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JOURNAL OF THE AMERICAN
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March/April 2002

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Theatre Organ

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President's Message



I know I was curious—maybe too curious. But like many of you, exploring old theatres hoping to find the remains of a theatre organ from long ago is a passion that few tire of. It's kind of funny walking into a strange theatre and asking the help if this theatre ever had an organ, and when was the last time anyone may have played it. The number one response is always, "Why would a theatre have an organ in it?"

In this case the theatre staff allowed me to enter the recently multiplexed auditorium and there it was, a mysterious mass under a blue tarp. When I exclaimed to all in attendance that I was hot on the trail of a real find, the look of disbelief on everyone's face was overwhelming. My comment was, "What else could it be? It's either an organ or a '58 Buick!"

The venue—the charming Palace Theatre, Lake Placid, New York. The organ—a lovely 3/7 Robert-Morton, which was originally installed there in 1926 and hadn't been played since the 1980 Winter Olympics. Its rediscovery and restoration six years ago was a massive undertaking. The "pride of the North Country," as the instrument is lovingly referred to, serves the village in many ways, most recently as the focal point of the Adirondack Film Society's, Lake Placid Film Forum which is an international film festival held in June, now in its third year. Owner Reg Clark's dedication has seen this project go from dream to reality knowing full well he could never recover any of his costs. For a small town theatre operator spending the money it takes to keep any organ tuned and working is daunting. According to Reg, it's worth it. He feels that the organ is the "soul" of his theatre. I don't think anyone can say it better than that.

From Lake Placid to Chicago and the ATOS sponsored "preglow" to this year's Rialtofest weekend. Joliet Chapter graciously invited our participation and we responded with back-to-back concerts at the famed Chicago Theatre featuring Simon Gledhill and Clark Wilson, Thursday, April 25th. We are pleased to be involved in this 'first of a kind' venture and hope that other programs like this can be offered to the membership in the future. For those interested in attending both the ATOS and Rialtofest programs, you can find all the information needed for registration, transportation and hotel accommodations advertised within the pages of this month's Journal. I am truly looking forward to being a part of these events and hope that you share my enthusiasm by being a part of them too. Hope to see everyone there!

Nelson Page

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MARCH/APRIL 2002



THE RYLANDER CHRONICLES

*By John Clark McCall, Jr.
with Leila Barrett Case,
Danny Brooke, and
John Tanner*



Rylander Theatre postcard is typical of the top billing the Möller receives in the management's publicity.

RYLANDER THEATRE



Dr. Fred Boska, Rylander Theatre's House Organist.

JOHN MCCALL

THE RYLANDER THEATRE STORY started for this author in the 1970s when travel took me to the southwest Georgia city of Americus. The city of Americus was founded in 1832 and rapidly became a major cotton-trading center. During the War Between the States it was the site of three hospitals for Confederate soldiers. Americus was reputed to have been named for explorer Amerigo Vespucci. Once Georgia's eighth largest city, it was one of the first to boast electric streetcars. Today, Americus claims Habitat for Humanity's International headquarters and enjoys a sisterhood with the nearby town of Plains—home to our 39th U.S. President, Jimmy Carter and first lady Rosalyn.



John Tanner in the Rylander's left organ chamber on inspection day, 1997.



Lyn Larsen after his brilliant spring concert at the Rylander for the Georgia Trust for Historic Preservation annual meeting, April 6, 2001.

During Americus' "King Cotton" era, the rambling Windsor Hotel was built on West Lamar Street. This Victorian structure, erected in 1892, served the city until its closing in the early 1970s. When I paid my first visit to Americus, the Windsor sat derelict, boarded up, and home to the city's pigeon population. Happily, it was magnificently restored by a group of Americus investors and triumphantly reopened on September 20, 1991.

Just a block west, on the opposite side of the street, I found on my first visit a building heralding "Rylander Theatre—1921" in cast stone on the façade. Behind its front (which housed retail shops) rose a sizeable fly loft. Theatre organ scouts' heartbeats seem to quicken when such a feature appears on a theatre building since, oftentimes, it is a sign that pipes might have once been inside. And the date of the building was certainly of the right era.

Numerous pleas to my Americus cousin to gain entry to the building never materialized, and none of the pipe organ installation lists gave any clues to the possibility of an organ being installed in the theatre (which closed as a motion picture house in 1951). My interests went elsewhere until, years later, I attended a conference on historic preservation and adaptive re-use in Atlanta in 1997. I was particularly interested in the conference because two presentations were to be made on historic Georgia theatres—the Atlanta Fox and the Savannah, Georgia, Lucas Theatre. Here was a chance to examine facts about one theatre already successfully saved and restored, and to learn about another in the midst of the process.

From Left: Andrea Thomas, the author, Mayor Russell Thomas, and James Thrower (who donated the Möller organ) in the Rylander's lobby.

question went after that, because I sternly whispered to him not to leave the building until we could talk!

After the session, I was doling out questions to Hampton left and right—not necessarily giving him time for any answers. "Did the Rylander have an organ?" "Yes it did," he responded "but it is no longer there." "Are there chambers in the auditorium?" "Yes, continued Hampton, "but they are being utilized for the new HVAC system going in the theatre." I was saddened by this answer but decided to accept Mr. Hampton's invitation for me to tour the house.

When I made the trip to Americus, upon entering the theatre—at long last—I wasn't prepared for the degree of ornamentation that greeted me, albeit in neglected and water-damaged condition. This situation was being expertly remedied by a restoration team from Evergreen Studios who had set up a plaster molding studio in the retail space on the theatre's ground floor. And yes—there were chambers, adorned with ornamental cast plaster latticework and decorative corbels. I could almost "smell" the once present Kimball or Morton!



MAC MCCARNEY

Ron Rhode before the inaugural concert, October 31, 1999.

The HVAC work had progressed rapidly and encroachments in the chambers already existed. I was elated over the theatre's reclamation and my chance to finally view the magnificent Rylander. But I left with bitter disappointment over the lost chance of seeing a second theatre organ make its return in Georgia (alongside Atlanta's fabled Fox Theatre).

That summer I made a quick trip to visit my cousin and aunt who were vacationing at Sea Island, Georgia. During a wonderful meal of peel-your-own shrimp, I was introduced to my cousin's close friend, Ruth Jones. "And where are you from?" I asked. "Americus," Ruth said proudly. I followed with a treatise on how impressed I was with the Rylander's rebirth but lamented the fact that a theatre organ would not be a part of the plans. Then Ruth asked the two questions that changed the Rylander's fate. "What does a theatre organ sound like?" and "Where can we get one?" Fortunately, I had real answers for both. My car stereo was fully stocked with offerings from Nordwall, Strony, Baker, Rhode, and Wilson. After a ten minute audio sampling, I had a believer. And, not to dilute the momentum of the evening, I assured her that securing an instrument for the theatre would not be a problem provided that a substantial amount could be raised for restoration and installation. Ruth looked me straight in the eye and said, "You find the organ, I'll find the money." I left Sea Island with a mixture of euphoria and fear. I didn't know what the HVAC situation might pose, not to mention the reaction from the theatre's restoration architect, Lane Green. And where was the suitable organ?

Ruth immediately mustered the support of her husband,



banker and businessman Phil Jones and she called the very next week to ask if I could meet with Americus mayor, the Honorable Russell Thomas, Jr., and architect Green. I quickly rearranged my schedule, armed myself with the three volumes of the *Encyclopedia of the Theatre Organ* and met my party at the Windsor Hotel for a luncheon meeting. It did not take long for me to see that in addition to Ruth and Phil Jones, Thomas and Green were in "my ball park." Here truly were renaissance men (Thomas' leadership in the revitalization of downtown Americus and Green's later awards for the Rylander project confirmed this). I was told to proceed and was assured by Lane Green that whatever alterations were necessary for accommodating the organ could and would be made.

I left the Windsor as if I were in some dream sequence in a movie. I reflected on the times I had patrolled the Rylander building asking myself "what if..." Now the dream might become a reality. But what about the organ I had promised? I contacted Atlanta ATOS President Danny-Brooke and asked him to hurriedly assemble an inspection team for the Rylander project. ATOS members Charles Walker, James Thrower, Danny Brooke, and John Tanner met with Mayor Thomas, Green, and me in the fall of 1997. John Tanner, an organ technician with A.E. Schleuter Co. in Lithonia, Georgia, immediately began to analyze the pipeless chambers (pipeless was a conditional word here as there were HVAC "pipes" in the left chamber that would have to be relocated). As developments materialized, research on the theatre confirmed that the



DARRELL HAMPTON

The Inspection Team tours the Rylander in 1997. From left: Charles Walker, Mayor Thomas, Danny Brooke, James Thrower, John Tanner, and the author (kneeling).



From left: Rylander Director, Norman Easterbrook, James Thrower, the author, Ron Rhode, and Mayor Russell Thomas prior to the inaugural organ concert.



The legendary Mickey Rooney and his wife, Jan Chamberlain, pose in front of the Rylander Möller after their show, July 14, 2001.

Rylander opened in 1921 without an organ but a small two-manual Kimball was installed soon after with Miss Cecil Ryals (from Atlanta's Forsyth Theatre) presiding at the console. When Albany, Georgia's Gortatowsky Brothers took over management of the Rylander in 1926, they replaced the Kimball with their preference, a 2/4 Robert-Morton installed in November 1927. The more unified Morton was in keeping with the larger 3/8 Morton (Opus 2304), which was installed in the Gortatowsky's splendid Albany Theatre in 1926. It was decided that a two-manual, four-rank organ, though historically correct, would not be large enough for the dynamic programming envisioned by the theatre's management. After Charles Walker returned to Atlanta from his tour of the Rylander, he discovered that he had the original 2/4 Morton from the theatre! (The organ had gone to Sam Jones Methodist Church in Cartersville, Georgia, then to ATOS member Frank Willingham of Atlanta. Willingham was a cousin of Frank Sheffield, for whom the new Rylander organ would later be named.)

The four-million dollar renovations at the Rylander quite simply called for an organ on an equal footing. Enter ATOS member James Thrower. Thrower had purchased a 3/11 Möller, Style 70, from Atlanta Fox Theatre's patron saint, technical director Joe Patten. (The organ was originally installed in the Riviera Theatre, Scranton, Pennsylvania [Opus 5351, 1928]). Patten had installed the instrument in the East Point Theatre, East Point, Georgia, and it was partially playing during the ATOS National Convention in Atlanta in 1978. After Thrower bought the instrument, it was removed to climate-controlled storage

in the Atlanta area to await a residential or theatrical installation. Joe Patten had enhanced the organ with the additional prepared for ranks, so as a 3/11 instrument, would it fit in the Rylander's tall but small—floorwise—chambers? John Tanner endured more than one or two sleepless nights. Then came the answer—yes it would fit and, yes, Thrower would donate the organ to the theatre! A restoration specification and plans were drawn up by Tanner at Schleuter and were presented to Ruth and Phil Jones. Almost magically, they gave a response too good to be true. There would be no long and arduous fund raising activities to secure the Möller in the Rylander. The money was already in place and the gift was from one family! Ruth Jones contacted Anne and Bradley Hale of Atlanta because of Anne's Americus connections that were indeed linked with the theatre organ. Her father, Frank Sheffield, was president of the Americus Bank of Commerce, but he also studied as a concert pianist and played as a relief organist at

CONTINUED ON PAGE 14

MAC MCCARNEY



ATOS member Ron Carter wears a bit 'o the green prior to his accompaniment of the silent *Wings*, March 18, 2000.

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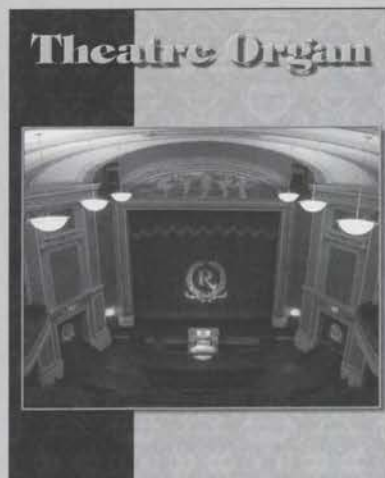
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This division was established to help all hobbyist organ players become more familiar with the theatre pipe organ. Every entrant will receive helpful written comments from our judges and your \$5.00 entry fee will help raise funds for the Young Theatre Organist Competition as well as the Hobbyist Competition. Your taped entry will be judged on the following: Accuracy and clarity, Registration, Phrasing and Dynamics, Use of Theatre Organ style technique and resources, and General Musicality. You will be heard and judged by two internationally known theatre organ concert artists!

ENTRY REQUIREMENTS: The ATOS Hobbyist Competition is open to all non-professional organist members of ATOS ages 22-105!! The entrant will not have held any engagement as an organist for which he/she received compensation. The entrant may not have marketed tapes/CDs for commercial release. The entrant must not have received artist compensation for a concert appearance. If you feel your situation requires further clarification, please contact Dan Bellomy, Chairman ATOS Hobbyist Competition.

ALL ENTRIES MUST BE PLAYED ON A THEATRE PIPE ORGAN!!
Sorry, no electronic instruments, please.

Your entry will consist of TWO arrangements submitted on one cassette tape. If you have been a first place winner, you are ineligible for further prize positions. We do, however encourage you to enter in a non-scoring capacity.

Your two selections of choice **MUST NOT EXCEED A COMBINED LENGTH OF SIX MINUTES!** If you use Dolby noise reduction on your tape, please indicate "Dolby B" or "Dolby C" on the tape. Please list the titles, composers and arrangers of the selections on the entry tape. Dan Bellomy will be numbering all entries as they are received in the effort to maintain impartiality. **DO** include a separate card or piece of paper with your name, address, e-mail address and telephone number along with a list of your entry selections and the instrument used for recording (i.e. 4/36 Wurlitzer) and its location. **ENTRY TAPES WILL NOT BE RETURNED.**

Send your entry, together with a check or money order in the amount of \$5.00 made out to ATOS-Hobbyist Division by April 15, 2002, TO: DAN BELLOMY at the address below.

The winners will be presented with plaques awarded at the 2002 ATOS Annual Convention in San Diego, California. **SPECIAL INCENTIVE:** First Place winner will **ALSO** receive a **FREE** one-year Membership in ATOS!!

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Members' Forum*

Mr. Campbell gets kudos, and a gold star, for this wonderful piece. I do wonder how parents of young children explain to them about the naked people up there.

Frank A. Bindt, Kensington, California



Dear Editor,

In the January/February 2002 edition of the ATOS Journal you ran a feature article entitled "The International Theatre Organ Scene: The Organ at Coburg City Hall" which was written by my father, Bill Worley. I thought you (and perhaps your readers) might be interested to know that Dad passed away peacefully, aged 73, on New Year's Day 2002 after a long illness. Dad spent some 30 years of his life working on this Blackett & Howden organ and coordinated its installation in Australia on two occasions—firstly at Cinema North Theatre in Reservoir, Victoria and latterly at Coburg City Hall.

He truly loved the organ as an instrument and, in his own inimitable way, spent much time studying (and discovering in practical ways) the organ's technical intricacies. It was his pleasure to pass on his considerable knowledge to others and he had a real passion for this unique instrument to continue to be used (and loved) by younger people. Indeed he spent many long hours during my teen years driving me to organ lessons (classical!) and sitting in the choir stalls listening to me being taught to play this magnificent instrument. And so his legacy has been passed on...I know Dad would have been absolutely delighted that the article he wrote about the Coburg City Hall organ was printed as a feature in your journal. Thank you very much for printing it and for your interest in what is going on "down under."

With kind regards,
Anne Arden, Australia



Dear Editor:

WOW! What a grand, beyond description spread on the Hawaii Theatre (January/February '02). I was swept in rapid rewind to, dare I say it, 80 years ago and my first visit there. A few years later, I got to see vaudeville and Singin' In The Rain. Indeed, there was stage rain.

Moving on to broadcast days, we did an organ remote for local station KGMB. Setting up in the balcony the microphone was inadvertently dropped off the railing. Thanks to the strong steel casing of the RCA Dynamic mic it suffered but a scratch. The show went fine featuring, I believe, Edwin Sawtelle.

Dear Editor,

There were several omissions in the bio of Bill Rieger in the "Closing Chord" section of the last issue of the Journal

1. Bill filled a seat on the ATOS Board of Directors in the early to mid 1970s.

2. At one time, Bill was organ crew chief at the Chicago Theatre preparing it for a grandioso premiere. It will be a night I'll never forget (Thursday, October 2, 1975, 8 p.m.): the night that changed my life in theatre organ history. A sold out house with Lyn Larsen at the 4/29 Mighty Wurlitzer. The organ had been silenced and not heard publicly for nearly 25 years. I still can remember MC Doug Christensen welcoming theatre organ enthusiasts from all over—as far away as Los Angeles, Buffalo, Toronto, etc. WOW and HOLY COW! (Hey, Lyn, do you remember playing "The Mouse of Ages" that night?)

3. Certainly the Chicago area has lost a true supporter of theatre organ. With the Berry's and Rieger's gone, it is the end of an era as we know it! It is a great loss to be sure!

Jim Koller, Des Plaines, Illinois



Dear Editor,

In 1977, on the weekend of July 4, I rode the famous little electric train called the 'South Shore' from South Bend, Indiana to Chicago, Illinois for the exorbitant price of \$6.10 and mind you that was round trip! I was headed for the famed Chicago Theatre to hear the legendary organist, George Wright. Looking up State Street and sighting the Chicago Theatre, I could only imagine the program awaiting me. While standing in line, the anticipation rose within me and I could clearly see the enthusiasm of the concert attendees grow. The doors opened and the crowd swelled through to hurriedly find their seats. The audience grew hushed, and finally the announcement came: Ladies and Gentlemen, George Wright!

The program was everything that I had hoped it would be. That was my first experience with the Chicago Theatre, and it was so exciting for me that I still savor that memory to this day!

Twenty-four years later, I heard through the Wurlitzer charged grapevine that the famed organist Clark Wilson would

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be performing a concert at the Chicago Theatre. I was determined to attend his program. After making a few phone calls, and adjusting my busy theme park schedule, I was able to catch an eastbound jet-powered aircraft and fly to The Windy City.

My good friends, Linda and Paul Van Der Molen, invited me to stay at their spectacular Robert-Morton equipped home. (With a beautifully restored Wonder Morton console.)

Friday afternoon November 16, 2001 we loaded into the automobile and headed for the Chicago Loop. State and Lake is the address of the great Chicago Theatre. I could hardly believe that I was once again at this legendary motion picture palace. One could only wonder how an 80 year old stage actress, the 4/27 Wurlitzer, would respond to the demands of concert responsibilities. But one was sure to know that the music and concert was in the most capable hands of the celebrated organist, Clark Wilson. He shared the billing with the contemporary artist Michael Feinstein and the Queen of Salsa, Celia Cruz.

After some customary announcements and a brief history of the Chicago Theatre, the announcer invited Clark to entertain us with some selections. The moment finally had arrived that once again I would hear the Chicago organ. I was not disappointed. The organ sounded just as I remembered it. This performance was video-recorded for a television broadcast special. How exciting to see no less than five cameras at one time taping the organist, Clark Wilson! It was interesting to see how captivated the audience was when the organ was brought to a soft passage. (You could have heard a pin drop in that barn!) Clark's playing was lively and upbeat and it was clear that the audience loved it. One high point in the program was when Clark Wilson was asked to accompany Michael Feinstein. How thrilling it was to see and hear a 50-piece orchestra, a world-class singer Michael Feinstein and Clark Wilson at the Wurlitzer! Sensational! And as for the 80-year old Wurlitzer organ, she behaved beautifully!

I would like to acknowledge the hard work of John Struve, Brad McClincy, Tom Nichols, Harold Wright, and Gary

Rickert. Without dedicated, hard-working, brow-wiping men like these, we might never again hear another theatre organ. (And Heaven knows how cantankerous these calcified old beasts can be.) Thanks guys!

Timothy Kopaceski, Anaheim, California



To the Editor:

Kudos to Simon Gledhill for more great thoughts and examples on the theatre-organ-and-orchestra scene. It's encouraging to see how much interest there is along these lines. I also now hear from Scott Smith that there is about to be a pretty important professional composition written (for theatre organ and orchestra) that is to prominently include the organ in the scoring. Maybe we're really on to something here!

On the Chicago Theatre front, the organ performed magnificently for the theatre's 80th Anniversary Gala and, according to our "spies" in the audience, provoked a very positive and vocal reaction from a general audience who paid a good sum to get in. Many people gathered around the console to gaze and ask questions about the organ following the program. More importantly, Michael Feinstein decided to have the Wurlitzer as featured accompaniment in one number, and it went over very, very well. He has expressed an interest in tying in with the theatre organ again in the future—a vital step, I think, in helping bring the TO to the general musical public! And now it appears that the Chicago organ may play a prominent part in the upcoming Rialtofest in April.

Great news from all over!

Clark Wilson, East Liverpool, Ohio

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

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Closing Chord

BEVERLY A. BARTON, 1936–2002

Long-time and beloved ATOS member Beverly Barton passed away suddenly on Thursday, January 10, 2002. She was a staunch and supportive member of several organ clubs in the Chicago area.

She was employed for many years with Amoco as an executive secretary and administrative assistant. She always baffled me with her uncanny speed of shorthand. In her spare time, she gave private organ lessons from her home and was a member of nationwide stitchery and needlework club.

Beverly's energies in the theatre organ community were boundless. She assisted in the planning of several ATOS Conventions held in Chicago as well as an unprecedented ten-year term as CATOE's Treasurer. Not only was she a member of CATOE, but also an active member in the Joliet Area and Central Indiana Chapters. She also spearheaded an electronic club known as the Nu-Tones, inviting many of her theatre organ performing friends to play. These club concerts were held at a local community room in the basement of a bank.

Many times she was asked if she were related to the late, great Dan Barton. She would answer in a soft-spoken, "No!" probably wishing (inside) she had a dollar for every time some ATOSer inquired. It is coincidental that a lover of theatre organ music had the same famous last name of a theatre pipe organ manufacturer.

Beverly will be sorely missed as a friend and enthusiastic member. May God give you eternal rest and bless you always. It was a pleasure knowing you these 30 years.

Jim Koller

BILL COFFMAN

Bill Coffman, co-owner of the Old Town Music Hall in El Segundo, California passed away December 7, 2001. He died of complications from cardiac and pulmonary disease. He was 75.

Bill was born in Mena, Arkansas. He was self-taught to play the piano by watching and listening to player pianos and matching his fingers to the keys as they moved up and down. He was encouraged by an aunt to pursue a career in music. He became a nightclub pianist and organist and for 16 years entertained patrons at the Sirocco club in Wilmington.

