American film debut Chevalier rescues a little girl from drowning in the Seine—and then falls in love with the child's Aunt Louise (played by Sylvia Beecher.) John's arrangement features varied registrations in a charming, but strangely rubato, arrangement. Another wonderful tune on the Smithsonian's Best list is Duke Ellington's "Sophisticated Lady." After a misty opening John emphasizes

all the rich chromatic tonalities and harmonic treasures of the original. Note this organ's stunning Tibias alternating with delicate brass passages and the rather dramatic, somewhat "wild" Cook ideas in the second chorus. While there is a touch of George Wright here and there in "España Cañi," John's arrangement treats this Latin favorite more like a lush ballad than a castanet clacker. In subtle contrast is the rather mystical treatment of Morton Gould's elegant "Pavanne" which receives some neat jazzy, bluesy touches in the second chorus.

While his successful musicals *Hello, Dolly* and *Mame* were still running on Broadway composer/lyricist Jerry Herman opened *Dear World* in February 1969. Alas, this musical version of Jean Giraudoux's unconventional and rather dismal play *The Madwoman of Chaillot* was a box office disaster. Apparently the story was the problem for also opening in 1969 was a film version of *Madwoman* with Katherine Hepburn and an all-star cast; it, too, was a quick flop. But Herman's songs for *Dear World* were enchanting and, although the show lacked the blockbuster songs of its predecessors, John presents two of the show's best numbers, the heart-wrenching ballad "I've Never Said I Love You" and, later on this disc, the show's optimistic title song. Next up is the march-like college song "Buckle Down Winsocki" from the Hugh Martin/Ralph Blaine 1941 musical *Best Foot Forward* (it became a Hollywood film starring Lucille Ball in 1943). Winsocki is the name of a mythical college but, while the show was in rehearsal, the school was called "Tioga." Fortunately director George Abbott insisted, "What we need is a name that has something to do with winning and with a lot of sock in it!" (Strangely John has worked a World War I Berlin song into his arrangement!)

From the last in the Warner Brothers' series of *Gold Digger* films comes Harry

Warren's rarely played, and not very Spanish, tune "The Latin Quarter." However, it's the film's big production number and John gives it a rousing, robust performance. We mentioned before that John includes some excellent recreations of performances by two theatre organ legends. First is a right-on Buddy Cole version of Rodgers and Hart's "Have You Met Miss Jones?" Because Noel Gay's musical *Me and My Girl* has some of the most singable, hummable songs ever written, it totaled over 1600 performances in the UK during its first run in 1937 and the 1985 revival ran for eight years! Proving that wonderful music has a universal appeal, the show played over 1400 performances when it finally opened on Broadway in 1986! John's 12-minute medley includes just a few of the show's "baker's dozen" of hit tunes. These are "Thinking of No One But Me," "Hold My Hand," "Once You Lose Your Heart," "Me and My Girl," and, of course, "The Lambeth Walk."

As a composer, John demonstrates his considerable talents with a vigorous march titled "Pipes On Parade"—it's a winner! George Gershwin wrote a lot of his score for *Porgy and Bess* "... with a Hammond organ in order to try and simulate the full effect of the opera if it were orchestrated" according to a friend's recollection. John plays Sportin' Life's cynical version of some Bible stories with a bouncy, saucy "It Ain't Necessarily So." A Lee Erwin recreation follows—it's "Sleepy Time Gal" as Lee recorded it at the Beacon Theatre for his *Sound of Silents* LP (Concert Recordings 0045). Although Richard Whiting wrote this song in 1925 (years before he went to Hollywood) it didn't show up in a film until Judy Canova—whose performances were usually as subtle as Joe Louis' fist!—sang it in the 1942 movie *Sleepy Time Gal*. John's wonderfully cheerful version of Jerry Herman's "Dear World" is next.

Although the title of the next melody may not be familiar, if you saw Ingrid Bergman's 1939 American film debut in *Intermezzo*, you will immediately recognize this hauntingly lovely theme of the doomed romance between a virtuoso violinist (Leslie Howard but Jascha Heifetz dubbed the violin music) and his beautiful protégé. Heinz Probst, a Swedish composer, wrote this music for

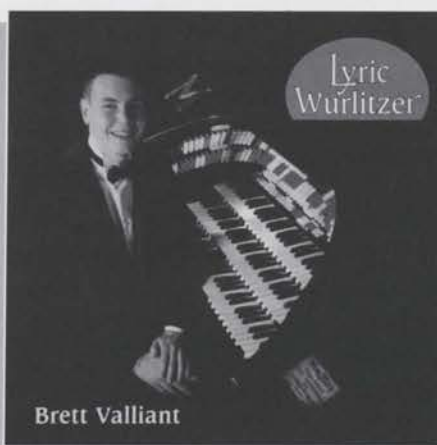
the original 1936 Swedish film *Intermezzo* (which also starred Bergman). Closing out the album is Sousa's "El Capitan" march, which came from the first successful operetta by an American composer! *El Capitan* opened in 1895 and, after playing 112 performances on Broadway, spent four years touring the U.S. and then played six months in London!

This is a most auspicious debut album for both the artist and organ—Bravo to both! It's enjoyable in every way and received our Highest Recommendation. Profits from this album will be donated to EMCATOS. Cassettes are \$15.00 and CDs are \$20.00 (both postpaid in the U.S.—add \$3.00 for orders outside the U.S.). Make checks and money orders payable to "Incredible" and mail to Incredible Productions, P.O. Box 9128-281 Needham Street, Newton, MA 02464-9128. Please note you can also order by MasterCard, VISA, AmEx and Discovery by calling 1/800/714-4445 (between 8 a.m. and 6 p.m. EST—Monday through Friday.)

LYRIC WURLITZER

Brett Valliant

William Stamm, Guest Reviewer



This CD by Brett Valliant is the debut recording of this new young artist. Brett's music background started at the age of three with the ability to hear music and play it back on the piano. As a child he studied piano and classical organ. At age 15 he heard the "New York Paramount Wurlitzer" and it was love at first sound. To put it into Brett's own words, "I heard a simply magical sound ... here was this magnificent, orchestral shimmer totally unachievable

on the classical organ." For the next four years he immersed himself in the theatre organ and Brett recently made a tour of Australia and New Zealand playing the theatre organ.

The "Little River Studio Miller Theatre Wurlitzer" used on this CD has been enlarged from the original 11 ranks, with Steinway B piano, to 19 ranks. A three-manual, 212-stop console, installed in the manner of a Wurlitzer studio organ, controls the organ. This entails having direct tonal egress to the room and careful voicing, regulation and balancing to create a volume and weight of tone appropriate to a studio-sized room. The organ is fully described in the May/June 1998 THEATRE ORGAN Journal article "The Reinstallation of the WTO Miller Wurlitzer" by Michael Coup. The article is extensive and contains many pictures and full description of the organ. The full article is available on the Internet at webeye.ophth.uiowa.edu/atos/publicat/to-9085/jourl.htm.

The CD contains 72-minutes of music that has old standards and some music that may not be too familiar. The CD has 15 tracks mainly one song to a track with a few tracks containing medleys. The playing style is mostly a lyrical method taking a note from the title and is expressive and flexible in that phrasing is extended as if you were singing. The first track "Dream A Little Dream of Me" by Gus Kahn was introduced by Dinah Shore in 1931. This song is played in a bouncy rhythmic style with registrations that allow the organ to speak clearly.

Most of the songs on this CD are slower and in the style of the great Jesse Crawford. Included in this style is the longest track containing a medley of songs from the musical *Sunset Boulevard* by Andrew Lloyd Weber that is based on Billy Wilder's classic 1950's film of the same name, which starred Gloria Swanson as Norma Desmond. The three songs, "With One Look," "New Ways To Dream," and "As If We Never Said Goodbye," each sung by Norma in the show, are haunting melodies played gently with much emotion expanding the simplicity of Andrew Lloyd Weber's melodies.

The liner notes make a point of mentioning that no MIDI or synthetic sounds are used on the CD. They do say

that one song, "Singing In The Rain" by Arthur Freed and Nacio Herb Brown uses multi-track recording to add some piano accompaniment. Although best known as the great tune Gene Kelly danced to in the 1952 film, it was first introduced by singer Doris Eaton in the *Hollywood Music Box Revue of 1928*. Brett plays this with solid piano rhythm to start going to full organ for a very pleasant combination.

Some of the additional songs on the album include "I Hear A Rhapsody" by George Fragos from the movie *Clash by Night*, "Tenderly" by Walter Gross. "Moonlight and Roses" by Ben Black and Neil Moret, "Let's Put Out The Lights" by Herman Hupfeld, "Garden In The Rain," "Orchids In The Moonlight" by Vincent Youmans from the 1933 movie *Flying Down to Rio*, and "When I Fall In Love" by Victor Young and Edward Heyman.

The last track "We'll Meet Again" by Ross Parker and Hughie Charles was introduced by Kate Smith in 1939. Brett performs this tune in a lovely harmonic arrangement using solo registrations that let the soul of the Wurlitzer sound come into your soul. Overall this collection of songs, each unique, expresses Brett's wishes "that this music speak to your soul as you experience what I think is a miracle of sound, the Wurlitzer organ." The CD of this new organist shows a love of the theatre organ and is definitely worth listening to with the hope of many more albums yet to come.

The CD is available from WTO, Inc., 6141 Fairfield Road, Wichita, KS 67204-1913 for \$20.00 postpaid and \$25.00 postpaid overseas. Also you can charge it to your VISA and MasterCard (be sure to include your expiration date), order by FAX at 316/838-3127 or E-mail to <wtopops@aol.com>

THE FINAL CONCERT, VOLUME 3

Trent Sims
Glenn White, Guest Reviewer



The Final Concert—Volume 3, produced by Dave Carmany, is the third and last in a series of Trent Sims' recordings on the Wurlitzer in the Emery Auditorium, Cincinnati, Ohio. (Volumes 1 and 2 of the series were reviewed in the last issue of the Journal.) The liner notes accompanying this interesting CD are remarkably skimpy, providing no information about the Emery Wurlitzer, its story, or its present status. (See the reviews in the November 2001 Journal for those details.)

If this disc is any indication, Trent Sims is a fine organist with good musical taste, and he is very stylish in his interpretations. He has a very good sense of rhythm and his playing has a lot of "air" in it—his fingers (and feet) getting off the keys quickly so the clarity of the musical line comes through without blurring in rapid passages. But he also has a wonderfully smooth legato when called for in slower, softer music. He even has mastered the "slithering" of a note or two in certain chord changes in

the manner of Jesse Crawford, but he does not overdo this trick and it sounds just right when he uses it on this disc. Although Mr. Sims' rhythm is excellent, in slower music he can lapse into a "rubber-band rhythm" style of extreme stretching and shrinking of the basic pulse, which I find tiresome. But he does not do this very often and, in a least one case, it seems to fit the music well.

In this recording the Emery organ has a bright "brassy" overall sound and the Post Horn is particularly bright and persuasive. Mr. Sims uses it a lot in almost every selection. The Strings and Tibia also have an "edge" that might be the result of too-close microphone locations. The recording also seems to be somewhat deficient in the low frequencies, although the 16-foot octave of the Diaphone is audible on occasion. I found the tonal balance improved by a bass boost (about +6 dB below 50 Hz) and treble cut (about -4 dB at 10 kHz) to reduce the harshness. This said, I must say that the organ itself was in wonderful condition when the recording was made. It was in excellent tune and the tonal regulation of all the stops is remarkable and no objectionable background noise is present.

The first track showcases Berlin's "There's No Business Like Show Business," and a fine opener it is, featuring the Post Horn as a solo voice as well as in chordal passages; and it has a rousing full-organ finale. Next comes "I'm Confessin'," by Daugherty and Neiberg. The first half is beautifully played with a light and delicate touch featuring Tibias 8' and 4' with accents on the Post Horn a la George Wright. The second half becomes very fast, jazzy and brassy with a satisfying finale. Parts of this track are somewhat unclear probably due to heavy-handed registration but, overall, it

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is a satisfying rendition. Track three is a slow and introspective reading of "Here's That Rainy Day," composed by Johnny Burke and Jimmy Van Husen. Mr. Sims' registration is interesting and effective with Tibias alternating with Strings. Then comes "Tin Pan Parade," a rhythmic, lively offering by Haven Gillespie et. al., again with telling and appropriate use of the Post Horn. Also the Piano and Xylophone are used to good effect.

Track five is fairly slow and beautifully steady, but still it's a bouncy rendition of "Buttons and Bows" by Ray Evans and Jay Livingston. Mr. Sims uses the Glockenspiel in a very effective and tasteful passage here. The famous and haunting Duke Ellington tune "Mood Indigo" is next with a fine introduction on the Chrysglott followed by a very nice Tuba solo. For my taste this selection is played a little too fast and rhythmically and does not exploit the introspective nature of the music. Track seven presents "If" by David Gates. The registration is generally quite conventional. However, there is a very well done Solo Tibia interlude at the end that is charming. The tune "O-H-I-O" comes next and it is certainly Fanfare/Parade music par excellence, played with striking precision and a good tempo with prominent Post Horn throughout. Again, somewhat reminiscent of a George Wright arrangement.

Track nine, titled *Gals of the '20s* (a repeat of a medley heard on an earlier volume in this series) presents the novelty numbers "Ain't She Sweet," "Yes, Sir, That's My Baby," and "Five Foot Two, Eyes of Blue." A very clever, jazzy, and inventive combination of these three tunes, it's played with accuracy and a lively bounce plus plenty of variety in registration. The use of Marimba, Piano and Chimes is very interesting. Then comes "I Only Have Eyes For You" by Al Dubin and Harry Warren which makes use of a very nice Trumpet solo alternating with Tibia interludes, some containing a tasteful slithering of notes.

Track 11 presents Johnny Mercer's "Dream" which has a nice use of the Tuba Horn for both melodic and chordal passages. The second half displays a sprightly bounce and deft use of the swell pedal and the coda at the end is beguiling. "Unforgettable" by composer/lyricist Irving Gordon, heard on track 12, is deliberate, smooth, and happily devoid of the irregular pulse. Several chordal

passages seem to feature the Clarinet combined with Strings—an unusual and interesting tone quality

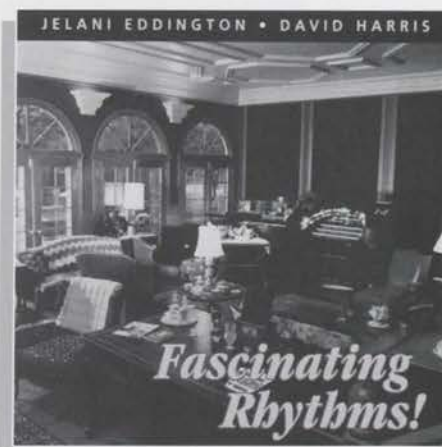
Track 13 offers a straightforward version of "All That Jazz" by Fred Ebb and John Kander with effective use of the Piano. Track 14 is "Jean" by Rod McKuen, an instance where the variable pulse fits the music very well. The registration is quite inventive with plenty of soft passages and an effective use of tuned percussions. Track 15 uses the Tuba Horn and Solo Tibia expertly on "What A Wonderful World" and Track 16 displays an unexpectedly upbeat rendition of "Beyond the Blue Horizon" by alternating brass and soft passages followed by a grand finale. The final track is the well known "We'll Meet Again" and Mr. Sims returns to the stretched-pulse rhythm with fine registrations and many soft passages that show off the excellent tonal regulation of the organ. The last half exploits fuller combinations of stops and contains a beautiful riff on the Solo Tibia.

All in all this CD represents fine musicality and remarkable accuracy in the playing and, but for the stridency in the treble and relative deficiency in the bass, I would highly recommend it. The total playing time is 65:01. This CD sells for \$22.00 postpaid from Dave Carmany, P.O. Box 2538, Anderson, IN 45018. (Note: You can purchase all three

volumes of *The Final Concert* for \$60.00 postpaid.)

FASCINATING RHYTHMS

Jelani Eddington and David Harris
Lew Williams, Guest Reviewer



Listeners who are acquainted with the immaculate musicianship of Jelani Eddington will welcome this new CD, recorded at the "Little River Studio" 3/19 Wurlitzer in the home of Michael and Karen Coup of Wichita. In this disc Jelani is joined by the excellent pianist David Harris in a well-balanced program of familiar music. The organ was originally a 3/11 Wurlitzer installed in Wichita's Miller Theatre. Eight ranks were added when it took up residence with

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the Coup family. With the expert tonal finishing of Ed Zollman and Mike Coup the result is a delight, a pleasant blend of sound in a rather dry acoustic. Combination piston thumps can be faintly heard and add a "you-are-there" feeling. The Steinway piano blends perfectly with the organ and gives a sheen of elegance throughout. For those who remember the organ and piano work of Jim Roseveare and Peter Mintun, this is a welcome continuation of that sound.

Kern's "Waltz in Swingtime" opens the show in the familiar setting by Robert Russell Bennett. "Fascinating Rhythm" is next and includes the seldom-heard verse. This arrangement recalls the version recorded by Walt Strony at the Mundelein Seminary Wurlitzer some years ago. "September Song" features Mr. Harris' sensitive piano playing of the verse before the organ takes up the chorus. There is lots of nice interplay between piano and organ, while the second-touch facilities bring out lots of nice counter melodies. "Give Me the Simple Life" struts along in cheery fashion and contrasts the color reeds, strings, and fuller ensembles.

An extended medley from *Singin' In The Rain* features all the tunes from that 1952 MGM classic: "You Are My Lucky Star" (lovely mezzo ensembles), "Fit As A Fiddle" (fast-paced novelty treatment), "All I Do Is Dream Of You" (nice lullaby setting for piano solo). "Singin' In The Rain" has Jelani doing the danc-

ing while David provides the piano rain-drops, "Good Morning" moves along as a good-natured up-tempo number, "You Were Meant for Me" presents the verse on the organ's Tibia against a muted String accompaniment before leading into a rubato ballad treatment. "Broadway Rhythm" finishes the selection in grand style, with both piano and organ moving smartly along.

"What'll I Do?" is presented as a piano solo by David Harris and amply demonstrates his sensitive command of the keys. Aaron Copland's "Hoedown" made its theatre organ debut some twenty-odd years ago in the hands of Walt Strony and is presented here in an excellent transcription for piano and organ. Both performers expertly negotiate the tricky rhythms of Copland's ballet score. In complete contrast "Taking A Chance on Love" gets a dusky jazz treatment in a relaxed swing tempo.

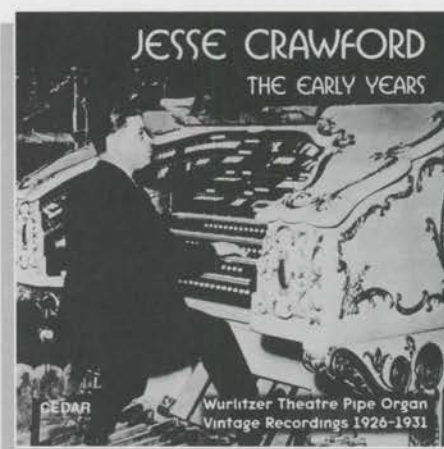
The music from *42nd Street* is an old friend to everyone, and here we have all those hits paraded by for another look. There is plenty of contrast throughout this medley. "You're Getting To Be A Habit With Me," "We're In The Money," "Shadow Waltz," "Lullaby of Broadway," "About A Quarter to Nine," "Shuffle Off to Buffalo," and the title track all receive expert treatment. "Night and Day" opens with the *Moonlight Sonata* treatment before moving into rhythm ballad mode, and is closely adapted from George Wright's version on the old Hi-Fi *Command Performance* LP. "Varsity Drag" buck and wings it right along from start to finish.

The disc concludes with Gottschalk's "Grand Tarantella." Originally scored for piano and orchestra, it was introduced to theatre organ audiences some years ago by Lyn Larsen and Tony Fenelon. The version presented here is perfectly presented and controlled by both Jelani Eddington and David Harris. In conclusion, this is a first-class product, both musically and technically. Let's have more of these two!

Compact disc only for \$20.00 in the U.S. and \$25.00 overseas (both prices include postage) from WTO, Inc., 6141 Fairfield Road, Wichita, KS 67204-1913. Also you can charge it to your VISA or MasterCard (please include your expiration date). Order by FAX to 316/838-3127 or by e-mail at wtopops@aol.com.

THE EARLY YEARS: 1926-1931

Jesse Crawford
Glenn White, Guest Reviewer



The Piping Hot Recording Company has just released this CD containing 23 selections (71 minutes and 49 seconds of music) originally recorded by Jesse Crawford on 78-rpm records between 1926 and 1931. The records were carefully selected, cleaned and subjected to the Cedar™ digital noise reduction system to restore the recorded sound to nearly new condition. The sonic result is astonishing—there are no audible clicks or pops and the record surface noise is very low, making the entire CD a joy to listen to. The recording venues were not large auditoriums, and have no noticeable reverberation, but this and Crawford's precise technique make for extraordinary clarity of sound; you can hear exactly what he is doing all the time. In some instances the listener can even hear the combination action in the console when Mr. Crawford pushes a piston! (An interesting sidelight is the use of predominately 8-foot pedal registration, no doubt because the early recording process could not handle fundamental tones in the 16-foot octave without excessive distortion of the sound.)

The disc is accompanied by a fine explanatory eight-page booklet that is particularly well illustrated with photos supplied by Ian Dalgliesh, Dr. Ed Mullins, and Dr. John Landon (Jesse Crawford's biographer). The informative and interesting material in the booklet covers most of the highlights of Crawford's musical and personal life, and is adapted from Dr. Landon's book (*Jesse Crawford—Poet of the Organ; Wizard of*

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the *Mighty Wurlitzer*, published by Vestal Press, 1972).

The first nine titles were recorded on the Chicago Wurlitzer Building organ, a 3/15 Style 260 Special, (Opus 1099—not 1900 as stated in the Landon book). The remainder were recorded in the New York Paramount Studio on the Special 4/21 Wurlitzer, Opus 1960, installed in October 1928. This organ was removed, enlarged to 51 ranks and re-installed in the Bay Theatre in Seal Beach, California, where it can be heard today. The original 21 ranks have not been modified so the organ can still be heard in its original configuration if desired.

The overall style of Mr. Crawford's playing is one of gentle refinement and exquisite taste—there are no runaway tempi and no keyboard acrobatics to be found here. Crawford perfected the tasteful and restrained use of ornamentation, especially the "slither," the use of a fast chromatic scale as a transition between successive chords played on the Tibia. He also demonstrates an impeccable sense of rhythm and sensitive use of the swell pedal, which never is allowed to call attention to itself.