Bill eventually became interested in the theatre pipe organ, especially those instruments built by the Rudolph Wurlitzer Organ Company. In the 1950s he studied with Jesse Crawford.

In 1958, Coffman met Bill Fields, an organist for churches and skating rinks, through Field's teacher. That year they paid \$2,000 to rescue the Wurlitzer from the former Fox West Coast Theatre in Long Beach, where it had been installed in 1925. After Coffman and Field bought their Wurlitzer, they gathered available parts from similar organs in order to enlarge the instrument.

In 1968 they found the vacant State Theatre, opened in

1922, at 140 Richmond Street, El Segundo, California, and moved in. They opened for business in 1969, with Coffman usually playing an introductory piano and organ concert. Sometimes he would accompany a sing-a-long. Then, while Fields took over the organ to provide the silent film accompaniment, Coffman would sell tickets, run the projector and sell refreshments. Each of the two Bills would regularly trade off duties.

Bill Coffman's personality defined the spirit of the theatre, with his folksy on-stage repartee with the audience. He was a supporter of live music and tried to bring in as many musical acts as he could, mostly in the styles of music he loved best—ragtime, jazz, Tin Pan Alley.

A sister, Lou Bass of Mena, and a brother, Mark Coffman of Alameda, California, survive Coffman. Memorial donations may be made to Old Town Music Hall, Inc., 140 Richmond Street, El Segundo, CA 90245.

Dean Mora and Myrna Oliver

PAUL CRAFT

Sooner State Chapter lost a cherished friend with the unexpected death of Paul Craft on December 9, 2001. Paul had been a long-time member and served as our President from January 1995 to December 1997. He also had been our Master of Ceremonies for many years, superbly introducing artists and handing out the cards with numbers to draw for open console players and introducing them as well. We especially treasure his magnificent baritone voice as he sang during our programs, usually a gospel selection or two accompanied on the organ by his wife, Carolyn.

His business career was spent in the field of purchasing management in the aviation industry. He had worked 20 years for Rockwell International and had retired not long ago from the Tulsa Airport Authority.

But we knew that his first love was gospel music. He was the Tulsa Evangelistic Temple's television program's producer and soloist for 15 years and he also served as their choir director. He sang with several gospel singing groups including The Temple Co., Peacemakers Trio, Vanguard's Quartet and Temple Trio. He had sung for President Richard Nixon and Vice-President Agnew when they visited Tulsa, as well as for President George Bush during a Salvation Army program in Tulsa. During his time with the T. L. Osborn Evangelistic Association he had been active in producing movies to preach the gospel to people all over the world.

He had also sung the National Anthem for University of Tulsa basketball games for 25 years as well as for other ball games and sports activities.

Our special memories of his singing of "The Holy City" at Easter time, "Bless This House" at Thanksgiving and "O Holy Night" at Christmas time will never fade. We also will remember him fondly as describing himself as "an accomplished tambourinist" during his assisting of Carolyn's playing of "Grenada." But most of all, we will remember his beautiful rendition of "Your First Day In Heaven" (one of his most often requested numbers), which is the last song we heard from him at our November meeting held in his and Carolyn's home.

Dorothy Smith



LAWRENCE DALE PECK

Larry Peck passed away one day short of his 62nd birthday. He always said that he was a Baldwin artist, but didn't let many know about his professional association with Lawrence Welk, accompanist for Carol Channing and work with Maynard Ferguson. He was influential in the design of many Baldwin organs, including the various 45 and 46 Baldwin Models and the Baldwin Cinema Models.

Larry was an accomplished musician and could play the organ and piano like few others. He was a great teacher and a true friend. He performed many weddings and concerts and even played the piano with the Detroit Symphony. He was organist of Christ of the Lakes Lutheran Church. In addition to his music career he was a professional photographer for the Detroit Tigers and Toledo Mudhens.

Many in the industry do remember Larry. Yes, his genius was "notes on a keyboard," but his love was music! Gil Frances from the Detroit Chapter said that one of the last times he had spoken with Larry they were discussing a possible theatre pipe organ concert at the Redford or Senate. Unfortunately, this did not happen.

Dale E. Caplin

FREDERICK E. PORTZ, JR.

Frederick E. Portz, Jr. died Wednesday, December 5, 2001. He was 76.

Mr. Portz graduated from Kearny High School in Kearny, New Jersey in 1943 and served in the U.S. Navy during WW II. After his discharge in 1946 he returned to Lehigh University where he received his degree in Civil Engineering in 1949. He remained active in the alumni association through the years. Later he graduated from the Massachusetts Institute of Technology.

Mr. Portz enjoyed pipe organs and was a member of the American Theatre Organ Society. Two daughters survive him.

JOHN H. "Jack" SHEAK

John H. "Jack" Sheak was born in Indianapolis, Indiana in 1924. His memories of the theatre organ started at a young age. Living with his parents in Chicago, his father used to take him to the theatre. They would always sit as close to the console as possible. He attended North Side High School in Ft. Wayne, Indiana. One of his favorite places to go was the Embloyd (later Embassy) theatre.

After serving in the Army during World War II, he studied electrical engineering at Perdue University. After college, he was employed by General Electric in Ft. Wayne. In 1966, he was transferred to the G.E. computer operations in Phoenix, Arizona.

In 1972, I had my first theatre organ experience when he took me to the Original Organ Stop Pizza in Phoenix. I was nine years old and I was hooked. The following year Jack, and a group of men in his church bought, and rebuilt and installed an old Kilgen pipe organ for the church. A dream was realized with this project in the hands on experience of building a pipe organ and being able to play the finished product.



While installing the church organ he met a young theatre organ enthusiast named Bill Hagey. Bill told him about ATOS and invited him over to see his Wicks theatre organ installed in his home. Bill also gave him the notion that anyone could install a pipe organ in their home, so he started collecting parts.

Jack and Bill put together a small group and re-organized the Valley Of The Sun Chapter of ATOS. They had a dream then of having a club organ in a public building. Today the Valley Of The Sun Chapter has a magnificent instrument in a beautifully restored theatre in downtown Phoenix.

After 25 years of collecting, rebuilding, remodeling, and numerous setbacks, my father and I completed our instrument in his home. The organ brought great joy to him in his final years. He passed away on January 16, 2002, 12 days after he and my mother celebrated their golden wedding anniversary. He will be greatly missed in the theatre organ community in Phoenix.

Dale E. Caplin

ROBERT FRANKLIN VAUGHN



Bob Vaughn, one of the nation's popular film accompanists and San Francisco's "Silver-Haired Daddy" of the silent silver screen died Friday, January 4, 2002 of renal failure in a Bakersfield, California hospital; he was 90. The Honor Roll of those still with us who actually played when motion pictures were silent has diminished to a precious few.

Robert Franklin Vaughn was born August 14, 1911 in Pomona, California. He started playing silent pictures in Long Beach, California in 1926 on a 2/8 Marr & Colton at the Brayton Theatre, playing Saturday matinees. He was fifteen years of age at the time. His short early career also included engagements at the Home Theatre that had a 2/4 Smith organ. Bob also played at the Dale Theatre on the beach in Long Beach. The console was in the balcony and a ten-rank Möller organ, with a tremendous sound, was installed.

Vaughn's last position was in 1929 at the 2/9 Wurlitzer in the Carter Theatre. He returned to the Home Theatre in 1930 to play one final silent film, *The Thief of Baghdad* with Douglas Fairbanks just as sound pictures were being introduced and started silencing those wonderful theatre organ sounds across the United States and their accompanists.

Bob had many jobs during the Great Depression of the 1930s including working at service stations. He went on from 1936 until 1938 as a pianist with a stage show orchestra during their coast-to-coast tours of the U.S. One of the high points of the tour was to see and hear Don Baker at the Paramount Theatre in New York City and to attend a show at Radio City Music Hall. Bob quit the music profession in 1938 but resumed it later.

He began his career with the U.S. Immigration and Naturalization Service and served on active duty during World War II with the Army of the United States from 1942 to 1945. He married his wife Frances in 1946. They had an adopted son, William. Domestic tranquility led him back to the organ in 1946 when he became organist at San Francisco's downtown St. Patrick's Church. He played three services on Sundays; a position he held for 19 years. Sadly and tragically Frances was killed in a horrible automobile accident October 18, 1982

CONTINUED ON PAGE 16

THE RYLANDER CHRONICLES

CONTINUED FROM PAGE 6

the Rylander through the end of the silent film era. Later a member of ATOS, he attended conventions and maintained a love for theatre organ until his death in 1995. The Möller would be named the Frank Sheffield Memorial Organ in his honor and the Hale's invited us to a luncheon where the donation was presented. Present was Mr. Sheffield's widow, Quenelle, who Poignantly recalled Frank's love of the theatre organ and of the Rylander's first hey day. Another luncheon guest was Joe Patten of the Atlanta Fox—a friend of the Hale's. Until that day he had no idea that it was his former Möller that was to become the Rylander's new musical soul.

In June of 1998, the organ was carefully removed from storage and was delivered to A. E. Schleuter, where a comprehensive restoration program was begun under the aegis of John Tanner. The author contracted with the Becton Company Ltd.—operating in Americus—to refinish the Möller console in a French antique vanilla with gilt accents. The Rylander's original logo—a torch and flame—was selected by the author from the Decorator's Supply inventory of ornaments to give the Möller an “at home” appearance in the Rylander. After reviewing the installation blueprints in Scranton's Riviera Theatre, it was discovered that the chambers' layout and size were almost identical to the Rylander's.

Several years prior to the Rylander's restoration, the author called on director Norman Easterbrook of the Imperial Theatre, Augusta, Georgia. The Imperial was Augusta's premiere movie house, constructed in 1917 and equipped with a 2/7 Wurlitzer. The instrument was later removed and lovingly restored by then Atlanta Chapter ATOS members Gordy and Linda Johnson for their Marietta, Georgia home. The author had an indication that this instrument might be able to make its way back to the theatre. I was warmly received by Easterbrook but was quickly told that financially speaking, there was no way to even begin to think of bringing the organ back, although Easterbrook had an appreciation for the theatre organ through his father's interests while Easterbrook was growing up in Binghamton, New York—a “Link” city.

As the Rylander's restoration moved forward, interviews were being conducted for the theatre's new director and it was learned that Easterbrook stood a good chance of being selected. The author had a great deal of fun when, after Easterbrook was hired, a pre-opening gala was held at the theatre. On that evening, the author took particular pleasure in telling the new director, “Well, Norman, I guess you're going to have to talk theatre organ now.” And indeed he has, promoting and utilizing this Rylander resource in imaginative ways. Easterbrook was quoted during the theatre's opening that the single most exciting feature of the house was its organ.

John Tanner began to deliver the instrument during June 1999, working around electricians, stage riggers, plasterers, and the like. The first sounds came in August 1999 and, after a hectic pace of regulating, tuning, and voicing, the organ was set to make its debut on October 31, 1999 with Ron Rhode doing the honors.

The opening gala was no ordinary organ debut for several

reasons. First there was an inaugural commemorative U.S. Postal Service first day cover issued to pay homage to the organ's dedication and a commemorative medallion was struck. A round of sumptuous parties hosted by the Hale's and the theatre management preceded and followed the inaugural, and the former President and Mrs. Jimmy Carter were in attendance at the concert. Ron Rhode took the Möller up from its orchestra pit center position playing “Strike Up the Band.” Of course, the house was packed and history did repeat itself that evening. One could only think of the other singular occasions when Möllers, Wurlitzers, Mortons, and Kimballs made their first sounds in Atlanta's Roxy, Capitol, Bailey's “81”, Albany's Albany Theatre, and Savannah's Lucas—to name some of the more important original Georgia installations. Joe Patten and Atlanta Landmarks chairman, Robert Foreman were in the audience to hear the smaller cousin of Atlanta's “Mighty Mo”. The author composed “The Rylander Theatre March” and, with Ron's masterful arranging talents, the piece was premiered to an audience, which included a former, American President and first lady. At intermission, Carter visited Ron's dressing room (“Oh, for a photographer . . .” Rhode later quipped, wanting a souvenir for his school kids). Other than a small glitch at the end of the program, the Möller functioned flawlessly as did Rhode. Ron's well-earned standing ovation brought a former U.S. President and first lady to their feet—which may have been a theatre organ first. As ATOS member Randy Anderson mused in an Internet posting, “Now, how many theatre organ concerts have you been to that have had Secret Service protection?” If anything could top the inaugural night, it could only be the positive acceptance of the organ in the community and the frequency of its use through the efforts of the theatre director, Norman Easterbrook. Organ venues (the following is not a misprint) in the theatre are usually followed by an open console—sponsored by the theatre! It was here, at an open console event, that the talents of retired educator Dr. Fred Boska of Americus and Tallahassee, Florida were first heard. He was subsequently named house organist and has played for almost all engagements at the Rylander. Organ events following the inaugural have included a screening of *Wings* accompanied by ATOS member Ron Carter with his original score, a duo-organ concert by Donna Parker and Jonas Nordwall featuring the Möller with the author's Allen 317-EX; an annual July spectacular featuring Fred Boska, James Thrower, and the author; Tom Helms with his haunting score for the silent epic *Phantom of the Opera*; and recent performances by Rosa Rio and Lyn Larsen. Simon Gledhill has been booked for September 2002 as well as a triumphant return by Ron Rhode in the same year. The organ is featured in the theatre's summer film series and in October 2001, a film score commissioned for the early Hitchcock silent, *The Lodger*, as part of a Hitchcock Festival at the theatre was debuted. Hitchcock's daughter, Pat, attended. A proposed festival celebrating black theatre organists including Graham Jackson, Bob Wyatt, Fats Waller and Jimmy Paulin is in the planning stages. On July 13 and 14, 2001, the Möller was played by James Thrower and the author for the screening of *Babes in Arms* and the subsequent live appearance at the Rylander by veteran entertainer Mickey Rooney and his wife Jan.


Through the inspiration and support of Ruth and Phil

RIGHT: Former First Lady Rosalyn Carter, former President Jimmy Carter, the Honorable Russell Thomas, Mayor of Americus and his wife, Andrea Thomas at the Rylander's Inaugural Gala, October 1999.



BELOW: Jonas Nordwall and Donna Parker prepare to battle it out at their now welcome Spring concert, April 1, 2000.

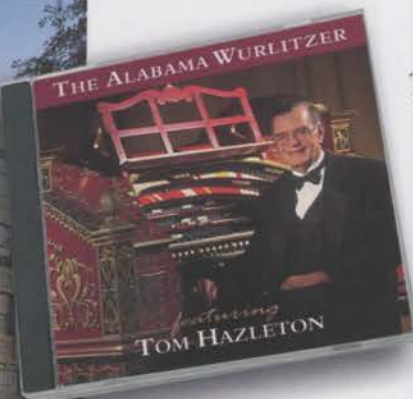
Jones, Jr., and a group of Americus citizens, the Rosalyn Smith Carter concert grand Steinway was dedicated February 3, 2001 with artists selected by the Atlanta Steinway Society performing. The dedication culminated in a piano/organ duo by pianist Gary Menzies and organist John Innes. The audience's response was nothing short of electric and a similar event was held in 2001, coordinated by Andrea Thomas.

The Rylander's Frank Sheffield Memorial Organ has spawned other positive organ activities within the state, including the proposed return of the Savannah Lucas 3/11 Wurlitzer, and a proposed reinstallation in the Albany Theatre, which is slated for restoration. With the groundswell of enthusiasm for instruments returning to theatres in Georgia, the state may soon boast four or more instruments in their ultimate environment, the theatre. 

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CLOSING CHORD CONTINUED FROM PAGE 13

when a large truck demolished her car on the Pacheco Pass road. Bob was ten years older than Fran. He told me that if it wasn't for playing the silents he might not have carried on.

About 1967 San Francisco's Avenue Theatre administration was undergoing a change. Discovering that he had played silent films in the 1920s, he was asked if he'd try his hand at it again, and agreed because he thought it would be fun. To start he played two nights a week; playing the William DeMille comedy, *The Cruise of the Jasper B* on the 3/15 Wurlitzer. Later the schedule was reduced to one night, Friday, with an occasional Saturday. Thus he resumed his career as a silent film accompanist. He was the only member of the San Francisco Musicians' Union so designated. He was a Life Member of the union.

He retired from the I.N.S. in 1970, ending up as an investigator. He started collecting 16mm prints of silent films, mostly old classics. His first picture was *The General* with Buster Keaton, purchased in part with money given as a retirement present. It was his favorite movie. He and son Bill were members of the Golden Gate Model Railroad Club. Bob showed his artistic skills building a train layout in his basement. He built a sizable library of 16mm prints. Spending a great deal of time on his film library kept him from the practice necessary to carry on as a "recitalist." He knew better than to enter or intrude on the concert circuit. To quote Bob:

"My specialty has been to try and accompany films as much as possible as we did in the old days. I use the music composed for that period. I don't claim to "compose" my own scores—neither do I sit in the dark and extemporize or fake away. Very kind people have helped me enlarge my library of film music of the 1920s—and I had quite a bit I saved all those years. It has been my pleasure—and others tell me it has contributed to their pleasure. That makes it worth while."

I first heard Bob accompany a silent film at the ATOS convention in 1975 in San Francisco at the 3/15 Wurlitzer in the Avenue Theatre. The instrument was originally installed in

the State-Lake Theatre in Chicago. Later that year during a Society of Cinephiles, CINECON, Labor Day weekend at the Hollywood Roosevelt Hotel in Los Angeles I heard him accompany silents on a grand piano. He was equally at home on the piano in playing the pictures. I told him about my collection of silent film music. We hit it off from the start. I loaned him my copy of the film score for *Don Q, Son of Zorro*. Five years later, when I moved to San Francisco, Bob told me he hadn't seen another collection like it. I had been given the basis of it from Miss Myrna McNeal who was a silent film organist in Billings, Montana. After Frances died Bob and I would attend Cinecons together. We also took trips to England and Australia.

Bob was a Charter Member of the American Theatre Organ Enthusiasts, later ATOS, Nor-Cal and Jesse Crawford Chapters. After the Avenue Theatre closed down he accompanied silents at various Bay Area venues including the Castro Theatre in San Francisco, the Pacific Film Archive at the University of California—Berkeley, the UC Theatre in Berkeley, and the Stanford Theatre in Palo Alto. Vaughn held the record for accompanying Abel Gance's epic 1927 film *Napoleon*, which lasts four and a half hours. He cued it twice in 1973 and three times in 1975 as a soloist at the Avenue. The Avenue Wurlitzer was removed to the Towne Theatre in San Jose where Bob resumed accompanying films there on a monthly basis. He retired to Columbus Estates in Bakersfield, California to be near his son William, daughter-in-law Judith and grandchildren Matthew, Douglas and Melissa in January 2000. He was unanimously voted an Honorary Member of the Nor-Cal Theatre Organ Society on February 1, 2000.

The San Francisco Chronicle's obituary, Friday, January 11, headline reads: "Organist Bob Vaughn—theater audiences tingled." Steve Rubenstein wrote: "Bob Vaughn, the longtime organist at the Castro and UC theaters whose magical fingers could instinctively match the on-screen antics of Charlie Chaplin or Douglas Fairbanks, has died. Mr. Vaughn died last Friday in a Bakersfield hospital after a brief illness and not long after performing his final concert for fellow residents of his nursing home. 'The way I see it, the audience shouldn't be aware I'm there,' he said in a 1988 interview, when asked to describe his craft. 'I feel like I'm part of the picture. I'm dominated by it. I don't think of myself as soloist. I try to keep the music pulsing, always looking out for climaxes without anticipating them.'"

He was a lifetime member of the San Francisco Motorcycle Club and rode his bike until age 85! Funeral Requiem Mass was co-celebrated Saturday, January 12, 2002 at Saint Cecilia Roman Catholic Church in San Francisco by parish priest Father Foudy and friend Father John Greene, S.F. Fire Department Chaplain, who is an accomplished organist. The S.F. Motorcycle Club provided a motorcycle escort to Holy Cross Cemetery, Colma, where he was laid to rest beside his beloved wife Frances. His son and daughter-in-law, of Bakersfield, and three grandchildren, survive him. He was proof that silent movies were never truly silent. Rest in Peace.

Dr. Edward J. Mullins



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Tribute To Bob Vaughn

By
Chaumonde Porterfield-Pyatt
Instructor of Organ, Piano,
Music Appreciation
College of the Sequoias,
Visalia, California



Theatre organist, Bob Vaughn, was an inspiration to students at the community college, College of the Sequoias in Visalia, California. His passing on Friday, January 4, 2002 at the age of 90 is a reminder that his love for the early cinema films with organ accompaniment will continue to prosper on this campus with the addition of the Bob Vaughn library.

Bob spent a lifetime collecting printed music, silent films and records to share with audiences of all ages. He believed in education as an integral resource to keep the Golden Age of the silent movies vivid in the memory of the youth today. Before Bob's move from San Francisco to be closer to his son and family in Bakersfield, he donated a large portion of his archival collection to the college. He was determined the era would not be part of a "dying breed."

His productions at the College of the Sequoias (COS) were filled with a mixed audience from "the more mature" to young school children. Families would come together. During intermissions the lobby was full of memorabilia for educational purposes where Bob personally answered many questions.

To enhance the experience of attending such an attraction, music appreciation students would come equipped with pencil and paper to jot down notes for credit in their classes. Their critiques implied that before the event they would be totally bored. Instead, they ended up in amazement of the organ's capabilities and creativity of the organist that matched the moods of the actors on the screen. One

student complained afterwards that he had wished he had walked up to see the organ closer during intermission, and because of this experience, his thoughts on the silent movie era are changed forever. Silent movies are now part of his life.

The college featured Bob Vaughn at the mighty Allen theatre organ for 18 years. His movies centered on various themes of comedy, tragedy, anthologies and railroad masterpieces. COS filmed his two-hour biography with stories of the silent movie era that only Bob could tell as an enthusiastic theatre organist.

The COS organ class was invited on occasion to a private movie screening in Bob Vaughn's home in San Francisco, where he had set up a movie theatre replica in his basement. Afterwards, Bob would be the host of a reception in the dining room with its crystal chandelier and mirrored walls, reminiscent of a movie palace lobby. Bob's dedication to keep the magic of this special era alive was evident.

His friendship and professionalism through the years will linger on in our memory. We are fortunate that Bob Vaughn was willing to share his archives with us. He will be missed, but not forgotten. He saw the college acquire a new state-of-the-art Music Building this year, which will house our Allen theatre organ and library.

An Organ Extravaganza Evening will be held in memory of Bob Vaughn in April. The guest artist will be Dave Moreno from Sacramento showing a silent movie. Joining him will be the college organ instructor and curator of the library.