One of the fascinating aspects of this album is that one can follow Mr. Crawford's artistic evolution over the 1926–1931 period, and this is easy since each selection is annotated with the original recording date. The elegant style of Crawford's playing was very consistent over this time period, and his registration became more adventurous and varied in the later recordings. The earliest recording, "Meadow Lark" by Keidel/Fiorito, dates from October 5, 1926, and is a cute little romp on the solo 4-foot Tibia with a single simple accompaniment of Strings and 8-foot pedal. Contrast this with the beautifully lush, romantic, and at the same time dynamic, rendition of "So Beats My Heart For You," recorded on September 30, 1930. Here Crawford plays with unusual rhythmic variety and can also be heard using the second touch for accented entrances. This is surely one of the masterpieces of Crawford's recorded output. A good example of novel registration is the delicate and colorful "Where the Shy Little Violets Grow," recorded on January 17, 1931.

It is interesting to note that four of

the titles on this album appear on Crawford's own list of the *Ten Best Tunes, 1923–1933*. They are "When Day Is Done," "My Blue Heaven," "At Sundown," and "Just A Memory." Also, four other titles, "I Love to Hear You Singing," "Confessin'" (actually "I'm Confessin' That I Love You"), "So Beats My Heart For You," and "How Am I To Know?" were included in George Wright's *A Tribute to Jesse Crawford* CD reviewed in the January 2001 Journal.

The other titles heard on this album follows: "Amapola" by LaCalle; "Just Like A Melody Out of the Sky" by Donaldson; "Dance of the Blue Danube" by Fisher; "Maria My Own" by Gilbert/Lecuona; "I'll Get By As Long As I Have You" by Turk/Ahlert; "On the Road to Mandalay" by Kipling/Speaks; "Why Can't You" by Jolson/DeSylva/Brown/Henderson; "Little White Lies" by Donaldson; "A Precious Little Thing Called Love" by Davis/Cootes; "It Happened in Monterey" by Rose/Wayne; "Save the Last Dance for Me" by Hirsch/Magine; and "Sibony" by Lecuona.

Some interesting notes about the music are: "When Day Is Done" was used in the 1930 Technicolor film *King of Jazz* featuring the Paul Whiteman Band. That film also included "It Happened in Monterey" which was written by Mabel Speaks, one of a very few female composers, with lyrics supplied by Broadway impresario Billy Rose. "My Blue Heaven," was introduced by crooner Gene Austin in 1925, and became a big hit selling six million dollars worth of records—a lot of money in those days!

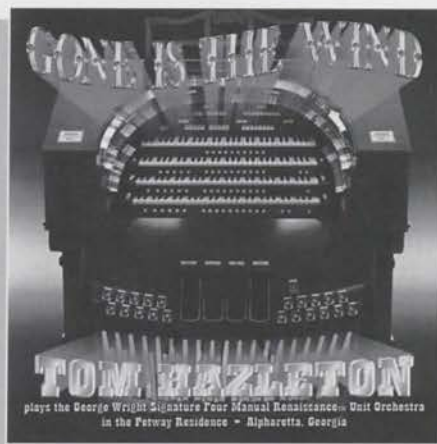
What a pity it is that there is no evidence of Jesse Crawford ever having made a recording on the New York Paramount Theatre's 4/36 "Fox Special" Wurlitzer. We will just have to hope for further releases of restored Jesse Crawford selections from his nearly 40-year recording career. Let us fervently hope that there will be more musical treasures to come from the wonderful restoration work by Wayne Ivany and Steve Ashley of the Piping Hot Recording Company.

In summary, this is an altogether fascinating album and I can attest to the fact that it rewards repeated listening. I believe it belongs in every organ enthusiast's collection. The CD is available by postpaid airmail for \$18.00 from Piping Hot, P.O. Box 46, Chesham, Bucks,

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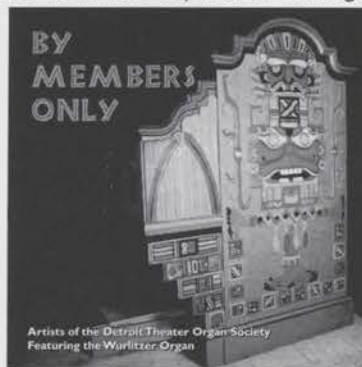
GONE IS THE WIND

Tom Hazleton



Whether he's playing pipes or electronics, one can always be sure a Tom Hazleton program will be a delightful combination of all-time favorite "pop" and "classical" melodies plus a few new-to-theatre organ musical gems. Tom's elegant styling, registrations and technique are near legendary—even when he takes an occasional dip into "red light, runway" music. On his newest CD Tom is playing the very same Allen GW4 organ he introduced at the Pabst Theatre during Milwaukee's recent ATOS Convention. The Convention brochure tells us "The George Wright IV Renais-

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sance theatre organ (with 33-ranks, 8 tuned percussions and a toy country) is a tribute to the late, famous organist. Allen specialists worked closely with George Wright before his death in designing this instrument which is filled with digital samples taken from George's own Hollywood Philharmonic Organ. . ."

This CD was recorded in that Allen organ's current home—Dr. Michael Petway's music room in Alpharetta, Georgia. The room measures 18' x 20' and has a two story vaulted ceiling. As the liner notes tell us "The sound of this GW4 is so close to George Wright's Hollywood Philharmonic organ that one can believe that you are actually sitting in George's music room listening to that unique instrument." That statement is basically true but we should note that Tom is not attempting to recreate a note-perfect imitation of Wright's playing and that Dr. Petway's music room has a somewhat more spacious sound than what is heard on Wright's last Philharmonic recordings.

Cole Porter's exuberant "From This Moment On" opens Tom's generous 73-minute program. Although written for a Broadway show, this number was first performed in the film version of a different Porter show (*Kiss Me Kate*) and featured the debut of Bob Fosse who quickly gained fame as an innovative choreographer/director in both New York and Hollywood.

George Wright's Hi-Fi LPs featured lots of great tunes and Tom next recreates one of them—that wonderfully bouncy novelty "Edelma." From the short-lived 1965 musical *Dra! The Cat!* we hear "She Touched Me," which Elliott Gould sang in the show but which only became a hit after it was recorded by Gould's (then) wife Barbra Streisand! From the better known musical *Brigadoon* Tom plays the cheerful "Almost Like Being in Love" and that show's emotional ballad "There But For You Go I." (If you're wondering about the show's title, it's Scotch for "Bridge over the River Doon.") You'll note a lot of Wright influenced registrations throughout this CD but no where is it more evident than in Richard Rodger's seductively sensuous "Ten Cents A Dance." The Allen's tuned percussions are beautifully soloed in a slightly up-tempo delight titled "Blue Chimes."

Although Hoagy Carmichael's "Georgia On My Mind" was first recorded in 1930, almost 30 years later Ray Charles won a Grammy for his recording of this musical treasure. Perry Como had a hit recording of "Catch A Falling Star" in 1957 but Tom plays it as a novelty with tuned percussions and, just to be different, goes completely Baroque in the final chorus! One of England's leading 20th Century composers, Ralph Vaughn-Williams, wrote "The Old 100th" in 1953. Hazleton exercises all the organ's untremmed classical voices—including a ripper of a Trumpet—on this one. For contrast we hear the organ's most luscious and delicate voices on Claude Debussy's "Clair de Lune." We wish Tom's liner notes had some details about his next selection for it's a gentle, lovely melody titled simply "Lolita."

Everyone will immediately recognize his next number for it's that high stepping cakewalk "Mame." Yes, in 1965 Cabot Cove's famous female sleuth Jessica Fletcher was the star of this hit musical under her real name, Angela Bridget Lansbury! The organ's tuned percussions are featured once again in the Richard Purvis composition "The Little Bells" which is followed by a quite different type of bell—Leroy Anderson's "Belle of the Ball" done up in a "summer bandstand" arrangement! The very dramatic "All Glory, Laud and Honor" again demonstrates the Allen's marvelous classical voices. We all remember Busby Berkeley for his fabulous choreography and breathtaking camera techniques in dozens of Hollywood films. But, on the Broadway stage in 1928, he starred in the Rodgers and Hart musical *Present Arms* and introduced—in both song and dance—"You Took Advantage of Me."

To combine both the classical and "pop" Allen voices Tom closes his program with a dramatic, emotional arrangement of "You'll Never Walk Alone" from Rodgers and Hammerstein's *Carousel*. This album is great mainstream theatre organ throughout and will surely delight both Tom Hazleton and George Wright fans.

Compact disc only for \$20.00 (post-paid—Georgia residents add 7% sales tax) from Ben Davis Productions, 562 Lakeland Plaza, PMB 158, Cumming, GA 30040. VISA and MasterCard charges are accepted and you can FAX

your order to 1/866/360-5554 or order by e-mail to BenDavisCD@aol.com.

FRENCH SPECTACULARS ON THE OCEAN GROVE AUDITORIUM ORGAN

Gordon Turk



Today the Ocean Grove (New Jersey) Auditorium Organ is a four-manual, 152-rank instrument—but when it was installed in 1908 it boasted only 13 (or was it 14 or 15?) ranks! Whatever its size then, it was one of the first organs produced by the short-lived (1907–10) Hope-Jones Organ Company of Elmira, New York. However, it was the one organ, which established Robert Hope-Jones as a major influence in American organ building—and ultimately led to the development of the theatre organs we know and love today! The building of this landmark organ has been described (with sometimes conflicting information) in the excellent David H. Fox biography of Robert Hope-Jones (*Organ Historical Society—1992*), "The Cipher" (*Console*) magazine of April 1964, *THEATRE ORGAN JOURNAL* of April 1976, various publications of the Ocean Grove Camp Meeting Association, and in Preston Kaufman's *Encyclopedia of the American Theatre Organ—Volume 3*.

Ocean Grove was founded as a camp meeting ground in 1869 and quickly became so popular a magnificent all wood auditorium was constructed in 1894. It seated almost 10,000 on the sloping main floor and in the deep balcony that wrapped around three sides of the 225' x 162" room. Its curved wood ceiling reached a height of 55' above the

floor. The Hope-Jones organ was first played on July 3 but it was not finished and officially dedicated until September 14, 1908. Although the organ has been greatly expanded over the years, the magnificent 108-year-old wood auditorium remains today much as it was when it was first built! The Ocean Grove organ was probably America's first "Unit Organ" for almost every voice was available at different pitches on all four manuals and the pedal clavier. And all the ranks, except the Diaphone, were in nearly soundproof chambers.

Quoting from *The Ciphers* reprint of an article that appeared in the April 1908 issue of *The Musician*, "... (Four) chambers (were) built deep into the low portion of the building below floor level. Shutters are built into the top of each chamber, with tones directed upward and thrown forward into the great auditorium by means of parabolic reflectors with the forward thrust of the ceiling over the organ chambers acting as a final gigantic horn." The 32' Diaphone rank (which "extended" to 85 notes) was the first one Hope-Jones built in this country. Its lower notes were wound on 25" but the higher notes were on 50"! However, being the prototype, it was never really successful and finally, in 1974, most of the rank was replaced by the 1911 Wurlitzer-built Diaphones from Philadelphia's Baptist Temple! The Tuba Mirabilis (also 85 pipes) had 50" of wind while the Tromba was on 25". Tibias and the Diapason-Phonon were on 20". The smaller strings and other delicate voices were on 10".

Diapasons were in one chamber, Tibias and Flutes in another, Strings in a third and the Reeds in a fourth. Each chamber had its own swell pedal plus a Master Swell Pedal controlled them all. Hope-Jones also provided a Suitable Bass tablet for each manual. The organ was proclaimed to be "... an immediate popular success. This was in no small part due to the organ's extreme loudness which could be heard at some distance from the acoustically porous Auditorium." Over the years since its installation a few changes and additions were made to the organ; but from 1946 on there have been a number of substantial additions to bring it up to its present size. We could find no complete, detailed history of the organ but at the time of the 21st

ATOS Convention (1976), when Robert Carwithter featured the organ in a Pre-glow performance, it was a 4/30. On the organ's 75th Anniversary (1983) it was reported to be a 4/80 with 12 of the original ranks still in the organ! It grew to 110 ranks in the early 1990s. Today the organ is controlled by its fifth console (installed in 1986), which had previously been on the Aeolian organ at the Longwood Gardens near Philadelphia.

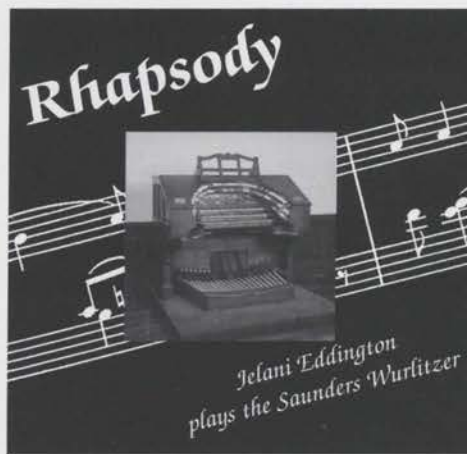
This CD's 12 pages of liner notes contain the organ's current specifications (but surprisingly little of the organ's history) along with extensive notes about the music and details about Gordon Turk's impressive career. Briefly, Dr. Turk has been associated with the Ocean Grove organ since the early 1980s. He is a graduate of Philadelphia's Curtis Institute of Music, has served as organist at West Point and has frequently appeared as a guest organist at Wanamaker's. In 1989 he received his Doctor of Musical Arts Degree and won the John Ceravolo Prize for "Excellence in the Music of Johann Sebastian Bach." No, there isn't any Bach on this disc for, as the album's title indicates, it's 66½ minutes of simply magnificent French Spectaculars played on one of the most outstanding orchestral (Romantic) organs we've ever encountered!

Leon Boëllman's complete 14-minute *Suite Gothique* includes the "Introduction—Chorale," the charming "Menuet," the reflective "Prière à Notre-Dame," as well as the ever popular "Toccatà." These movements beautifully demonstrate the surprising warmth of this organ's myriad voices as well as the powerful, indeed, fiery magnificence of the full organ. Surely this organ is the perfect instrument on which to play the French Romantic literature featured on this disc. Equally impressive is the clarity of the organ's voices and ensembles along with the awesome dynamic range of the organ; and the superb quality of the microphones and equipment used by Dorian Recordings who produced this CD. As the liner notes explain, "This recording . . . was produced with no dynamic-range compression using Dorian's custom record electronics, our one-of-a-kind 24-bit analog-to-digital converters and minimal microphony . . . the natural musical dynamics, from pianissimo to fortissimo, are reproduced

fully and accurately." Indeed they are!

Dr. Turk's program continues with Louis Vierne's popular "Carillon de Westminster" which builds slowly to a most dramatic coda. Next is Théodore Salomé's rarely played "Cantilène" which the liner notes tell us "... has modal harmonies and a tuneful melody which give it an airy, almost exotic quality. The resonant tones of the wood Doppelflote pipes and the Tibia Clausa are contrasted with the gentle Clarinet stop." Alexandre Guilmant wrote the next two selections. First is the "Final alla Schumann" with its thunderous conclusion while the other is an enchanting quiet transcription of Robert Schumann's famous piano composition "Reverie (Träumerei)." The inevitable Widor "Toccatà" has a sharp brilliance we don't recall hearing on any other recordings and the roaring pedal (there are five 32' ranks in this organ!) will test your system to the max!

Organist Lefébure-Wély died in 1869 but his compositions have a decidedly "modern" flavor for he was strongly influenced by the theatre music of his day. The liner notes tell us "*The Sorties in B-flat and E-flat* were composed in this popular style and their jaunty rhythms and tuneful melodies are imbued with delightful character. The *Pastorale in G* casts a more subtle charm. The solo voices are played on the Oboe Horn, the upper range of the Great Harmonic Flute



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4', and the distinctive and colorful sound of the Rohr Schalmel of the Positiv Division." In an interesting contrast Dr. Turk follows that with two selections from Henri Mulet's *Byzantine Sketches* (which were composed during the First World War.) Flutes dominate his "Noel" but the "Tocatta on Tu es Petra (Thou Are the Rock)" builds to a conclusion with "The pipes of the 32' Pedal Diaphone and later the 32' Bombarde . . . while hands move in furious perpetual motion."

Two Louis Vierne compositions close out this disc. First is the tender "Berceuse" from his *24 Pieces in style libre*, which is followed by the familiar, and truly electrifying, "Final" to his *Symphony No. 1*. This remarkable rich, lush, robust, and truly orchestral organ, this artist who obviously knows and loves his instrument, and this exceptionally fine recording, add up to a Must Have rating for all who relish the best of the Romantic French organ literature. Our thanks go to ATOS member Jan Feller of Sunnyside, California, for bringing this exceptional disc to our attention.

It is available for \$15.98 plus \$2.50 postage (Virginia residents add 4½% sales tax) from Organ Historical Society, P.O. Box 26811, Richmond, VA 23261. (Orders may be charged to MasterCard or VISA—be sure to include your card number and expiration date. Orders can be sent by FAX to 804/353-9266 or you can order by e-mail to catalog@organsociety.org.)

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BOOK REVIEW JUST A BOX OF WHISTLES

By Brian Hirst

As the subtitle states, this slender (5¾" x 8½") 50-page softbound volume reveals many of the "Secrets of the Art of Organ Pipe Making." But in all honesty we must add several qualifications to that statement. First, this book devotes itself to the construction of metal pipe work and has neither information nor insight to offer in how wooden pipes are made. Second, it should not be considered a do-it-yourself manual! In his forward the author writes that in reading this book "Readers will soon discover how important practice, observation and feel are to the pipe maker's art." The word "art" nicely sums up the subject matter to be found in this book.

The author, Brian Hirst, was born in 1915 and began his apprenticeship with the Peter Conacher organ-building firm when he was 14 years old! At that time Conacher was building both classical and theatre organs so Mr. Hirst has had experience in building both low and high pressure pipe work and discusses some of the differences required in pipe making for each type of organ. In the early 1970s Conacher was taken over by the Henry Willis organ building firm and he remained with them until his retirement which ended his 46 years of pipe making. Obviously there is no question about his qualifications. And Mr. Hirst has the ability of writing with noteworthy clarity and in a most friendly, almost "chatty" style. Being British, some of his technical terminology might be a bit puzzling, but there is a Glossary included which we found contained excellent explanations of all the technical terms.

The book also has over two-dozen photographs of the various pipe building steps discussed in the text. Since the chapters are relatively short (between four and six pages) it is easy to "digest" the detailed material in each one. The book opens with "Tools of the Trade" and proceeds with the subjects of "Casting," "Cutting Out," "Forming the Pipes," "Assembling the Flues," and "Assembling the Reeds." The book concludes with a chapter discussing "Some Memorable Organs" (including full spec-

ifications for the popular Conacher Model 20D theatre organ) and a miscellaneous catchall chapter titled "Principles of Pipe Organ Construction."

Anyone seeking a full understanding of how flue and reed pipes are made will find this a notable addition to their library. Once again we want to point out that pipe making is an ART. And Mr. Hirst is certainly a well-qualified pipe-making ARTIST!

The book is \$22.00 (plus \$3.00 per order postage) from Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184-5915.

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The Organ at Coburg City Hall

By Bill Worley

Coburg is a relatively old suburb of Melbourne, Australia and is well known because of the notoriety of having Her Majesty's Pentridge Prison, 1853–1997, (commonly called the 'Bluestone College'), sited right next to the Town Hall complex. Fortunately, the prison site has now been sold for private housing development, although some of the historic buildings will remain.

During the installation of the organ in the Town Hall it was not unusual to hear Public Address announcements made to the inmates. In fact, Tony Fenelon, at a fund raising concert held in 1993 heard such a message and quipped to the audience "Now if you're not good, you know where you will go." The main hall at Coburg is quite large, (129' by 69') and has a wooden parquet floor, painted walls, and a very high 'barrel' ceiling. The only damping is the curtains over the fairly large 'slope' stage, so as may be expected, the acoustic is very 'live' indeed and suits this smallish organ wonderfully well. The Town Hall and associated buildings were built in 1922 in what could be described as Art Deco architecture.

When it was decided to install the Blakett & Howden organ at this location, (back in 1992), we were dealing with the old Coburg City Council, with whom the official Lease-Agreement documentation was formulated and finally agreed to in conjunction with the Victorian Division of TOSA. Shortly afterwards, the then State Government decided to amalgamate many of the Victorian local municipal Councils, Coburg being among them. The old Council was duly sacked, and a team of Commissioners was moved in to pave the way for an amalgamation with what was the former Brunswick Council. The result of all this major change was the formation of a new and much larger municipality to be called Moreland.

It was to be quite a few years however before a democratically elected Moreland City Council was to be formed. So, these were pretty hectic days for the volunteer installation team, and a number of significant administrative aspects had to



Two-Manual console ex Lyceum Theatre Sydney controls the Blakett & Howden pipe organ.

be dealt with even before the project was finally started in earnest in November 1995. The organ in the meantime had to be moved a number of times using furniture vans and finally a 40' shipping container, (which believe me is not the ideal place to store such a delicate piece of machinery for lengthy periods). This was all prior to the organ being finally delivered to Coburg for the subsequent installation of the organ in two chambers and a pit that had been built during the Commissioners reign, (and rather begrudgingly at that).

I was once at a gathering of organ enthusiasts and was engaged in a conversation with one of our regular American visitors and asked him if he had heard of Blakett & Howden, to which he duly replied, "Yes, I think it was some sort of antique car." Oh dear, how easy it is for an ego to be dented! This organ is of course quite unique, being the only 'unit' Cinema organ built in 1928 by the long established firm of Blakett & Howden of Newcastle-Upon-Tyne, in the north of England. B&H had made a considerable number of very highly regarded church organs, (some of which remain), but only made eight organs specifically for theatres, mostly in the north of England and Scotland, some being quite large. They were however straight non-unified instruments fitted with some percussions and traps to make them more suitable for the cinema

type environment. The last of these was the instrument described here which was originally installed in the Prince's Theatre, North Shields, (as a 3/8, but having a 'dummy' top manual). It was opened in 1929 and remained there until the late '60s when it was purchased and shipped out to Australia by two TOSA members who were holidaying in the region.

Unfortunately, the console, and the relays/switches had to be left in the theatre, so a new console and other equipment had to be purchased in Australia to complete the subsequent installations, firstly at Cinema North, another northern Melbourne suburb, where it opened in 1975 but then had to be subsequently removed in June 1991 due to the cinema being sold for commercial development. In that venue the organ could perhaps best be described as having been 'just adequate,' the extensive damping resulting in very little if any natural reverberation with the organ being just a little too small for this situation. It never the less acquitted itself well in other respects and was quite popular in the 18 or so years in which it was there. (Sean Henderson 'cut his teeth' on this instrument before heading to the States.)

The installation in the Coburg City Hall, (now part of a completely revamped Moreland Civic Centre complex), is an entirely different situation, great attention being paid in the early planning stages to ensure that the instrument was winded properly, and the chambers designed so that wind-chest layouts were optimised with adequate space being provided for maintenance and tuning activities. Cinema North was a split organ with chambers on either side of the screen, (with most percussions and traps being behind it); the Coburg installation however uses vertically oriented brick chambers on the right side of the proscenium the Solo being above the Main. Such a layout was very much favoured by Christie who did not like their organs split, and this configuration was used to good advantage

in the famous Sidney Torch organs at Edmonton and Marble Arch in London. Shutters at Coburg comprise the original B&H units, (horizontal) in the Solo, and a set of Wurlitzer, (vertical) shutters in the Main, each measuring some 56 square feet in area, so expression is quite good on this instrument.

Unfortunately although over \$11 million was spent on the new Civic Centre at Moreland including new Mayoral chambers, Administration areas, and a restored Foyer and Conference centre, the money finally ran out, (as it always seems to do), and the main hall remains very much Circa 1922. Since the alterations did not include heating or cooling, the result is patrons fanning themselves with their programs in the summer months and wearing overcoats and scarves during the very cold winter months. We are patiently waiting for additional funds to become available so that these things may be rectified. The hall holds about 750 in concert format, with a further 200 or so in a balcony, which is currently out of bounds awaiting reconstruction and the replacement of seating.

The organ remains essentially Blackett & Howden, comprising the original pipe-work for eight ranks including all wind-chests, with B&H magnets, regulators, tremulants, and most of the percussions and traps. These are all as they were in the initial Prince's Theatre organ in North Shields. Some additions have been made however—the Open Diapason is extended to 16' with 12 metal Diaphones made by Hill, Norman & Beard, the 4' Flute uses 12 wooden stopped pipes to take it to 8', and the Tibia Clausa by Wurlitzer is extended at the bottom with a set of six very large scale Compton Tibia basses, (two notes per pipe), and at the top with a small chest containing the 2' and 1' octaves. The basic organ is on low pressure by comparison with most other theatre organs, all flues are voiced on 6" WG, with the Tuba and metal Tibia on 8", these pressures conforming to the original specification as

CHAMBER LAYOUTS

(Rank, Compass and Pressure)

SOLO CHAMBER

Vox Humana 8' B&H	61 Pipes (6")
Clarinet 8" B&H	61 Pipes (6")
Tibia, (Metal) B&H 16'-2'	97 Pipes (8")
Tuba 16'-4' B&H	85 Pipes (8")
Relays—Christie (Electro-pneumatic)	
Switch Stack—Christie (Electro-pneumatic)	

Percussions

Cathedral Chimes—17 Notes
Glockenspiel—37 Notes, Compton
Xylophone 1—37 Notes
Xylophone 2—49 Notes (Christie)
(Re-iterating)
Tolling Bell

Unenclosed

Organ Harp—61 Notes Aeolian

MAIN CHAMBER

Stopped Flute 8'-4' B&H	73 Pipes (6")
Open Diapason 16'-2' B&H	73 Pipes (6")
Celeste 4' B&H	61 Pipes (6")
VDO 8'-4' B&H	73 Pipes (6")
Tibia Clausa 16'-2' Wurlitzer	89 Pipes (10" WG)
Chrysoglott—37 Notes	

Console

Christie—2 Manual—White and Gold
(On screw Hoist—Wing Stage)
Pedal Board 30 Notes, Concave/Radiating
Piston Action—Electro-pneumatic
10 Presets under each manual
Couplers—Nine
Total Stop keys—120
Toe Studs—4 Pedal, 7 Traps/Effects
Cancel Bar over each Division.

used in the U.K. (The Cinema North organ however did not; wind pressures were raised there to obtain more output with the inevitable result, overblowing and coarseness of tone.) The Tibia Clausa at Coburg operates quite nicely on 10" WG. Original B&H tremulants are used on all ranks except for the two Tibias, where considerably larger Christie units are employed. The strings, (VDO and Celeste) utilise the only 'electronic' tremulant, and this has proved to be very successful being easy to adjust for speed and depth without being affected in any way by the wind supply.

As mentioned earlier, the winding of the instrument was very carefully planned; eleven regulators are used including the original five B&H, with four Compton units which feed the Tibia Clausa, the Compton bass Tibia and Diaphones, the Bourdon and Tuba 16' basses, the last supplying the Solo shutters and some of the percussions and traps. Smaller locally made regulators are used for the Clarinet rank and the console, (which still retains its original electro-pneumatic combination action), it is thus a very well regulated organ. PVC ducting, of sufficient size to guarantee an adequate wind supply is used throughout the installation, with all wiring being in colour coded PVC insulated and sheathed communications type cables that are plug ended at the console and wind-chests. The large 'umbilical' cable connecting the relays to the switches was left intact on removal from Cinema North; both units then remaining coupled together for their move into the Main chamber at Coburg, a death defying operation in a regular gale on the day they were moved out of the container. The decision was also made quite early in the planning process to re-utilize the 'Christie' electro-pneumatic relays and switches as they had worked well in the 18 years the instrument was at its former location, and have proven to be just as fast and reliable at Coburg. The only concession was the modification of the Christie switches to replace the wooden backing blocks which contained embedded copper strips, (which used to lift thus causing faults), with more modern fibreglass printed circuit boards. The chest actions remain very fast and are quite reliable, except when the chamber temperatures exceed 35°C, (or 95°F in your terms), which happens regularly in Melbourne's blistering summer where ciphers and tuning problems become almost inevitable.

The two-manual Christie console (ex the Lyceum Theatre in Sydney) is painted in white enamel with gold trim, is mounted on a 'screw' type lift enabling the console to be lowered into the pit for security reasons and to be raised, (to any level needed), for concert or accompaniment purposes. The hoist is however quite slow taking over a minute to ascend to its full height, (or descend again, since it must be 'driven' down as well as up). When in the pit the console is protected with four plywood sheathed, lightweight aluminum covers over two large support beams that retract under the stage when the organ is being used. This is all on a 'wing stage' (someone once described it as a 'thrust stage'), situated forward of the main stage and on the right of the proscenium. As such, the organist is in direct line of sight of both the stage activities and the chambers so there is no problem at all in hearing and seeing what is going on. Some of our other installations have the console occupying part of the stage thus compromising its use for other entertainment purposes.

How does the organ sound? Quite obviously not at all like the traditional American theatre organ, nor indeed is it like its English contemporaries Christie and Compton. The tonality may best be described as 'distinct.' English organist Len Rawle played the B&H just before it was tonally finished and commented, "The organ is just ideal for this size of hall whose acoustics are superb. As in its former home the percussion section remains something other organ groups would give their right arms for. It certainly compliments Malvern, the Dendy, Moorabbin, and the Regent by not attempting to be like any of them. It has its own delightful musical signature which I sincerely hope many will enjoy over the years ahead." The pipework is very 'orchestral' with a brilliant Tuba, highly imitative Clarinet, keen strings, a delightful metal Stopped Flute, and large scale Diapason. The metal B&H Tibia, (which breaks into stopped wooden pipes at tenor F#) is quite unusual, but blends and contrasts beautifully with its larger scaled American brother. This is the only TOSA organ having such a stop, although a large-scale version is fitted to the Dallas Brooks Compton organ in East Melbourne. The Vox at Coburg is typical, and mixes with almost anything! The organ has the usual great English sound when played 'straight,' testimony to its classical builders.

As Len Rawle mentioned, the percussions are formidable and comprise Cathedral Chimes, Glockenspiel, a bright 37-note Xylophone, together with a whopping big Christie 49-note re-iterating master Xylophone that really knocks your socks off. The same type of instrument was fitted to the two Christie organs used by Sidney Torch so successfully at Edmonton and Marble Arch, sadly though we do not have the 18-tuned bird whistles! These percussions are all located in the upper (Solo) chamber together with the Traps. A 37-note Chrysoglott is mounted very close to the shutters in the lower (Main) chamber, with a five octave Aeolian Harp being fixed high up on the brick wall at the rear of the main stage where it gives the organ a definite 'stereo' effect when played.

A 10hp three-phase motor drives the Discus blower, which provides about 20" WG static pressure, amply sufficient for this instrument. The combined blower room and workshop, (About 7'6" by 6') also contains the two rectifier sets supplying the 15V DC action current, one a back up. This room is at the rear of the Main chamber and is isolated by brick walls and a metal clad door, so noise is not a problem in the main auditorium. The large main wind ducts to both chambers are very short, as indeed they should be for optimum winding requirements for the whole organ. A huge area with limited height is available under the main stage and was extensively used to temporarily store equipment for the project although most of the larger equipment remained in the shipping container until it was progressively moved into the chambers. (Up 38 steep wooden stairs to gain access to the Solo chamber, all components having to be carried up those stairs by some very dedicated volunteers – whew!) Although there were some 10 or 12 regular volunteers who ably carried out the various overhaul and reconditioning tasks, which took place some years prior to the organ installation being commenced, many of those people then began assisting with the installation proper once the chambers and pit eventually became available. Most however have now gradually drifted away, (age and ill health being



Left: Coburg City Hall, 90 Bell Street, Coburg. General view from Bell Street, gardens are always impeccably kept. Dome is purely ornamental but used to have a sign, TALKIES.


Below: David Cross plays Coburg.



major contributors), leaving only three or four key members to continue to look after the necessary organ maintenance, fault finding, and essential tuning. This story will I'm sure be quite familiar to most other organ teams who are trying to get younger people to take over such duties.

The B&H was presented for the first time in a demonstration to Delegates at the TOSA Annual Convention held in Victoria on May 3, 1999. At this time the building alterations for the Civic Centre precinct had not yet been completed so the hall was somewhat untidy to say the least, however the 300 or so Delegates were treated to some great music, many going away quite surprised at what a 'big' sound this organ had. Someone once said, "The best stop on any organ is the building into which it speaks." This certainly has proven to be the case at Coburg where the lack of drapes, a wooden floor and painted walls, and above all that wonderful 'barrel' ceiling gives spaciousness to the sound which is terrific to experience.

The organ was officially commissioned by the Society and the City of Moreland on Sunday, February 20, 2000, at which over 500 people attended, and yes the acoustics in the hall were still marvellous, not that the temperature was anything to write home about. It was perhaps unfortunate that at this stage the professional voicing, regulation, and tonal finishing had not yet been started, indeed it was to be another few months before this was finally completed, which resulted in a far smoother and better balanced organ. TOSA concerts have

been held regularly since the opening and it is hoped to stage some Club Meetings, (open days, etc.), and member Workshops in the near future. The organ is to be used in March/April 2002, as part of the annual Brunswick Music Festival; a massed choir with organ accompaniment has been planned together with a separate Theatre Organ concert, which will be jointly sponsored by the Festival in conjunction with TOSA Victorian Division. 

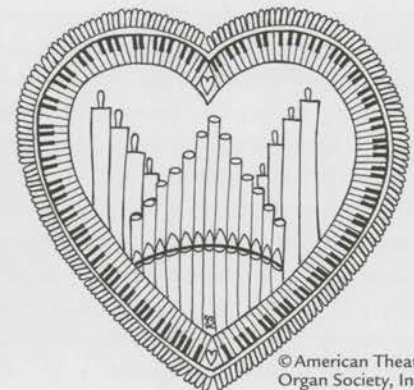
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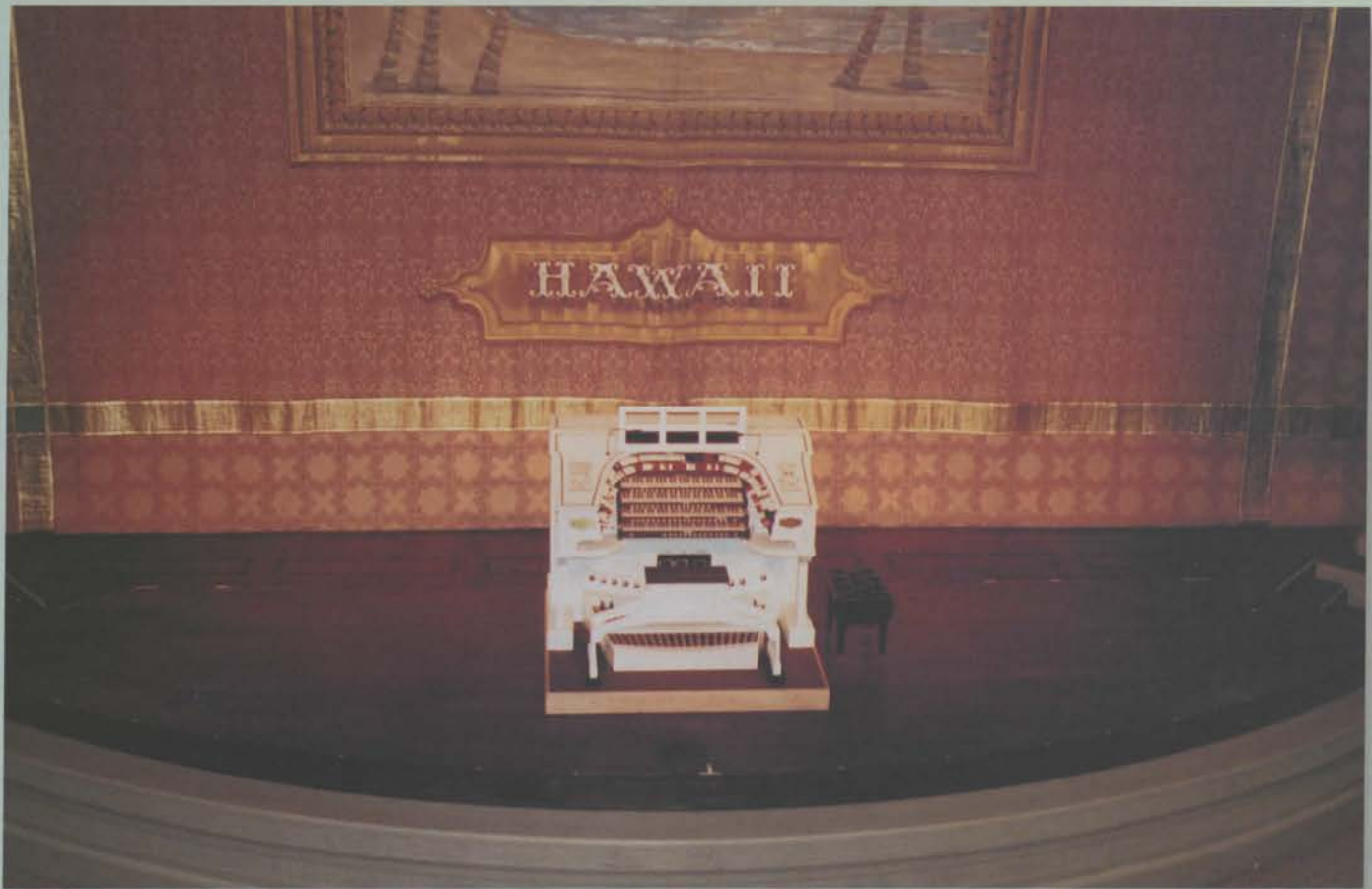
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 Catch a Falling Star - Vance
 The Old Hundredth - Vaughn-Williams
 Clair de Lune - Debussy
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The Hawaii Theatre 4/20 Robert-Morton.

HAWAII THEATRE

By Bill Campbell

INTRODUCTION

 The Hawaii Theatre, located at the entrance to Chinatown in downtown Honolulu, is off the beaten track for most people that visit the state. Located at 1130 Bethel Street, the Hawaii Theatre is a gem in the Pacific.





HISTORY OF THE THEATRE

The Hawaii Theatre opened on September 6, 1922. The theatre was the culmination of the dream of the Consolidated Amusement Company. Consolidated was founded in 1913 as a partnership between Joel C. Cohen and John H. Magoon. The Hawaii was conceived as the flagship of their theatre chain.

Construction of the Hawaii was to be top-rate. Capacity was originally set at 1700. There was to be a double cantilevered balcony, steel reinforced concrete foundation, an air cooling system with vents under each one of the 1700 seats and scenery by Edwin Flagg, America's foremost designer. Sums expended on the construction and design of the theatre seemed high in comparison to the prices of everyday articles one would buy. Gasoline was only 23 cents per gallon; a deluxe single six Packard was \$2,600.

The theatre was built in the days when Hawaii was still a territory of the United States. Statehood was 37 years away. The price of admission was set at \$1.50 for loge seats, \$1.00 for orchestra and 50 cents for the balcony. There was some cause for skepticism, but top-rated entertainment in the state-of-the-art theatre required an admission price respectful of the entertainment presented by the theatre. The *Three Musketeers*, with Douglas Fairbanks, ran the day after the grand opening to a packed house. Other films of the early Twentieth Century, with stars such as Harold Lloyd, Mary Pickford and Rudolph Valentino, plus live concerts, all drew many people to the Hawaii. With the advent of talking pictures in 1929, the Hawaii was wired for sound and became the first theatre in the territory equipped for talking pictures. The first talking picture to be shown at the theatre was *Showboat* in December of 1929, starring Laura LaPlante. Within nine years, Consolidated Amusements was a premiere corporation on the island of Oahu. The stock of Consolidated was widely held by a list of Who's Who in Hawaii. The growth of Consolidated didn't go unnoticed by other entrepreneurs within Oahu. Other theatres, including the Princess, were built in downtown Honolulu. By the start of World War II, downtown Honolulu was the entertainment center of the city, with many movie theatres, cafes, and cabarets.

With the building of Waikiki Beach, the entertainment center of the city gradually shifted away from the downtown area. The downtown theatres were deteriorating; some were closed and razed. The Hawaii, listed on the Register of National Historic Places in 1978, had a leaky roof and suffered a lot of termite damage. In 1984, after 62 years in business, the Hawaii closed its doors. Consolidated Amusements declined to renew its lease on the property.



RECONSTRUCTION PERIOD

During the darkest days of the Hawaii, there were two groups of citizens that stepped forward to save the theatre from demolition. The Aloha Chapter of ATOS was interested in saving the 4/16 Robert-Morton organ. There was also a second group of citizens, volunteers, led by Claire Engle that were equally interested in saving the theatre. The

Hawaii Theatre Center was formed as a non-profit organization with the goal of restoring and operating the theatre.

Consolidated Theatres donated the Robert-Morton and furnishings in 1986 so that the theatre could be operated in a limited fashion while plans were underway to restore the theatre to its glory of 1922.

In 1987, a major cash contribution was given to the theatre by John H. Magoon, Jr., in memory of his father, who had taken him to the theatre's grand opening in 1922, when he was just six years old. A short time later, the HTC announced that it had purchased the theatre from the Bishop Estate and was planning a total restoration of the theatre.

In 1989, the city of Honolulu acquired three properties adjoining the theatre and razed them to make way for the Chinatown Gateway Plaza. It is a park that marks the entrance to the city's Chinatown area.

Firms that were instrumental in the restoration of the Hawaii included Conrad Schmidt Studios, of New Berlin, Wisconsin. Conrad Schmidt has extensive experience in fine arts decoration and was charged with the restoration of the proscenium mural, 40 percent of which had been relegated to the trash can. The source of restoration of the mural was a photo taken by an ATOS member during one of the concerts held at the theatre. Malcolm Holzman of New York was chosen as the architect. Restoration work on the theatre began in March 1992.

The Hawaii Theatre reopened on Sunday, April 28, 1996. The opening night program was a presentation of colors with the Hilton Hawaiian Village Color Guard; the National Anthem, sung by Joe Recca; dedication and blessing of the theatre; a welcome and introduction by Blake E. Waterhouse, MD, President of the Board of Directors, and Governor Benjamin Cayetano; and a musical gift on the Robert-Morton by John McCreary and the Hawaii Opera Theatre Chorus.



HISTORY OF THE ORGAN

The organ currently installed in the Hawaii Theatre is a 4/16 Robert-Morton. The organ however, is not the original instrument installed in the theatre when it opened in 1922. Another large theatre in Honolulu, the Waikiki, located on Kalakaua Street, was built with room for an organ, but ran several years without one. At that time, audiences expected the bigger movie houses to have an organ. After operating for a while without an organ, the Waikiki decided that an organ should be installed.

Consolidated consulted with the to-be house organist at the Waikiki to determine which organ would be more well suited to his theatre and the decision was made to move the original Robert-Morton from the Hawaii to the Waikiki in 1936. This left the Hawaii without an organ. The sister Robert-Morton was still located at the Princess Theatre. With changing economic conditions, the Princess Theatre was razed in 1969. The relocation of the Princess' Robert-Morton was accomplished by the Aloha Chapter. The console was literally rolled down the street to the Hawaii from the Princess.

CONTINUED ON PAGE 40



HAWAII THEATRE ORGAN SPECIFICATIONS

(10/96)

GREAT

16	*	English Horn
16	*	Trumpet
16		Ophicleide
16		Diaphonic Diap
16		Tibia
16	*	Tibia
16		Orch Oboe
16		Clarinet
16	*	Saxophone
16	*	Solo String
16		Contra Viol
16		Oboe Horn
16		Bourdon
16	*	Vox Humana
16		Vox Humana
8	*	English Horn
8	*	Trumpet
8		Tuba Horn
8		Open Diap
8		Tibia
8	*	Tibia
8	*	Orch Oboe
8		Kinura
8		Clarinet
8	*	Saxophone
8	*	Solo String
8		Violins
8		Oboe Horn
8		Concert Flute
8	*	Vox Humana
8		Vox Humana
5 1/3		Quint
4		Octave
4		Piccolo
4		Piccolo
4		String
4		Violins
4		Flute
3 1/5		Tenth
2 2/3		Twelfth
2 2/3		Twelfth
2		Piccolo
2	*	Piccolo
2		Fifteenth
2		Piccolo
1 3/5		Tierce
1		Fife
		Sub Harp
		Xylophone
		Glockenspiel
	*	Chrysoglott
		Chimes
16		Great/Great
		Great Unison
4		Great/Great
8		Orch/Great
4		Orch/Great
16		Solo/Great
8		Solo/Great
16		English Horn
8		English Horn
16		Tuba Horn
8		Solo/Great
8		Solo Pizz

ORCHESTRA

16	*	English Horn
16	*	Trumpet
16		Tibia
16	*	Tibia
16	*	Orch Oboe
16		Clarinet
16	*	Saxophone
16		String Ensemble
16		Oboe Horn
16		Bourdon
16		Vox Humana
8		English Horn
8	*	Trumpet
8		Tuba Horn
8		Open Diap
8		Tibia
8	*	Tibia
8	*	Orch Oboe
8		Clarinet
8	*	Saxophone
8		String Ensemble
8		Oboe Horn
8		Concert Flute
8		Vox Humana
5 1/3		Quint
4	*	Piccolo
4	*	Piccolo
4		String Ensemble
2 2/3		Twelfth
2		Piccolo
2	*	Piccolo
2		Fifteenth
1		Fife
		Sub Harp
		Harp
		Xylophone
		Glockenspiel
	*	Chrysoglott
		Chimes
4		Orch/Orch
8		Solo/Orch

SOLO

16	*	English Horn
16		Oboe Horn
8	*	English Horn
8	*	Trumpet
8		Tuba Horn
8		Open Diap
8		Tibia
8	*	Tibia
8	*	Orch Oboe
8		Kinura
8		Clarinet
8	*	Saxophone
8	*	String Ensemble
8		Oboe Horn
8		Concert Flute
8		Vox Humana
4		Clarion
4		Piccolo
4	*	Piccolo
4		String Ensemble
4		Vox Humana
2 2/3		Twelfth
2		Piccolo
2	*	Piccolo
1 3/5	*	Tierce
1 1/3	*	Larigot
1		Fife
IV	*	Cornet
		Sub Harp
		Xylophone
		Glockenspiel
	*	Chrysoglott
		Chimes
16		Solo/Solo
4		Solo/Solo
6 2/3		Solo/Solo
5 1/3		Solo/Solo

PEDAL

32	*	Bombade
32	*	Resultant
16		Ophicleide
16		Diaphone
16		Tibia Clausa
16		Oboe Horn
16		Bourdon
8	*	English Horn
8	*	Trumpet
8		Tuba Horn
8		Open Diap
8		Tibia
8	*	English Horn
8	*	Trumpet
8		Tuba Horn
8		Open Diap
8		Tibia
8	*	Tibia
8	*	Clarinet
8	*	Solo String
8		Cello
8		Oboe Horn
8		Flute
4		Octave
—	—	—
—	—	—
—	—	—
8		Bass Drum
8		Tympani
8		Crash Cymbal
8		Cymbal
8		Acc/Pedal
8		Grt/Pedal
8		Orch/Pedal
8		Solo/Pedal

ACCOMPANIMENT

8	*	English Horn
8	*	Trumpet
8		Tuba Horn
8		Open Diap
8		Tibia
8	*	Tibia
8		Clarinet
8	*	Saxophone
8	*	Solo String
8	*	Str. Celeste
8		Violin
8		Vio. Celeste
8		Oboe Horn
8		Concert Flute
8		Vox Humana
4		Octave
4		Piccolo
4	*	Piccolo
4	*	String
4	*	Celeste
4		Violin
4		Vio. Celeste
4		Flute
4		Vox Humana
2 2/3		Twelfth
2		Piccolo
1 1/3	*	Larigot
1	*	Fife
	*	Sub Harp
	*	Harp
	*	Chrysoglott
4		Acc/Acc
		Snare Drum
		Tambourine
		Castanets
		Chinese Block
		Tom-Tom
		Cymbal
		Triangle
8		English Horn
8		Trumpet
8		Tuba Horn
8		Open Diap
4		Piccolo
		Sub Harp
		Glockenspiel
		Chimes
8		Solo/Acc
4		Grt/Acc
4		Orch/Acc
		Traps 2nd T



KEY

Italics 2nd Touch
* Non-functional




HAWAII THEATRE CONTINUED FROM PAGE 36

The restoration of the Robert-Morton was included in the original plan to restore the Hawaii Theatre. In the early 1990s, Allen Miller and Associates were hired to plan and execute the restoration. Overall, the plan designed by Allen Miller was in three phases. The first phase was to restore the console and add multiplexing. This work brought the console up to today's standards for touring artists. Among the console improvements made was the installation of a multi-level memory capture system, with a memory card that organists could use to store their own piston combinations. Restoration of pipe work and chests was also begun around this time. The house right organ loft has been restored as part of the second phase of work on the instrument. However, it has been recommended that the left organ chamber be restored as well. This will involve removal of much of the pipes and chests currently installed in the left chamber in order to complete the project. This part of the project is currently planned and will be accomplished once full funding is secured for it.