Those interested in the Bob Vaughn Library contact
chaumondep@cos.cc.ca.us or call 559/730-3810.

Dream of a Lifetime!

By John V. Baratta



*The Console of the Roxbury High School
Rodgers Custom 340 Theatre Organ*

Roxbury High School, Succasunna, New Jersey Receives Donation of a Custom Rodgers Theatre Organ

IT IS STILL HARD TO BELIEVE when I answered the telephone back in August 2000 and was asked if I would like to have a Rodgers theatre organ donated to the school. Well that is exactly what happened. My friend Robert Miloche received word that this instrument was available for donation to a non-profit organization and gave me the telephone of Bob Raymond, Sr. who was the contact person. After a few telephone calls the donation process was under way. Thanks to the generosity of Mr. Jay Ross of Monmouth Beach, New Jersey, Roxbury High School now has in its possession a Rodgers 340 custom theatre organ in its auditorium. In addition to the Rodgers theatre organ, Mr. Ross also donated a massive number of speaker cabinets plus a check to cover the removal, transportation and reinstallation of the instrument in its new home.

The auditorium of Roxbury High School seats approximately 1500 and is used primarily for instrumental and vocal performances. The size and construction of the auditorium makes for a perfect acoustic environment for the organ. While a pipe organ would be a magnificent situation, having this electronic organ is certainly a wonderful beginning to help expose our young people to the multifaceted world of organ music.

Mr. Dennis Ensminger, a local New Jersey electronic organ technician, did the installation of this instrument. Under the guidance of Mr. Ensminger the console was placed on a custom built platform allowing it to be moved anywhere in the orchestra pit. The speaker cabinets were installed in chambers on either side of the proscenium, previously used by the auditorium's public address system. The large 30-inch pedal cabinet

was installed on a concrete slab back stage. This gives the 16' and 32' pedal stops that wonderful shake.

It seems every time I had the opportunity to practice I found myself surrounded by students that were fascinated by what they observed and heard come out of the—"to their way of thinking" "big box with keyboards." Students after having been taught about some of the sounds and styles of music that are possible on an instrument of this caliber went out and purchased recordings of organ music. Yes! Teenagers listening and enjoying music from the great theatre organ. One of their favorite stops was the 32' pedal stop.

Since the completion of the installation the organ has been used for several vocal and concert band performances. It has also been used to provide entrance music for many school functions. The first public performance involving the organ was the high school spring vocal concert.

To open the evening's festivities I had the honor of performing a Broadway medley. The reaction of the audience was stupendous. Comments like, "Its like the local movie house." "I wish my parents were here tonight!" Later that evening the organ was used to accompany the 280-voice high school choir. Two weeks later the organ was used again at the band's spring concert. We have three concert bands at our school. The finale that evening was the Tchaikovsky 1812 Overture. What a fantastic feeling it was to hear the 1812 Overture performed with 223 musicians and the organ. It brought the audience to their feet and the hearts and emotions of the musicians together.

The Roxbury High School staff was extremely pleased to



Nelson Page and John Baratta presenting Jay Ross with plaque of appreciation.

have Mr. Nelson Page, President of the American Theatre Organ Society, in attendance at the organ's first public performance. Dr. Ripatrazone, our Superintendent, along with members of the Board of Education was also present that evening. Dr. Ripatrazone made the presentation of a plaque, commemorating the donation to our school. As part of his presentation comments like "great experience, future education endeavors and wonderful opportunities for the students, families and friends of Roxbury" were mentioned. The organ has made a hit with everyone!

The Roxbury school system has two other professional organists in addition to myself on its music staff. Mrs. Wheelock at our middle school and Mrs. Mezzino at our elementary school. This allows many opportunities for the students of all grade levels in Roxbury to have access to this marvelous instrument.

The music department has plans for future programs involving our new organ, such as silent films, accompaniment for vocal concerts, solo performances by guest artists and to be played in conjunction with the school's concert bands.

If we want the organ and its wealth of music literature to

CONTINUED ON PAGE 22

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

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—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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Theatre Organ Techniques

By Cheryl Seppala



Practice Tips For The Adult Hobbyist

In the last issue we laid the groundwork for a discussion of the most common concerns of the adult organ student, with the promise of some useful practice hints and fun keyboard exercises. The following is my "top ten" list for maximizing results with a minimum of practice time and natural musical ability.

1. Remember you are playing the organ for fun and your own enjoyment and amazement. When practicing becomes just another chore on your daily to-do list, something is wrong. Don't take it quite so seriously—save that for the pros. Perhaps add some variety and broaden your horizons by trying a new type of music. If you are a chord symbol player, try an easy bass-clef organ arrangement. How about a simple Bach minuet or a transcription of a well-known piano classic? If you are a former pianist who has never been taught how to play from a "fake sheet," study some basic chords and try making your own arrangement. Try a new group class or a couple of lessons from an organist you really admire.

2. Take time to review your completed songs and develop a small repertoire. Most students fall into the rut of finishing a song, moving on to the next one that sparks their interest, and never keeping up with the perfected ones. It is very upsetting to the teacher when a student comes to their lesson and complains that after two years of lessons they had nothing to play for last night's dinner guests. It is even more disturbing when they point out that they spent over \$200 in lessons to learn "Somewhere, My Love" and they can't remember it anymore. It is so important for your own self-confidence to keep a few "ready to play for company" songs under your fingers.

3. Practice time needs to be worked into your daily schedule along with your tasks and other hobbies. Although most teachers suggest saving the same time each day for practice, I think it is most important that you practice each day when you

are feeling the least mentally cluttered or physically tired. Worthwhile practice requires concentration and focus with limited interruptions. If you don't feel like practicing, don't force it—chances are you won't accomplish anything anyway. Never feel guilty if you miss a day of practice. I'm sure there are other days you will sit at the organ for three hours without even realizing you forgot to each lunch!

4. Spend a small portion of each practice session doing "warm-up" manual and pedal exercises, just as an athlete would do warm-ups. There really are some fun and useful ones, which we will explore, in the next few issues.

5. A good way to track your progress is by recording yourself. I have several students who keep a running tape or sequence of every song they complete. When you are feeling a little insecure about your progress, put on that tape and listen to what you have accomplished. It will spur you on to that next challenge!

6. Although challenges are good for you, many students make the mistake of tackling arrangements that are simply beyond their present technique or comprehension. I never discourage trying such brain and finger stretchers, but make it clear to the student they may never finish the piece to a level fit for public performance. Remember that your family, friends and neighbors would rather hear you play something simple played with accuracy, pleasing to the ear registrations, and expression than a tune that is obviously difficult, but a struggle to play AND TO HEAR.

7. When starting to study any new piece of music, always spend a few minutes analyzing the basic form of the piece. Take note of repeat signs, first and second endings, codas, D.C., D.S., etc. If indicated, also note the manual, registration, octave and tempo changes. This may all be accomplished without ever striking a key. Don't be afraid to use a pencil to

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mark any fingering, registrations, chords, etc. A highlighter may also be very useful in catching your eye.

8. Once you are ready to begin playing the piece, never expect to combine all four limbs instantly. Although you will be tempted to spend most of the practice session on the melody, try the discipline of practicing from the bottom up in this order: pedals alone, left hand alone, pedals and left hand together, right hand alone, right hand with expression pedal, hands together, right hand and pedal (if necessary for syn-copated or difficult rhythmic figures) and finally all parts together very slowly. Although this isn't nearly as much fun as playing the melody repeatedly, it will produce faster results in the end.

9. Do not start over every time you make a mistake! Return only to the beginning of the measure or phrase and rehearse that section until it suits you. Better yet, rehearse the difficult passages first and more often than the rest of the piece. At the end of each practice session, force yourself to play the whole

song through without stopping, mistakes and all. This is to prepare you for playing in public when you need to "fake it." The audience rarely recognizes mistakes, unless you point them out by wincing, groaning, cussing, shaking your head or worst of all correcting them or stopping completely!

10. Always keep a pencil, a highlighter pen, your organ owner's manual, post-its, clock, organ shoes, metronome and other practice materials on the organ. Don't disrupt your rehearsal concentration by getting up every few minutes. When you seat yourself at the organ, make sure you are centered comfortably with your right foot always in the swell pedal(s). Also make sure that your fingers are properly curved, that your bench is the proper distance for accurate pedaling, and that you are not a "swell-pedal pumper."

Developing good practice habits will lead to faster learning. Next time we will begin some easy and useful exercises for hands and feet. 'Till then, remember this organ stuff is supposed to be fun, so relax and enjoy!



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John Baratta at the console of Roxbury High School's Rodgers custom 340 Theatre Organ.



Dream of a Lifetime

CONTINUED FROM PAGE 19

survive it is imperative that we continue to promote its use among our young people. What a great catalyst the placement of this instrument has turned out to be. School—a place of learning, a place our young people should be exposed to the fine art of organ playing.

Future donations like this would be a major asset to the continuing life and existence of the organ. With budget cuts so

prevalent in our schools this is the perfect time for donations of this type. Help us keep organ music alive!

The Roxbury music department is pleased to have the opportunity to help preserve and pass on this truly American musical art form. Thanks to the additional efforts of Bob Raymond, Jr. and Al De Luca, the State of New Jersey has yet another showcase for the future of the theatre organ!

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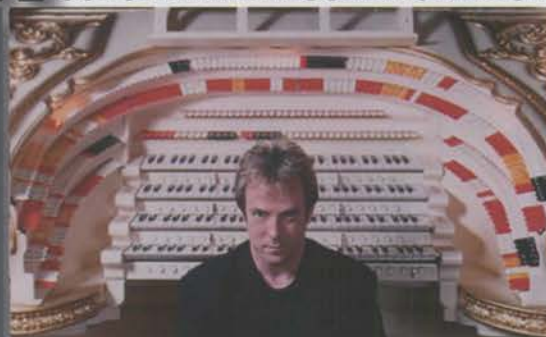
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ORGAN-IZING POPULAR MUSIC

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AL HERMANN'S

In 1960, when I opened my studio in Reading, Pennsylvania, there were eight well-known organists playing nightly in restaurants and lounges. They were good musicians and played what people liked to hear. At that time, it was estimated that at least six million homes had organs: Allen, Baldwin, Conn, Hammond, Kimball, Lowrey, Rodgers, Thomas, Wurlitzer and others.

The many people who purchased these organs at reasonable prices (\$1,500 to \$3,000) wanted to learn to play them and I was very busy teaching until 10 p.m. almost every night. Some of my students came from towns 30 miles away as many music stores offered very poor organ instruction. Any salesperson that could play saxophone or guitar became an organ teacher. The home organs of that period were small imitations of theatre organs and were ideal instruments for students and amateur musicians regardless of their ability.

I moved to Florida in 1979 and three years later when I visited Reading, no organists were playing anywhere (except churches), and there were only three music stores remaining, and only one of those was selling organs.

Around 1984, many of the home organs became expensive toys, not musical instruments. Instead of stops that produced organ tones, the programmable computers offered little black buttons and flashing red lights

which very few people could learn to operate and the cost went up to \$40,000 and more. This high cost eliminated many potential buyers of organs for their children.

Most of our well-known theatre concert and recording artists are getting older, and as they retire, there will be no one to replace them because young musicians are not learning to play popular music on the organ. They do not want to play songs from the thirties and forties and the newer popular songs do not sound as intended as organ or piano solos. Many young people I talk to never heard a Wurlitzer theatre organ and have no interest in joining a theatre organ society.

During the 1930s, when organists were playing on the radio every day, theatre organists were as well known to the public as singers and actors. Now, even George Wright and Hector Olivera are unknown to the general public—only to theatre organ enthusiasts.

It is my sincere hope that some ATOS members will have the necessary marketing skills to once again promote the theatre organ and its music to the younger generation.

Send your comments or questions regarding playing popular music on the organ to me at my new address:

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

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

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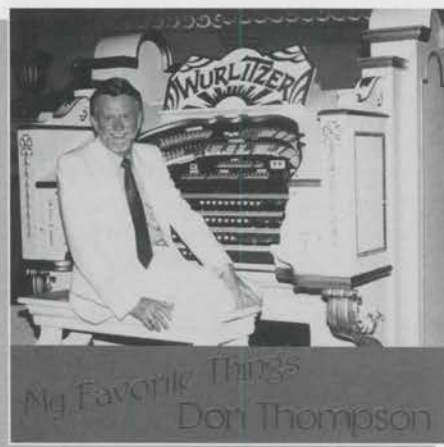
Ralph Beaudry, Associate Editor

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.

MY FAVORITE THINGS

Don Thompson

Reviewed by Glenn White



True to its title this latest Don Thompson recording, issued by Pipe Organ Presentations™, is a collection of “oldies but goodies.” There are 20 tracks on this CD and two of them are medleys making a total of 30 tunes. Three different organs, presumably all Wurlitzers, are heard, but most of the selections were recorded on the Capri Theatre, Adelaide, Australia Wurlitzer. One selection, “My Favorite Things,” is on the organ in the Southward Museum, Paraparaumu, New Zealand and another one, “Picnic,” was recorded on the Wurlitzer in the Nethercutt Collection, Sylmar, California. The CD is accompanied by a skimpy two pages of liner notes that offer some information about the organist and his career but precious little information about the musical selections. In almost all cases the composers are not identified and there is no information at all about the organs.

The sound of the New Zealand organ suffers with an inferior recording technique. Because the microphones seem to be placed very near the organ chambers, the sound is bright and harsh with no

ensemble blending. The Capri Theatre organ fares far better and has a pleasant sound and relatively good balance between the registers, but still does not sound as if it is in a very large room. (The liner notes say this organ and theatre are the property of the South Australian Chapter of the Theatre Organ Society of Australia.) The San Sylmar organ is well recorded and, since Mr. Thompson uses the piano with the organ in “Picnic,” it’s worth noting that the piano and organ are beautifully balanced.

Some of the time Mr. Thompson uses his left hand and left foot to create a heavy “Oom-Pah Oom-Pah” effect, not unlike a small German band, which becomes rather tiresome after a while. Also, in a few of the faster selections his right hand passages lack some accuracy. On the positive side, however, his playing of the faster tempos does have a lot of “air” in them, a la Reginald Dixon, making for clarity in the melody line. In general Mr. Thompson’s registrations are satisfactory although, for the most part, quite conservative. However, in “Ebb Tide” he effectively uses an untremmed 8" Tibia, subdued by the swell box, to create a wave effect with rapid arpeggios sweeping up and down in the tenor and mid-range, while playing the melody and harmony on Strings. Then he adds the tremolo in the louder part for a similar wave effect with tone clusters sliding up and down the keyboard. These effects are very well suited to the music.

The album’s two medleys are probably the most musically interesting of all the selections. The first one has six songs from Cole Porter’s *Kiss Me Kate* while the second one has six melodies from *No, No Nanette* by Vincent Youmans (the only composer named in the liner notes!). These medleys are nicely strung together and have quite appropriate registrations. Four of Thompson’s tracks are recreations of arrangements by

other organists. These are “Hot Dog” as recorded by Sydney Torch, “Love Makes the World Go Round/Change Partners” by Reginald Dixon, “While We’re Young” by George Wright, and Billy Nalle’s “Trio in the Style of Bach.” The Torch number is quite fast and bombastic with a notable entrance of the tuned bird whistle and a few missed notes. The Dixon piece is taken at a more manageable tempo but is still snappy, precise, and typical of Dixon’s playing. The Wright arrangement sounds very much like the original with its tempo and registration changes. This is an excellent rendition; some of the best playing on the disc. While the Nalle tune has more to do with Nalle than Bach, it’s actually Jerome Kern’s “All the Things You Are” played slowly in trio fashion with only three notes sounding at a time. It’s clever but suffers from unimaginative registration and much too slow a tempo.

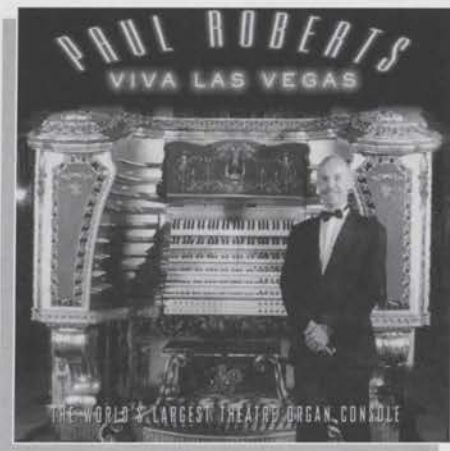
A humorous touch is apparent in “My Old Flame” as a “slightly tongue in cheek version” of Jesse Crawford’s style, according to the liner notes. The Crawford “slithers” are all there, somewhat exaggerated to be sure, but it is all in good fun. All in all, Thompson’s *My Favorite Things* is a nice collection of quite a few familiar old tunes that one seldom hears and a few that are rather obscure such as “March Lorraine,” “Extase,” “If,” and “The Thin Red Line.” And it is a great pleasure to hear the Capri organ in Adelaide. Don Thompson is obviously having a great deal of fun playing “His Favorite Things!”

(Editor’s note: Some of the selections on this CD were previously released on the cassettes *Down Under*, reviewed in the Journal, November 1995 and on *Live in Concert*, Journal, July 1998, but this is their first release on a compact disc.)

CD only at \$20.00 (postpaid) from Pipe Organ Presentations, 95 Duboce Avenue, San Francisco, CA 94103-2131.

VIVA LAS VEGAS

Paul Roberts



If the massive organ console pictured on this album's cover looks somewhat familiar—it should! From 1929 to 1994 it controlled the unique 51-rank Barton organ installed in five chambers suspended from the ceiling of the 25,000-seat Chicago Stadium. The legendary Al Melgard presided at this console for over 44 years and recorded that truly monstrous organ many times. Also it was played at both the 1985 and 1993 ATOS Conventions. Frank Pellico's concert at the latter Convention was the last recording (reviewed in the Journal, January 1996) made on this organ, which went into storage shortly after the Stadium closed in 1994. An unfortunate fire destroyed most of the organ's pipework; but fortunately the console was spared! (Details about the Barton's Stadium installation can be found in the Journals of January 1969, May 1985 and November 1992.)

British organist Paul Roberts, who is now well known to organ buffs everywhere through his numerous around-the-world concert tours and his many recordings and videos, had the privilege of making the first recording of this historic console in its new home—the Phil Maloof residence in Las Vegas, Nevada. Initially planned as a reinstallation of the former Kansas City Granada Theatre's 3/21 Barton, when the Chicago Stadium's console became available it was only logical to expand that organ to fifty some ranks, refurbish the console and make it fully operational for the first time in decades and install it in the Maloof home—Viva Las Vegas!

Paul's program opens with the enthusiastic "Vitality" which was introduced

by one of England's best known entertainers, Cicely Courtneidge, who played Gay Daventry in Ivor Novello's 1951 hit musical *Gay's the Word*. The listener will immediately note that although this new organ doesn't have that cavernous Chicago Stadium sound, it has loads of presence and a satisfying big room ambiance. With 43 tunes on this 70-minute album, obviously Paul has included a number of medleys. His first is from a better-known British musical. It's 1960's *Oliver* which was chockfull of hit tunes (Paul's ten-minute medley has seven of them) and ran over two years on Broadway and, when filmed in 1968, won five Oscars! Continuing in the Hollywood vein Paul presents a lovely, tender version of "Laura" and follows that with a cheerful ten-minute medley of six Jimmy Van Husen melodies including "Love and Marriage" (don't let the untremmed "Wedding March" opening fool you), "Swinging On A Star" and the cheerful "It's Nice To Go Traveling."

Hoagy Carmichael's second most popular composition is next—it's "The Nearness of You." One of Hollywood's most prolific lyricists, Ned Washington, wrote the words to this lovely melody which was introduced by New York Metropolitan Opera star Gladys Swarthout, making one of her few film appearances, in 1938's *Romance In the Dark*. In a fond tribute to the Irish Paul presents two medleys (totaling seven tunes) that everyone associates with the Emerald Isle (even though several originated in Tin Pan Alley!). It's back to Hollywood for a charming nine-minute medley of seven tunes from *Snow White and the Seven Dwarfs* including the rarely heard "I'm Wishing" and "The Dwarf's Yodeling Song." The organ's most delicate voices are featured on MacDowell's enchanting "To A Wild Rose" and then it's on to a 12-minute medley of eight popular tunes, both ballads and up-tempo favorites and mostly from the 1920s and '30s, including "Chinatown, My Chinatown," "Smoke Gets In Your Eyes," and "The Lambeth Walk." Paul then goes fiery Latin with Chabrier's "España."

Next to closing is Rowley's delicate, charming "Humoresque." Paul's all-too-brief closing medley is the surprising combination of "Chicago" and "Viva Las Vegas." Doc Pomus and Mort Shuman

wrote that razzle-dazzle number as the title tune for one of the 31 films Elvis Presley made in the 1960s! Yes, there's lots of music here, which will surely please Paul Robert's growing number of fans. It's nicely recorded by Banda Record's Terry Cutshall AND it's one of the few albums currently available in both CD and cassette formats. CDs are \$20.00 and cassettes are \$12.00 (both postpaid) from Cardinal Productions, P.O. Box 22035, Beachwood, OH 44122.

THAT'S ENTERTAINMENT

Charlie Balogh



Clap hands! Here comes Good Time Charlie with another collection of wonderful tunes—some old and a few brand new—each one wrapped up in sparkling registrations and glistening arrangements guaranteed to get your toes tapping and your fingers snapping. It's been almost 30 years since Charlie started playing pipes at the pizza parlors in Michigan and Arizona, but his music today is just as fresh, joyous and lively as ever. Named Organist of the Year 2000, Charlie is once again heard here at the console of the world's largest Wurlitzer—the behemoth 4/73 at Mesa, Arizona's ever-popular Organ Stop.

Charlie opens with the album's title tune, "That's Entertainment," which Deitz and Schwartz wrote not for their 1931 Broadway musical review, *The Bandwagon*, but specifically for their 1953 film version! Note the effective "Console Rising" introduction and a wonderful waltz interlude in the second chorus! A tad more subdued is Leroy Anderson's soft-shoe delight, "Sandpaper Ballet" with its sandpaper musical

breaks and jazz whistle finish! What more can we say about Herman Hupfeld's biggest hit, "As Time Goes By" except to mention he also wrote such minor classics as the "Savage Serenade" and "My Little Dog Has Ego" and that you'll love Charlie's really neat untremmed brass passages. If you've ever doubted a Wurlitzer's ability to swing like the Big Bands, just give Charlie's "One O'Clock Jump" a listen. Bravo!

Of course, Judy Garland sang "Over the Rainbow" in one movie—but Jimmy Stewart not only sang it in 1940's *The Philadelphia Story* but he led the orchestra playing it in 1954's *The Glenn Miller Story!* Charlie's only medley is 17 minutes of the six best-known numbers from *Fiddler on the Roof*. That musical ran well over 3,000 performances on Broadway, over 2,000 in London, won all the major Tony awards, a few Oscars for the film version, and the original cast LP was near the top of the charts for 60 weeks! Charlie gives each selection a full arrangement and, as an example of Charlie's excellent liner notes about each of his selections, we'll quote his *Fiddler* comments, "The opening features some interplay between the Solo Violins and organ's two Clarinets. The infectious rhythms of "If I Were A Rich Man" and "To Life" are very enjoyable to perform and are punctuated with plenty of Tambourines and other percussions. The "Wedding Dance" is particularly rich with color, sound, and rhythm to help convey the drama of the dance. *Maseltov!*"

Next up is one of the loveliest and gentlest rock tunes ever composed—"Hopelessly Devoted to You." Written for the 1978 film version of *Grease*, you'll surely remember that John Travolta starred in the film; but did you realize the London stage production starred

Richard Gere long before he became a Hollywood leading man? What could follow that but two of the Beatles best—a near baroque "Michelle" and a kicky, carousel version of "When I'm 64." The Mesa Organ Stop's automatic drum machine gets a lively workout in Charlie's Big Band version of "Rock Around the Clock." But then the tempo slows down for "Cry Me A River"—one of the biggest hits for that Sultan of Sob, Johnnie Ray. Be sure to take special note of Charlie's glorious counter melodies in that number.

Charlie's next selection is the "Parade of the Charioteers" from the Oscar winning score noted Hollywood composer Miklos Rozsa wrote for the 1959 film epic *Ben-Hur*. While the chariot race took nine months to plan, two months to shoot and cost \$1 million, it has no music! The soundtrack is devoted to the roaring crowd, the cracking of the whips, the grinding of the wheels on the nine chariots and the ripping sounds of protruding wheel spikes on the villain's chariot. But the "Parade" music is the powerful introduction to that scene and Charlie's transcription features all the organ's brass (including the Trumpet en Chamade) and drums. Next to closing is Hoagy Carmichael's delicate "Skylark" and we'll quote some of Charlie's comments about this arrangement: "I have to admit an infatuation with the sounds... It's an incredibly rich combination of Strings, Voxes, Flutes, and soft Tibias, played in the tenor octave of the keyboard."

Vitorio Monti wrote Charlie's spectacular closing number "Czardas." It's based on the Hungarian dance, which originated in the early 19th Century, and features alternately languorous, slow and furious, fiery passages! A fitting finale to a beautifully recorded album, which puts

you in the best seat in the house to enjoy Charlie and the Organ Stop's Wurlitzer. Yes, this album well deserves our Very Highest Recommendation!

Compact disc only at \$20.00 (post-paid) from Organ Stop Pizza, 1149 East Southern Avenue, Mesa, AZ 85204. You can also order by phone at 480/813-5700, Ext. 200, or by Fax at Ext. 222, or at their website www.OrganStopPizza.com (where you can hear excerpts from all their available albums!)

LATE NIGHT HAMMOND

Nigel Ogden



British organist Nigel Ogden's first recording (an LP titled *Faces of the Future*) was reviewed way back in the April 1974 issue of the Journal. Of his more than two dozen recordings since then, 21 have been reviewed in the Journal including his notable *Decades* series which featured the best music of the '20s, '30s, '40s, '50s, '60s, '70s, and '80s. Nigel has recorded on both theatre and classical organs and is now in his 23rd year as host of the weekly one-hour BBC radio show *The Organist Entertains*. In recognition of his superb theatre organ

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required the assistance of a live person sitting at the console to set and change the stops and provide expression by operating the swell pedals. But, in the 1920s, the Skinner Organ Company developed a unique system by which the rolls could be punched with not only the musical notes but also stop changes and expression. This new 127½-minute two CD set features organist Ken Cowan in live performances on 12 of its 30 tracks while the balance of the program is played from organ rolls that are impossible to distinguish from a live performance!

The unique two-manual electro-pneumatic Skinner Player Organ featured on these discs is Opus 783 (with 12 speaking stops and 15 ranks) which was installed in the two-story tall main stair hall of Elm Court, the magnificent gothic Benjamin D. Philips home in Butler, Pennsylvania during its construction in 1929. Accompanying the two discs is a 64-page booklet with 46 photos and diagrams, an essay describing the roll playing mechanism (with close-up photos of its fascinating, intricate relay system), a brief history of residence organs in America, a complete stop list of the organ, chart of the tracker bar layout, and nine pages of detailed program notes about the composers, organists and musical selections.

We'll quote a brief section of these fascinating liner notes to help explain how the Skinner Orchestrator functions:

"With all the individual solo voices and dozens of stop and swell controls, the Orchestrator has about 500 individual controls—well beyond any previous roll-operated machine, Skinner's solution took the form of an ingenious electro-pneumatic multiplexing system in which each hole performed up to four functions." In 1990 the A. Thompson Allen Company completely refurbished and restored this organ to its original condition.

The first disc opens with Mozart's "Marriage of Figaro Overture" on Roll #718. Immediately the listener will be captivated by the clean, clear, smooth, sweet voices of this organ and the excellent spacious acoustics of Elm Court. Next is a delicate, yet rhythmic arrangement of Johnston's "Pavane in A" as played by Edwin Arthur Kraft on Roll #506. A live performance by Ken Cowan of Bohm's "Calm Is The Night" has somewhat fuller registrations and demonstrates the great dynamic range of the organ and its warm, luscious pedal. Marcel Dupre (Roll #574) plays D'Aquin's "Noel and Variations" and Ken Cowan follows that with a live performance of Bonnet's skittering "Elfs." On Roll #762 Dupre plays his well-known eight-minute "Improvisation on Adeste Fidelis."

Organist Chandler Goldthwaite (Roll #518) plays Nevin's delicate "Will O' The Wisp" and Jepson's "Pantomime" is performed by Lynnwood Farnum (Roll

#602). Karg-Elert wrote a "Claire de Lune" which is somewhat different from the more familiar Debussy composition and organist Ernest Mitchell plays it on Roll #524. A seven-minute arrangement of Dethier's quite realistic "The Brook" is performed by Edwin Arthur Kraft on Roll #508 and then we hear one of Jerome Kern's most unusual melodies. It's his South Sea flavored "Kalua" which was the only "standard" to come out of Kern's 1921 musical *Good Morning Dearie* (although his "Blue Danube Blues" was a bigger hit back then!). Closing out the first disc is a near 11-minute transcription of the "Finale" from Dvorak's *New World Symphony* (Roll #577) which fully demonstrates the Skinner Orchestrator's ability to handle the most complex musical challenges and also shows off the magnificent Skinner orchestral voices!

Roll #715 opens the second disc with an exciting "España" by Chabrier. Ken Cowan is heard live playing Moszkowski's charming "Etude in F" and then organist Charles Heinroth (Roll #536) performs the same composer's melodic "Serenata." Rossini's *Barber of Seville* (written in 1816) is still generally considered the world's most popular opera buffa and we are treated to a near nine-minute arrangement from that score on Roll #590. Since violinist/composer Fritz Kreisler was at the peak of his fame in the 1920s we next hear his "Caprice Viennois" (Roll #517). Organist Peter

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Stultzfus joins Ken Cowan in four-hand arrangements of eight of Brahms' brief, but charming *Neue Liebeslieder Waltzes*. Albert Snow's ten-minute arrangement of Mendelssohn's "Fingal's Cave Overture" (Roll #713) is followed by Offenbach's captivating "Barcarolle" from his opera *Tales of Hoffman* (Rolls #595). Ireland's "Elegy" is played by Ken Cowan and, from Roll #603, we have Lacombe's "Aubade Printaniere."

Closing this thoroughly enjoyable concert is a ten-minute medley of enchanting melodies from Victor Herbert's 1906 operetta *The Red Mill* (Roll #793). One critic noted that Herbert wrote the kind of tunes that people whistled on their way into the theatre and you'll surely recognize "Everyday Is Ladies Day With Me," "The Streets of New York," "Moonbeams," and "Isle of Our Dreams." Although we began this review with a discussion of the marvelous mechanical aspects of the Elm Court Skinner organ, this set of CDs is a thoroughly enjoyable concert performance in every way! The organ, selections, perfor-

mances, recording, and fascinating booklet are all excellent and well deserving of our Highest Recommendation!

This 127½-minute two CD set is \$32.95—New York residents add sales tax—plus \$3.99 postage. (Please note: postage rates are expected to be raised substantially in 2002 so you are advised to check the postage rate on JAV Recordings' website at <http://www.pipeorgancds.com> or by calling 718/434-5620.) You can also charge it to your VISA or MasterCard. Send mail orders to JAV Recordings, 43 Wellington Court, Brooklyn, NY 11230. Allegro Music distributes JAV Recordings in the UK and Europe at www.allegro.co.uk.



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

ALABAMA

- ▶ **BIRMINGHAM**
Alabama Theatre
1811 Third Ave North
4/28 Wurlitzer
Fairview United Methodist Church
2700 31st W.
2/8 Wurlitzer (unplayable)
Southside Baptist Church,
Foster Auditorium
1016 Nineteenth Street South
3/6 Kimball

ALASKA

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

ARIZONA

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

CALIFORNIA (NORTH)

- ▶ **BERKELEY**
Berkeley Community Theatre
1930 Alston Way
4/35 Wurlitzer
- ▶ **CASTRO VALLEY**
Cathedral of the Crossroads
20600 John Drive
4/14 Wurlitzer-Morton
- ▶ **FAIR OAKS**
Community Clubhouse
7997 California Ave
3/13 Wurlitzer/Morton
- ▶ **HEALDSBURG**
Johnson's Alexander Valley Winery
8329 State Highway 128
3/10 Robert-Morton
- ▶ **MARTINEZ**
Bella Roma Pizza
4040 Alhambra Ave
3/16 Wurlitzer

- ▶ **MONTEREY**
State Theatre
417 Alvarado
2/13 Wurlitzer
- ▶ **MURPHYS**
Kautz Vineyard Winery
1894 Six Mile Rd
3/15 Robert-Morton
- ▶ **OAKLAND**
Grand Lake Theatre
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3/18 Wurlitzer
Paramount Theatre
2025 Broadway
4/27 Wurlitzer w/2 consoles

- ▶ **PALO ALTO**
Stanford Theatre
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3/21 Wurlitzer
- ▶ **SACRAMENTO**
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4/21 Wurlitzer
Towe Auto Museum
2200 Front Street
3/16 Wurlitzer (ATOS Organ)

- ▶ **SALINAS**
Fox-California Theatre
239 Main Street
3/11 Wurlitzer
First Baptist Church
1130 San Vincente Drive
3/20 Wurlitzer-Wicks

- ▶ **SAN FRANCISCO**
Castro Theatre
429 Castro
4/21 Wurlitzer

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3/13 Wurlitzer

- ▶ **STOCKTON**
Masonic Temple *
2/11 Robert-Morton

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- ▶ **ANAHEIM**
Anaheim High School
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3/10 Robert-Morton

- ▶ **CATALINA ISLAND**
Avalon Casino Theatre
4/16 Page

- ▶ **DEATH VALLEY**
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140 Richmond
4/26 Wurlitzer

- ▶ **ESCONDIDO**
Emmanuel Faith Community Church
639 East Felicita Ave
3/15 Wurlitzer

- ▶ **FRESNO**
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1717 South Chestnut Street
3/20 Hybrid
Warnors Theatre
1402 Fulton
4/14 Robert-Morton

- ▶ **FULLERTON**
Plummer Auditorium *
Fullerton High School
Grand Ave
4/36 Wurlitzer

- ▶ **HANFORD**
Fox Hanford Theatre
2/10 Wurlitzer

- ▶ **LOS ANGELES**
Founders' Church of Religious Science
3281 W. 6th
4/31 Wurlitzer
Orpheum Theatre
842 Broadway South
3/14 Wurlitzer
Shrine Auditorium *
649 W Jefferson Boulevard
4/74 Möller
Wilshire Ebell Theatre
4401 W Eighth
3/13 Barton

- ▶ **HOLLYWOOD**
El Capitan Theatre
6838 Hollywood Boulevard
4/37 Wurlitzer

- ▶ **MONROVIA**
Monrovia High School
2/10 Wurlitzer

- ▶ **PARAMOUNT**
Iceland Amphitheatre
8401 Jackson
3/19 Wurlitzer

- ▶ **PASADENA**
Civic Auditorium
300 E. Green
5/28 Möller
Sexson Auditorium
Pasadena City College
3/23 Wurlitzer

- ▶ **SAN BERNADINO**
California Theatre
562 W Fourth
2/10 Wurlitzer

- ▶ **SAN DIEGO**
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Spreckels Organ Pavilion*
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4/72 Austin

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Civic Auditorium
320 S Mission Drive
3/16 Wurlitzer
- ▶ **SPRING VALLEY**
Trinity Presbyterian Church
3902 Kenwood
4/22 Wurlitzer (San Diego Chapter organ)

- ▶ **SYLMAR**
San Sylmar
The Nethercutt Collection
4/74 Wurlitzer

- ▶ **SANTA ANA**
Santa Ana High School
520 W Walnut
2/10 Robert-Morton

- ▶ **SANTA BARBARA**
Arlington Theatre
1317 State
4/27 Robert-Morton

- ▶ **SANTA MONICA**
Trinity Baptist Church
3/14 Wurlitzer/Schantz

- ▶ **SEAL BEACH**
Bay Theatre
340 Main
4/42 Wurlitzer

COLORADO

- ▶ **COLORADO SPRINGS**
City Auditorium
Kiowa & Weber
3/8 Wurlitzer
Mount St. Francis Auditorium
W. Woodman Valley Rd
3/20 Wurlitzer

- ▶ **DENVER**
Paramount Theatre
1621 Glenarm Place
4/20 Wurlitzer w/2 consoles

- ▶ **FORT COLLINS**
Lory Student Center Theatre
Colorado State University
3/19 Wurlitzer

CONNECTICUT

- ▶ **HARTFORD**
Bushnell Memorial Hall
166 Capitol Ave
4/75 Austin

- ▶ **SHELTON**
Shelton High School
Meadow Street
3/12 Austin

- ▶ **THOMASTON**
Thomaston Opera House
3/15 Marr & Colton

- ▶ **WILLIMANTIC**
Windham Technical School
Summit Street Extension
3/15 Wurlitzer

DELAWARE

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

FLORIDA

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

- ▶ **DUNEDIN**
Kirk of Dunedin
2686 US Alt 19
4/100 Hybrid

- ▶ **ELLENTON**
Roaring 20's Pizza & Pipes
6750 N US Highway 301
4/42 Wurlitzer

- ▶ **MIAMI**
Gusman Cultural Center
174 E Flagler
3/15 Wurlitzer

- ▶ **PENSACOLA**
Saenger Theatre
118 S Palafox
4/23 Robert-Morton

- ▶ **PINELLAS PARK**
City Auditorium
7659 - 59th Street N.
2/9 Wurlitzer

- ▶ **TAMPA**
Tampa Theatre
711 Franklin Street Mall
3/12 Wurlitzer

GEORGIA

- ▶ **AMERICUS**
Rylander Theatre
3/11 Möller

- ▶ **ATLANTA**
Fox Theatre
660 Peachtree Northeast
4/42 Möller
Theatrical Paraphernalia
2/9 Robert-Morton

HAWAII

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

- ▶ **HILO**
Palace Theatre
38 Haili Street
2/10 Robert-Morton/Wurlitzer

IDAHO

- ▶ **BOISE**
Egyptian Theatre
700 Main
2/8 Robert-Morton

- ▶ **ATHOL**
Silverwood Theme Park
26225 North Highway 95
3/17 Wurlitzer

- ▶ **MOSCOW**
University of Idaho Auditorium
2/6 Robert-Morton

ILLINOIS

- ▶ **BELLEVILLE**
Lincoln Theatre
103 E. Main Street
3/15 Hybrid

- ▶ **CHAMPAIGN**
Virginia Theatre
201 W. Park Ave
2/8 Wurlitzer

- ▶ **CHICAGO**
Aragon Ballroom *
1106 W. Lawrence
3/10 Wurlitzer
Chicago Theatre
175 N. State
4/29 Wurlitzer
Copernicus Center
5216 W. Lawrence
3/17 Wurlitzer/Kimball
Patio Theatre
6008 W. Irving Park
3/17 Barton

- ▶ **DOWNERS GROVE**
Downers Grove High School
4436 Main
3/10 Wurlitzer
Tivoli Theatre
5021 Highland Ave
3/10 Wurlitzer

- ▶ **EMHURST**
York Theatre
150 North York Rd
2/7 Barton

- ▶ **HINSDALE**
Hinsdale Theatre
29 E. First Street
3/28 Kimball

- ▶ **JOLIET**
Rialto Square Theatre
102 S.E. Van Buren
4/24 Barton

- ▶ **LANSING**
Beggar's Pizza
3524 Ridge Rd
3/17 Barton

- ▶ **MUNDELEIN**
St. Mary of the Lake Seminary
176 Mundelein
4/19 Howell-Wurlitzer

- ▶ **PARK RIDGE**
Pickwick Theatre
5 S. Prospect Ave
3/11 Wurlitzer

- ▶ **ROCKFORD**
Coronado Theatre
312 N. Main
4/17 Barton

- ▶ **SPRINGFIELD**
Springfield High School
101 S. Lewis
3/12 Barton

- ▶ **ST. CHARLES**
Arcada Theatre
105 Main East
3/16 Geneva/Marr & Colton
Baker Hotel *
100 Main West
3/10 Geneva

- ▶ **WAUKEGAN**
Genesee Theatre
203 N. Genesee
3/10 Barton

INDIANA

- ▶ **ANDERSON**
Paramount Theatre
1124 Meridian
3/12 Page

- ▶ **ELKHART**
Elco Theatre
410 S. Main
2/11 Kimball

- ▶ **FORT WAYNE**
Embassy Theatre
121 W. Jefferson
4/16 Page

- ▶ **INDIANAPOLIS**
Hedback Community Theatre
1847 N. Alabama
2/11 Page
Manual High School
2405 Madison Ave
3/26 Wurlitzer
Warren Center for the
Performing Arts
9450 E 18th Street
3/18 Barton

- ▶ **LAFAYETTE**
Long Performing Arts Center
111 N. Sixth
3/21 Wurlitzer
- ▶ **VINCENNES**
Vincennes University Auditorium
3/12 Wurlitzer

IOWA

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

KANSAS

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

KENTUCKY

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

LOUISIANA

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

THE AMERICAN ORGANIST MAGAZINE

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MAINE

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

MARYLAND

- ▶ **CATONSVILLE**
Rice Auditorium
Spring Grove Hospital Center
Elm Street
2/7 Wicks/Robert-Morton
- ▶ **COLLEGE PARK**
University of Maryland
University Boulevard & Adelphi Rd
3/10 Kimball
- ▶ **FREDERICK**
Weinberg Center for the Arts
20 W. Patrick
2/8 Wurlitzer

MASSACHUSETTS

- ▶ **GROTON**
Shanklin Conference Center
130 Sandy Pond Rd
4/34 Wurlitzer
- ▶ **NEW BEDFORD**
New Zeiterion Theatre
684 Purchase Street
2/8 Wurlitzer
- ▶ **SPRINGFIELD**
Paramount-Sanderson Theatre
1700 Main
3/11 Wurlitzer
- ▶ **STONEHAM**
Stoneham Town Hall, 35 Central
2/14 Wurlitzer
- ▶ **WELLESLEY HILLS**
Knight Auditorium, Babson College
Wellesley Ave
4/18 Wurlitzer

MICHIGAN

- ▶ **ANN ARBOR**
Michigan Community Theatre
603 E. Liberty
3/13 Barton
- ▶ **CRYSTAL FALLS**
Crystal Falls Theatre
301 Superior Ave
3/21 Möller
- ▶ **DETROIT**
Fox Theatre
2211 Woodward Ave
4/36 Wurlitzer; 3/12 Möller (lobby)
- ▶ **Redford Theatre**
17360 Lahser Rd
3/10 Barton
Senate Theatre
6424 Michigan
4/34 Wurlitzer
- ▶ **GRAND LEDGE**
Grand Ledge Opera House
121 South Bridge Street
3/20 Barton/hybrid
- ▶ **GRAND RAPIDS**
Public Museum
272 Pearl Street NW
3/20 Wurlitzer

FLINT

- ▶ Flint Institute of Music Recital Hall
1025 E. Kearsley
3/11 Barton
- ▶ **IRONWOOD (Upper Peninsula)**
Ironwood Theatre
2/7 Barton
- ▶ **KALAMAZOO**
State Theatre
404 S. Burdick
3/11 Barton
- ▶ **MARSHALL**
The Mole Hole
150 W. Michigan
2/7 Barton
- ▶ **MUSKEGON**
Frauenthal Center
407 W. Western Ave
3/8 Barton
- ▶ **ROYAL OAK**
Baldwin Theatre
415 S. Lafayette
2/11 Wurlitzer/Hybrid
- ▶ **SAGINAW**
Temple Theatre
203 W. Washington
3/11 Barton

MINNESOTA

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

MISSISSIPPI

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

MISSOURI

- ▶ **KANSAS CITY**
Civic Center Music Hall
13th & Wyandott
4/27 Robert-Morton
- ▶ **POINT LOOKOUT**
Jones Auditorium, School of the Ozarks
Hwy 65
3/15 Wurlitzer

▶ST. LOUIS
Fox Theatre
527 Grand Boulevard N.
4/36 Wurlitzer; 2/10 Wurlitzer (lobby-not original)

MONTANA

▶MISSOULA
Wilma Theatre
3/10 Robert-Morton

▶BOZEMAN
Ellen Theatre
2/7 Wurlitzer

NEBRASKA

▶BELLEVUE
Little Theatre Playhouse
203 W. Mission Ave
2/5 Wurlitzer

▶OMAHA
Rose Theatre
2001 Farnam Street
3/20 Wurlitzer
Orpheum Theatre
409 S. Sixteenth
3/13 Wurlitzer

NEVADA

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

NEW HAMPSHIRE

▶BERLIN
Berlin Middle School
2/10 Wurlitzer

NEW JERSEY

▶ASBURY PARK
Convention Hall
1300 Boardwalk
3/12 Kilgen

▶ATLANTIC CITY
Convention Hall *
2301 Boardwalk
7/449 Midmer-Losh; 4/55 Kimball

▶FLEMINGTON
Northlandz Great American Railway
and Music Hall
5/37 Hybrid

▶GUTTENBERG
Galaxy Theatre
7000 Boulevard East
3/12 Kimball; 2/6 Möller (Lobby)