The organ has been heard in several solo concerts and in combination with other events as well. Russell Holmes rededicated the organ at the grand re-opening of the theatre in 1996. The organ has also been used successfully each year with the local chapter of the Barbershoppers. Current house organists are John McCreary, Don Connover and Bob Alder. The organ is maintained by William Petty Organ Services in Honolulu.



ENDING

Today the Hawaii Theatre stands as a shining example of a community effort to save a historical building. The gilded columns, restored proscenium mural, and great atmosphere provided inside the theatre rival any theatre of its vintage in the country. For those of you visiting Honolulu and wanting to tour the theatre, tours are available Tuesdays at 11 a.m. The cost of the tours is \$5.00 per person. For more information on the theatre, including information on the Robert-Morton, contact theatre manager, Burton White, or visit the Hawaii Theatre Web Site at www.hawaiitheater.com. 



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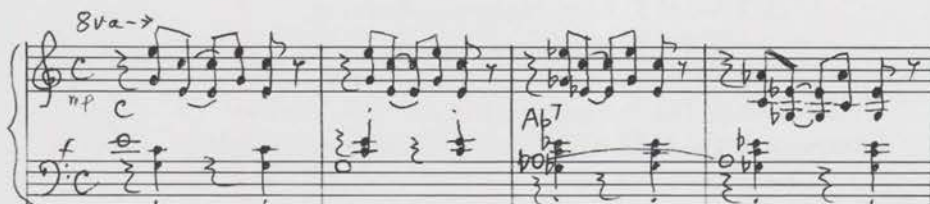
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(Continued from November/December, 2001 THEATRE ORGAN)

When you can play the F scale, melody and accompaniment, with the left hand while playing parallel 3rds and split chords and split chords with the right hand, you are ready to apply this technique to a few popular songs.

The easiest standard popular song to play this way is "Bye Bye Blues". The first four measures can be played as shown. Notice when the melody moves, the split chords can remain in the same position, but when the melody stays on the same note, the split chords should move to a different position.



The second four measures should be played in the same style. Then what? It is up to YOU! The whole point of all this is to develop musical imagination so that you can make any popular song sound the way you want it to. As long as you have to see everything written out, you have not learned any of this. By using only the melody line with chord symbols, you have the freedom to play any song in any style you want. With experience you can make two or three entirely different arrangements of the same song.



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The Spreckels Organ

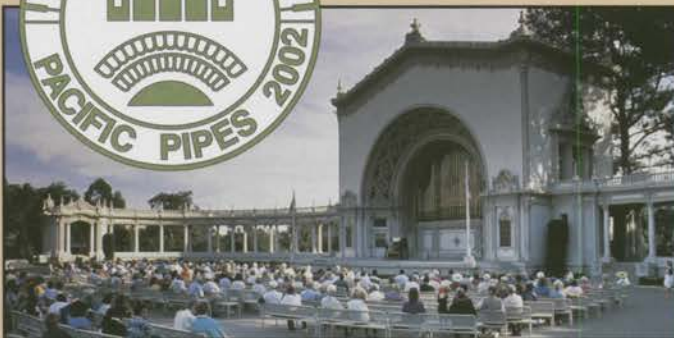
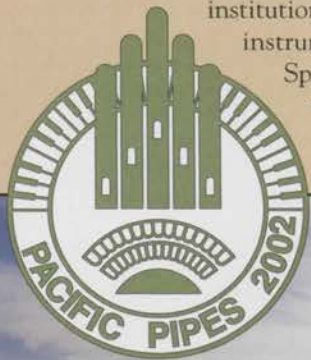
BALBOA PARK, SAN DIEGO, CALIFORNIA

By Edward S. Barr, Historian/Archivist
and Lyle Blackinton, Curator

(Editor's Note: This instrument will be one of the featured instruments at the 2002 ATOS Annual Convention to be held in San Diego November 29 to December 2, 2002)

FROM HER MONUMENTAL AND MOST recent recent work, *Austin Organs*, page 168, Orpha Ochse brings to light some early 1914 shop notes for the grand four-manual Spreckels orchestral concert organ: "Voice big and full for open air concert ground." Additionally the builders were directed toward the need for an "extraordinary full sound." The present enlarged instrument has been reported to be heard from a distance of three miles (under favorable atmospheric conditions).

The organ boasts the largest concert hall ever—The Universe! It is liken to a great hall without a roof. Several other institutions claim to have larger outdoor instruments but they fail to fit the Spreckels definition of "outdoors," which is: "When it rains the audience gets wet!"



The organ and the pavilion were built for the Panama-California Exposition that was held in San Diego's Balboa Park to celebrate the completion of the Panama Canal. The organ was first played at the opening ceremonies on New Year's Eve 1914–15 with an estimated 50,000 persons in attendance. The complex was a gift of the sugar barons Adolph and John D. Spreckels. John D. was a prominent resident and developer of San Diego with varied interests in real estate, the newspaper, the trolley system, the water and power system and was a lover of the arts. He was the owner of the Hotel Del Coronado and his home, located near the hotel, contained a 40-rank Aeolian player pipe organ.

Since the Spreckels brothers were paying for 100% of the pavilion and organ costs they engaged their own architect. With the Spreckels Viking and seafaring family background in mind, architect Harrison Albright combined Greek, Mediterranean and music reliefs on the prosceniums, main building, and curved colonnades.

Albright even chose his wife's living face cast as the mold for the four angels under each of the building's roof corners. Said Albright, "When it comes to angels in my life—none could be more fine than my wife!" On this, there was no objection from the Spreckels brothers.

The organ is housed in a pavilion that was designed specifically for it. The tone opening and its pipe façade face north so that no direct sunlight ever strikes the organ. This also protects it from the storm direction that generally comes from the south. The organ is sealed when not in use by a large ten-ton

Austin Opus 453



metal roll-up door that was originally hand cranked. The superstructure and roof of the building are of re-enforced concrete with a generous attic of 20 feet or more between the roof and the organ chamber ceiling. This attic acts as a wonderful insulator against rapid temperature changes. The ceiling is compound curved in the form of a band shell to aid in the projection of the sound. The expression box ceilings are similarly sloped for the same reason.

Spreckels funded daily concerts on the outdoor organ until his death in 1926 when the City of San Diego stepped in and funded the position of Civic Organist, providing weekly concerts. In 1935 a second Exposition was held and a new console, the second, was installed. The organ has remained in continuous use, except for a brief time during World War II when the Navy took possession of Balboa Park. At the conclusion of the war, concerts resumed and a releathering program was undertaken.

During the 1960s and '70s cultural tastes were changing and attendance at the concerts began to wane. These became bleak years and there was even talk of leveling the pavilion in order to provide another parking lot. Other buildings in Balboa Park, dating from 1914, were in a state of crumbling disrepair and close to condemnation. Then, in stepped a tiny 75-year old citizen-activist, Bea Evenson, who formed the "Committee of 100" to protect the unique buildings and architecture in the

park. The Committee provided private matching funds to restore these treasured structures.

In 1974 Bea's attention turned to the Pavilion and its tired organ. To raise public awareness she engaged Virgil Fox to play a concert. As usual, Virgil ignited a fire of passion in his audience of over 3,000. "How dare you allow this one of a kind treasure deteriorate into this shameful condition! We have an agreement to give you this one last concert... This poor old girl is panting, wheezing, and stuttering in order to give you this last concert. It's up to you to give her a clean new breath for the future. She has served you faithfully for nearly 60 years—you have used up her goodness, and now she is tired and worn out. Do not fail her!"

The battle cry was heard and fund raising began. In 1978 Jared Jacobsen was selected as Civic Organist and his artistic skills added momentum to the project and in 1980 restoration work on the Pavilion and the organ was begun. The completion in 1981 brought about new civic pride and concert attendance continued to build. Robert Plimpton became Civic Organist in 1984 and brought the program to new heights.

In 1988, under the leadership of Robert Plimpton and Vivian Evenson (a niece of Bea Evenson), the Spreckels Organ Society was formed to work cooperatively with the city to program, preserve and promote this unique instrument.

Additional observations by Orpha Ochse: "Since 1988 support for an expanded series of recitals with an international roster of guest artists has been generated by the Spreckels Organ Society (S.O.S.). Membership campaigns, advertising, fund-raising events, and an educational outreach program have all contributed to make S.O.S. a model for organ support groups, and the Balboa Park series is arguably the most popular municipal organ program in America today."

In October 2001 Carol Williams, the first woman to hold such a position, was appointed Civic Organist.

Annual concert attendance by peoples from around the world now consistently tops 100,000. Not bad for an 87-year old pipe organ that, in the mid 1970s was subject to being turned into a parking lot. The resulting outrage of San Diego's cultural base reversed this outlandish notion. Maybe the moral of this story of survival could be: A surprising outcome may occur when anyone takes deadly aim, and attacks an American cultural and artistic icon.

In the 1980-81 restoration a new console, the third, was built by Austin and all mechanical parts were rebuilt or replaced. The reed stops were shipped back to Austin and were re-tongued and re-voiced under the supervision of David

Broome. All flue pipes came off their chests and were cleaned and re-regulated on site by the Curator. During this restoration, every effort was made to preserve the original tonal and mechanical integrity of the organ.

The tonal design is symphonic, as was typical of major instruments of this time, and it originally consisted of 48 ranks. Throughout the intervening years it has been increased to 73 ranks. All additions were integrated into the original instrument with no attempt to "update" or "modernize" its original tonal concepts and every effort was made to make the additions appear seamless in their integration. The organ's specifications indicate the additions and the dates they were made.

Surprisingly, the pipe scales used in the organ are no larger than those found in indoor Austin organs of that vintage. The mouth cut-ups, though, are generous and the Diapasons have toes that are almost fully open to take full advantage of the high wind pressures. Fan tremulants are used in the enclosed divisions.

There are two stops on the organ that seem unique and rarely found in other instruments. One is the Choir French Horn. The low octave is of traditional construction with single-tapered capped resonators. At tenor C, the pipes double in length, have a double taper and are without caps. You might say they are Harmonic Oboes. The tone is smooth but with more bite than a normal French Horn. It is a stop that gets a lot of use.

The 32' Magnaton has over the years been an object of curiosity to many and to our knowledge not many were built by Austin. The 32' octave is reed pipes with single taper metal resonators much like a Wurlitzer Diaphone. They differ from the Wurlitzer construction because they have tapered reeds instead of round beaters. The shallots are of wood. At 16' CCC the pipes become rectangular wood Double Open Diapasons. It is possible that this stop was developed and named by Robert Hope-Jones during his brief time at Austin. The Magnaton name remained Austin's property and when he moved on to Wurlitzer, the name Diaphone was substituted in Wurlitzer's future stop nomenclature. The stop is very successful and has broad use in performance. It can be used alone under soft strings and still makes a telling difference in the full ensemble.

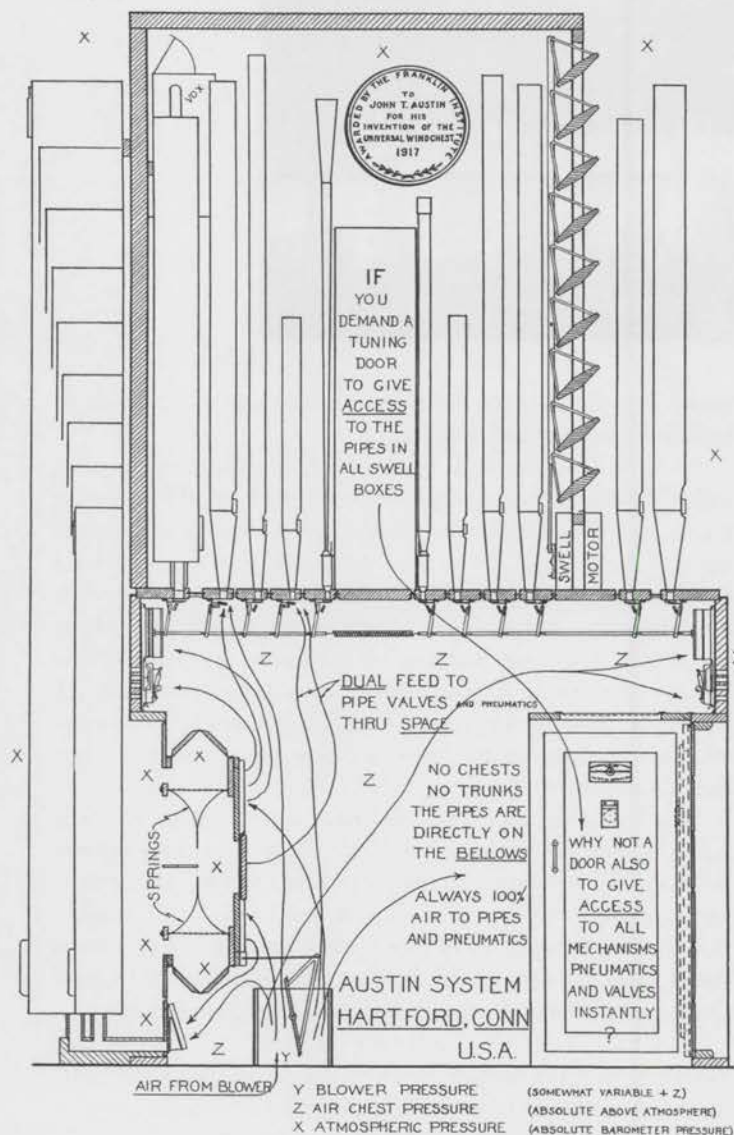
The added Solo Horn Tuba was made by Wurlitzer (origin unknown), is voiced on 15" wind and is installed on a unit chest with a pneumatic tremulant.

The Tibia is a floating division and can be coupled throughout the organ. The pipes are Wurlitzer copies and were made by Gerry Schjelderup—of Artisan Builders of Fargo, North Dakota. The Curator voiced them on 12" wind.

Austin manufactured all other additions. The Festival Trumpets are unenclosed and installed in front of the Swell and Solo Divisions. They are voiced on 15" wind and are hooded for maximum projection. The 32' Bombarde is of generous scale and is full-length.

The organ is powered by a 20-h.p. Spencer Orgoblo with two pressure taps and is located in the pavilion basement. The Great, Swell and Choir are voiced on 10" wind and the Solo is on 15" wind. The Pedal stops are divided between the two pressures. Butterfly valves are located at the blower and are connected to their respective bellows two floors above via a series of chains, pulleys and levers.

Diagram of Austin Universal Windchest.



The organ was built with walk-in Universal Wind Chests, made famous by Austin. The Curator, having been closely associated with this instrument for 47 years, believes that no other chest design would have provided the accessibility, serviceability and reliability as found in this instrument in its unique environment. Ciphers and dead notes have been dealt with while concerts were actually in progress.

Keeping the organ tightly in tune is a challenge. The organ gets a thorough tuning once each year in the spring when the chamber temperature is about 70° F. We wait for weather conditions that provide a stable environment at that temperature. The rest of the year the instrument is spot tuned to keep the reed pipes with the flue pipes. Knowing when *not* to tune is as important as knowing *when* to tune. There are periods when very little attention is required over a month's time and other periods when weekly attention is required. There is no heat or air conditioning provided for the organ and throughout the year there is about a 40-degree range of temperature inside the building. The lowest temperature observed has been about 50° F. in the organ chamber.

The ideal concert environment is when the outdoor temperature is about the same as the indoor temperature. Major thermal differences will result in the organ sounding like a giant Celeste. One can tune all day at 70° F. and then open the metal curtain and find it 90° F. outside and all your work is in vain. Fortunately, the tuning returns once the environment stabilizes. Humidity and barometric pressure also affect the tuning. Open wood Flutes, even the large ones, go wildly out of tune during times of low humidity.

A few of the pavilion's more quizzical features include its 1914 electrical and plumbing scheme. The former, with nearly 1,400 15-watt electric bulbs outlining the entire organ building and adjoining curved colonnades, converts the facility at night into a Disneyland style fairy book sight spectacular! When this sight is combined with the rich, sonorous uplifting power of 4,518 Spreckels pipes, the combination can fully stir one's emotions.

Spreckels Outdoor Pipe Organ

Balboa Park, San Diego, California
AUSTIN OPUS 453, 1915

New Console 1935 • New Console and Restoration 1981
Additions 1935, 1960, 1987, 1990, 1996

GREAT

16'	Major Diapason-low 15, Ped. Violone	46 pipes
8'	Stentorphone	61 pipes
8'	Open Diapason	61 pipes
8'	Horn Diapason	61 pipes
8'	Gross Floete	61 pipes
4'	Octave	61 pipes
2'	Super Octave	61 pipes
V	Mixture	305 pipes 1988
V	Grand Cornet	255 pipes 1935
16'	Tuba Sonora	12 pipes*
8'	Tuba Sonora	61 pipes*
4'	Tuba Sonora	12 pipes*
8'	Doppel Floete	61 pipes*
8'	Violoncello	61 pipes*
4'	Harmonic Flute	61 pipes*
8'	Tibia	61 notes*
4'	Tibia	61 notes*
	Tibia on Great	

SWELL

16'	Quintaton	73 pipes
8'	Phonon Diapason	73 pipes
8'	Violin Diapason	73 pipes
8'	Tibia Clausa	73 pipes
8'	Rohr Floete	73 pipes
8'	Flauto Dolce	73 pipes
8'	Viole D'Gamba	73 pipes
8'	Concert Celeste	73 pipes
4'	Principal	73 pipes
4'	Flauto Traverso	73 pipes
2'	Piccolo	61 pipes
III	Dolce Cornet	183 pipes
IV	Scharf	244 pipes 1988
16'	Contra Posaune	73 pipes
8'	Cornopean	73 pipes
8'	Oboe	73 pipes
8'	Vox Humana	61 pipes
4'	Clarion	73 pipes 1988
	Tibia on Swell	
	Tremulant	

TIBIA (Floating Division)

8'	Tibia	61 notes
4'	Tibia (Enclosed in Solo)	73 pipes 1996
22/3'	Tibia	61 notes
2'	Tibia	61 notes
13/5'	Tibia	61 notes
	Tremulant	

*Enclosed in Solo

CHOIR

16'	Contra Viola	73 pipes
8'	Geigen Principal	73 pipes
8'	Concert Flute	73 pipes
8'	Viole D'Orchestra	73 pipes
8'	Viole Celeste	73 pipes
4'	Violina	73 pipes
4'	Flute D'Amour	73 pipes
8'	French Horn	73 pipes
8'	Clarinet	73 pipes
	Harp	
	Snare Drum	
	Tremulant	

SOLO

8'	Grand Diapason	73 pipes
8'	Tibia Plena	73 pipes
8'	Gross Gamba	73 pipes
4'	Flute Ouverte	73 pipes
8'	Tuba Sonora	Great
8'	Horn Tuba	73 pipes 1960
8'	Orchestral Oboe	73 pipes
16'	Bombarde	61 pipes 1988
8'	Festival Trompette	61 pipes 1988
4'	Trompette Clarion	61 pipes 1988
	Chimes	
	Tibia on Solo	
	Tremulant	

PEDAL

32'	Contra Magnaton	12 pipes
16'	Magnaton	32 pipes
16'	Open Diapason	12 pipes
16'	Violone	12 pipes
16'	Bourdon	32 pipes
16'	Octave	32 pipes 1987
8'	Gross Floete	Great
8'	Bourdon	12 pipes
8'	Violoncello	32 pipes
4'	Super Octave	32 pipes 1987
IV	Mixture	128 pipes 1987
32'	Contra Bombarde	32 pipes 1990
16'	Tuba Sonora	Solo
16'	Contra Posaune	Swell
8'	Tuba Sonora	Solo
	Bass Drum	
	Cymbal	

TOTAL PIPES	4,518
TOTAL RANKS	73

On the other hand, what pipe organ in this world can boast five bathrooms? In 1914, a sign of achievement was the degree to which conveniences were available. Upstairs in the east side of the main building is a room—now called “the apartment.” With its high ceiling and adjoining bathroom, the room served as a residence for previous curators. Today, the four downstairs bathrooms are used to help facilitate the dressing rooms in association with the many stage events that now take place.