▶NEWARK
Symphony Hall
3/15 Griffith-Beech

▶NORTH BERGAN
Immaculate Heart of Mary Chapel
Broadway between 78th & 79th
3/12 Robert-Morton

▶OCEAN GROVE
Ocean Grove Auditorium *
27 Pilgrim Parkway
4/154 Hope-Jones/Schantz

▶PITMAN
Broadway Theatre
3/8 Kimball

▶RAHWAY
Union County Arts Center
1601 Irving
2/7 Wurlitzer

▶TRENTON
War Memorial Auditorium
W. Lafayette & Wilson
3/16 Möller

▶UNION CITY
Park Theatre Performing Arts Center
3/20 Möller

NEW MEXICO

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

NEW YORK

▶BINGHAMTON
Broome Center for Performing Arts
228 Washington
4/24 Robert-Morton
Roberson Center for Fine Arts
30 Front
3/17 Link

▶BROOKLYN
Long Island University
385 Flatbush Extension
4/26 Wurlitzer

▶BUFFALO
Shea's Theatre
646 Main Street
4/28 Wurlitzer

▶CORNWALL-ON-HUDSON
New York Military Academy *
Academy Ave
4/31 Möller

▶CORTLAND
Old Main Auditorium
State University of New York
3/18 Link-Wurlitzer

▶ELMIRA
Clemens Center for Performing Arts
State & Gray
4/20 Marr & Colton

▶LAKE PLACID
Palace Theatre
27 Main Street
3/7 Robert-Morton

▶LOCKPORT
Dale Building, Senior Citizen Center
33 Ontario
2/8 Wurlitzer

▶MIDDLETOWN
Paramount Theatre
19 South
3/11 Wurlitzer

▶MINEOLA
Chaminade High School
Jackson Ave
3/15 Austin/Robert-Morton

▶NEW YORK CITY
Beacon Theatre

2124 Broadway
4/19 Wurlitzer
Radio City Music Hall
Rockefeller Center
4/58 Wurlitzer
United Palace
175th & Broadway
4/23 Robert-Morton

▶NORTH TONAWANDA
Riviera Theatre
67 Webster
3/19 Wurlitzer

▶POUGHKEEPSIE
Bardavon Opera House
35 Market Street
2/8 Wurlitzer

▶ROCHESTER
Auditorium Center
875 Main East
4/22 Wurlitzer
Eisenhard Auditorium
657 East Ave
3/11 Wurlitzer
First Universalist Church *
150 Clinton Ave So
3/13 Hope-Jones

▶ROME
Capitol Theatre
218 W. Dominick
3/7 Möller

▶SCHENECTADY
Proctor's Theatre
432 State
3/18 Wurlitzer

▶SUFFERN
Lafayette Theatre
2/10 Wurlitzer

▶SYRACUSE
Mills Building, State Fairgrounds
3/11 Wurlitzer

▶UTICA
Proctor High School
Hilton Ave
3/13 Wurlitzer

NORTH CAROLINA

▶BURLINGTON
Williams High School
3/17 Hybrid

▶GREENSBORO
Carolina Theatre
310 S. Greene
2/6 Robert-Morton
Masonic Temple*
426 W. Market
2/8 Wurlitzer

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NORTH DAKOTA

▶FARGO
 Fargo Theatre
314 N. Broadway
4/21 Wurlitzer

OHIO

▶AKRON
Akron Civic Theatre
182 S. Main
3/19 Wurlitzer

▶CANTON
Palace Theatre
605 N. Market Ave
3/11 Kilgen

▶CLEVELAND
Gray's Armory
1234 Bolivar Rd
3/13 Wurlitzer
Palace Theatre
3/15 Kimball
Judson Manor
1890 E. 107th
3/9 Kimball

▶COLUMBUS
Ohio Theatre
39 E. State
4/20 Robert-Morton

▶DAYTON
Victoria Theatre
138 N. Main
3/16 Wurlitzer

▶LIMA
Allen County Museum
620 West Market
2/4 Page

▶LORAIN
Palace Theatre
Sixth & Broadway
3/11 Wurlitzer

▶MANSFIELD
Renaissance Theatre
136 Park Ave West
3/20 Wurlitzer

▶MARION
Palace Theatre
276 W. Center
3/10 Wurlitzer

▶MEDINA
County Administration Building *
3/6 Austin

▶SANDUSKY
State Theatre
107 Columbus Ave
3/8 Page

▶SHARONVILLE
The Music Palace
11473 Chester Rd
4/28 Wurlitzer

▶TOLEDO
Ohio Theatre
3114 LaGrance
4/10 Marr & Colton

▶WILMINGTON
Wilmington College
2/7 Wicks

▶WORTHINGTON
Worthington High School
300 W. Granville
3/16 Wurlitzer

OKLAHOMA

▶GUTHRIE
Scottish Rite Temple *
900 E. Oklahoma Ave
4/65 Kimball

▶MIAMI
Coleman Theatre
3/10 Wurlitzer

▶MUSKOGEE
Muskogee Civic Center
3/7 Robert-Morton

▶OKMULGEE
Orpheum Theatre
4/14 Robert-Morton

▶TULSA
Broken Arrow Campus
Tulsa Technology Center
3/13 Robert-Morton

OREGON

▶COOS BAY
Egyptian Theatre
229 S. Broadway
4/18 Wurlitzer

▶CORVALLIS
Gill Coliseum, Oregon State University
2/8 Wurlitzer

▶PORTLAND
Alpenrose Dairy Park
6149 S. W. Shattuck Rd
2/5 Kimball; 4/50 Skinner
Cleveland High School
3400 S. E. 26th Ave
3/26 Kimball
Oaks Park Roller Rink
Foot of S.E. Spokane
4/18 Wurlitzer
Scottish Rite Temple
709 S.W. 15th
2 - 3/14 Wurlitzer (dual consoles)

▶SALEM
Elsinore Theatre
3/18 Wurlitzer

PENNSYLVANIA

▶ALLENTOWN
Nineteenth Street Theatre
527 N. 19th
3/7 Möller

▶CHAMBERSBURG
Capitol Theatre
159 S. Main
4/19 Möller

▶DORMONT
Keystone Oaks High School
1000 McNealy Rd
3/17 Wurlitzer

▶GLENSIDE
Keswick Theatre
3/14 Möller

▶HERSHEY
Hershey Community Theatre
15 Caracas Ave
4/71 Aeolian Skinner

▶MARIETTA
Marietta Theatre
130 W. Market
3/37 Wurlitzer-Page

▶NORTHAMPTON
Roxy Theatre
2/6 Wurlitzer

▶PHILADELPHIA
Civic Center Convention Hall *
34th & Civic Center Boulevard
4/88 Möller
4/19 Möller (theatre console)

4/87 Möller (classic console)
Lord and Taylor (Wanamaker)
13th & Market
6/469 Los Angeles Art/Kimball/
Hybrid

▶POTTSTOWN
Sunnybrook Ballroom
3/11 United States

▶YORK
Strand/Capitol Theatre Complex
3/17 Wurlitzer

RHODE ISLAND

▶NEWPORT
Jane Pickens Theatre
49 Touro
2/8 Marr & Colton

▶PROVIDENCE
Columbus Theatre
270 Broadway
2/6 Wurlitzer
Providence Performing Arts Center
220 Weybosset
5/21 Wurlitzer

▶WOONSOCKET
Stadium Theatre Performing Arts Centre
329 Main Street
2/10 Wurlitzer

TENNESSEE

▶BRISTOL
Paramount Center
3/11 Wurlitzer-Kimball

▶CHATTANOOGA
Tivoli Theatre
709 Broad
3/13 Wurlitzer

▶KNOXVILLE
Tennessee Theatre
604 Gay Street
3/14 Wurlitzer

▶MEMPHIS
Orpheum Theatre
197 S. Main
3/13 Wurlitzer

TEXAS

▶BEAUMONT
Jefferson Theatre
345 Fannin
3/8 Robert-Morton

▶DALLAS
Lakewood Theatre
Abrams Rd & Gaston Ave
3/8 Robert-Morton
Scottish Rite Temple *
Harwood & Canton
2/15 Wicks

▶EL PASO
Sunland Park Mall
Sunland Park Dr and I-10
3/15 Wurlitzer

▶FORT WORTH
Casa Mañana Theatre
3101 W. Lancaster
3/11 Wurlitzer

▶SAN ANTONIO
Scottish Rite Cathedral *
308 Ave E
4/44 Möller

PIPE PIPER

CONTINUED ON PAGE 57

DATES TO REMEMBER

Due to changes in production and publication, items for the *ATOS International News* and Calendar are now needed prior to the first of the month preceding publication. This is particularly important for the event information. Please send the information as soon as you schedule the concert. For example, items for the May issue are due by April 1, items for the July issue are due by June 1.

- The events between April 25 and April 28 present concerts in the Chicago / Joliet area including the Chicago Theatre, Krughoff residence, Rialto theatre, Sanfilippo residence, Tivoli Theatre, and the Van Der Molen residence.
- Endowment fund grant requests, sent to Fr. Gus Franklin, must be postmarked by April 1 to be considered this year.
- The entry tapes for the Young Organist Competition must be received by Jack Moelmann not later than March 25.
- The entry tapes for the Hobbyist Competition must be received by Dan Bellomy not later than April 15.
- Entries for the Mentor program must be received by Dan Bellomy not later than May 1 to be considered.
- 2002 ATOS Annual Convention in San Diego, Nov 29 through Dec 3.
- 2003 ATOS Annual Convention in the San Francisco Bay Area, July 4-8, 2003, Two Afterglows, July 9-10, 2003.

Information on these events will be found, when available, in the *Theatre Organ Journal*.

NEW YOUTH REPRESENTATIVE

Michael Cierski, a member of the Joliet Chapter, has accepted the position of being the Youth Representative to the ATOS Board of Directors.

BUTELA ORGAN GOES TO BROADWAY THEATRE

Following the recent passing of both Mr. and Mrs. Ken Butela of Vicksburg, Michigan, the surviving members of the Butela family sought the "perfect home" for their father's Conn 650, a three-manual electronic theatre organ produced during the Seventies and early Eighties by the Conn Organ Company, of Elkhart, Indiana. It had been used privately by the Butelas for a number of years, as well as for several functions of the Southwest Michigan Chapter of the American Theatre Organ Society. Through the combined efforts of ATOS Executive Director Michael Fellenzer, of Indianapolis, Indiana and Scott Smith, of Lansing, Michigan, the Butela family was directed toward the recently reopened Broadway Theatre of Mt. Pleasant, Michigan, which was seeking an organ for use there at the same time. Deeming the Broadway to be the "perfect home" for the Conn organ, the Butela family gifted the instrument to the

International ATOS NEWS

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VOLUME 5, NUMBER 1

<http://www.ATOS.org>

MARCH, 2002

theatre in early December, 2001. Plans are underway for the organ to be used extensively to support functions taking place at the Broadway, including intermissions, concerts, silent films, and other nonspecific events. Currents plans are for a formal premiere of the organ and concert series in March, 2002, with details forthcoming as plans are solidified.

Mt. Pleasant's Broadway Theatre was built in 1911 as the Vaudette, and featured vaudeville acts exclusively, until around 1920, when silent films were added, and the name changed to the Broadway. By the late 1930s, vaudeville gave way entirely to movies. It was also in the 1930s that the Ward family, owners of the nearby vintage Ward Theatre bought the Broadway. Later, in the 1950s, a major remodeling took place, with new interior walls inside of the originals. At one time, the theatre seated over 600, but now seats approximately 500.

The Friends of the Broadway bought the theatre in December, 2000 and a gala grand opening took place with a sold-out variety show on January 26, 2001. Since that time, air conditioning has been added, as well as a new increased power supply, new furnace for the dressing rooms, exhaust fan on the roof and major roof repairs. The theatre is very function-

al and completely operational for both film and stage productions.

Mt. Pleasant, a community of 26,000 is located in the geographic center of the Lower Peninsula, and is home to Central Michigan University, which has a current enrollment of 17,000.

Those wishing further information about the Broadway may contact them at: <www.friendsofthebroadway.com>

FILM RENTALS

Kino International, an independent films distributor with an extensive silent film collection including classics from Buster Keaton, Charlie Chaplin, and D. W. Griffith, has silent films available for rental for organ accompaniment. A catalog of available films may be requested through the web at <<http://www.kino.com>> or by mail, Kino International, 333 W 39th St, #503, New York, NY 10018, (212)629.6880

RECRUITING

ATOS has programs to assist in the educational and outreach programs to interest young people in the theatre organ. We need not only performers, but we need young people to learn how to maintain these instruments.

ATOS CALENDAR OF EVENTS

Be sure to send your event schedules at least 120 days in advance so they may be listed here.

E-mail preferred: Tibvox@aol.com —Thanks, Ed

Codes used in listing: A=Austin, B=Barton, C=Compton, CHR=Christie, GB=Griffith Beach, H=Hybrid, K=Kimball, M=Möller, MC=Marr & Colton P=Page, RM=Robert-Morton, W=Wurlitzer. Example: (4/19W) = 4 manual, 19 rank Wurlitzer Schedules subject to change

■ ALASKA

State Office Building, 333 Willoughby Ave, Juneau, AK, (907)465-2910, (2/8K); Organ concerts Fri at 12:00noon; E-mail: <mackinnon@gci.net>

■ ALABAMA

Alabama Theatre, 1817 3rd Ave. North, Birmingham, AL. (205)252-2262, (4/28W); Sun, Feb 3, 2:00pm, Jerry Myers; <<http://www.AlabamaTheatre.com>>

■ ARIZONA

Organ Stop Pizza, 1149 E Southern Ave, Mesa, AZ (480)813-5700, (4/74+W); Winter

organ hours, Sun-Thu, 4:30pm - 9:00pm, Fri-Sat, 4:30pm - 10:00pm; Summer organ hours, Sun-Thu, 5:30pm - 9:00pm, Fri-Sat, 5:30pm - 10:00pm; Charlie Balogh, Lew Williams; <<http://www.organstoppizza.com>>

Orpheum Theatre, 203 W Adams, Phoenix, AZ, (602)252-9678, (3/30W); <<http://www/orpheumtheatrefoundation.org.silent.html>>

■ CALIFORNIA (NORTH)

2003 ATOS Annual Convention in the San Francisco Bay Area; July 4-8, 2003, Two Afterglows, July 9-10, 2003; Watch for details in the *Theatre Organ Journal*

Angelino's Restaurant, 3132 Williams Rd, San Jose, CA, (408)243-6095, (3/13W); Live music Thursday through Sunday evenings starting at 6:00pm; Dick Bailey, Mike Wright

Bella Roma Pizza, 4040 Alhambra Ave, Martinez, CA, (925)228-4935, (3/16W); Tue, Wed, Thu, Sun, 6:00pm - 9:00pm; Fri - Sat, 6:00pm - 10:00pm; Tue, Wed, Sat, Dave

Moreno; Thu, Bob Reichert; Fri, Sun, Kevin King
Berkeley Community Theatre, 1930 Alston Way, Berkeley, CA, (510)632-9177; (4/33 W); All concerts at Sun, 2:30pm; Jun 30, Richard Hills; Oct 6, John Giacchi; <<http://www.theatre-organs.com/norcal>>

Castro Theatre, 429 Castro, San Francisco, CA, (415)621-6120, (4/21W); Intermissions played nightly by David Hegarty, Warren Lubich, or Keith; Thompson

Grand Lake Theatre, 3200 Grand Ave, Oakland, CA, (510)452-3556, (3/18W); Intermissions: Fri & Sat Warren Lubich

Johnson's Alexander Valley Winery, 8333 Hwy 128, Healdsburg, CA, (707)433-2319, (3/10RM); Daily in tasting room from 10:00am to 5:00pm

Kautz Vineyards and Winery, 1894 Six Mile Rd, Murphys, CA, (3/15 RM); Winery tours, theatre pipe organ

Morton Madness, Hartzel residence and the Kautz Ironstone Winery. For tickets, (510)632-9177; Sat, Apr 13, 1:00pm, Dave Wickerham

Paramount Theatre, 2025 Broadway, Oakland, CA, (510)465-6400, (4/27W); Public tours on 1st and 3rd Saturdays, 10:00am; Movie Overtures, Thursdays at 6:30pm; <<http://www.paramounttheatre.com>>

Stanford Theatre, 221 University Ave, Palo Alto, CA, (650)324-3700, (3/21W); Organ played before and after the 7:30 movie; David Hegarty, Jerry Nagano, or Bill Taylor; Wednesday night Silent Movies, 7:30pm, Dennis James; Call to verify the theatre is open for the evening

Towe Auto Museum, ATOS Wurlitzer, 2200 Front St, Sacramento, CA, (916)442-6802, (3/16W); Fri, Mar 15, 8:00pm, Clark Wilson, *King of Kings*; Sun concerts, 2:00pm free with museum admission; Mar 17, Dave Sauer; Apr 7, Jim Brown; Apr 21, Scott Harrison; May 12, Bert Kuntz; May 27, Dave Sauer; <<http://www.toweautomuseum.org/>>

Towne Theatre, 1433 The Alameda, San Jose, CA, (408)287-1433, (3/16W); Occasional use for special events, Warren Lubich, Jack Gustafson

YE Olde Pizza Joynt, 19510 Hesperian Blvd, San Leandro, CA, (510)785-1866, (3/14W); Wed thru Sun; Dean Cook & Don Croom

■ CALIFORNIA (SOUTH)

Balboa Park, Spreckels Organ Pavilion, San Diego, CA, (619)702-8138, (4/72A); All Concerts, Sunday Afternoon, 2:00pm unless otherwise noted; Carol Williams, Civic organist & guest organists; <<http://www.serve.com/sosorgan/>>

Bay Theatre, 340 Main St, Seal Beach, CA, (562)598-4489, (4/54W); Fri & Sat, Before and after each movie, Jim Riggs; Sun, between the first and second movies, Jim Riggs; Mon, 6:00pm, Jim Riggs, Silent Movies

El Capitan Theatre, 6838 Hollywood Blvd, Los Angeles, CA, (800)DISNEY6, (4/37W);

Organ played for weekend intermissions & special showings; House Organist, Rob Richards, Staff Organists, John Ledwon & Ed Vodicka; <<http://www.elcapitantickets.com/>>

Nethercutt Collection, 15200 Bledsoe St, Sylmar, CA 91342, (818)367-2251, (4/74W); Guided tours twice a day, Tue-Sat at 10:00am and 1:30pm. Free admission by reservation; Organ is played at the end of each tour. Organ Concerts: Reservations required in advance. Sat, Mar 16, 8:00pm, Ralph Wolf; Fri, Apr 26, 8:00pm, Simon Gledhill; Sat, Apr 27, 2:00pm & 8:00pm, Simon Gledhill; Fri, Jun 21 8:00pm, Barry Baker; Sat, Jun 22, 2:00pm & 8:00pm, Barry Baker; Fri, Aug 23, 8:00pm, Jelani Eddington & David Harris; Sat, Aug 24, 2:00pm & 8:00pm, Jelani Eddington & David Harris; Fri, Oct 11, 8:00pm, John Giacchi; Sat, Oct 12, 2:00pm & 8:00pm, John Giacchi

Old Town Music Hall, 140 Richmond St, El Segundo, CA, (310)322-2592, (4/26W); E-mail: <oldtownmh@aol.com>

Plummer Auditorium, 201 E Chapman, Fullerton, CA, (714)671-1300, (4/36W); Sun, Apr 21, 2:00pm, Scott Foppiano; Sun, Jun 23, 2:00pm, Chris Elliott; Sun, Sep 15, 2:00pm, John Giacchi; Sun, Nov 17, 2:00pm, Lew Williams; <<http://home.earthlink.net/gdaniels6lki/plummer/>>

Trinity Presbyterian Church, 3092 Kenwood, Spring Valley (San Diego), CA, (619)715-9009, (4/23W); Sat, March 9, 7:00pm, Greg Breed, Silent Movie Nite with Charlie Chaplin in *The Circus*; Sun, April 21, 3:00pm, Simon Gledhill; Sun, May 19, 3:00pm, Bob Salisbury presents *Again & Again*; Sun, June 9, 3:00pm, Dave Wickerham; Sat, Sept 14, 7:00pm, Russ Peck, Silent Movie Nite with Laurel & Hardy.

■ COLORADO

C.S.U. Theatre Organ Workshop, Colorado State Univ, Fort Collins, Co, (970)484-3205, (970)223-4139; (3/19W); Mon - Fri, Jun 24 - 29, Tom Hazleton, Rosa Rio; <rcavarra@home.com>

Paramount Theatre, 1621 Glenarm Pl, Denver CO, (303)671-8333, (4/20W); Sun, May 19, 2:30pm (call to verify time), Patti Simon/Dick Kroeckel

■ CONNECTICUT

Shelton High School, 120 Meadow Street, Shelton, CT, (860)868-7226, (3/12A); Sat, May 4, 7:30pm, Tom Hazleton

Thomaston Opera House, 158 Main St, Thomaston, CT, (860)868-7226, (3/15 MC); Sat, Mar 16, 7:30pm, Juan Cardona, Jr.; Sun, Oct 13, 2:00pm, Jelani Eddington

■ DELAWARE

Dickinson High School, 1801 Milltown Rd, Wilmington, DE, (302)995-2603, (3/66K); All concerts Sat, 8:00pm; Mar 16, Richard Hills; Apr 20, Dave Wickerham; Jun 8, Charlie Balogh; Sep 28, 8:00pm John Giacchi <<http://www.geocities.com/dtoskimball>>

■ FLORIDA

The Kirk Of Dunedin, 2686 Bayshore Blvd, Dunedin, FL 34698, (813)733-5475, (4/100H); Thu, Mar 14, 8:00pm, Terry Charles; Fri, Mar 15, 8:00pm, Terry Charles; Sat, Mar 16, 2:00pm, Terry Charles; Thu, Apr 11, 8:00pm, George Wesner; Fri, Apr 12, 8:00pm, George Wesner; Sat, Apr 13, 2:00pm, George Wesner; Thu, May 9, 8:00pm, Terry Charles; Fri, May 10, 8:00pm, Terry Charles; Sat, May 11, 2:00pm, Terry Charles; Fri, Jun 28, 8:00pm, Theatre Pipe Organ Spectacular; Sat, Jun 29, 2:00pm, Theatre Pipe Organ Spectacular; <<http://www.kirkorgan.com/>>

Roaring 20's Pizza and Pipes, 6750 US Highway 301, Ellenton, FL, (941)723-1733, (4/41W); Sun-Thu eve, Open: 4:30pm-9:00pm, Organ performance: 5:00pm-9:00pm; Fri-Sat eve, Open: 4:30pm-10:00pm, Organ performance: 5:00pm-10:00pm; Sat & Sun aft, Open 12:00 - 2:30pm, Organ Performance: 12:30-2:30pm; Wed, Fri, Sat aft, Sun eve, Alternating Mon, Dwight Thomas; Tue, Thu, Sat eve, Sun aft, Alternating Mon, Bill Vlasak

Royalty Theatre, 405 Cleveland St, Clearwater, FL, (727)441-8868, (3/16MC+); <<http://www.royaltytheatre.org>>

Tampa Theatre, 711 Franklin St, Tampa FL, (813)274-8286, (3/12W); Movie Overtures, Bob Baker, Stephen Brittain, Bill Brusick, June Carter, Sandy Hobbis, Tom Hoehn, and Cliff Shaffer; <<http://www.tampatheatre.org>>

■ HAWAII (On the Big Island)

PALACE THEATRE, 38 Haili, Hilo, HI, (808) 934-7010 (elect); 3/10 Morton is being returned to the theatre; Weekend movies, pre-show entertainment, Bob Alder; <<http://www.hilopalace.com>>

■ ILLINOIS

Coronado Theatre, 312 N Main, Rockford, IL, (815) 547-8544, (4/17B); Sun, Apr 14, 2:30pm, Rosa Rio, *The Camera Man*; Sun, Nov 17, 2:30pm, Paul Roberts

Gateway Theatre, 5216 W. Lawrence Ave, Chicago, IL, (773)777-9438, (3/17WH); Silent films on Fridays at 8:00pm

Lincoln Theatre, 103 E Main St., Belleville IL, (618)233-0018, (3/15H); Organ plays movie overtures Fri, David Stephens, Sat, Volunteers; Wed, Mar 20, 1:30pm, Stan Kann & Bob Heil; Sun, Aug 18, 2:00pm, Stan Kann & Dick Balsano; <<http://www.lincolnthatre-belleville.com>>

Moelmann Residence, 1015 Matthew Dr, O'Fallon, Illinois (near St. Louis), (618) 632-8455, (electR340); Wed, Sep 18, 7:00pm, John Giacchi; Call for reservations, limited seating

RIALTOFEST PREGLOW, Apr 25, Chicago Theatre, Clark Wilson & Simon Gledhill. See information in the *Theatre Organ Journal*

RIALTOFEST, Apr 26, 27, & 28; Charlie Balogh, Jelani Eddington, David Harris, Ron

Reseigh, Rob Richards, Dave Wickerham, DePaul University Wind Ensemble, & DePaul Jazz Band; <<http://www.jatoe.org>>

Tivoli Theatre, 5201 Highland Ave, Downers Grove, IL, (630)968-0219, (3/10W); Theatre organ interludes on Friday/Saturday/Monday nights; <<http://www.classiccinemas.com>>

York Theatre, 150 N. York Rd, Elmhurst, IL, (630)834-0675, (2/7B); Theatre organ overtures on Saturday nights; <<http://www.classiccinemas.com>>

■ INDIANA

Embassy Theatre, 121 W Jefferson, Fort Wayne, IN, (219)424-5665, (4/16P); Sun, Mar 17, 2:00pm, Dennis James; Sat, Jun 8, 8:00pm, Ken Double & Dyne Pfeffenberger; <<http://www.EmbassyCentre.org>>

Long Center For The Performing Arts, 111 N 6th, Lafayette, IN, (765)742-5664, (3/21W); Sat, Jun 8, 8:00pm, Ken Double & Dyne Pfeffenberger; <<http://www.theatreorgans.com/cicatos>>

Manual High School, 2405 Madison Ave, Indianapolis, IN, (317)356-3561, (3/26W); Sun, Oct 13, 2:30pm, Charlie Balogh; <<http://www.theatreorgans.com/cicatos>>

Paramount Theatre, 1124 Meridian, Anderson, IN, (800)523-4658, (3/12P); Sun, Apr 14, 2:30pm, Clark Wilson, Silent Film; Sun, May 19, 2:30pm, Jelani Eddington; <<http://www.parathea.org/>>

Warren Center, 9450 E 18th St, Indianapolis, IN, (317)356-3561, (3/18B); Sun, Jun 9, 2:30pm, Ron Rhode; Sun, Aug 11, 2:30pm, Ken Double; <<http://www.theatreorgans.com/cicatos>>

■ IOWA

Iowa Theatre, 1st Ave & 3rd St, Cedar Rapids, IA, (319)393-4129, (3/14B); Sun, Aug 18, 2:00pm Dan Belomy

Paramount Theatre, 123 3rd Ave, Cedar Rapids, IA, (319)393-4129, (3/12W); Sun, May 5, 2:00pm, Lew Williams; Sun, Oct 20, 2:00pm, John Giacchi

Union Sunday School, Clermont, IA, (319) 423-7173, (2/27K); Sun, Sep 29, 2:30pm, Jack Moelmann

■ KANSAS

Exhibition Hall, Century II Center, 225 W Douglas, Wichita, KS, (316)838 3127, (4/38W); Sat, May 4, 2002, 8:00pm, Clark Wilson & Jack Bethards; Sat, Oct 5, Steven Ball, *Phantom of the Opera*; <<http://www.nyparamountwurlitzer.org/new/index.html>>; E-mail: <wtopops@aol.com>

Little River Studio, 6141 Fairfield Rd, Wichita, KS, (316)838-3127, (3/19W); Sun, May 5, 1:00pm, Brett Valliant; Sun, Oct 6, Scott Smith; E-mail: <wtopops@aol.com>

■ MAINE

Merrill Auditorium, 389 Congress St, Port-

land, ME, (207)883-9525, (5/98A); All concerts Tue, 7:30pm unless otherwise noted; <<http://www.foko.org/>>

■ MARYLAND

Weinberg Center For The Arts, 20 W Patrick St, Frederick, MD, (301)228-2828, (2/8W); Tue, Apr 9, 7:30pm, Ray Brubacher, *The Three Musketeers*

■ MASSACHUSETTS

Knight Auditorium, Babson College, Wellesley, MA, (617)244-9447, (4/18W); Sat, Mar 16, 7:30pm, Rob Richards

Shanklin Conference Center, 130 Sandy Pond Rd, Groton, MA, (978)448-8800, (4/34); Sun, Mar 17, 2:30pm, Rob Richards

■ MICHIGAN

Fox Theatre, 2211 Woodward Ave, Detroit MI, (313)471-3200, (4/36W) & (3/12M); Lobby organ played for 45 minutes prior to selected shows.; Call Theatre for dates and times

Grand Ledge Opera House, 121 S. Bridge St, Grand Ledge, MI, (888)333-POPS, (3/20BH); Sun, Apr 14, 3:00pm, Simon Gledhill; <<http://www.lto-pops.org>>

Michigan Theatre, 603 E Liberty, Ann Arbor, MI (616)668-8397, (3/13 B); Fri & Sat intermissions (times vary); John Lauter, Henry Aldridge, Steven Ball, Newton Bates, Wade Bray & Fr. Andrew Rogers

The Mole Hole, 150 W. Michigan Ave, Marshall, MI, (616)781-5923, (2/6 B/K); Organ daily, Scott Smith, recorded artist

Public Museum of Grand Rapids Meijer Theater, 272 Pearl St NW Grand Rapids, MI, (616)459-4253, (3/30W); Tours by appt, and ATOS guests welcome to hear organ on Thurs noon weekly; story time slides program during school year; Organ played Sundays 1:00pm - 3:00pm; Fri, Mar 15, 7:00pm, Steve Schlesing; Sat, Mar 16, 3:00pm, Steve Schlesing; Fri, Apr 12, 7:00pm, Paul Roberts; Sat, Apr 13, 3:00pm, Paul Roberts; Fri, May 10, 7:00pm, Barry Baker; Sat, May 11, 3:00pm, Barry Baker

Redford Theatre, 17360 Lahser Rd, Detroit, MI, (313)531-4407, (3/10B); Movie Overtures, Fridays at 7:30pm and Saturdays at 1:30pm & 7:30pm; Guest Organists: Steven Ball, Gus Borman, David Calendine, Jennifer Candea, Scott Foppiano, Gil Francis, John Lauter, Tony O'Brien, Sharron Patterson; <<http://theatreorgans.com/mi/redford>>

Senate Theatre, 6424 Michigan, Detroit, MI, (313)894-4100, (4/34 W); Sat, Mar 16, 7:00pm, Scott Foppiano; Sat, Apr 20, 7:00pm, Stan Kann; Sat, May 18, 7:00pm, Kay McAbee; Sat, Jun 15, 7:00pm, Scott Smith; Sat, Sep 21, 7:00pm, Jack Moelmann; Sat, Oct 19, 7:00pm, Tom Hazleton; Sat, Nov 16, 7:00pm, Dave Wick-erham; Sun, Dec 1, 3:00pm, Rich Lewis, Christ-mas Concert

■ MINNESOTA

Center For The Arts, 124 Lincoln Ave W, Fergus Falls, MN, (218)736-5453, (3/13W); <<http://www.fergusarts.org>>

■ MISSOURI

Fox Theatre, 527 Grand Blvd N, St Louis, MO, (314)534-1678, (4/36W); Daily 10:30am tours ending with Stan Kann playing a concert; Call (314)534-1678 for information and reservations; <<http://www.fabulousfox.com/>>

■ NEW JERSEY

Galaxy Theatre, 7000 Boulevard E, Gutten-berg, NJ (201)854-6540, (3/12 K); Fri, Sat evenings before and after evening shows, Jeff Barker; (Lobby, 2/6 M) Sun afternoon before matinee, Jeff Barker; <<http://www.galaxy-movie-theatre.com/>>

The Music Hall at Northlandz, Rt 202 South, Flemington, NJ, (908)982-4022, (5/39W); Organ played several times daily, Call for exact times. Bruce Conway, Harry Ley, Bruce Williams

Ocean Grove Camp Meeting Auditorium, 27 Pilgrim Pathway, Ocean Grove, NJ, (732)775-0035. (4/154 Hope-Jones + Hybrid); <<http://www.oceangrove.org>>

Trenton War Memorial, W Lafayette & Wilson Sts, Trenton, NJ, (973)257-0559, (3/16M); <<http://www.gstos.org>>

■ NEW YORK

Auditorium Center, 875 E Main, Rochester, NY, (716)544-6595, (4/22W); Sat, Apr 20, 8:00pm, Lew Williams; Sat, May 18, 8:00pm, Clark Wilson; Sat, Sep 21, 8:00pm, John Giacchi; <<http://www.theatreorgans.com/rochestr/>>

Bardavon 1869 Opera House, 35 Market Street, Poughkeepsie, NY, (914)473-2072, (2/8W); Organ played before selected movies. Call or check the website for details.; <<http://www.bardavon.org/>>

Lafayette Theatre, Lafayette Ave, Suffern, (914)357-6030, (2/10W); Sat, 7:30, Movie overtures, Dave Kopp, Keith Gramlich, Earle Seeley, Bernie Anderson

Proctor's Theatre, 432 State St., Schenectady, NY (518)346-8204 (3/18W); Tuesday Noon Concert series; Mon, Apr 29, Al Moser; May 21, Jinny Vanore; Jun 18: Paul Carey

Riviera Theatre, 67 Webster Ave, N Tonawan-da, NY, (716)692-2113, (3/19W); All concerts Wednesday, 8:00pm unless stated otherwise

Shea's Buffalo Theatre, 646 Main St, Buffalo, NY, (716)684-8414 (4/28W); <<http://www.theatreorgans.com/ny/buffaloarea/sheas/concert.htm>>

■ NORTH CAROLINA

Carolina Theatre, 310 South Green St, Greensboro, NC, (336)333-2600, (3/6M); Organ played before & after the Carolina Classic Film Series; <<http://www.carolinatheatre.com/index.htm>>

ATOS NEWS

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HARRY HETH, EDITOR

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All matters pertaining to membership or change of address must be sent to:

Michael Fellenzer
ATOS Membership Office,
P.O. Box 551081
Indianapolis, IN 46205-5581
E-mail: fellenzer@ATOS.org

■ NORTH DAKOTA

Fargo Theatre, 314 N. Broadway, Fargo, ND, (701)239-8385, (4/21W); Organ plays Fri, Sat, Sun evenings before and between performances; Short organ concerts, Lloyd Collins, Lance Johnson, & David Knudtson; <<http://www.fargotheatre.org/>>

■ OHIO

Akron Civic Theatre, 182 S Main St, Akron OH, (330)253-2488, (3/19W); <http://www.akroncivic.com/>

Gray's Armory, 1234 Bolivar Rd, Cleveland, OH, (216)532-4214, (3/13W); Sat, Apr 6, 7:30pm, Lance Luce

The Historic Ohio Theatre, 3114 Lagrange St, Toledo, OH, (419)241-6785, (4/11MC); Organ pre-show for movies (6:30-7:00pm)

Music Palace, 11473 Chester Rd, Sharonville, OH, (513)771-1675, (4/33W); Tue, Thu, Sun, 5:30pm - 9:00pm; Wed, Fri, 11:30am - 2:00pm, 5:30pm - 9:00pm; Sat, 5:30pm - 10:00pm; Closed Holidays; Trent Sims

Ohio Theatre, 55 E State St, Columbus, OH, (614)469-1045, (4/34RM); Organ overtures and intermissions; <<http://www.capa.com/>>

■ OREGON

Bijou Theatre, 1624 NE Highway 101, Lincoln City, OR, (541)994-8255, (Elect); Silent Film Series on Wednesdays at 1:00pm; <<http://www.cinematolovers.com/>>

Elsinore Theatre, 170 High St NE, Salem, OR, (503)375-3574, (3/25W); Silent Movie Programs start Tuesdays at 7:00pm, Rick Parks, organist; Sun, Mar 24, 3:00pm, Rick Parks; Sun, May 19, 2:00pm, Lew Williams; Sun, Nov 24, 2:00pm, Barry Baker, for info, (503)775-2480

■ PENNSYLVANIA

Grand Court of Lord & Taylor, 13th & Market, Philadelphia, PA (6/469 H); Organ concerts daily except Sunday, 11:15am-12noon, 5:15-6pm; <<http://www.wanamakerorgan.com/>>

Keystone Oaks High School, 1000 Kelton Ave, Pittsburgh, PA, (412)921-8558, (3/20W); All concerts on Saturday at 7:30pm; <<http://www.aol.com/wurli2/index.html>>

Longwood Gardens, Kennett Square, PA (610)388-1000, (4/146 Aeolian); Sun, 2:30pm, Pipe Organ Concert Series

Roxy Theatre, 2004 Main St, Northampton, PA, (610)262-7699, (2/6W); Organ is played 6:30pm - 7:00pm and intermissions, Henry Thomas; <www.Roxytheaternorthampton.com>

Strand-Capitol PAC, 50 N George St, York, PA, (717)846-1111, (3/17W); <<http://www.strand-capitol.org/>>

Sunnybrook Ballroom, East High Street, Pottstown, PA, (610)326-6400, (3/14US); Organ plays for Sunday Brunch

■ TENNESSEE

The Paramount Center for the Arts, 518 State St, Bristol, TN, (423)968-7456, (3/11+W); <<http://www.lostprovince.com/PTOS>>

■ TEXAS

Sunland Park Mall, I-10 & Sunland Park Dr, El Paso, TX, (3/15W); Mon, Wed, Fri, 1:00pm - 1:30pm; Tue, Thu, Sat, 6:30pm - 7:00pm; Sun, 5:00pm - 6:00pm

■ VIRGINIA

Byrd Theatre, 2908 W Carey, Richmond, VA, (804)353-9911, (4/17W); Overtures Sat, 7:15pm & 9:30pm, Bob Gullede

■ WASHINGTON

Everett Theatre, 2911 Colby, Everett, WA, (425)258-6766, (3/16K); Sat, Aug 3, 8:00pm, Tom Hazleton; <<http://www.everetttheatre.org>>

Mt Baker Theatre, 106 N Commercial, Bellingham, WA (2/12W); Second Sun monthly, 2:00pm, Open console

Paramount Theatre, 911 Pine St, Seattle, WA, (206)467-5510, (4/20W); <<http://www.theparamount.com/>>

Washington Center for the Performing Arts, 512 Washington St SE, Olympia, WA, (360)753-8586, (3/25W); Sun, Apr 14, 2:00pm (Call to verify time), Barry Baker

■ WISCONSIN

Organ Piper Music Palace, 4353 S. 108th St., Greenfield (Milwaukee), WI, (414)529-1177, (3/27 W/K); Organ hours, 5:30pm - 9:00pm, Tue, Wed, Thu, Sun; 5:00pm - 10:15pm, Fri, & Sat; Tue & Wed, Dave Wickerham; Thu, Fri, Sat, Sun, Ron Reseigh

Oscar Mayer Theatre - 211 State, Madison, WI, (608)267-4938, (3/14B); Tue, Apr 16, 7:30pm, Dennis James, *Metropolis*

Phipps Center for the Arts, 109 Locust St, Hudson, WI, (715)386-8409, (3/15W); Sun, Mar 24, 2:30pm, Walt Strony; Sun, Apr 21, 7:00pm, Paul Roberts; Sat, Jun 8, 8:00pm, Ron Rhode

■ AUSTRALIA

Coburg City Centre, 90 Bell St, Coburg, Melbourne, VIC, (9)338 5164, (2/9 Blackett & Howden); Sun, Jun 9, 2:00pm, Carole Wyatt & Leith Ewart

Dendy Cinema, 26 Church St, Brighton, VIC, (03) 9781 5349, (3/15W); Organ before films, Saturday evening; Sun, May 19, 1:30pm, Scott Harrison & Gail Dibben

Malvern Town Hall, Glenferrie Rd & High St, Malvern, VIC, 9585 3155, (3/16C); Sun, Mar 24, 2:00pm, Thomas Heywood

Marrickville Town Hall, Marrickville Rd, Marrickville. <schuie@netro.com.au>, (2/11W); Sun, Mar 17 2:00pm, John Giacchi

■ CANADA

CASA LOMA, 1 Austin Terrace, Toronto, ON, (416)421-0918, (4/19W); All concerts, Monday @ 8:00pm; Apr 22, Rich Lewis; May 27, Ken Double

Church of the Redeemer, 89 Kirkpatrick St, Kingston, ON, (613)386-3695, (3/27K); Sat, Mar 23, 2:00pm, Benefit Concert, Regional Artists; Sat, Apr 20, 2:00pm, Benefit Concert, Regional Artists; Fri, May 10, 8:00pm, Peter Hansen

Uptown Theatre, 612 - 8th Ave SW, Calgary, AB, (403)265-0120, (electAGW4); Silent Movies, Dennis James;

■ UNITED KINGDOM

Ashorne Hall, Ashorne Hill, Nr. Warwick, 44 (0)1926 651444, (3/15W), (3/12C); Sun, Apr 28, 3:00pm, Nigel Ogden

The Assembly Hall, Stoke Abbot Road, Worthing, Sussex, (0)1903-206 206, (3/23W); All concerts Sunday at 3:00pm unless noted otherwise; Mar 24, Phil Kelsall; April 28, John Mann; May 26, Lyn Larsen; June 23, Russell Holmes; Dances Saturday, 7:15pm; Mar 23, Phil Kelsall & Iain Flitcroft; April 6, Iain Flitcroft & Len Rawle; June 29, Iain Flitcroft & Michael Wooldridge

The Ritz Ballroom, Bradford Road, Brighouse, W Yorkshire, 44 (0)1484 513879, (3/10W); All concerts, Sun, 2:30pm; Sun, Mar 17, 2:30pm, Concert, Robert Wolfe; Sun, Apr 14, 2:30pm, Concert, Joyce Aldred; Sun, May 12, 2:30pm, Concert, Howard Beaumont; Sun, Jun 9, 2:30pm, Concert, Simon Gledhill; Sun, Jul 14, 2:30pm, Concert, Len Rawle; Sun, Aug 11, 2:30pm, Concert, Richard Hills; Sun, Sept 8, 2:30pm, Concert, Catherine Drummond; Sun, Oct 13, 2:30pm, Concert, Donald Mackenzie; Sun, Nov 10, 2:30pm, Concert, Kevin Morgan; Sun, Dec 8, 2:30pm, Concert, Eddie Ruhier

St Albans Organ Museum, 320 Camp Road, St Albans, Herts, 44 (0)1 727 851 557; (3/6 Rutt, 3/10W); Sat, Apr 20, 7:45pm, David Ivory; Sat, May 18, 7:45pm, Paul Roberts; Sat, Jun 15, 7:45pm, John Atwell; Sat, Jul 20, 7:45pm, Catherine Drummond

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Chapter News

ATTENTION ALL CHAPTER CORRESPONDENTS: The deadline for receiving Chapter News items for the July/August issue is May 5, 2002. If possible, send all text via e-mail. **Be sure to include the name, telephone number and e-mail address of your chapter president, as well as the name of the principal city of operation for your chapter.** You are reminded that it is the ATOS Board of Directors' Policy that your article not include a list of the 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. The chapter met on Sunday, November 11 at 2 p.m. at the beautiful Alabama Theatre in downtown Birmingham. We were treated to a concert by an artist new to us, Mark Renwick, from Jacksonville, Florida. Due to the hard work of our Publicity Chairwoman, Ernestine Chapple, we had a large, appreciative visitor audience.

Mark's concert opened with a beautiful original composition. This number, followed by several others, showed off the melodic tones of our organ. Later in the concert, Mark played a whimsical number. The sound effects actually created a dog's bark, much to the delight of the children.

Mark grew up in Massachusetts and for a long time was a member of the Eastern Massachusetts Chapter. He now resides in Jacksonville, Florida where he is employed by Bank of America.

Sunday December 2 at 2 p.m. again found our chapter at the Alabama Theatre for a Christmas Concert. Walt Winn, who for years has been our traditional Christmas artist, was forced to postpone his concert. In the place of Winn, our youngest member, Stuart Thompson gave his first ever full-length concert. Stuart did a really outstanding job. He performed the full range of Christmas music. Popular with the audience was a Christmas Carol sing along. We look forward to hearing Stuart play before and after our Christmas movie series.

Stuart Thompson has been active in the ATOS Chapter since he was a young college student. He is both an organist

THURMAN ROBERTSON



David Peckham

THURMAN ROBERTSON



Mark Renwick

and a technician. He is now an electrical engineering graduate of The University of Alabama at Birmingham and is employed by a Birmingham electronics firm.