CONTINUED ON PAGE 62

HOW A SMALL EVENT CAN HAVE Enormous Positive Consequences

By Robert Ridgeway

Several years ago the Joliet Area Theatre Organ Enthusiasts (JATOE) <www.jatoe.org> sponsored an organ trip, as they do every couple of years, so the participants could see and hear pipe organs in other parts of the country. This particular year it was to the East Coast, taking in the Wanamaker Grand Court Organ at Lord and Taylor in Philadelphia, Longwood Gardens in Kennett Square, and Dickinson High School in Wilmington, Delaware. Among the group was Jim Stemke, the JATOE President (a long-time ATOS member and an ATOS Director) and Curt Mangel, the Supervisor of the Sanfilippo Restoration Shop and co-curator of the Sanfilippo 5/80 Wurlitzer. Curt has been involved in ATOS since he personally spearheaded the saving of the Shea's Buffalo Theatre <www.sheas.org> and the restoration of its magnificent 4/28 Wurlitzer as well as his subsequent efforts in behalf of the Denver Paramount and its twin-consoled Wurlitzer.

This trip would radically change the course of their lives and of the musical scene of America. They discovered that the Grand Court Organ was in a dire state of repairs. Even though



REV. EV SAHRBECK

Daniel Burnam designed organ case in the Grand Court of Lord & Taylor with the three string chamber shutter openings above (shades have been reinstalled).

the store has had two full-time curators for years, the scale of the instrument and the fact that, because of its age, nearly all of the replaceable components were wearing out at the same time. This would make it difficult for even veteran pipe organ technicians to stay ahead of the maintenance.

When Curt Mangel returned to Barrington Hills he formulated in his mind a wonderful solution to this problem. He contacted many fine professional organ technicians around the

STILL DRAWS THE LARGEST CROWDS

"Every year we hire Bob Ralston to play our 3/20 Wurlitzer. Why? Of all the organists we book—and we get the best of them—Bob Ralston is still our most popular artist and draws the largest crowds. He'll appear here for PATOS on April 27, 2002, in a brand new show saluting the late Perry Como."

—Shirley Flowers, program chairperson, Pittsburgh Area Theatre Organ Society

AN OUTSTANDING PERFORMER

"Bob Ralston has already played nineteen concerts on our 3/11 Barton, and we have him scheduled to appear here for Tulip Time in May 2002. He's an outstanding performer and knows how to bring out the best in any size theatre pipe organ."

—Sandie Nelson, manager, The Pella Opera House, Pella, IA



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

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First year Symposium participants in front of the center swell openings on the fourth-floor string division. With all the shutters removed for servicing you can see the scale of this chamber which contains 88 ranks of Kimball strings.



country and asked them if they would be willing to donate a week of their time toward working on the Wanamaker Organ at Lord and Taylor. He got only positive responses from these men who realized that this national treasure must not be allowed to deteriorate. Curt then dispatched a letter to the New York main offices of Lord and Taylor outlining this offer of free help for one week on the organ. Lord and Taylor immediately recognized the value of this offer and agreed wholeheartedly.

The fine organization, *The Friends of the Wanamaker Organ*, <www.wanamakerorgan.com> was able to raise donations of hotel rooms and meals so no technician would be out-of-pocket except for their travel. The group was devised as *The Symphonic Organ Society*, a symposium where all these various men could show their special skills to each other and enhance each other's knowledge while performing essential tasks to restore large portions of the organ that had begun to fail. The symposium idea was so successful that it was repeated for a week the following year and now is restructured to at least one long weekend every month. Organ men from all around this country (and even from France) have gathered to re-leather pouches, replace armatures, repair broken pipework, regulate ranks that have been out of service for years, and steadily bring enormous portions of the instrument back to full voice. The Symposium has been a daunting proposition to co-ordinate and organize but Curt Mangel and Jim Stemke have been on track with this effort since the beginning. Lord and Taylor is the first owner of the store in years and years to recognize what

a treasure they have and they are more than willing to expend the funds necessary to get major tasks accomplished. Curt is their restoration consultant, working closely with Patrick Hamilton, L&T Head of Engineering, and Arthur Snoznick, L&T Vice President of Planning and Development, from New York. Curt travels to Philadelphia one weekend a month and consults with the Grand Court Organist, Peter Richard Conte, about what problems need attention. He then meets with the curatorial staff to make sure everyone is working toward these same goals.

The first Symposium concentrated on the famous String Division. All 48 swell shades were removed and new bushings and bearings installed top and bottom throughout. Also patching plates were mounted on the interior sides of the shades where major splitting had developed over the years. Where necessary, swell motors and bumper pneumatics were recovered in the organ shop on the second floor of the store. The armatures for the magnets were all cleaned and recovered with a thin punching of leather on one side and a slightly heavier punching on the other. This allowed the chest magnets to seal properly and not be held on by residual magnetism. The participants for this first Symposium read like a who's-who in the pipe organ craft. Ohio organbuilder Charles Kegg (ATOS member and restorer of the Kilgen theatre organ in the Canton Palace Theatre) and veteran Pennsylvania organ expert Brantley Duddy (former ATOS National Board member) were

CONTINUED ON PAGE 66

Chapter News

ATTENTION ALL CHAPTER CORRESPONDENTS: The deadline for receiving Chapter News items for the May/June issue is March 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 the ATOS Board of Directors' Policy states that your article is not to 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.

ALABAMA

Dan Liles, President,
205/669-9322

Birmingham, Alabama. Except for our busy organ work crew, led by Larry Donaldson, the Alabama Chapter of ATOS didn't have much happening during the summer months, but fall has been filled with activity. On September 16, at 2 p.m., at the beautiful Alabama Theatre, the chapter hosted Tom Hazleton in concert. Because of the events of September 11, Tom was unable to get a flight from Pennsylvania to Birmingham. In order to keep the concert date he drove his car.

This concert was one of the best I have ever heard. Because of the tragic events of the week, changes were made to the program to include patriotic pieces as well as a variety of other selections. This artist is gifted to play all types of music. Truly the concert was the best.

The Alabama Theatre pipe organ is Wurlitzer Opus 1783 Style Publix One and is affectionately known as "Bertha." Its basic design included 4/20 with eight sets of tuned percussion units along with sound effects to accompany silent movies. Eight additional ranks have been added to expand the tonal capabilities making

THURMAN ROBERTSON



Fred Bosca

JOHN TROULIAS



John McCall

THURMAN ROBERTSON



Tom Helms

RANDY CROW



Tom Hazleton

a total of 28 ranks. Before the expansion of the organ began, design and specifications were entrusted to Tom Hazleton. The combination of this Wurlitzer, now in top condition, and Hazleton's mastery of the instrument, gave us a fabulous concert.

On September 23 at 2 p.m. the chapter met for one of our free, open to the public, concerts. Fred Bosca, house organist at the Rylander Theatre in Americus, Georgia played. Fred announced that he was truly a brave soul to follow Tom Hazleton a week later. His concert was quite good. The audience was very appreciative.

On Sunday afternoon October 21,

the chapter presented John McCall. John came prepared to play a great program. The emphasis was on beautiful melodious ballads. This was John's first concert at the Alabama Theatre. There was a large group from the Atlanta Chapter who came to support him and another group from Florida.

On October 27 at 7 p.m. the chapter presented the 1923 Lon Chaney version of *Phantom of the Opera*. The film was a very good print. That, with the artistry of Tom Helms and the expanded capabilities of the organ made for an outstanding event. There were many younger people in the audience who showed great appreciation for the organ and the artistry of Tom Helms. For many, it was the first time they had experienced a silent film.

Virginia Robertson

ATLANTA

David Tuck, President, 404/634 0833

Atlanta, Georgia. Hello again from Atlanta! Fall—and cooler weather—is finally here, and the chapter's activities are in full swing. In October, Tom Helms was at the Rylander Theatre and the wonderful Möller to accompany an Alfred Hitchcock classic silent, complete with a score commissioned for the movie. It was part of a weeklong celebration in Americus. Tom was wonderful! Many thanks to Tom for making the trek to Americus!

Also in October we were thrilled to have Dennis Scott from Chicago play for us on Mike Petway's superb Allen GW IV. If you've not heard one of these—you're in for a real treat! Dennis is a long time friend of the Atlanta Chapter and he is just great! Dennis' style is so—well, friendly! It's easy to listen to Dennis and the request line was open after the "official" concert. Thanks, Dennis!

Dolton McAlpin was in town in November to play the Allen 317 at the McKoon's residence in Newnan, Georgia. Dolton has played for us several times and we've heard him at the Alabama—he's really a treat. You never know what he will play, but it's always absolutely grand entertainment. We think he got about the maximum amount of music possible out of the Allen!

Also in November, both Ron Carter of the Atlanta Chapter and Walt Strony appeared at the Rylander Theatre—Ron

Carter at 8 p.m. November 10 and Walt Strony at 3 p.m. November 11.

December found us again at the Petway home to hear Mark and Carey Renwick. We were treated to some great organ music and vocals. The Renwick's are from Jacksonville, Florida and we always look forward to their concert at the Chapter Christmas party!

We have a number of superb concerts scheduled in 2002. Our own Walt Winn will play the Trasci residence Wurlitzer in January, Ron Rhode will be at the Rylander in February and we have many more events planned for the year. Many, many thanks to everyone who makes these events so enjoyable! We appreciate all the folks who volunteer their homes and their time so that we can enjoy the music!

Paul Beavin

CENTRAL FLORIDA

Bill Shrive, President, 727/546-0564

Tampa, Florida. On August 26 Rosa Rio accompanied the 1926 silent film *Sparrows* starring Mary Pickford on the Tampa Theatre's Mighty Wurlitzer. There were over 1,000 people in attendance. The music was excellent and Rosa was given a standing ovation. During the intermission, Rosa was presented with a CFTOS plaque for her lifetime commitment as a teacher, organist, and supporter of theatre organ. She is also an honorary member of CFTOS.

Director John Bell of the Tampa Theatre also recognized CFTOS and several

technicians involved in the Wurlitzer renovation. A round of applause was given to President Bill Shrive, Cliff Shaffer, Richard Gleason, Bob Hill, and Dennis Werkmeister for all the work done on the project. The console has had a face-lift and what a beautiful job. It has been completely stripped of all the paint and antique finish to its original wood finish. The music rack has been replaced and a reproduction light of the period and new pedal board lights have been installed. The Ken Crome Organ Company is making a new bench.

In September our meeting was held at the Tampa Theatre. Members and guests were treated to the film *American Movie Palaces* featuring Gaylord Carter. During the meeting a plaque was presented to June Hermanns for her volunteer efforts over the years. June was our *Stoptlist* editor for many years. Al and June have been members of CFTOS since 1979. Back in February Al was presented with a plaque for his 14 years as volunteer organist at Tampa Theatre. Al and June are moving to Portland, Oregon to be near the rest of their family. We will miss them.

Following the meeting, several staff organists and guests entertained us on the newly restored console. Among the organists who played were Rosa Rio with a nice medley and Al Hermanns who played several tunes for the last time.

Everything is progressing well with the Pinellas Park Wurlitzer. Five ranks are playing and we look forward to hearing some music soon.

In October we were invited to hold our meeting at the Royalty Theatre in Clearwater and to hear the newly installed 1927 Marr & Colton theatre organ. The theatre was formerly the Capitol Theatre and in 1927 was a place of vaudeville, follies and silent movies. The theatre has been refurbished and member Bob Davidson has installed the organ. The organ fell into disrepair in the 1930s and was damaged. The Devtronix portion is in use now and the organ has the original percussions.

Our artist was Tom Hoehn who has recently rejoined our chapter. Tom was a member and the first secretary of CFTOS in 1978. He was the organist at

JOE MAYER



Tom Hoehn at the Royalty Theatre Marr & Colton.

J. Burns Pizza & Pipes in Winter Haven before it closed. Tom is currently staff organist at Royalty Theatre, organist at a local church, and pre-show organist at Tampa Theatre. Tom played a delightful program of show tunes and we are pleased



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to have him back. It was an enjoyable afternoon and we appreciate Royalty Theatre management for hosting the meeting.

Sandy Hobbs

CENTRAL INDIANA

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

Indianapolis, Indiana. The second Sunday of September found the Central Indiana Chapter members assembling at the Hedback Theatre in downtown Indianapolis for the monthly meeting. Some concern existed that the building would be too warm for our meeting as a result of residual heat from Dan Bellomy and Jack Gilfroy's red-hot jazz performance during the 2001 Annual Convention a few weeks earlier. Thankfully enough time had passed to allow the house to cool back to normal temperatures.

During the business portion of the meeting there was, of course, a recap of the convention along with announcement of an ATOS Endowment Fund grant awarded to the Central Indiana Chapter for installation of a MIDI Marimba harp allowing enhancement of the Hedback Page/Wurlitzer specification. The 2002 concert series was announced along with the fact that all concerts will be held in lieu of a regular meeting on the second Sunday for the month in which it is scheduled. The roster of artists and venues is as follows: March 10 will find Ron Reseigh at Manual High School; Ron Rhode will perform at the Warren Performing Arts Center on June 9; Ken Double will grace the Warren Center on August 11; and to wrap up the year's concert line-up, Charlie Balogh will perform at Manual High School on October 13.

Following the business portion of September's meeting, Ohio's Martin Bevis brought the 2/11 Page/Wurlitzer alive with a wide array of musical styles. At the end of his program, Mr. Bevis left the bench and had nearly returned to his seat, but the audience requested one more number. This supposed little instrument was put through its paces during open console. Central Indiana Chapter President, Tom Nichols, was first up in an exercise of Executive Privilege, or maybe it was just the fact that he was closest to the console at the time.

Ron Wilson, who first caused a migra-

tion to the lobby through his role as refreshment coordinator, drew everyone back into this house with his open console stylings—such a multi-tasker, and on a Sunday no less! Many other members took a turn on the bench including Dave Schroeder, Keith Mikesell, Cletus Goens, and Warren York, making for a wonderful afternoon of music.

October was a busy month for organ enthusiasts in the area. First was the *Indiana Encore Weekend* with performances by John Giacchi on October 13 and Lyn Larsen the next afternoon. The Western Reserve Chapter organized a bus-trip from the Buckeye State to Indiana for the weekend. The group was treated to open console at the Manual High School Wurlitzer hosted by CIC member Todd Saul on Saturday before making the journey to Anderson for Mr. Giacchi's Saturday evening performance. Concert goers had to brave near monsoon weather to arrive, but once under the blue sky and twinkling stars of the Paramount Theatre's atmospheric decor, were treated to a superb musical tour spanning many years. The evening also included the Laurel and Hardy silent comedy *Angora Love* accompanied by Mr. Giacchi.

The Western Reserve Chapter members were hosted by the dual Ron's—Ron English and Ron Wilson, that is—on Sunday morning of the *Encore Weekend* for open console at the Hedback Theatre. Soon after, their motor coach whisked them to the Warren Performing Arts Center where they joined a large audience for the afternoon and Lyn Larsen at the 3/18 Barton. The fine performance included classical works, ballads, and contemporary selections and everything in between. One selection, which was dedicated to 2001 ATOS Honorary Member John Ferguson who had recently had a birthday, left many wondering how Mr. Larsen was able to hide his third hand so neatly and quickly inside his suit jacket before turning to announce the next piece.

The following Sunday witnessed the return of Simon Gledhill to Indiana which seems to have become his second home. Mr. Gledhill masterfully presented a concert at the Embassy Theatre Page in Fort Wayne.

Closing out a busy month of theatre organ events, Clark Wilson continued

what appeared to be a two-month-long exodus of Ohio residents to Indiana. During his October 28 performance Mr. Wilson demonstrated that not only can he make a theatre pipe organ sound wonderful from inside the chambers with his tonal and voicing work, but can also achieve the same fine result from the console. He accompanied the hilarious and sometimes risqué for the 1920s *Springtime Saps* before continuing with the feature for the evening, *Dr. Jekyll and Mr. Hyde*.

Finally amongst the multiple musical events, the Executive Board of the Central Indiana Chapter met in late October to discuss many issues, not the least of which was the donation of another Wurlitzer instrument to the chapter. This particular organ is a 2/6 Style DX, originally installed in the LaPorte Theatre in LaPorte, Indiana and was subsequently removed from the theatre and moved to Anderson, Indiana by Mr. Bruce Thompson who graciously donated the instrument. The Central Indiana Chapter intends to find a suitable home for the organ and install it as it was from the factory, along with the original relay. Potential donation of another large Wurlitzer instrument is on the horizon, which along with the Walker Theatre Wurlitzer project and aforementioned Style DX Wurlitzer prove the cliché is true—when it rains it pours! These items, along with many others discussed during the board meeting, caused the discussion of an education program to introduce the theatre organ to local junior and senior high school students to be delayed until the next meeting, which we will get to in the next issue.

Shawn Chase

CENTRAL MINNESOTA OTTER TAIL

Richard Baker, President, 182/736-3006
rbakst@prtcl.com

Fergus Falls, Minnesota. The first week in October, the local chapter of ATOS and the Center For The Arts hosted a fine organist, Don Thompson. On Friday afternoon, 200 students and teachers were entertained with a silent movie and musical selections. Some of the youngsters had never been to a silent movie and they enjoyed every minute of it as was evidenced by the roar of laughter during the Laurel and Hardy



*Chapter members
with guest artist
Don Thompson.*

*Students waiting to
ask a question of
Don Thompson.*



film. The young audience members then asked many interesting questions about the organ and the silent movies.

On Saturday morning, all area organists and organ enthusiasts took part in a workshop given by Mr. Thompson. The workshop was well attended with some participants coming from as far away as North and South Dakota. Those at the workshop learned many new and varied techniques from Mr. Thompson.

Saturday evening audience members enjoyed the colorful playing of Mr. Thompson as he showed his artistry on the Center's Wurlitzer. His choice of music included ragtime, theatre music and show tunes. We were also entertained with a Laurel and Hardy silent film, which we thoroughly enjoyed.

On December 15 and 22 we look forward to Lance Johnson playing Christmas music for our noon brown bag lunches.

Berta Baker

DAIRYLAND

Gary Hanson, President, 414/529-1177

Racine/Milwaukee, Wisconsin. We kicked off our fall season with a social at Gary and Nancy Bieck's home near Elkhart Lake on Sunday, September 16. Gary's music room has recently been enlarged and his 2/13 Wurlitzer is the focal point of the room.

Our social chairman, Fred Hermes, began the afternoon by asking Father Tom Lijewski to say a prayer because just five days earlier terrorists had attacked our country and we were on the brink of war.

The artist for the day was Dave Wickerham who has returned "home" after living in Las Vegas for the last year and a

half. Dave explained to us that he had mixed feelings about what kind of music we wanted to hear, because of the events of the week. He wondered aloud if we needed to hear upbeat or low-key music. So he decided to take requests. While Dave was playing a patriotic medley, you could sense the emotions building up in the listeners, and as he modulated into "God Bless America," the audience spontaneously stood up and sang along, with many also shedding some tears.

Father Tom Lijewski who recently moved from Racine to Kohler led off open console. A potluck supper followed.

Our annual fall concert was on Sunday, October 7 at the Avalon Theatre in Milwaukee. Our club owns and maintains the 3/14 Wurlitzer there. This concert was going to be a "Welcome Home Concert" for Dave Wickerham, but just days before the concert, his mother, living in Phoenix, became very ill and was not expected to live past the week. So Dave went out there and soon realized

SANDY KNUTH



Dave Wickerham at Gary Bieck's console.

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Grand Rapids, Michigan



Walt Strony signing autographs.

he would not be back in time to play our concert. Just by luck our club President had contact with Walt Strony and when told of our problem Walt VOLUNTEERED to fly to Milwaukee and play our concert with only five days notice!

That morning our country had begun bombing Afghanistan, so there was extra tension in the air. With a good crowd in attendance, we were treated to a wonderful concert. Without saying a word he began with our National Anthem and automatically everyone stood up and sang aloud. Near the end of the song a huge American flag was shown on the movie screen. He also played several patriotic medleys and other well-known music.

At one point a fuse blew and the organ went dead in the middle of a medley. As the technicians were scrambling to fix it, Walt ad libbed and even offered to play a piano during the wait. Another unique thing was that a camera was taking a close-up of him playing the whole time and showing it on the large screen normally used for the movies. Even people sitting in the balcony could watch his fingers flying over the keys.

Sandy Knuth

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EASTERN MASSACHUSETTS

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Wellesley, Massachusetts. Our first social of the new season was held at the Shanklin Conference Center, Groton, on September 30 with member John Cook the organist. His fine concert was all too brief judging from the applause and he acknowledged with a requested "Pipes on Parade," his own composition. He has all the ability to go far in the theatre pipe organ concert and recording fields if that is his decision. We all wish him well.

At the Richard Knight Auditorium, Babson College, on October 13 Juan Cardona, Jr. played our Wurlitzer deftly accompanying the last silent comedy made by Harold Lloyd, *Speedy*. The movie certainly lived up to its name and Juan was equal to the swiftly changing action using the appropriate traps and percussions when needed.

"Pipes and Piano" was a pops concert by members Linda and James Duncan at Babson on October 14. They played mostly in duet format with one solo organ piece and one with both on the organ bench. There were three sing-alongs included with the heartiest being "God Bless America" for obvious reasons after September 11.

Catered refreshments were available during open console with several keeping the bench warm. Meanwhile we had a Board of Directors' meeting and our 2002 officers were announced with new President, Robert P. Evans and Vice-President, Leonard E. Beyersdorfer. The Secretary and Treasurer remain the same and most likely will continue for some years to come.

On October 19 and 21 EMCATOS

sponsored the young and versatile Australian organist, John Giacchi, at the Shanklin Conference Center's great 4/34 Wurlitzer. Each program was called "The Tops From Down Under" and John is one of the tops as the sold-out audience on the 21st will attest to. He received three standing ovations among much shouting and applause—most unusual. Mr. Giacchi double pedaled very frequently, including the upper octaves, as he exploited the many voices this world-class instrument has to offer.

The United States has many fine young people who are good organists, but the proportion is small in comparison with Australia and Great Britain. It is up to all of us in ATOS to encourage any youngster with apparent talent to motivate them to study the KING OF INSTRUMENTS. 'Nuff said!

Stanley C. Garniss

GARDEN STATE

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

Trenton, New Jersey. The yellow days of summer relaxed GSTOS members who spent a wonderful July day picnicking at the summer cottage of Cathy and Bob Martin. Their property has a waterfront on the famous Lake Hopatcong in New Jersey. Members took advantage of cruising in a large motorboat or paddling a canoe. The children rollicked in the water. A brief important meeting with the crew chiefs of our five restoration organs reported on the excellent progress being made. Music, food and relaxing were the name of the game. It was a perfect day. Many thanks to our President Cathy and Bob Martin for sharing their summer retreat with us.

August was a special month, for Garden State members had planned early in the year and made reservations

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for the ATOS Annual Convention in Indianapolis. Twenty-nine chapter members attended "Hitting the High Notes" convention. Arriving back in New Jersey these happy conventioners were enthusiastically complimentary to the organists and very appreciative to the Central Indiana Chapter for an excellent convention.