The weekend of December 14-16 was good for ballet lovers and theatre organ fans. The Alabama Ballet Company presented the *Nutcracker*. Because of budget problems, they were unable to afford the Alabama Symphony Orchestra this year. A suggestion was made to employ David S. Peckham. David has accompanied the

JOHN TROYLIAS



Stuart Thompson

Nutcracker for several years on the 3/66 Dickinson Kimball theatre pipe organ in Wilmington, Delaware. His performance was outstanding. Our theatre organ was used as it was originally intended, as an orchestra.

Our new recording by Tom Hazleton is now available and is creating a lot of excitement. The tracks on this CD are taken from Tom's September 16 performance. Both the morning rehearsal and the afternoon organ show were captured on the Wurlitzer's computerized relay system for playback later without audience noise. There is really good material on this CD including a stirring Patriotic Medley very appropriate for these times. Tom uses his dazzling talents to showcase Big Bertha's wide variety of capabilities. He will stir your heart, lift your spirits, or give you a chuckle depending on the track. Look for more information at the theatre's website:

www.alabamatheatre.com.

Tom Cronier, Virginia Robertson



Mark Renwick, Mike Petway and Carrie Renwick at Mike's GW IV chapter program.



Dennis Scott at Mike Petway's GW IV chapter program.

ATLANTA

John McCall, President

Atlanta, Georgia. Happy New Year to all from snowy Atlanta! Our ten-year allocation of snow hit us all at once—we love it! The Atlanta Chapter had several wonderful concerts late in the year. October found us at Mike Petway's wonderful Allen GW IV installation and we were fortunate to have Dennis Scott play a great program. Great music and all the requests he could handle—superb! Dennis has played for us many times and he is always welcome.

November had events at the Rylander Theatre in Americus, Georgia. Our own Ron Carter accompanied *Wings* to an enthusiastic crowd. What a grand movie! The topic is still as current today as in WWI. Great music too! And then Walt Strony followed the next evening with a superb concert. Walt also really helped us out by suggesting several registration changes to the Möller (after all—he did “write the book!”)—all of which have produced a richer sound from the instrument. The little 3/13 just gets better each time we hear it.

In December we returned to Mike Petway's residence to hear Mark and Carrie Renwick. This couple, that hails from Jacksonville, Florida, is an absolutely wonderful duo! Mark's playing ability is matched by Carrie's wonderful voice. The combination was exactly what we needed for a pre-Christmas concert. Thanks Mark and Carrie! We also elected

officers for the upcoming year—John McCall, President; Bob Haag, VP; Donna Carter, Secretary; and Wanda Carey, Treasurer-For-Life!

In January we will be at the Tracy residence to hear Walt Winn at the 2/10 Wurlitzer. In February we have a musical extravaganza at the beautiful Callanwolde mansion. We'll co-host this event with the Ladies of Callanwolde, and it promises to be a grand event. We hear the original Aeolian installation, both from “live” artists as well as from the many player rolls that are still there.

In March we'll go to the Reddish residence to hear the Allen 311 in its wonderful acoustical environment. John McCall will entertain us with his unique musical styles!

The Atlanta Chapter is really alive and well, thanks to the wonderful efforts of its officers and volunteers. Thanks to all!

Paul Beavin

CENTRAL FLORIDA

Bill Shrive, President, 727/546-0564

Tampa, Florida. On October 28 Rosa Rio accompanied the 1920 silent classic *Dr. Jekyll & Mr. Hyde* starring John Barrymore on the Tampa Theatre's 3/12 Wurlitzer. It was another excellent performance by Rosa.

In November we met at the home of Ed and Winona Sullivan. We were treated to a wonderful concert on Winona's new Rodgers 360. Once again our artist was the very talented Tom Hoehn who played many well-known standards plus a medley of patriotic tunes for Veterans' Day.

In December our Christmas meeting was held at the Pinellas Park Auditorium in Pinellas Park and featured our chapter Wurlitzer. How exciting it was to see, hear, and play the Wurlitzer. The five



New CFTOS member Bob Courtney entertains at the Christmas meeting on the chapter's Wurlitzer.

ELOISE OTTERSON



Legendary theatre organist Rosa Rio in appropriate Halloween costume for her accompaniment of the 1920 John Barrymore classic, “Dr. Jekyll and Mr. Hyde” on the Tampa Theatre's 3/12 Mighty Wurlitzer.

ranks that are playing are: Vox Humana, String Celeste, Flute, Trumpet, and Tibia. The Xylophone, Glockenspiel, and all the pedal offsets are also working. Hopefully in the next few months the remaining four ranks will be installed bringing the organ up to nine ranks. It was also announced that a large donation was made for the electronic action. New member Bob Courtney opened the program with a short medley of Christmas tunes. Bob is also a regular pre-show organist at the Tampa Theatre. Several other members played at open console including our famous member, Rosa Rio. Rosa and husband Bill also did a delightful rendition of “The Night Before Christmas.” Member Dave Henderson also entertained us with some beautiful music on the vibraharp. Sandy Hobbs accompanied him on the Wurlitzer.

Our chapter has some other exciting news. We are taking on the project of finishing the installation of a 3/11 Robert-Morton in the Polk Theatre in Lakeland,

Florida. First a brief history, the organ came out of Loew's Theatre in Canton, Ohio. The first show was on February 9, 1927. In 1965 it was purchased by member John Hobbis and installed in his home on Ohio. In 1972 John sold the organ to a pizza parlor called Scampi's in Austin, Texas. In 1984 it was purchased for the Polk Theatre.

A private group in Lakeland undertook the organ installation. The console has been stripped and refinished back to its beautiful mahogany finish. It was given state-of-the-art Peterson organplex switching and combination action with 99 levels of memory. The system is also set up for record and playback using a MIDI sequencer. Restoration of the chest work and percussions and toy counter has been started.

In 1997 the organ builder who was doing all the technical work was transferred out of the area and left the project in limbo. Up to that point the console was completed and three-fourths of the main chamber was together. Right now the five ranks that are playing are Diapason, Flute, Violin, Violin Celeste, and Clarinet. It sounds beautiful and we are looking forward to its completion. The Polk Theatre has also been restored and they have done a beautiful job.

Sandy Hobbis

CENTRAL INDIANA

Carlton Smith, President, 317/356-1240
electrola@home.com

Indianapolis, Indiana. The Central Indiana Chapter must have been extremely nice rather than naughty during 2001 as Santa treated us with many gifts, though they all came throughout the year. There was the new recording by Simon Gledhill on the Warren Performing Arts Center Barton, a most successful ATOS Annual Convention, and the donation of a completely original instrument to the chapter. As mentioned in 'Chapter News' from the previous issue, the 2/6 Style DX Wurlitzer originally called the LaPorte Theatre in LaPorte, Indiana home. The organ was moved in the mid-1960s by Bruce Thompson to a music store in Anderson, Indiana and re-installed exactly as in the theatre. It appeared that Mr. Thompson borrowed a transporter device from *Star Trek* to move the instrument to its new home. The Central Indiana Chapter intends to

fire up the *Star Trek* device again, keeping everything true to the organ's original installation once a new home is found. Unfortunately the magic transporter device was just a fantasy and volunteer hard labor was needed to disassemble, pack, and move the Wurlitzer to storage.

The Friday and Saturday after Thanksgiving, a large group of chapter members loosened their belts a notch or two due to holiday indulgence and met in Anderson to disassemble and crate everything for safe transport to Indianapolis. The following weekend, dedicated volunteers gathered again to load the packed beast, move it to a space in downtown Indy, and introduce it to its temporary roommate, the Walker Theatre Wurlitzer, where both instruments will be prepared for installation in new homes.

Stemming from the chapter potentially accepting donation of yet another theatre organ, Tim Needler and Carlton Smith took an early December field trip to visit the Indiana Theatre in Terre Haute. Their excursion assessed the possibility of once again having the beautifully decorated interior filled with the sounds of a Mighty Wurlitzer.

Both the November and December membership meetings for Central Indiana were held at the Carl E. Wright auditorium at Manual High School on Indianapolis' near south side. The November business meeting was extremely packed with details to cover, including nominations for the upcoming year's officers and board members. The meeting stretched on long enough that the artist for the day, Bill Tandy, joked that he only had time to play one verse! All fooling aside, lengthy meetings are likely a positive sign of an active ATOS Chapter. Thankfully Mr. Tandy was only kidding about his one verse performance, and entertained audience members with a fun-filled afternoon of music and his wonderful sense of humor that hits you halfway through the song following one of his jokes. A lesser artist might take offense to having people chuckle during an emotion filled ballad!

Again at Manual High School, Central Indiana members convened for the December meeting, which included announcement of election results for 2002 officers and Board of Directors. Election Tally Chairperson Gene Ward made the big announcement that Carl-

ton Smith would serve as President; Jason Young as First Vice-President; Mike Rolfe, Second Vice-President; Michael Fellenzer, Treasurer; Keith Mikesell, Recording Secretary; and Shawn Chase, Corresponding Secretary. The Board of Directors will be: sitting members Barbara Johnson and Kevin Ruschhaupt; newly elected members Todd Saul and Warren York; and Past President, Tom Nichols. Full of holiday spirit and artist for the day was Central Indiana Chapter member Cletus Goens. Apparently his white gloves are reserved for cocktail piano playing at conventions, as Cletus tickled the Manual manuals barehanded. The program was full of lush—throw another log on the fire—heart-warming melodies topped off with some tongue in cheek fun selections. With his performance, Cletus proved that he is just at home at an organ console on a Sunday afternoon in a high school auditorium filled with ATOS-ers as he is in a smoke filled bar on a Saturday evening with those who may have had one too many!

Shawn Chase

CONNECTICUT VALLEY

Jon Sibley, President, jsibley@snet.net

Thomaston, Connecticut. Following the terrible events of September 11, I received many phone calls asking if we would hold our concert planned for September 29. Dave Wickerham assured me he would be here so we went about our



Dave Wickerham at Shelton High School.

usual pre-concert preparations, albeit with heavy hearts. Dave's arrival did much to cheer us and we went to work decorating the stage at Shelton High School while he set up his registrations. We borrowed several American flags to complement the silk greenery arranged around the console. Dave's wonderful



John Giacchi at the console of the 3/15 Marr & Colton at the Thomaston Opera House.

program included a patriotic segment, which noticeably lifted the audience's spirit. He is a real trouper and fine musician. Our next concert took place at Thomaston Opera House on October 19 when John Giacchi of Melbourne, Australia made his premier appearance there. John played an exciting concert with varied selections ranging from Cole Porter to light classical compositions. John's commentary to the enthusiastic audience was very informative and entertaining.

John's excellent performance was aided by the recent upgrades to the organ to include Z-Tronics relays and Allen Miller's superb new combination action system. The Thomaston Opera House is a restored 1884 Victorian theatre that hosts a very active series of community theatre productions. Our chapter looks forward to having John Giacchi on future concert schedules.



Connecticut Valley's Christmas Concert at Thomaston Opera House featured Tom Hazleton at the Marr & Colton.

On December 2 the annual chapter Christmas Party was held at the Angevine Tree Farm in rural Warren, Connecticut. Jelani Eddington and David Harris teamed up on organ and piano respectively. It's quite an experience to be in this location, in the beautiful Northwest Hills of Connecticut, away from the noise of cities, and hear this great duo present a program worthy of a concert hall.

Tom Hazleton gave our Holiday Concert at Thomaston Opera House on December 8. His program included a variety of familiar Christmas melodies. For an encore he played a few bars of about 25 holiday tunes we all knew but that he did not have time to play during the main program. All in all it was a fitting concert to end our fall concert season and one that raised Christmas spirits for all.

Mary Jane Bates/Jonathan Sibley

DAIRYLAND

Gary Hanson, President, 414/529-1177

Racine/Milwaukee, Wisconsin. We had a Halloween Horrific Social on Sunday, October 28 when Fred Hermes invited our chapter, and also the Chicago Theatre Organ Society (CTOS), to his basement Bijou in Racine where the organ is a five-manual Wurlitzer.

We had a standing room only crowd for the artist for the day, Dennis Scott, President of CTOS. He played for two silent movies, a Harold Lloyd comedy and also an Abbott and Costello silent film. Fred also demonstrated his antique Brenograph (the forerunner of slides) while Dennis gave a mini-concert featuring Halloween and autumn music.

Dairyland has once again awarded two \$750 scholarships to two deserving musicians. They are Christa Rae Funke, a senior at Concordia University Wisconsin, Mequon, and Ryan Albashian, a senior at Lawrence University, Appleton. We also gave them a year's membership in our own DTOS and also in ATOS.

The DTOS annual meeting was held at the Organ Piper Pizza Restaurant in Greenfield on November 11. Routine business was taken care of and four new people were elected to the board. After the meeting Ron Reseigh, featured organist at the "Piper," played a special program for us.

Dairyland was part of a special first time event on December 1 and 2 when "A Bay View Christmas" was held. The



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Andiamo Art Gallery, which is next door to the Avalon Theatre, and our club, combined efforts to present artists and organ music on our Wurlitzer, which is located in the Avalon Theatre. The organists were Ron Reseigh and Gary Hanson who accompanied a silent film, a sing-along, and provided music before and after the shows.

Our club celebrated Christmas on December 16 with a special party at Bill Gans' condo in Milwaukee. Entertainment was open console on his three-manual Conn Theaterette.

Sandy Knuth

EASTERN MASSACHUSETTS

Bob Evans, President, 508/674-0276

Wellesley, Massachusetts. Our social on November 4 at Babson had member, Leonard Beyersdorfer, entertaining us on our 4/18 Wurlitzer. His mini-concert had a narrated story interspersed with appropriately titled songs. Leonard played ballads, Broadway show tunes and Latin-flavored songs using tuned and un-tuned percussions. Contemporary harmonies prevailed throughout—all making for easy listening.

Members Sarah and Garrett Shanklin have done so much for EMCATOS that the Board voted to purchase an American flag and brass stand for their Shanklin Conference Center as a small token of appreciation. (Note: Secretary, Carolyn Wilcox, supplied details for the above in the absence of the writer.)

Our fall public concert on November 17 featured Dan Bellomy as our artist. His program contained some nice smooth ballads and other tunes which were given his well-known jazzy treatment. Dan's final number was a timely patriotic number and his audience assumed a standing position and applauded.

Our annual Christmas party on December 9 was held in the Richard Knight Auditorium, Babson College, featuring a very good catered meal and Juan Cardona, Jr. at our console. Juan played for about an hour also utilizing the piano frequently along with the pipes for not only seasonal music, but also pop tunes as well. Mr. Cardona added just the right touch to put those present in the proper frame of mind for December 25.

Stanley C. Garniss

GARDEN STATE

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

Trenton, New Jersey. Two interesting events by our GSTOS Chapter occurred in October and November 2001. A very successful Halloween program was given as a fundraiser, Saturday evening October 27. The original silent film *Phantom of the Opera* was presented in the lobby of the Brook Theatre, Bound Brook, New Jersey. Our talented member, Greg Klingler, accompanied the film on an Allen organ. An enthusiastic audience, with many of them experiencing the silent film for the first time, filled the 100 seats. They gave Greg a standing ovation at the end of the program. This was our chapter's first event in the theatre since the disastrous "Hurricane Floyd Flood," that badly damaged our 2/8 Wurlitzer and theatre. The Brook organ crew is steadily renovating the Wurlitzer and plans to have successful programs in 2002.

Our Garden State Theatre Organ Society presented a fantastic rededication of the Griffith Beach theatre pipe organ on Saturday November 10, at 2:30 p.m. It was held in the Sarah Vaughan Concert Hall, part of the famous Newark Symphony Hall in Newark, New Jersey.

This program was a celebration of finding and restoring the original Griffith Beach theatre pipe organ. It had remained hidden for 50 years—silent and unknown to all at the Newark Symphony Hall. It was discovered and President Cathy Martin signed a contract with the Newark Symphony Hall to restore the organ. Dedicated crewmembers for four years spent hundreds of hours restoring the organ. Great plans were made for the rededication and November 10 was confirmed. What a super day it was! Enthusiasm filled the lobby; the beautiful auditorium and the crew members back stage. There were three big attractions—the wonderful pipe organ, the silent film *Steamboat Bill* with Buster Keaton and our favorite organist Ralph Ringstad, Jr. as the accompanist for the film.

The master of ceremonies was Michael Cipolletti who introduced Roslyn Lightfoot, Executive Director of Newark Symphony Hall who is delighted with the pipe organ. She welcomed all. GSTOS President Catherine Martin greeted the audience and called all the organ crew for a curtain call in recognition of the work they performed. The crew picked up a black cover and unveiled the console as Ralph made his entrance down the main aisle. He demonstrated a tour of the pipe organ in this large auditorium. It was a thrilling moment. The hour-long silent film had the audience laughing and gasping with the dangerous feats performed by Buster Keaton. A special arrangement of a video camera provided a picture on a screen showing the organists hands as he registered and used all three manuals. Ralph did a superb accompaniment to the film. A happy audience, many first timers seeing and hearing the film, stood up and applauded Ralph. Following intermission, Ralph

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Happy GSTOS members enjoying their Christmas party in Bob and Cathy Martin's music room.



Ralph Ringstad Jr., accompanist at the rededication of the Griffith Beach theatre pipe organ in Newark, New Jersey.

treated us to ballads featuring soft strings, voxes and a favorite of mine, an orchestral oboe. Latest tunes, marches and oldies finished up our first outstanding concert at Newark Symphony Hall.

The Griffith Beach pipe organ has a unique history. In 1920 the 4/15 Griffith beach organ was built and installed in the Salaam Shrine Temple, Newark, New Jersey, later called the Mosque Theatre. In the 1950s the console was disconnected and lost. In 1987 Bob Martin and friends explored the theatre, now known as Symphony Hall. To their amazement they found the organ still intact minus the console. Temporary work was started. Unfortunately Bob, the knowledgeable leader of the group, experienced a serious illness and work on the organ was discontinued.

Ten years later Garden State President Cathy Martin and Bob announced to the theatre officials that they owned a large theatre pipe organ and the group toured the pipe chambers and discovered their "hidden treasure." A contract was signed and crew chief Bob Martin and crew began a long thorough restoration. A Marr & Colton three-manual console and a new relay were added to the Griffith Beach organ. Four years of work sessions enabled our chapter to present with pride a wonderful theatre pipe organ with pipes that sing majestically after 50 long years.

The yearly Christmas party at Bob and Cathy Martin's home is one of the most important events for our chapter. This year the party was held on Sunday December 16. Music filled the Martin's home from 3 p.m. to well into the night. The entire house reverberated with members singing Christmas carols and patriotic songs. Eleven different organists taking turns displayed their talents, keeping the mighty Griffith Beach 3/15 theatre pipe organ playing constantly. There were occasions when members playing the grand piano, Hammond organ, Gulbransen organ, an upright player piano and violin all joined the Griffith Beach in roaring medleys. A special Santa visit, plus fun, food and

friends made it a day to remember. Kudos and thanks go to Bob and Cathy for their warm hospitality.

Jinny Vanore

HUDSON-MOHAWK

Frank Hackert, President, 518/355-4523

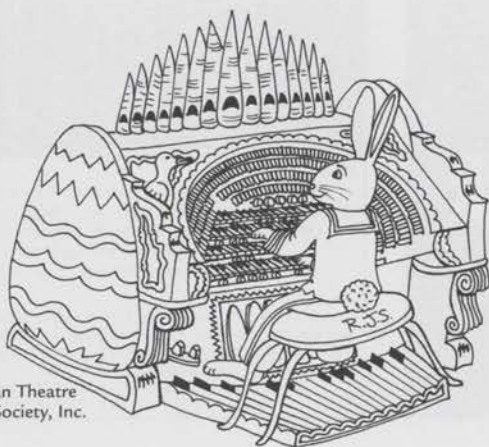
Schenectady, New York. The Hudson-Mohawk Chapter is closely associated with Proctor's Theatre, Schenectady, New York through the magnificent *Goldie*; the theatre's 3/18 Wurlitzer pipe organ. The chapter maintains the organ and provides artists for its many uses during the year.

The theatre celebrated a special anniversary on December 27, 2001. To commemorate the 75th anniversary of opening day December 27, 1926, three days of both nostalgic and timely entertainments were presented. Thursday, December 27 was an all-day cinema



Ned Spain entertaining at Proctor's Theatre's 75th anniversary theatre tours.

adventure for patrons who paid 1926 prices (35 cents) for hours of movie fun starting with a classic seasonal Laurel and Hardy silent short with organ accompaniment by chapter artist Carl Hackert. Also screened were the 1950's classic *White Christmas* and a contemporary Disney animated feature. The entire triple feature was presented twice. On December 28 Proctor's Theatre held



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Avery Tunningley at Goldie.

open house with theatre tours from 1 to 4 p.m. Regional favorite Ned Spain entertained on Goldie for ten minutes every hour. The anniversary celebration concluded on December 29 with an evening gala with a Broadway style show from England's West End.

Earlier in the winter, chapter organists assisted in the public's enjoyment of Proctor's Theatre's second annual *Holiday Showcase*; a festival of trees held from November 21-25. Organists who contributed their considerable talents were: organizer Ned Spain, Avery Tunningley, Al Moser, Carl Hackert and David Lester.

In addition to the special events at Proctor's Theatre, regular club activities continued during the November/Decem-

ber months. On November 5, the monthly chapter meeting, held at Proctor's Theatre the club's usual venue, consisted of a fascinating talk by Albany City Hall Carillonneur Charles Semovich. He presented slides on the history of the Albany City Hall Carillon as well as musical samples.

The traditional Chapter Christmas party was held on December 10 at the Schenectady home of member John VanLaak who was, as always, a gracious host. Good music, good food and good holiday spirits abounded. On December 21, Proctor's Theatre and the Hudson-Mohawk Chapter held a special holiday pops concert as part of the series of monthly free noontime organ concerts presented from September to June and featuring *Goldie*. This seasonal installment featured concert organizer Avery Tunningley on *Goldie* performing medleys of seasonal favorites; the Glens Falls High School Strolling Strings ensemble under the musical direction of Catherine Hackert; chanteuse Jean Foster as *Bubbles LaRue*; Heidi Dillenbeck as *Buttercup the Christmas Clown* and young Colin Foster performing a poignant Christmas tune with his mother Jean. A highlight in a memorable afternoon's entertainment was the performance of Jeffrey Foster who read and sang accompanied by choir and organ. Judging by audience comments the concert was an enormous success.

Norene Grose

LONDON AND SOUTH OF ENGLAND

Ian Ridley, Chairman, +44 1494 674944
ridley@atos-london.freemove.co.uk

London, England
Memorial Theatre Barry
October 28 at 2:30 p.m.
Organist Chris Powell



Chris Powell

Chris was born in the north of England but spent his early life in New Zealand. Following his parents return to this country he started taking piano and organ lessons. Like so many of our younger organists of today he came under the spell of the mighty Wurlitzer at the Tower Ballroom Blackpool. He was heard to remark at the time of his visit, "One day I'm going to play in that ballroom." His prediction came true, and in 1990 he rose up on the splendid white and gold tower Wurlitzer for the very first time. From there he has gone from strength to strength and is much in demand for concerts both here and

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abroad and has many fine recordings to his name.