Sunday afternoon, September 23, the headline "September Sounds" was the theme of a special benefit concert given at the home of Bob and Cathy Martin who live in Little Falls, New Jersey. Jerry Mendelson, an outstanding, well-known performer was the guest organist. The large music room with the 3/24 Griffith Beach theatre pipe organ quickly filled with music lovers and friends of Jerry's. September 23 was the twelfth day after the horrendous destruction of the World Trade Center Towers and loss of thousands of lives. These were days of sadness, tears and frustration. We were encouraged to get back to living. Jerry's program was wonderful with Broadway songs, old favorites and novelties.

A special sing-a-long was included in the program. Many thanks to Charlotte Spacey, a recent new member, who generously shared her special grandfather's slides and music arrangements. Her grandfather, Ted Meyn, was a well-known staff organist at the Loew's Theatre in Jersey City, New Jersey. Interestingly, our chapter is presently restoring and installing a 4/23 Robert-Morton in this famous theatre. It is a twin organ, which is replacing the original organ now installed in Santa Barbara.

Jerry, with his experience and talent

picked up the music book, which accompanied the slides and soon had the audience singing. This is just what we needed, forgetting for a short time. Jerry donated his talent for the concert and the sales of his new CD "Biggest Little Wurlitzer" on our Landmark label. We are very fortunate to have generous friends like Jerry and Bob and Cathy. In closing we all sang a patriotic song. It was a together day for all of us.

On Sunday, October 21 at 2:30 p.m. Garden State members gathered for a meeting and a classic silent film *The Love of Sunya* at the home of George Pasquaye in Wallington, New Jersey. It is always a pleasure to enter George's music room and view the white and gold console and hear the 2/11 Wurlitzer theatre pipe organ that is always concert tuned. A reproducing grand piano and all the percussions complete the room. For this special meeting, the music room had been given a theatre atmosphere with all the chairs arranged facing a mini stage. An attractive maroon theatre curtain hides a large movie screen.

President Cathy Martin greeted all and proceeded with a meeting that had an exciting announcement. The 3/15 Griffith Beach theatre pipe organ, after four long work years has been completed.

JINNY VANORE



Ashley Miller and Jerry Mendelson, friends and both Juilliard graduates.

JINNY VANORE



Jerry Mendelson at the Griffith-Beach theatre pipe organ console.

JINNY VANORE



Jeff Barker, organist and George Pasquaye, owner of 2/11 Wurlitzer.

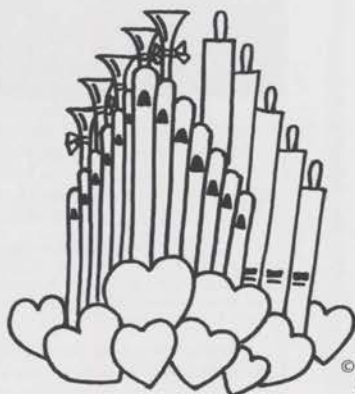
JINNY VANORE



18 year old Jason Comet enjoying the 2/11 Wurlitzer.

It will be rededicated in the famous Newark Symphony Hall in Newark, New Jersey on Saturday November 10, 2001 at 2:30 p.m. The program will include a talented organist, Ralph Ringstad, Jr., who will demonstrate the organ and accompany the 1928 film classic *Steamboat Bill* with Buster Keaton. There were many happy faces with this Rededication Announcement. The Griffith Beach organ is the first of our five theatre pipe organs that are being restored.

The business meeting continued and included a brief progress report made by the crew chiefs, Bob Martin, George Andersen, Bill Smith, Bill Londell and Mike Fox. Cathy Martin thanked all the workers and closed the meeting. A brief intermission followed to prepare for the film *The Love of Sunya* with Gloria Swanson. Vice-President, Program Chairman



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Paul Jayck introduced our guest organist Jeff Barker who has accompanied many classic films at the Galaxy Theatre in Guttenberg, New Jersey. Jeff briefly outlined parts of the film. George our projectionist dimmed the lights, parted the curtains and all settled down.

The dramatic film accompaniment with Jeff's skillful registrations lured me into the Egyptian story. It was great! The prolonged applause for Jeff at the end of the film really demonstrated our appreciation of his talent. There were two stars—Jeff and the mighty Wurlitzer. The remainder of the evening was a program of open console and light refreshments. Many thanks go to George who offered his home to us.

Jinny Vanore

HUDSON-MOHAWK

Frank Hackert, President, 518/355-4523

Schenectady, New York. The 2001-02 season of the Hudson-Mohawk Chapter began with two gala celebrations. On September 17, the traditional kick-off banquet was held on the stage of Proctor's Theatre, Schenectady, home of *Goldie*, the magnificent 3/18 Wurlitzer. The annual fete consisted of an elegant catered meal while diners were serenaded by *Goldie*, ably assisted by chapter artists and organized by Ned Spain. The banquet also included recognition of the 2001-02 Chapter Officers: Frank Hackert; Chair; Lucy DelGrosso, Vice-Chair; Maude Dunlap, Secretary and Fred



Avery Tunningley (inset actor Max Schreck as Nosferatu) at *Goldie*.

Haupt, Treasurer as well as a general business meeting and preview of chapter programs for the new season. The festivities concluded with a sing-a-long, door prizes and open console. Many thanks to Dick Calderwood, banquet coordinator, and Lucy DelGrosso and Maude Dunlap for decorations and party favors.

The party atmosphere continued into October for the club's traditional Halloween party on October 29, which was hosted this year by John VanLaak of Schenectady. John organized a lovely program, using his variety of home musical instruments, which was much enjoyed by the guests. Program Chair David Lester and other guests added their musical skills to the evening's entertainment. Halloween-style treats were served. The free noontime organ concert series sponsored by Proctor's Theatre and the Hudson-Mohawk Chapter began on September 18 with artist Carl Hackert and continued in October with Ned Spain. Both concerts had

good, appreciative audiences and were videotaped by Chair Frank Hackert for viewing on the local access cable channels. Patriotic themes were much in evidence and much applauded.

On Halloween Eve, Proctor's Theatre was the scene of an event in a genre not experienced there in decades when Avery Tunningley, playing his own original score, as he accompanied the classic silent film *Nosferatu*. Hundreds of moviegoers delighted in this free screening of the 1922 German horror classic. The showing was preceded by atmospheric piped-in-music and scary decorations and was preceded by a short ragtime prelude by Avery wearing a traditional vampire cape. Some audience members got into the spirit of the occasion by coming in costume.

Norene Grose

LAND O'LAKES

Karl Eilers, President

Minneapolis/St. Paul, Minnesota. Greetings from the "new" Land-O'-Lakes Chapter. What a difference one year can make! At the beginning of 2000, there was virtually no theatre organ activity in the Twin Cities area and our chapter was semi-officially out of business. Today, the re-chartered LO'LTOS is so busy our biggest problem is keeping track of it all.

The event that got us going again, more than any other, was the purchase a few years back of a local theatre by the

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atre and film buffs Tom Letness and Dave Holmgren. At the Heights Theater in the Minneapolis suburb of Columbia Heights, everything had been covered in a tasteless 1950's remodeling. When Tom and Dave began removing the covering, they discovered that most of the original decoration was intact, and the theatre had organ chambers. Word went out that the Heights Theater would welcome an organ.

About this time, Terry Kleven and Bob Swaney of Century Pipe Organs were looking for a home for the organ for which they had long been collecting parts. They got together with the Heights people and worked out an agreement. It was obvious that the project would need additional resources, and that's where LO'LTOS came in. With the prospect of a very fine organ in our future, Twin City organ buffs got together with ATOS Chapter Relations chair and fulfilled the necessary requirements for rechartering the chapter. LO'LTOS is contributing funds, materials and volunteer organ-rebuilding labor to the project. Tom and Dave provided workshop space in the basement of the theatre where LO'LTOS members are restoring the organ.

Pending installation of the pipe organ, the theatre presents live organ music via a Conn 651 loaned by one of the theatre volunteers and greatly augmented by extra amplifiers and speakers. The Conn is on a Barton lift and is played for intermissions Friday, Saturday

and Sunday evenings by local organists Tom Needle, Karl Eilers and Harvey Gustafson. The theatre has also presented silent films accompanied by Karl, Harvey, and Fargo organist Dave Knudtson. Public support has been gratifying.

LO'LTOS has been meeting regularly since re-chartering. Our first meeting, held at the Heights Theatre in the summer of 2000, featured presentation and discussion of historic 78-RPM organ recordings courtesy of the Vintage Music record store in Minneapolis. Roger Dalziel and Mike Erie hosted summer 2000 and 2001 socials at their home in Prescott, Wisconsin, a converted church, which contains their Wurlitzer hybrid organ. Other meetings have featured Karl Eilers at the Heights Theatre Conn; Harvey Gustafson at our club-owned Wurlitzer at the Metropolitan Community Church (Wurlitzer multi-source); Dave Kearns at the Phipps Center in Hudson, Wisconsin (Wurlitzer from Capitol Theatre, St. Paul); and Dave Kearns and Mike Erie at the brawny little Morton at Powderhorn Park Baptist Church in Minneapolis (3/12 from Annex Theatre, Detroit).

Early this summer, Ford Motor Company held its annual shareholders' meeting at the Fitzgerald Theatre in St. Paul, home of the Prairie Home Companion shows. Karl Eilers was engaged to play prelude music on the theatre's Wurlitzer, which he did—but not without anxious moments. Just two days before the meet-

ing, it was discovered that a roof leak had disabled the Solo Tibia and Post Horn. The Century Pipe Organ Company and the Heights Theatre crew got the Tibia going just in time and, with the exception of a pedal cipher, all went well. We're negotiating for funding to do major renovation work on this organ.

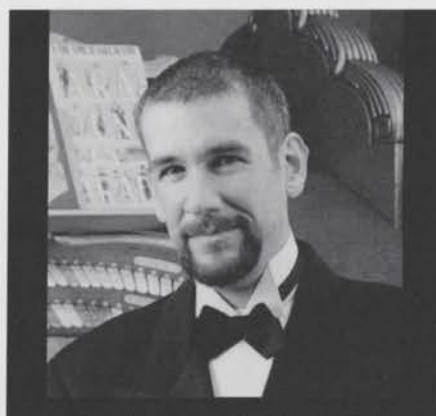
We would like to acknowledge a couple of major gifts. Dr. Larry Henschen of the Chicago area gave us his entire organ, including a beautifully restored four-manual Barton console (originally from the Berwyn Theatre in Berwyn, Illinois) plus more than a dozen meticulously restored Morton chests and as many ranks of pipework. The gift also included amplifiers and speakers, which will furnish pedal extensions for the Heights pipe organ, and are currently enhancing the Conn. The Barton console will become the Heights Theatre organ console.

That four-manual console would be impressive enough rising out of the pit on a Barton lift, but we're going to top that. Jasper Sanfilippo recently donated a turntable lift, which, besides going up and down, also rotates 90 degrees in either direction. Turntable lifts are extremely rare—you could probably count all the ones ever built on the fingers of one hand.

When we look to the future, we see another major project. Longtime LO'LTOS member George Hardenbergh has given his theatre building to a local

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nonprofit group, which has already raised quite a bit of money for renovation. The theatre has chambers, they want an organ, and Century Pipe Organs has recently purchased a likely candidate. We're in serious discussion.

For those willing to travel to hear good organ music, the Phipps Center in Hudson, Wisconsin just across the river from the Minneapolis/St. Paul metro area) continues to present top organists in concert. The season opener was Lyn Larsen on September 9. Dennis James appeared on October 19. The schedule for the rest of the season: March 24, 2002—Walt Strony; April 21—Paul Roberts (UK); June 8—Ron Rhode. Tickets are \$14 or \$16. For more information, call the Phipps Center at 715/386-8409.

Karl Eilers

LONDON AND SOUTH OF ENGLAND

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

London, England. A lot seems to have been happening in our chapter in the last few months, so to mention everything the reports will have to be brief. In August we launched into our last pair of 'Double Concerts' with Richard Hills and Michael Wooldridge playing concerts on consecutive days at two of our venues. Unfortunately this did not quite work out for Richard, as you will see below. Anyone who missed any of the four concerts, however, certainly failed to hear the two Wurlitzers and the Barry Christie at their best.

Woking Leisure Centre
August 18 at 7:30 p.m.
and
Kilburn State Theatre
August 26 at 2:30 p.m.
Organist—Richard Hills.

This pair of concerts should have been on consecutive days but the 19th at Kilburn had to be switched to the 26th,

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which meant that the audience numbers there were slightly reduced. Richard, who is currently studying music at Oxford University, still manages to fit in a fairly busy concert schedule both here and in America.

Those of you who are familiar with Richard's music and his performances will know what a feast of theatre organ music we had. We were treated to a magnificent display of musicianship on both Wurlitzers. A wide choice of music was on offer, including light classics, ballads, music from the shows, novelty items, and of course one of Richard's specialties, a Sidney Torch arrangement. Composers included Gershwin, Eric Coates, Billy Mayerl, Ivor Novello and Franz Lehar. The audience at both venues would not let him go without an encore.

Woking Leisure Centre
September 8 at 7:30 p.m.
and
Memorial Theatre Barry
September 9 at 2:30 p.m.
Organist—Michael Wooldridge.

Michael, like Richard, is another young organist with a great talent and once more we were treated to a pair of magnificent concerts played with great skill on two quite different instruments.



Michael Wooldridge

Again we had a very varied programme of music but played in a different style, as you would expect. Michael loves 'Big Band' music and he has truly mastered the art of creating the distinctive sound of Glenn Miller from whatever theatre organ he lays his hands on. His 'Big Band' renderings at both venues thrilled the audience on more than one occasion. As you might expect the very appreciative audiences would not let him go without an encore, and everyone at both concerts left feeling they had witnessed something special.

Kilburn State Theatre
October 7 at 2:30 p.m.
Organist—Michael Maine.

It was a very windy and rainy day for Michael's afternoon concert at Kilburn, which unfortunately kept the audience numbers down. However those who braved the elements witnessed a fine

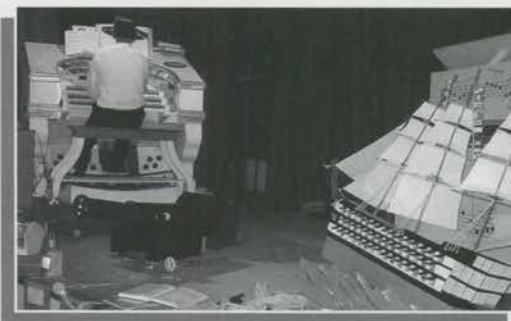
concert played with great accuracy on the mighty Wurlitzer. Michael, whose approach is perhaps more classical, presented a wide-ranging programme of music. The audience was very appreciative, and all agreed it had been worth making the effort on such an appalling day. A great afternoon of theatre organ entertainment was had by all.

The annual Windsor Supper Dance
Memorial Hall Old Windsor
October 20 at 7:30 p.m.

This year we were 'all at sea' since the date fell near that of 'Trafalgar Day,' our theme was a nautical one. Commodore Len Rawle was in command, playing the 'HMS Compton Pipes' with 'Inflatable



Len Rawle, Commodore.



Windsor Supper Dance decorations.

Piano Outboard.' The decoration of 'our ship' was in the capable hands of crew member Able Seaman Bernard Baldwin who provided us with a large intermittently firing cannon, another fully sailed vessel capable of firing colourful broadsides and many totally unintelligible flag signals in order to confuse the enemy.

Over sixty people were 'press ganged' into a wonderful evening of music and dancing. Once the sun had gone over the yardarm we enjoyed superb food and wine provided by 'ships cook' Veronica Trott and 'galley slave' Mike Clemence. Also in attendance were most of the 'Young Organist of the Year Cadets' and their families fresh from practice on 'HMS Woking Wurlitzer' earlier that

day. After a busy, but wonderful day, all the crew was looking forward to tomorrow's competition.

The 24th Young Theatre Organist of the Year Competition
Woking Leisure Centre
October 21 at 2:30 p.m.

We were very pleased to have six contestants. These were: Thomas Atkinson from Crook, County Durham, age 12 years; Adam Evans from Redditch, Worcestershire, age 15 years; Rebecca Horton from Halesworth, Suffolk, age 12 years; Ryan Jones from Norwich, Norfolk, age 12 years; Ben Snowdon from Cardiff, South Wales, age 19 years; Richard Thomas from Sandown, Isle of Wight, age 19 years.

The Judges this year were: Donald MacKenzie (Chairman), Trevor Bolshaw, David Ivory and Paul Roberts, and the Compere, as usual for this event, was Richard Cole.



Hand-over of the 'chain of office'.

A draw was made for the order of play and contestants first performed their free choice items and then played their choice of set piece in reverse order. After the interval the previous year's contest winner, Thomas Horton, played a lively half-hour concert, which was much appreciated by the audience. The chairman of the judges, Donald MacKenzie, then took the stage to comment on the general standard and give some brief advice to each contestant. It was then time to announce the various winners.

The Christie Cup, which is awarded to the contestant who in the opinion of the judges shows the most potential, went to Richard Thomas. The first three places were then announced in reverse order. Third was Ben Snowdon, from Cardiff, South Wales. Second was Richard Thomas, from Sandown, Isle of Wight. First was Adam Evans, from Redditch. This seemed to be a popular deci-

sion with the audience judging from their reaction.

After the presentation of the cups, and the ceremonial hand-over of the 'chain of office' (see the picture), which the winner keeps for a year, Adam then was invited to play his free choice again.

The Dean Herick Cup, which is awarded by the chapter committee to a previous contestant who in their opinion has shown the most progress in theatre organ playing during the past year, was awarded to Thomas Horton.

Ian Ridley

LOS ANGELES

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

Los Angeles, California. On October 6, the Los Angeles Theatre Organ Society presented John Giacchi, one of the several fine theatre organists from Australia, at Pasadena City College in Sexson Auditorium. This was John's first stop on his month-long Fall Tour of the States. While there was concern that the tour might be cancelled due to the September 11 terrorist attacks with the cancellation and rescheduling of many flights, and even though his Mother was nervous about him traveling, John insisted that he had contracts and that "the show must go on." His travel agent wisely booked him at a hotel near the Los Angeles International Airport, which facilitated his ground transportation from airport to hotel to the venue and back as no private vehicles were allowed in the terminal area of LAX at that time — only taxis and shuttle buses.

John gave the 4/23 Wurlitzer a thorough workout. The selections on his program included music by Richard Rodgers, Cole Porter, Ferde Grofé, and Harold Arlen. John Giacchi is a dynamic artist and a delight to work with!

A number of organ buffs from the Los Angeles area took time away from the constant TV coverage of the New York and Washington, DC tragedies to go to Orange County for the OCTOS concert on Sunday afternoon, September 18. Barry Baker was scheduled to play but was grounded by the reduced airline schedules. Fortunately, the very capable Rob Richards filled in with the help of his good friend, Ralph Wolf. These two guys are a great team, both musically and entertainingly, and presented a program

that included lots of show tunes as well as some patriotic music. Arrangements were made for a military color guard to present the colors before the opening of the program and to retire the colors at the conclusion. It was disappointing not to get to hear Barry Baker, but it is always good to hear Rob and Ralph.

Wayne Flottman

MOTOR CITY

David Ambory, President, 810/792-5899

Detroit, Michigan. Our organization is deeply involved in restoration work. George McCann, Allen FitzGerald, Charlie Mack, Cassandra Turner and

D. VANSTEENKISTE



Jack Moelmann and stage crew, from left, Allen FitzGerald, David Martin, George McCann, Jack Moelmann and Steven Green.

D. VANSTEENKISTE



Frankenstein, Charlie Mack, Bride, Susan Green, Count Dracula, Steven Green and witch, Peggy Grimshaw.

John Skelly have been busy working on the ceiling under the balcony to finish painting it before the seats are installed. It has turned out to be beautiful.

During the latter part of December, January and February our theatre will be closed for the installation of new seats. It has been a long, tedious job getting everything ready. We are involved in a campaign to raise money to cover the cost of the complete installation. Contributions of any amount are most welcome and if you purchase a seat for \$250 your name will be engraved on a plaque and put on a seat.

The Steering Committee met again

and is brainstorming ideas to increase programming and attendance at our functions. We will be having our Annual Meeting on November 4 at which time we will honor Robert Duerr for the many, many years of service he has given our organization. He has successfully completed every task that he ever undertook. Living near the theatre he was able to see that many things were taken care of. Since moving quite a distance his visits will be limited.

We now have installed 12 beautiful lamps in the auditorium that were made by our members David Dawson and Gabe Tapler. David did all the fabricating of the aluminum metal parts and welded them together. Gabe Tapler did the stained glass. David Ambory and Tom Hurst installed them. Ten more lamps are to be made for the stairwells of the balcony and for the upper walkway in the inner lobby and for the restrooms.

We had a lot of fun on Saturday, October 13. Jack Moelmann appeared in concert and also accompanied the silent film *The Rink*, starring Charlie Chaplin. He started his program with our stage flag down and the National Anthem. The concert continued with music, a sing-along, the film and of course a final "Tribute To America," and the audience sang every song with enthusiasm. In the absence of Nelson Page, the President of the American Theatre Organ Society, who was planning on attending the concert, Dorothy Van Steenkiste presented

the Motor City Chapter with a certificate from ATOS mentioning that Jack had performed at the Redford Theatre ten times—saying "We Salute You For Your Endurance." Our audience and members thought it was very funny and that the program was great. We even sold Jack a new seat in the theatre. He donated his services for the concert toward the restoration of the theatre and its organ and also ten CDs for our Music Counter.

On Friday and Saturday, October 26 and 27, we presented a double feature. *The Bride Of Frankenstein*, starring Boris Karloff and Elsa Lanchester, and also Bud Abbott and Lou Costello in *Abbott and Costello Meet Frankenstein*. We were pleased to have David Calendine at the organ. We had a very large audience and many came in costume. Peggy Grimshaw, our Film Selection Chairman, handed out many gifts to all those that wore costumes. This writer watched the second film of Abbott and Costello Meet Frankenstein and laughed until my sides hurt. During these times we need a good laugh.

Our faithful organists continue playing overtures and intermissions for all of our movies. Lance Luce, Jennifer M. Canda, 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 in the United States and those from around the world. We will continue our slide presentations before every program through December on the history of Detroit in conjunction with the tricentennial celebration of Detroit "300." There will be a big celebration in Detroit at the end of 2001.

We are looking forward to our big Christmas Concert featuring "The Dynamic Duo," Jelani Eddington, Organist and David Harris, Concert Pianist. We are very fortunate to have the Evola Music Company of Canton, Michigan donate a nine-foot concert grand Baldwin Piano for the concert.

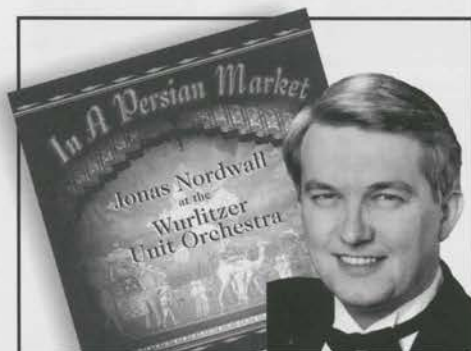
We invite you to pay us a visit here in Michigan . . . For further information be sure to visit the website of MCTOS and the Redford Theatre at <http://theatreorgans.com/mi/redford> or call 313/537-2560.

Dorothy van Steenkiste

NORTH TEXAS

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

Dallas/Fort Worth, Texas. The members of the organ crew that has been working so diligently for the last several months has been able to relax a little after enjoying the sight of the beautifully restored and refinished console at the last open chapter meeting in September. Since then, while they took an unhurried few breaths, the organ has found



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good usage for several events staged by the Lakewood Theatre. These included an open house for charity and, most recently, the very popular annual Halloween party. This is an event for adult revelers and includes refreshments and a showing of the perennial *Phantom of the Opera* silent film with Lon Chaney, with accompaniment using the chapter's Robert-Morton organ.

Chapter Organist, Rick Mathews, was asked to repeat his last year's popular performance on the organ. After agreeing, Rick found out that the planned program was going to be a double feature, including another silent film classic *Nosferatu*. Rick agreed to do two silents in one evening, a real feat, but deftly handled by the indefatigable, Rick Mathews. The audience loved it and the organ and the organist got a well-deserved standing ovation.

We look forward to another banner year of theatre organ enjoyment!

Irving Light

ORANGE COUNTY

Ed Bridgeford, Chairman, 714/529-5594

Fullerton, California. Barry Baker was to have been the organist at our September 16 concert, but couldn't arrange transportation so soon after the Twin Towers tragedy. Rob Richards and Ralph Wolf stepped in at the last minute and, despite the circumstances, nearly 400 people attended. Board members telephoned chapter members to let them

know the show would go on with some revisions, and many members expressed their appreciation for the update. The program was an enormous success. The Plummer organ's new 32-foot pedal Tibia was in evidence and Rob had a ball shaking the auditorium with it. Pat Mower, of the Los Angeles Chapter, arranged for a color guard, and much of the music had a patriotic theme. A pickle jar for contributions in the lobby collected \$808 in donations, which were sent off to the WTC relief fund in New York.

We are finalizing plans for another Wurlitzer Weekend, which on January 20, 2002, will include a reprise concert at Plummer with Lyn Larsen at the organ console and Jack Bethard's big band sounds, this time with strings. The music theme is to be "A Cavalcade of American Music," with selections from the '20s through the '50s. We plan to produce a CD from this program, to follow the very well received recording of the first such concert.

CD recordings of the Plummer Wurlitzer are now available from OCTOS, P.O. Box 5786, Fullerton, CA 92838, Attn: CD's, Jack Townsend.

A Certificate of Appreciation was awarded to Gordon Daniels for his long-time and generous contributions to OCTOS as Web Master. His site at PlummerOrgan.com publishes history, pictures, concert schedules and even some sound bites of our wonderful Wurlitzer.

As this edition goes to press, we look forward to our November concert with organist Clark Wilson. This is Clark's first concert on the Plummer Wurlitzer and we're sure he'll make many new friends and fans.

Jim Merry and Bob Trousdale

PUGET SOUND

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

Seattle, Washington. Over 60 Puget Sound Chapter members converged on the Kent (Washington) Historical Museum to tour the lovely restored mansion housing numerous fascinating artifacts from an earlier time. Two floors of the mansion are furnished with period pieces, several rooms house archival collections, and the grounds are well maintained. It's a tribute to the city of Kent and the groups of enthusiastic citizens who spearheaded this restoration effort. Members Jack and Mary Lou Becvar are numbered among them.

From the museum, folks moved on to the unusual and interesting Becvar residence where Eric Shoemaker put the Becvar's three-manual Wurlitzer through its paces. Eric's strong jazz and ragtime piano background set the tone for his presentation, with great use of piano and percussions. The several ballads he played, using only the organ sounds, conveyed a completely different style with lush harmonies and soft registrations.

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Another social event featured Don Feely at the Russ and Jo Ann Evans' 3/16 Wurlitzer in Kenmore (Washington). About 65 members attended the standing room only event as Don presented an enjoyable program of theatre organ favorites—tunes reminiscent of his days as staff organist at Portland's Organ Grinder Restaurant, and favorite classical numbers. He masterfully used the resources of the instrument, and it was a treat for all. A social time with refreshments on the patio followed.

In September, PSTOS members enjoyed hearing Tedde Gibson perform on Fr. Terrence Wager's 3/16 Robert-Morton installed in St. Columban Church Parish Hall in Yelm (Washington). Tedde is developing into a fine jazz organist with his very own style reminiscent of no one. His selection of music was varied and excellent. Additionally he brought with him his good friend and fantastic jazz vocalist, Edmonia Jarrett, whose two renditions added a great deal to the enjoyable afternoon.

The ladies of St. Columban Church again prepared and served a beautiful buffet luncheon for everyone, heralding the luncheon hour with the famous dinner bell!

Jo Ann Evans

RIVER CITY

Greg Johnson, President, 402/753-2486

Omaha, Nebraska. Donna Baller graciously hosted our September 16

TOM JEFFERY



Jim Ross at the console of the Markworth Kimball theatre organ.

PAUL KANKA



Donna Baller at the console of her Baldwin Model-195 microprocessor organ.

chapter meeting at her home in Oakland, Iowa. Jeanne Mehuron, our new Vice-President, chaired a short business meeting and then introduced our hostess and performer, Donna. Donna's spacious home is ideal for entertaining and boasts a Baldwin Model-195 microprocessor organ, a player piano, a Baldwin spinet organ, and second upright piano. Her program offered a potpourri of our

favorite tunes, many keyed to the fall season. Open console followed, and we were treated to a light lunch prepared by Donna and her next-door neighbor.

Joyce and Bob Markworth invited us to their home for our October 21 meeting and a potluck meal. Our President, Greg Johnson, chaired the meeting—status reports were presented on local theatre pipe organ installations, specifically those at the Bellevue Little Theatre (in suburban Bellevue, Nebraska), Omaha's Orpheum Theatre, the Rose Theatre, and our own chapter's Barton. A group called The Omaha Performing Arts Society has presented Omaha City Government with a proposed \$5-to-\$10 million renovation of the 1927 Orpheum Theatre, using private funds. The heavily used Orpheum, owned by the City, was renovated and re-premiered in 1975. The Orpheum's original installation 3/13 Wurlitzer is in playing condition and has been lovingly maintained by RCTOS member, George Rice, since the 1960s. (You can be certain that our chapter will carefully monitor the Orpheum renovation plans.) Jeanne Mehuron then introduced our guest artist for the afternoon, member Jim Ross. Jim has a knack for "humor from the organ bench," and he was in rare form this day. His musical offerings ranged from hymns, waltzes, and movie themes, to a patriotic medley. During open console, member Fred Henniger manned his set of drums, and we were

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treated to a lively trio, with Greg Johnson on the 3/24 Kimball, Jeanne Mehuron on a spinet electronic, and Fred on drums.

The people of Omaha enjoyed a special treat on Sunday evening, October 28 at the Rose Theatre—our President, Greg Johnson, cued the 1923 silent film, *Hunchback of Notre Dame*, starring Lon Chaney, Sr. This event was a benefit for the Siena/Francis House, a local charity that has served the homeless and disadvantaged for over 25 years. The film's running time was 95 minutes, and was presented without an intermission. Most interesting was the rapt attention of the audience, including many children, most of whom had never experienced a silent classic with theatre pipe organ accompaniment. After his performance Greg entertained questions at the Wurlitzer's console. This was the second benefit concert that Greg had done for Siena/Francis House—his previous concert screened two full-length silent films, with only a 20-minute intermission.

Paul Kanka, Ed Martin and Tom Jeffery

ROCKY MOUNTAIN

Dick Coulson, President, 303/234-1023

Denver, Colorado. While there has not been a reporter for Chapter News from RMCATOS for some time, the chapter has not been idle. We have had an activity of some kind, social, educational, or, just wonderful music, most every month, and a few of the more



Ed Benoit at the piano.

memorable are highlighted here: A spring concert with Donna Parker at the home of Duane and Jennie Searle in Aurora and the always welcome talent of Hector Olivera at the Paramount Wurlitzer.

A most appreciative audience enjoyed a concert at the Denver Paramount Theatre on July 29. Tom Hazleton treated us to his brand of versatility by bringing out the best on the Paramount Wurlitzer, and sharing the stage was an Allen, Model 319, provided courtesy of Rocky Mountain Church Organs, Inc.

Our annual Summer Potluck was held on a beautiful Colorado day at the home of Richard and Virginia Webb in Estes Park. Forty-five members attended, to hear Bob Castle do his magic on the Webb's Model 319 Allen theatre organ. Open console concluded a most pleasing day.

A small but enthusiastic group visited historic Grant Avenue Methodist



Chef John Diffendal at the console.

Church in Denver, to enjoy hearing the very nice, original installation, two-manual, eight-rank Kimball. Several of our wonderful local talent favored us with a very lovely program. Bob Castle, Ed Benoit, Gary Miller, and Dr. Dee Williams.

A combined Colorado contingent, comprised of Rocky Mountain Chapter ATOS, and Pikes Peak Chapter, ATOS, traveled to Wichita for the Lyn Larsen concert at Century II, and the Patti Simon/Brett Valliant concert at the Little River Studio. Since we consider

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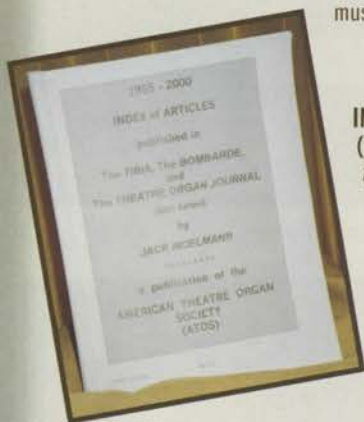
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Boring holes in a new chestwork component.



Racking a restored Wurlitzer Tibia offset.



Assembling new band fife.



New pedalboard being assembled.



Fitting Chrysoglott over main chest.



Voicing of a Johnson made Brass Trumpet.



Racking a 16' Tuba.
(slantwise because of limited headroom)



Erecting 3-12 Wurlitzer in shop.



Wood pipe construction in Artisan pipe shop.



Main chest for Fergus Theatre.



Traps assembly and Diaphone chest all restored.



Johnson made brass Saxophone for Fargo Theatre (Fargo, ND).

Case carving for church organ.



Landscape oils for new band organ.



Drafting of new organ components.



New rosewood keys with maple charps.



Polishing brass Trumpet bells.



Matrix wiring of double row stop rail.



Finishing touches to a burl inlay music rack for classic organ.



Wurlitzer four manual console under construction.



Style 163 band organ for Riverfront Carousel, Salem, OR.



Assembly of new three manual console.



Three manual console for Minnesota State University, Moorhead, MN.



New Radio City Music Hall-styled Wurlitzer console for Fargo Theatre, Fargo, ND.

ENORMOUS *Positive Consequences*

CONTINUED FROM PAGE 47

involved. Terry Kleven and Bob Swaney (long-time ATOS members) came from Minneapolis. From the Chicago area Robert Ridgeway, Curt Mangel, Jim Gruber, and Jim Stemke donated their time and efforts. Nelson Barden and Sean O'Donnell came from the Boston area. By the end of this first Symposium the entire String Division worked flawlessly. For those who may have forgotten the statistics on that particular division, it was built for the Wanamaker Organ by Kimball and contains in one chamber 88 ranks of strings, including two 32' stops. Included with this article is a photograph of the Symposium group and the Grand Court Organ curators sitting on the front ledge of the fourth floor just outside the String Division while all the swell shades have been removed for the bearing work. You can get some perspective on the scale of this endeavor from that photograph.

The second (and last) week-long Symposium featured some new additions to the group including Olivier Glandaz from France, Mike Rider, Michael Madeira, Timothy Patterson, John Mussina, Larry Trupiano, Patrick Murphy, Carl Loeser, Bard Wickkiser, Bob Lockridge, and Wayne Becker. Providing additional assistance were several valuable *Friends of the Wanamaker Organ* including Ray Biswanger, Wally McLean, Stephen Ross, Ben Epstein, and Rudy Lucente. Since the second Symposium many august names in the organ field have been added to the monthly efforts and this has increased the professional progress on the organ immeasurably; these include people such as: Sam Hughes, Peter Bachelder, John Adams, and Bill Czelusniak (an ATOS member), among others. The interchange of ideas and techniques among these individuals is exciting and informative at all times. Every work session increases everyone's knowledge and the organ keeps getting better and better.

For those of you who may not have been in the Grand Court and heard the organ in many years, the new acoustic will be a revelation to you. Because the actual Wanamaker building is now owned by an outside company and Lord & Taylor only lease the first three floors (and the entire Grand Court), the upper four floors have been converted to office space and double plate glass windows have been installed which look down into this vast space. The result is an unexpected benefit to the organ in the form of a 3.5-second reverberation time.

One of the major problems plaguing the Wanamaker Organ since its installation has been the dryness of the store in the winter months, which render whole sections unplayable. This was caused by two major factors: one, the chest bottom boards fasten directly to the chests with machine screws and washers and never had any compression springs to adjust the tightness during humidity changes, and second, there was no decent way to humidify the entire instrument in the winter. The second Symposium solved the first problem by installing nearly 15,000 new (and longer) machine screws and washers with compression springs on the chest bottom boards. The second problem was solved by careful analysis by Curt Mangel. Up until this time, the seven organ blowers had spray nozzles forcing streams



Symposium participants in the center of the world's largest string division. Kneeling in front is Curt Mangel, Symposium Organizer and Lord & Taylor Restoration Consultant. Back row from left: Peter VanderSpek (former Grand Court Organ Curator), Sean O'Donnell, Brant Duddy, Robert Ridgeway, Jim Stemke, Charles Kegg, Bob Swaney, Sam Whitcraft (assistant Curator), and Terry Kleven.

of water directly into their intakes. This was unsatisfactory for several reasons. First it only supplied moistened air to the organ while it was playing and second it was beginning to rust the blower fans and cage. Curt had been friends with Mike Coup of Wichita for many years and knew that he humidified his pipe organ with a swamp cooler, which is basically a large box with evaporative pads on all sides which water flows down all the time. A fan in the swamp cooler sends this massively humidified air into the various blower rooms as it is called for. The solution that Curt arrived at for the humidification of the organ all the time was even more ingenious. Since the organ has a mixture of ventil and Pittman chests, wherein the air is cut off to the various ranks except when they are being called for, there was no way to have air flow through all the chests. The problem was solved by constructing a 1" valve similar to a Reisner or Wicks chest magnet without the coil and drilling a 3/4" hole on the bottom boards of all the chests where these Pittman actions are located. The spring on this valve is light enough that when the organ is turned off it falls open. When the organ blowers are started the pressure of the air in the manifolds is more-than-sufficient to close these valves. The second requirement was achieved with the co-operation of the management of Lord and Taylor who was willing to make the expenditure for all new solid-state variable frequency drives for ALL the blowers (including the enormous 60 hp Spencer).

There are humidity sensors in all the chambers sending information back to their respective blower rooms. If the chests need humidity the system turns on the swamp cooler and starts up the blower at only 100 r.p.m. This is hardly perceptible but quite sufficient to send this moist air throughout all the chests and chambers. This past winter was the first time that the entire operable parts of the organ could be played even when the humidity in the store was quite low. Various organ builders from around the country are now looking at Curt's solution for some of their more problematic organ installations.

The next giant challenge was to revamp the entire Christmas Show that has been a Grand Court tradition in Philadelphia for decades. The original show was suspended from a


catwalk on the sixth floor and secured in front of a heavy velour curtain that obscured the entire organ. Since the organ is played twice each and every day (11:15 to noon and 5:15 to 6 p.m.), the muffling of the organ for the two months that this show was in place was a disaster. Fortunately, Lord and Taylor wanted to replace all the lighting and sequencing controls for this elaborate light show and asked Curt if he could suggest someone. He immediately contacted Larry Kerecman in Colorado, who is an engineer specializing in computerized lighting and control systems AND is a long-time organ supporter beginning with his days at Cornell, and thus sensitive to the dual requirements of the Christmas Show and the organ being heard. The decision was made to replace all the rigging and the entire front curtain that forms the backdrop for the show. A new acoustically transparent fabric curtain was installed and the new Christmas Show was created over a period of months with Larry Kerecman and Curt Mangel working together. The scope of the lighting for this animated show is staggering... it requires 2600 amperes of three-phase electricity to power the entire program. At the same time, the curtain backdrop was designed not to block the famous Daniel Burnham-designed organ case of the organ. Then Lord and Taylor further engaged Larry Kerecman to design and install permanent programmable spotlights for the entire façade that can be changed in color and intensity automatically or from the organ console by the organist. The final touch to the package was the revamping of this computerized show with its pre-recorded music and narrative soundtrack. Now, instead of the finale being an anemic rendition of a Christmas Carol through small loudspeakers while the illuminated figures flash, the entire organ is played at a volume never ordinarily used during store hours with the crowds jumping to their feet in approval. The incorporation of the organ into this Philadelphia holiday tradition now absolutely insures that hundreds of thousands of people are exposed to this greatest musical marvel throughout the season. With shows every hour on the hour, people who have never experienced the excitement of the Grand Court Organ are now able to appreciate what all the fuss is about. An entirely new generation of audience members is being exposed to organ music and that can only be good news for the instrument and our hobby. Who would have thought that an innocent field trip would lead to such an important transformation?

The most recent exciting news to emerge from Philadelphia is the spectacular recording project undertaken this past June. Peter Richard Conte is the finest Grand Court Organist to grace the bench in the history of the store. His transcriptions and musicianship are of the highest standards. There has been no high quality professional recording made of this instrument since the famous Virgil Fox Command Records release in 1964. Dorian Records of Troy, New York <www.dorian.com> changed that significantly with their efforts for three weeks in June. The Dorian recording session is certain to make history, in that two separate high-resolution formats were recorded simultaneously. The PCM recording was mastered in 4 channels of 24-bit, 176.4khz, and the Sony DSD (Direct Stream Digital) format that produces the SACD (Super Audio Compact Disc) was also mastered in 4 channels. This now allows Dorian the flexibility to release this recording in various formats. Curt Mangel handled the rigging of thousands of feet of aircraft cable for the microphones in the nearly 150' high

Grand Court to permit the capture of the true sonic beauty of the instrument in the best position possible. Jim Stemke, a nationally known recording engineer in his own right, assisted in the nightly recording sessions. Custom built microphone electronics, Pacific Microsonics HDCD converters, and custom fiber optic equipment was used to send the signals back to the third floor in-store studio over 500' away. The

anticipated release date for this new recording is November 2001. Watch for this new recording, called *MAGIC*, featuring Peter Richard Conte in a spectacular sound never heard before. I had the privilege of hearing some of the session playback through Dorian's multi-thousands of dollars worth of equipment and I was stunned by the quality and I have been recording organ music professionally for over 35 years and I can recognize the fantastic from the merely good. The fact that this material was recorded in the two major up-and-coming formats bodes well because no matter what eventually wins out in the marketplace, Dorian will be ready for it. The listening public, eager for impressive material to play on their new home theatre and surround systems will buy this disc for its sonic impact and quite possibly become converts to the world of organ music, much as the world of stereo was transformed through the early recordings by George Wright. We shall never know how many people were influenced into our hobby as a result of hearing excellent organ albums.

This article was written to enlighten the readers to another world beyond theatre organ. The Wanamaker Grand Court Organ at Lord and Taylor in Philadelphia is the largest and most magnificent musical machine ever built and deserves the attention and respect of our members. It was further written to emphasize how any of us may contribute to our musical world and effect great changes in it if we are observant and focused. We certainly do not want this to be the last generation to enjoy the theatre organ. We have to encourage our younger players and tinkerers because they will have to take up the burden when we are gone.

Look around your community and see how your efforts can make a difference. All it takes is a vision and persistence and all of us can make a positive change in our world. 

**Robert Ridgeway has been a member of ATOS (then ATOE) since 1962. He founded the Central Ohio Chapter of ATOS and was involved with the removal and initial restoration of the RKO Albee 3/19 Wurlitzer in Cincinnati. He has been a recording and sound engineer since the late '60s and has dozens of albums to his credit. He was part of the installation and restoration team for the Sanfilippo project and personally wired the entire Sanfilippo 5/80 Wurlitzer. He has been the Curator of the Sanfilippo Collection in Barrington Hills, Illinois for nearly ten years, overseeing not only the largest theatre organ in the world but one of the largest collections of automatic musical instruments in the world. Because of the large number of charity events that are held at the Sanfilippo Estate throughout each and every year, the theatre organ is exposed to thousands of new listeners all the time and hopefully ensuring an audience for generations to come.*



Grand Court Organist, Peter Richard Conte, at the six-manual Wanamaker console.

CHAPTER NEWS

CONTINUED FROM PAGE 61

Patti one of ours, it was like a family reunion with some of the most incredible music thrown in for good measure.

"Pizza Parlor Revisited" a fund-raiser at the home, transformed into Pizza Parlor, of Ed Benoit and John Diffendal, on October 28 was a blast! Two seatings were blown away by the very special stylings of Ed Benoit, (ex-Organ Grinder organist,) John Diffendal, and Gary Miller on Ed's Allen System 460, plus some dual selections with the Young Chang Pianoid ISC. A most welcome and pleasing addition to the program, was the rich, velvety voice of Leigh Morris, doing her renditions of some old favorites.

Our future plans include, the dedication of the East High School organ, to be held on November 18, 2001. Stay tuned for details next issue.

Priscilla Arthur

SIERRA

Tom Norvell, Chairman, 916/947-0673

Sacramento, California. Our Hot August Pipes ice cream social included two organs, three artists and many different ice cream toppings. The two organs were the Chapter's 3/13 Wurlitzer installed at the Fair Oaks Clubhouse and an Allen R-311 provided by John Nelson from Oakland, California. The first artist was Dave Moreno, professional theatre organist and organ technician par excellence. He played both organs. The second artist was Dave Schutt, a well-known name throughout "theatre-organdom" and fine amateur organist. Dave played the Wurlitzer. John Nelson, Northern California Allen Organ dealer, completed the program on the Allen. This rather unlikely trio entertained us with a wide range of enjoyable selections spanning many decades and styles of music.

In September Dave Hooper, Sierra Chapter member who resides in Sunnyvale, California, returned to the ATOS 3/16 Wurlitzer at Towe Auto Museum to accompany two Charlie Chaplin films, *Easy Street* and *The Gold Rush*. As usual, Dave did an excellent job using the right registration and amount of organ for the situation on the screen. He received a well-deserved standing ovation.

Chapter members Jim Brown, Bert Kuntz, Warren Lubich and Dave Sauer

are performing the Fall series of Sunday Theatre Organ Concerts on the ATOS Wurlitzer. These afternoon concerts are open to all those at the museum and expose large numbers of the public to the beauty and wonders of the theatre organ.

Pete McCluer

SOONER STATE

Joyce Hatchett, President, 918/743-1854

Tulsa, Oklahoma. The upgrading of Sooner State's Robert-Morton is still underway, so we were not able to hold our September and October meetings at Tulsa Technology Center. We have received a number of cash donations to the project, as well as four rank driver boards from Mel Sutter, and three new keyboards and various other organ equipment from "Doc" Jim Routson, which we appreciate very much! The crew has been working diligently on getting the chambers ready for the new rank additions, and on the preparations for the console modifications.

So—for our September meeting, we promoted attendance at the showing of the silent movie *Wings*, presented at the Coleman Theatre Beautiful in Miami, Oklahoma, on September 15. Jeff Weiler accompanied the film on their 3/10 Wurlitzer and played to "an almost full house" of enthusiastic viewers! There were some 40 members and guests from our chapter included in the audience.

The evening began with the Presentation of the Colors and the audience singing the National Anthem, accompanied by the artist, which was especially moving in view of the recent events at the World Trade Center in New York and the Pentagon in Washington, D.C. There were then some other sing-alongs, which Jeff explained were always part of silent film showings, and he also played a lively organ solo that had been written by his mother, when he was six years old. Then the movie began, which was thoroughly enjoyed by all. His organ registrations were tastefully chosen and his timing was right on cue and, as always, we had to remind ourselves to "listen to the organ!"

In October we met at the home of Phil and Laura Judkins, with open console music on their 3/11 mostly-Wicks home installation. There was a lot of patriotic music, starting with Joyce Hatchett accompanying the group as they sang. We then "officially" began



Phil Judkins plays his 3/11 mostly-Wicks theatre pipe organ as 'Doc' Routson observes.



"Buzz" Newton at the console of the Judkins' theatre pipe organ.

with music from our host, who also gave us a little of the history of the organ—it was originally installed in 1928 in the Parsons Theatre in Parsons, Kansas. Phil purchased the console in 1961 and equipped it with Artisan electronic components. In 1969 he acquired the pipe work, which he installed in his former home here in Tulsa, and then in 1987 they built this, their present home, which is designed around the organ.

After Phil's selections, some popular standards, "Buzz" Newton had a turn. He had driven all the way down from Reeds Springs, Missouri, to be with us that night! He played a mix of familiar songs, hymns and patriotic music. We then heard music from Sam Collier, Joyce Hatchett and Vivian Williams, all of whom played a variety of more popular songs and a hymn or two. Then Carolyn Craft played, more "pop standards," and she accompanied her husband, Paul, as he sang a magnificent gospel hymn.

The music continued with more from Vernon Jackson, Dick Deaver, Dorothy Smith, and Bonnie Duncan. We closed the way we began with Bonnie at the organ as we sang a patriotic song. It was truly a delightful and inspiring evening, and the next day we were complimented, by e-mail from "Buzz" Newton on our "warm and friendly spirit!"

Dorothy Smith

WESTERN RESERVE

James Stanton, President
440/232-4377, JLSTAN222@att.net

Cleveland, Ohio. Much has happened since our last report. Most notably, WRTOS continues in the groove of sponsoring concerts on the 3/15 Wurlitzer that we maintain, located at historic Grays Armory in downtown



Barry Baker at the Grays Armory Wurlitzer.

Cleveland. We followed up our successful Paul Roberts concert by presenting Barry Baker on October 27. The day before the concert, Cleveland suffered the first snow of the season, but this didn't stop an almost sellout crowd from attending. And Barry warmed things up for the guests. He showed time and again why he has been a featured solo performer at several ATOS annual conventions. His program contained patriotic numbers, traditional theatre organ stylings, and several classical numbers. His many varied registrations were coupled with his lightning finger work to good avail. Many thanks to Concert Director Carolyn Carson and her crew for making the evening a huge success.

The club has been active every month with organ events. Social directors Harold Wright and George Cooper continue to arrange varied locales for us. In June we held our annual picnic. This year Harold Wright opened his home to about 70 members and guests. What a feast! But better yet is Harold's newly expanded residence Wurlitzer. Lots of members took advantage of open console in between sessions of gorging themselves. In July we met at the home of Don and Carol Frerichs. Our guest artist was Doug Powers—a long time friend of WRTOS. After Doug's opening console session, we shared a lot of open console time plus a lot of food.

In August our club supplied artists for the annual Palace Theatre Film Festival. This year Maggie Falcone, George Steffy,

Jim Cutler, Charlie Merhar, Jim Stanton, Doug Powers, Tim Rasper, Dick Niskala, and Don Frerichs performed on the Palace Kimball before the various showings. September took us to the Renaissance Theatre in Mansfield, Ohio. Bob and Vicki White made this all possible, and Bob was the featured artist before the open console session. This session was all the more enjoyable due to the locale—a historic Wurlitzer in a well-rested theatre. This organ is the original instrument used by Gaylord Carter at radio station KNW in Hollywood to play the theme music for the *Amos and Andy Show* broadcasts. Many readers will remember his weekly rendition of "The Perfect Song."

In October, 37 WRTOS members and friends enjoyed a bus trip to the Indiana Encore—two very full days of travel and theatre organ entertainment. We were able to enjoy open console at the Emmerich Manual High School 3/26 Wurlitzer and the 2/11 Page/Wurlitzer at the Hedback Community Theatre. Then we also enjoyed concerts by John Giacchi at the Anderson Paramount Theatre and Lyn Larsen at the Warren Performing Arts Center. Many thanks to the members of CIC-ATOS who helped make our trip so successful.

We have a full schedule of events planned for the next six months, and we plan to continue with regular concerts during 2002.

Don Frerichs

WOLVERINE

Edward Brockhahn, President
248/544-2793

Detroit, Michigan. Our chapter met at the home of Joe Kehborn in Belleville on October 28. Our featured musician for the afternoon was David Calendine. David performed on Joe's three-manual Allen Organ. His music included music by Webber, Gershwin and Cole Porter. The surprise to many of us was when David walked over to the Wurlitzer Grand Piano and played a Scott Joplin Rag. It was great. The group then went to the Red Apple for dinner. David Calendine had to leave right away as he was playing at the Fox Theatre in the evening.

Several of our members then took the long drive to Lutheran Church Of The Master in Troy, Michigan to hear the concert being put on by Steve Schlesing,

D. VANSTEENKISTE



Back Row: Steve Schlesing, Dan Maslanka, Laurie Meeker, Pierre Fracalanza
Front Row: Gil Francis, Penny Francis, Ed Brockhahn, Mary Mitchell, Jim Teevin, Edie Teevin.

D. VANSTEENKISTE



David Calendine, at the Allen organ.

(organist) Pierre Fracalanza, (pianist) Laurie Meeker (vocalist) and special guest Dan Maslanka, (percussionist). Steve Schlesing is the Director of Music at the church. The program started with the three performers presenting the music of Broadway and Film along with standards from some of our greatest American songwriters. The highlight of the evening was a piano and organ transcription of a Saint-Saens composition. Following a standing ovation the foursome came back with an encore that included a patriotic number.

We certainly hope by this reading that our Secretary, Charles Baas and his wife Betty, will be well and back with us.

Dorothy Van Steenkiste 🎵

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Technical Talk

Technical Questions and Answers

In response to the ATOS members who have requested help with technical problems encountered with the restoration and maintenance of theatre pipe organs, we are bringing back the TECHNICAL QUESTIONS AND ANSWERS column. If you have technical questions you would like to have answered by the experts, send them to: Technical Questions and Answers, Theatre Organ Journal, 785 Palomino Court, San Marcos, CA 92069-2102.

We wish to thank Clark Wilson and Carlton Smith for sharing their professional expertise with members who have submitted the following questions:

1 What material is recommended for releathering?

Clark Wilson: Releathering should be done with as close to the original material as possible. I firmly believe in avoiding any sort of synthetics. I cannot stress enough the need to use WATER SOLUBLE glue. NEVER use synthetic or wood glues in leathering wood parts! Columbia Organ Leathers, Organ Supply, and one or two other companies sell most materials. The same supply houses also make available the hide and fish glue to do the job. If you have any doubts, consult one of our well-known professional theatre organ technicians. They are well versed in what to use in every application. For a list of names contact Jim Stemke, Chairperson of the ATOS Technical Committee.

Carlton Smith: If you are asking in regards to manual chest primary and secondary pneumatics, professional restorers generally use leather that is called CPL or "Certified Pneumatic Leather." The animal from which this comes is called a "Hair-sheep." The material is light gray in color and stretchy and very tough. This comes in several thicknesses and may be purchased from Columbia Organ Leathers, The Leather Supply House or Organ Supply Industries. It is best applied to wood with fish glue.

I also reiterate Clark Wilson's comments on the use of water-soluble glues only! PVC glues are a scourge to the professional restorer. The PVC or vinyl chloride types of glue are not easily removed from wood grain.

2 What can be done when there is air seeping from a magnet?

Clark Wilson: This can indicate anything from dirt to a bent armature or a bad armature seat or magnet cap. Most typically a good cleaning should clear this problem. Watch for possible residual magnetism in some cases.

Carlton Smith: That depends on the manufacturer and if you are asking about the magnet in the off or the on position. Let's start with the off position. In the case of Wurlitzer magnets they have a metal armature with no gasket applied to it to seal against the metal cap seat. They also had three basic types of magnet caps. With the lead cap magnets, which have adjustable brass ports, the problem is usually dirt stuck on the armature. Now in the case of the black cap magnets there were two types of ports. Some had a molded Bakelite port. Others have a thin brass tube port. The former usually has the same problem as the lead cap magnets the later can have a damaged seat on the brass tube. There is a machinist de-burring tool that can be obtained at a minimal cost to re-surface this tube. One must take care not to remove any more material off the tube than it takes to make a smooth seat.

By the way the proper dimension for the adjustment of the port/armature/gap is one armature thickness. You may set this by laying two armatures in a Wurlitzer cap and adjusting the port until the top armature is perfectly flat to the magnet cap outer edge. Sometimes the Bakelite brass tubes are too long and you can use the resurfacing tool to carefully make them the correct length.

Now Barton and Page organs, as well as some of the other builders, have what is today called a Reisner C17A magnet. There were several variations on these magnets, particularly in regards to the caps design. Some had adjustable ports and others did not. They however all usually did have a gasket of either blotter paper or brown leather glued or crimped to one or both sides of the armature. In all cases the problem with air leaking is usually due to the gasket being damaged from years of use and seating against the metal port. The leather gasket types are all pretty well shot these days after having some 70 years of use and

they have more than likely decomposed badly. The best solution is to replace the armatures in all of these types of C17A magnets. Most styles of these armatures are not really restorable in a cost effective manner. All of the different styles of armatures may be purchased from Organ Supply Industries. In the case of the leather gasket type armature they will have blotter paper which works just fine.

THE ATOS CALENDAR OF EVENTS
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www.atos.org

3

What can be done when a pipe won't tune?

Clark Wilson:

FLUES: Check the windway for dirt or debris, make sure the chest is playing properly and blowing enough wind. Make certain the pipe hasn't been closed down on its toe (either on purpose or accidentally by dropping). Make sure the cap screws are tight and that there is no major warpage.

REEDS: Much of the above re chest problems, etc. Also, make sure there is no debris in the resonator or shallot. The tongue could have lost its curve and not have enough "length" anymore. This is for the professional reed man. In either case, be certain the original pressure is right and NEVER, EVER start sawing pipes off or ripping scrolls down. The pipe played at pitch once—it will do so again if it functions properly. Exceptions to this could be if the rank is an A435 set that is now in an A440 organ.

Carlton Smith: I could not improve on Clark Wilson's comments here.

4

How should pipes be cleaned?

Clark Wilson: If the pipes are not terribly dirty, one might get away with blowing them out with compressed air (flues or reed resonators after the reed pipe has been taken apart) and wiping them off. For heavier dirt, metal flues can be washed in a tank with hot water and soap solution but DON'T GET ANY WOOD BEARDS WET. Tuning collars MUST come off and be kept in order. Insides of pipes can be scrubbed with a bottle or radiator brush, but don't bang the languid! Pipes should be rinsed well, externally dried off so they don't spot, and blown out with compressed air. They should be stood safely upside down for draining. Zincs should be re-lacquered on the outside ONLY. It's probably best to not use an abrasive (like steel wool) unless absolutely necessary on spotted or common metal, as it will very obviously scratch the pipe metal. Zinc is less critical. Stubborn original zinc lacquer can be removed with E-Z Off oven cleaner, and I know of pipe metal being cleaned very successfully with toothpaste and a light buffing wheel. Extreme care must be taken to not alter windways, upper lips, ears, etc.

Reeds must be disassembled carefully with all parts being kept sorted, shallots polished with fine emery paper on a flat surface (or started on a flat file but only if badly warped), blown out, and tongues polished by hand (like they were made of glass!) with Brasso. Be deadly careful to not alter the reed curve! The same steps as above apply to the resonators, BUT the wires and wire holes must be thoroughly dried and the wires should be polished. Be careful of any paper shims that may be in the blocks or on the shallots.

Wood pipes should be carefully damp-wiped, dried, and blown out thoroughly. VERY light denatured alcohol can be used for cleaning a discolored pipe, and light, thinned shellac can be applied, if necessary.

Carlton Smith: All I would add here to Clark's comments is that I sometimes use a product called "Dow Scrubbing Bubbles" to clean spotted metal. This leaves the pipes bright and new looking. Spray it on the surface and wipe over it with a damp cloth. Then immediately rinse it off with clean water.


5


How should damaged pipes be repaired?

Clark Wilson: This should really be left to a professional. Body putty, silicone, and other substances are not acceptable for repair. If the broken stem of a reed pipe is simply soldered back to the block, the pipe will be short and will not sound the correct timbre. Zinc miters and seams are easier to solder, but only with the right iron, tools, and supplies (whiting or gum arabic), and experience. Controlled heat is necessary. Mouths or languids that are misaligned should always be saved for a professional voicer.

Wood pipe splits can often be carefully pried apart enough to take glue. It is always preferable to not resort to nailing or screwing pipes back together. Depending on the severity of a wood pipe coming apart, it may be a job for a professional.

There are, of course, cases where wood or metal pipes are really beyond practical repair (the point where replacement becomes the only real option).

Carlton Smith: I agree with Clark Wilson here that this should be done only by a professional pipe maker. It takes years of skill and practice with the correct tools and materials. I do not recommend any one experiment on vintage pipe work on an amateur level. I have had countless occasions where I received ranks of pipes with really awful repairs that were both non-stable with cold solder joints as well as just plain ugly. I suggest damaged pipes be sent to one of the very competent pipe makers such as Jerome B. Meyer and Sons in Milwaukee or Trivo, Inc. in Hagerstown. Both companies can repair reeds as well as flue pipes. 



Don Shaw

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www.organsociety.org

Lancastrian Theatre Organ Trust
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Musical Contrasts
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www.swlink.net/~musicon

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

Wichita Theatre Organ
316/838-3127, Dept. J wtopops@aol.com
www.nyparamountwurlitzer.org/new

Canterbury Records, 626/792-7184

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Theatre Organ

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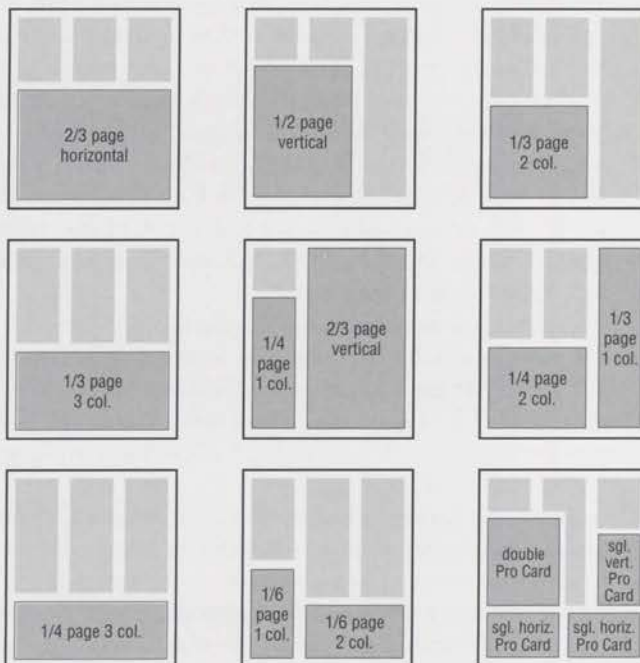
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Third and Last Time!

By William M. Newton

Back in 1956, I attended a hi-fi show at the Lafayette Hotel in San Diego, California where home stereo audio equipment was being shown. I heard Leon Berry playing the Hub Skating Rink Wurlitzer in several of the demonstration rooms. It was love at first sound!

Over the years I collected many records and heard several theatre organs around the country. In the late '70s we bought our first house in Florissant, Missouri that had an empty basement—just the thing for a pipe organ. I pored through back issues of THEATRE ORGAN and found an organ that we could afford. It was a hybrid 2/6 with a Wurlitzer console and conglomeration of other pipe organ parts.

In the evenings I would go down in the basement to restore this instrument. A local organ builder, Marlin Mackley, was very helpful in recommending the best location for the chests and pipes. Over the next few months, I put in the equivalent of a regular 40-hour workweek in the restoration and enlarging process. The organ is a 2/9 with a replica Wurlitzer toy counter, Kimball Xylophone and Chrysoglott Harp, Morton Glock and Tibia, Kilgen String and Celeste, plus a beautiful String Diapason, an Oboe, Flute, Trumpet, Möller Vox, Solo String and Marr & Colton Chimes. There are 72 stop tablets and four toe pistons. A Spencer blower supplies the air and the relay boards were built to accommodate the additions to the organ.


After it was completed, we had the local ATOS St. Louis Theatre Organ Chapter come over for a number of meetings and we all had great fun together. I intended on finishing up my career and retiring here. There was a takeover by a new company and they closed the plant where I was working and I relocated to Dallas, Texas.

Basement houses in Dallas are almost unheard of, but we found a three-story house in Duncanville that would accommodate the organ. The blower had to be installed outside with a protective cover and the organ and player piano were moved to the third story attic. The stairway wall had to be

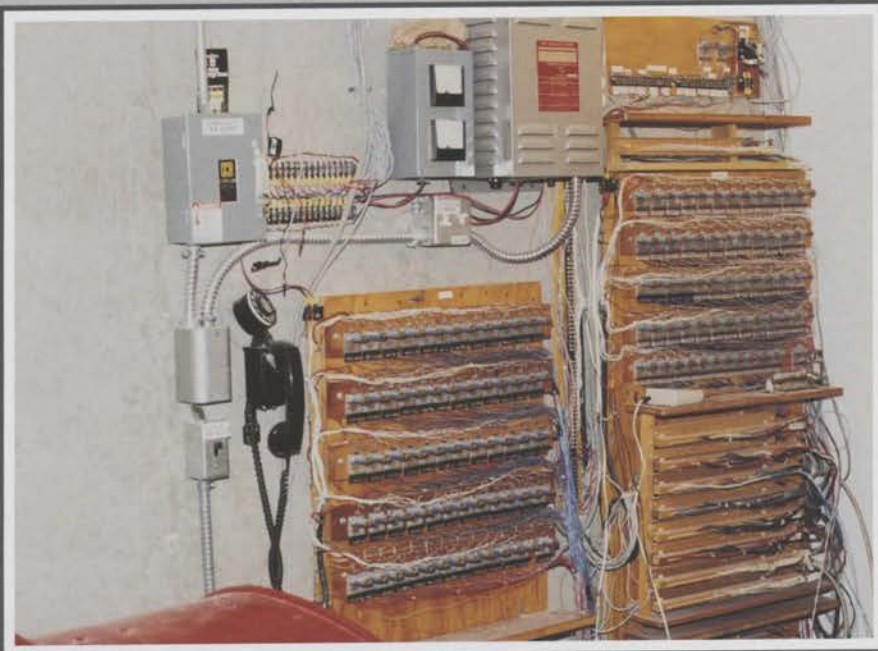
cut back 18" to permit the piano and organ to go up the last flight of stairs. The movers needed real encouragement to get everything up there. The vaulted ceiling made it impossible to set the wind chests as we had them before and as it turned out, most of the cables were three feet too short, which required a lot of cable splicing. I used 12" x 20' PVC for a wind trunk from the blower to a manifold box in the pipe chamber. The pipe and elbow connector ran around \$600. I had one shot at applying the large amount of PVC adhesive and getting the elbow on. I had to use a block and tackle set to help hoist it into place. In a few months it was working, but I soon learned that the room wasn't that well insulated and the temperature changes made keeping the organ in tune nearly impossible. We hosted some North Texas Chapter ATOS meetings and many very talented organists played this instrument.

I found Leon Berry listed as one of the ATOS members who had a theatre pipe organ in his home. I contacted him and he graciously invited me up to play his organ. What a thrill to hear him in person after all these years and to play his instrument, too.

Finally, I retired and we located a beautiful house near Branson, Missouri. It had a dry unfinished basement that was perfect for the organ. There was considerable moving damage done, so that required extensive repair and rebuild work. Once again Marlin Mackley visited and commented, "This is a very nice installation and your best work yet." I've learned by my mistakes, but also know that this will be my final installation of this organ. My wife Donna has been very supportive of this and we both appreciate the kind and encouraging words from so many ATOS members like George Attison, Hugh Lineback, Dr. John Landon, Harry Bleile, Bob Wilkenson and others.

How about you? Perhaps you're thinking about installing a theatre pipe organ. Go for it, it's an experience of a lifetime and a very rewarding accomplishment. 

Right: Views of the Newton residence theatre pipe organ, Reeds Spring, Missouri.



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Christian Elliott

July 19, 2001

Mr. Dwight Beacham
Allen Organ Company
PO Box 36
Macungie, PA 18062-0036

Dear Dwight,

I want to let you know how pleased I am with the new Allen R-311 that was delivered to my home on July 7. It is hard to believe the 311 is a two-channel organ as the sound is rich, and seems like a much larger, multi-channeled organ. The specification is terrific, with many useful features such as the Accompaniment Strings becoming Dolce's, the Great Octave to Accompaniment Second Touch, etc.

This is the first organ I've ever purchased. Until discovering Allen's theatre organ series, I felt that instruments in my price range always had compromises in specifications or other things. The 311 delivers exceptional tonal quality, a complete traditional theatre organ specification without compromises, and exceptional value for the money.

Playing the R-311 is an immense pleasure. To share the pleasure I receive from playing the 311, I plan to offer player disks to other Allen theatre organ owners for their enjoyment.

I think it's very telling that several well-known theatre organists have chosen Allen organs for their homes. I know Simon Gledhill purchased a R-311, Lyn Larsen owns a GW 319EX, and Walter Strony has a GW-4. I'm happy to join the ranks of other professionals who have purchased Allens.

You have every reason to be proud of your hard work and dedication to creating beautiful, authentic theatre organ sounds through Allen's digital technology. Thank you for creating such a terrific instrument!



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