Chris had not played the Barry Christie before but he was soon at home on the instrument. It was not long before his distinctive 'Blackpool Style' had everyone's toes tapping in the larger than usual audience. We were treated to a wide-ranging programme of music, which included some beautiful ballads, novelty items and light classical numbers. All too soon it was time for the interval where Chris spent his time chatting with members of the audience and signing recordings. Indeed the interval turned into a bit of a social event and it was difficult to get people back to their seats for the second half.

This continued in the same vein with another brilliant performance from Chris and the audience loving every minute of it, showed their appreciation. Time caught up with us in the end, and as expected Chris had to bring the console up for an encore before the audience would let him go. Anyone not at this concert certainly missed hearing the Christie Organ at it's best. The audience on leaving made many complimentary remarks and they were particularly thrilled with Chris's tribute to Reg Dixon.

Woking Leisure Centre
November 17 at 7:30 p.m.
Organist Catherine Drummond

Catherine started learning the electronic organ at the tender age of four. By



Catherine Drummond

the time she was ten she was entering music festivals and not only winning her own class but also beating older youngsters in the open classes. At this time she was introduced to the theatre organ and it was suggested that she enter our Young Organist of the Year Competition. So after only three months experience on pipes and still at the age of ten, she entered the 1992 competition. She took third place on this occasion and entered for the next two years. In 1993 she was awarded the Christie Cup and then in 1994 she won both the competition and the Dean Herrick award. She went on from there to give concerts far and wide and also had her music played on the radio programme *The Organist Entertains*. She was regularly invited to compete in the ATOS International Competition usually held in America each year, and this year she was judged the overall winner and became the International Young Theatre Organist of the Year.

We had a very large audience on this occasion helped in no small measure by the attendance of many members of the Cinema Organ Society, which for those who don't know, is a long-standing group of organ enthusiasts who, like ourselves own, maintain and promote theatre organs. A link to their web site can be found at the bottom of our Home Page so why not look them up! The C.O.S. as they are usually called had a special reason to be present—more of that later.

Catherine gave us a magnificent concert starting with a series of marches and going onto a wide-ranging programme containing popular, novelty and light classical numbers. She also plays the alto saxophone and since Len Rawle who has been coaching Catherine for some time was present, they performed several duets with Catherine on sax and Len on a Yamaha HS8 electronic organ. This went down particularly well with the audience.

After the interval the chairman of the C.O.S., Mr. Simon Gledhill, was introduced to the audience in order to explain that Catherine had been given the prestigious Ian Sutherland Award. The previous holder, Richard Openshaw, then presented this to Catherine. Catherine then thanked the C.O.S. for the award and the honour they had bestowed on her.

Our concert resumed in the same exciting manner, and included more stunning duets from Catherine and Len.

Donna Parker



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Her registrations and magnificent display of musicianship brought the house down and the audience demanded an encore. So to close a fantastic evening's entertainment, Catherine once again invited Len to join her for a duet using the Wurlitzer and the HS8.

**Kilburn State Theatre
December 2 at 2:30 p.m.
Organist Nigel Ogden**

You may have read in a previous issue of the THEATRE ORGAN Journal that Nigel was awarded a place in the ATOS Hall of Fame in the 2001 Awards. He is someone who is very well known in



Nigel Ogden

Britain as the presenter of the weekly BBC radio show *The Organist Entertains* which he has been presiding over now for 22 years. Nigel is not only a well-known voice however, but a very popular performer on the organ, and is much in demand both at home and abroad. He is equally at home on a Mighty Wurlitzer or a large Cathedral Organ and consequently he is a very busy man, so we were very fortunate to have him for our last concert of the year at Kilburn.

In front of our largest audience of the year, Nigel certainly showed us how 'at home' he was on the 4/16 State Wurlitzer. We had a large variety of music ranging from Elgar to the Beatles with lots of popular and light classical music in between. The Beatles medley, which was in remembrance of George Harrison, who had just died that week, allowed Nigel to demonstrate just how good that type of music can sound on the theatre organ. This of course received a great ovation from the audience. We all had such a wonderful afternoon that the time just flew by, and in fact we ran well over our allotted time. Although the audience was shouting for more we had to end without an encore, but everyone left

satisfied that they had been part of a wonderful theatre organ event.

**The annual Len Rawle Xmas Show
Woking Leisure Centre Saturday
December 14 at 7:30 p.m.
and Sunday December 15 at 2:30 p.m.**

After last year's success in putting our Christmas concert on two days instead of the usual one, the committee decided to do the same again this year. This annual concert is a firm favourite with the audience in the Woking area and on the Saturday night a capacity audience experienced a wonderful concert of theatre organ music from Len, with great contributions from his guests. This year his guests were Joan Dovener who as usual compered the show and gave us some amusing readings, Catherine Drummond



*Catherine Drummond, Len Rawle and
Joan Dovener*



The St. Lawrence Chobam Hand Bell Ringers

who played alto saxophone, electronic organ and Wurlitzer, and by popular request, the St. Lawrence Chobam Hand Bell Ringers.

These 100 hand bells ranged in size from very small to very large, so large in fact that those of us who tried the big bells could hardly lift them, never mind ring them. So large was the tonal range of these bells that the sound was quite orchestral. The ringers played several wonderful pieces and also helped Len accompany some of the Carol Singing.

Catherine played saxophone duets with Len on both the electronic organ and the Wurlitzer as well as giving a solo performance on the Wurlitzer. In each half of the concert we were treated to the whole ensemble—Wurlitzer, Saxophone and Bells, which was quite something!

The concert was well received by the audience with many compliments presented for all concerned. The Sunday afternoon concert audience numbers were down from the full capacity of the previous evening, but yet another audience left the venue knowing they had experienced something special for Christmas.

Ian Ridley

LOS ANGELES

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

Los Angeles, California. LATOS returned to the Wilshire-Ebell Theatre on December 1 for the holiday party and annual election of board members. Bob Salisbury, former organist at the Avalon Casino Theatre on Catalina Island, and others, provided music before the meeting and election and while votes were being counted. After the election results were announced it was open console time and time to partake of the array of finger food that members had brought. Phil McKinley and Don Bickel were elected to a second term on the board and Henry Hunt was elected to a first term.

The LATOS owned Barton organ has been undergoing some much-needed maintenance for the past year. Crew Chief Steve Asimow, with the assistance of Don Whipple and George and Nancy Rohr, has made many repairs, but they found some work beyond their expertise. Two pros, Peter Crotty and Chris Gorsuch, were called in and spent one very long day (and very late into the evening) making the necessary repairs. They replaced the Barton Tibia with a set of Wurlitzer Tibias, a George Wright recommendation made many years ago. Additional work is still needed and Peter and Chris will continue as time permits. They both live near San Diego, which is a hefty drive, especially after a long day of running up and down stairs and crawling into some very tight chambers to tweak pipes. This has been a reunion for Peter and the Barton, as he was the crew chief over 17 years ago when the Barton was installed, and LATOS is very pleased

to have him back working for us. Peter and Chris both came to the holiday party and did some more tweaking between numbers as the various players were on the bench.

Many of our members were in the audience in Plummer Auditorium on November 18 when Clark Wilson played for the Orange County Theatre Organ Society.

LATOS was shocked and saddened to learn of the sudden death of theatre organist Bill Coffman, owner and operator with Bill Fields, of the Old Town Music Hall in El Segundo, with its 4/21 Wurlitzer. They were often referred to as "the two Bills." An open house at the theatre is planned for Bill's many friends and according to Bill Fields the theatre will remain open and operating.

Wayne Flottman

MOTOR CITY

David Ambory, President, 810/792-5899

Detroit, Michigan. We held our Annual Dinner Meeting on November 4, 2001. Our President, David Ambory, reviewed what our organization had done during the year. Our members have really been busy preparing for the tremendous job of installing new seats. Various other jobs have been taken care of while the theatre is closed. Railings have been sanded and painted, the front of the balcony wall has been sanded and re-plastered and the crew is painting it and doing the stencil work that is necessary. Our organ and chambers have been secured and the console frame has been removed and is being painted. Yes, our members are really working hard to meet the grand "Celebration" April 13 when all the work should be completed.

Our new board member is Don Lockwood, incumbents re-elected were Oren Walther and Tom FitzGerald. Our officers were elected at the board meeting on November 5. President, Dave Ambory, Vice-President, Oren Walther, Secretary, Elaine Mundt, Chapter Treasurer, Bob Weil, Operating Treasurer, Enid Martin. The standing committees were reviewed and determined at our December board meeting.

We are sad to announce that on November 17, following a very brief illness, Helen Vogel passed away. Helen, along with her late husband Bill, was a key player in the early years of our



View of stage for Christmas Show

organization. She was very active in club functions, participating in the once popular, Mystery Trips and Moonlight Cruises. She also attended many conventions both locally and nationally. Helen's artistry can be found on the walls of our inner lobby where she was part of the painting crew who helped restore the foyer to its original grandeur. She also worked behind the concession counter, the raffle counter, ushered, sold tickets to our shows and helped out wherever she was needed in general. Helen's legacy can still be found at the Redford through her children, grandchildren, and great-grandchildren who are all actively involved in our organization through the Board of Directors, the Operating Committee and many of the operational areas of the Redford Theatre. While Helen Vogel will truly be missed, the spirit of the work she has done will always remain a living part of MCTOS and the Redford Theatre.

We are also sorry to announce that Marian Tierney, an Honorary Member, passed away following a long illness. Her tireless efforts of working for many years as Chairman of the Boutique Counter, the Chairman of the Concession Counter, the Chairman of one of our convention banquets and always working wherever she was needed. Her regular attendance at all board meetings showed her great interest in what we were doing in our organization. We really miss her.

Our Christmas Concert, featuring Jelani Eddington and David Harris was outstanding. Our stage was beautiful. George McCann and his Christmas stage crew worked many hours producing a

gorgeous setting. The train display in the orchestra pit and our gigantic Christmas tree added to the charm of the evening. The decorations in the whole theatre put everyone in a Christmas celebration mood. Our audience was very pleased

D. VAN STEENKISTE



Jelani Eddington and David Harris

D. VAN STEENKISTE



Christmas Stage Crew: Back row: Charlie Mack, David Martin; Second row: William Walther, George McCann, Chairman, Steve Greening, Susan Greening, Allen FitzGerald; Front: Robert Dunklee

and in leaving the theatre asked for a repeat performance. We would like to thank Evola/Allen Music of Canton, Michigan for furnishing a nine-foot Baldwin Grand Piano for the program.

Following practice on Friday night, Jelani and David had the opportunity to attend the Christmas Show at the Fox Theatre through the courtesy of Greg Bellamy. At the end of the performance,

Jelani had the opportunity to play the slave console of the Wurlitzer. Workers in the theatre all walked up and raved about Jelani's music.

On December 9 we had a very large attendance at our annual Christmas Party. Members of many organizations attended. Following dinner our members entertained them on the Barton Organ and also the Baldwin Grand Piano. Our committee, Michelle Ambory, Dorothy Van Steenkiste, Penny Francis, Cassandra Turner, and Mabel Maciejewski put on a feast for kings.

Following the Christmas film weekend, *Miracle on 34th Street*, December 16, featuring Newton Bates and Gil Francis at the Barton theatre organ, the theatre was closed for the installation of new seats. As of this date, January 3, all the seats have been removed, the cement work for the handicapped area has been finished and the electrician is working on the floor lighting for the seats. Work on re-finishing the floor will start next week. The target date for work to be finished is March 1. So far we are on schedule.

We are very happy to announce that the Motor City Theatre Organ Society has been given a City, Village, and Township grant of \$52,500 thru the City of Detroit Cultural Affairs Department. The Cultural Affairs Department recommended our organization for this grant. We applied for \$100,000, but due to the economy, the State of Michigan has had

to cut back on funding. We are very happy that we were one of only 22 successful applications out of 58 submitted to a peer review panel. Only three other municipalities scored higher. This money will be applied toward the seats in the loge and the first few rows of the balcony. Future work will be improving handicapped facilities and installing a hearing assistance program.

Currently, the Redford Theatre is conducting a fund-raising campaign to help pay for the tremendous cost of this project. The seats are historically accurate seats from the Irwin Seating Company. A contribution of \$250.00 will sponsor a theatre seat and have a commemorative nametag permanently installed. More information and a brochure on the program are available on our MCTOS website.

Our involvement with the Detroit "300" celebration ended at year's end. As thanks for our participation we recently received a certificate bearing the following inscription: "Detroit 300 gratefully acknowledges and pays tribute to the MCTOS—The Redford Theatre for your dedication and commitment to providing outstanding service in celebration of Detroit's 300th birthday . . . May the spirit of the Tri-centennial serve as a lasting legacy to the citizens of Detroit for years to come!"

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 would like to invite ATOS members to visit us 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

NEW YORK

David Kopp, Chairman, 973/305-1255

New York, New York. With two of our scheduled fall concert events cancelled as a result of the September 11 tragedy, we resumed our activities on November 18 with an open console session at the Middletown Paramount Theatre. A cross section of members and guests from all around the region and from as far away as San Francisco got to hear and play our 3/12 Mighty Wurlitzer for the first time with its new Post Horn and with the console placed in the center rather than in its usual place to the left of the stage. There was plenty of good music and lots of time to chat in the lobby and catch up with old and new friends. Thanks to the efforts of Paramount crewmembers Bob Welch, Lowell Sanders and Tom Stehle, the Wurlitzer was in good voice and sounding better than ever.

New York Military Academy in Cornwall, New York, hosted two concert programs by Martin Boehling on the 4/33 Möller. On Thursday, November 29,



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Martin performed a special program exclusively for the Corps of Cadets. While many of the 375 young cadets approached the organ concert assembly program with some degree of skepticism, they were soon pleasantly surprised and fully engrossed in what proved to be an evening of fun for everyone. The cadets watched and listened intently to a short musical and color slide presentation on the technology and history of the theatre pipe organ and of the NYMA instrument, clapped along in rhythm to an upbeat Christmas song, laughed and cheered as Martin accompanied the antics of Laurel and Hardy in the silent comedy, *Big Business*, literally drowned out the Mighty Möller with their enthusiastic sing along to song slides, and showed their appreciation with sustained applause and cheers.

Martin returned to the NYMA Möller on Saturday evening, December 1, for a public holiday concert. While the Saturday audience was a bit more sedate than the cadets, they were no less appreciative. The first half of the program included a selection of popular standards and light classics beautifully arranged for the big Möller. Following intermission, Martin put us in the holiday spirit with a full slate of Christmas favorites including several excellent arrangements that featured many of the Möller's orchestral solo voices, and he closed the delightful evening with a Christmas sing-along. Thanks to the efforts of crewmembers



Martin Boehling at the New York Military Academy 4/33 Möller in Cornwall, New York, where he played holiday concerts for the Cadet Corps and for NYTOS.

Tom Stehle and Bob Welch, the Möller was in fine tune.

Elsewhere around the New York Chapter, on October 20, former West Point Cadet Chapel organist Lee Dettra proved just how versatile our 2/9 Bardavon Wurlitzer can be, when he performed the *Symphony No. 3 in C Minor* by Camille Saint-Seans, generally known as "The Organ Symphony," along with the Hudson Valley Philharmonic at the Bardavon Theatre in Poughkeepsie, New York. The concert entitled "Pipe Dreams" opened the Philharmonic's 42nd season. The performance brought the audience to their feet. Lee and the Wurlitzer were splendid, and along with the Philharmonic, truly deserved the ovation from the audience and the accolades they received from the press. Thanks to the excellent tuning job by Norm Andre and Bob Welch along with the dedicated

maintenance work of Bob Strang and John Vanderlee, the Wurlitzer was well prepared for its classical symphonic debut. A few nights later, the tremms were running again as organist Juan Cardona, Jr. was back at the Wurlitzer to open the Bardavon's classic film series for the season.

Tom Stehle

NORTH TEXAS

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

Dallas/Ft. Worth, Texas. One of our North Texas Chapter members recently got some recognition that is indeed special. He got to play at New York City's famed Carnegie Hall, before a "sellout" audience. This very talented North Texas organist/pianist is Danny Ray. We are very proud and privileged to have Danny as one of our elite members and have enjoyed his playing theatre pipes for our enjoyment on many occasions over the years.

Danny calls Dallas his home and has had many playing, composing and arranging credits in his professional resume. Not the least of these is in the composing and arranging area. Danny Ray is associated with the noted, Dallas Turtle Creek Chorale. In this association, he is most active, accompanying, composing, (singing?) and arranging. This is what brought his talents to the performance at Carnegie Hall, on December 20, 2001 at 8:30 p.m.

CONTINUED ON PAGE 60

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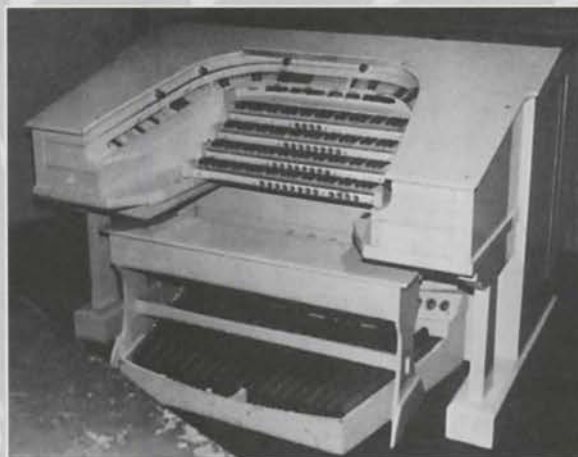
The 4/32 Robert-Morton Theatre Pipe Organ In Copley Symphony Hall In San Diego, California

The San Diego Theatre Organ Group, Inc., a non-profit corporation, seeks to fully restore and update the 4/32 Robert-Morton theatre pipe organ located in Copley Symphony Hall in San Diego, California. This organ is a treasure and one of the largest theatre pipe organs west of the Mississippi. It has served as a symphonic instrument for the San Diego Symphony for the last ten years. Installed in the Hall in 1929, it is now sadly in need of major repair and restoration. This instrument must be preserved. It is a monument to a uniquely American musical art form.

Brief history of organization and description of its mission:

This committee was originally formed in 1970 in response to the need to rebuild the pipe organ, because the organ had not been played since WW II. For several years the committee sponsored Sunday morning concerts, presenting world famous theatre organists. The admission fees were used for organ repairs.

In recent years, it has been painfully apparent that the organ needs major repairs. Not only do the chests need rebuilding and re-leathering, but also rearranging of the pipes will balance louder and softer elements of the organ. A new console will take advantage of modern innovations in the



past 20 years, improving response and dependability. The organ is being used in concerts with the San Diego Symphony, but the console must be hauled up from the basement with a dangerous rigging contraption. The action of the instrument is unreliable, many speaking pipes are not working,

and Mr. Shoberg (curator of the instrument), must be on hand to manually change the combination pistons from the rear of the organ, an antiquated system, to say the least.

In 2000, the committee sought advice of leading organ builders on the condition of the instrument and the course to take in restoring it. The committee commissioned reports with the aid of the American Guild of Organists, San Diego Chapter, by Manual Rosales (presently the builder of the organ at the new Disney Center in Los Angeles), Robert Noehren (a respected builder and organist), and Wendell Shoberg, presently the curator of the instrument. It is estimated that \$400,000 will be required in order to complete the restoration project. Upon completion of this ambitious project, the instrument will be thrilling to hear. It will fulfill its function as a solo and ensemble instrument with the Symphony and regain its purpose as one of the great theatre organs of the West.

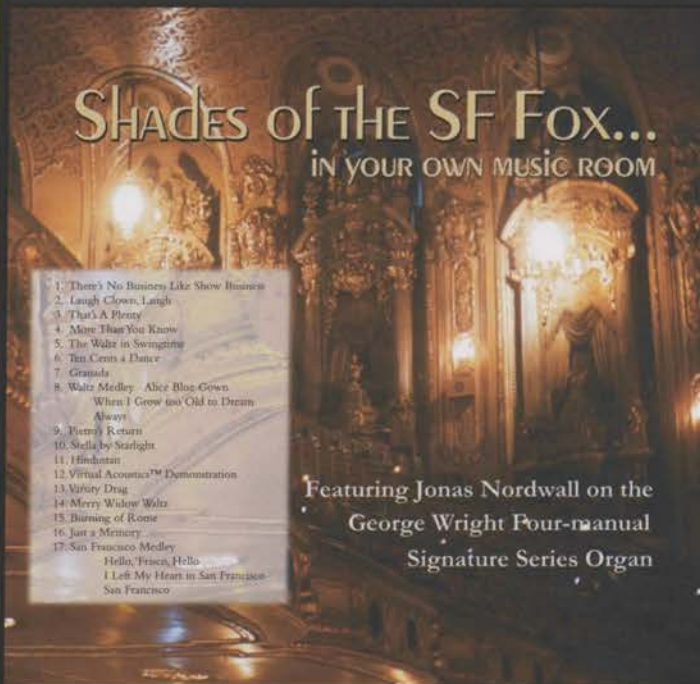
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Theatre Organ Review—Jan/Feb 2001

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An Acre of Seats in a Palace of Splendor

By Steve Levin, Associate Editor

Granada

Chicago, Illinois

Opened: September 18, 1926 • Architect: Levy & Klein • Capacity: 3448

Organ: Wurlitzer 4/20, Publix 1, Op. 1315



Sometime in 1924 Marks Brothers Theatres, a secondary Chicago circuit (in Chicago every other circuit was at least secondary to Balaban & Katz) began making plans for a pair of large theatres on the city's North and West Sides. Edward Eichenbaum designed them to be so similar that the plaster and terra cotta molds made for one could be reused in the other. The Granada, on the North Side, was the first; the 3921-seat Marbro followed eight months later. Eichenbaum's auditorium plans borrowed heavily from Rapp & Rapp's Chicago Theatre, but the ornamental scheme was Spanish Baroque rather than French.


Only sixteen blocks north of B&K's mighty Uptown, the Granada was never terribly successful. When B&K acquired the Marks operation in 1932 the Marbro was given precedence over B&K's nearby Paradise, but the Granada was made subsidiary to the Uptown. The Granada's career as a movie house ended in the late 1970s. Until it was demolished in 1990 the Granada opened only for special bookings, including a series of Chicago International Film Festival events. The Granada made the

Opposite: The Granada was among the last theatres in Chicago to retain its original proscenium valence. Both photographs date from 1973.

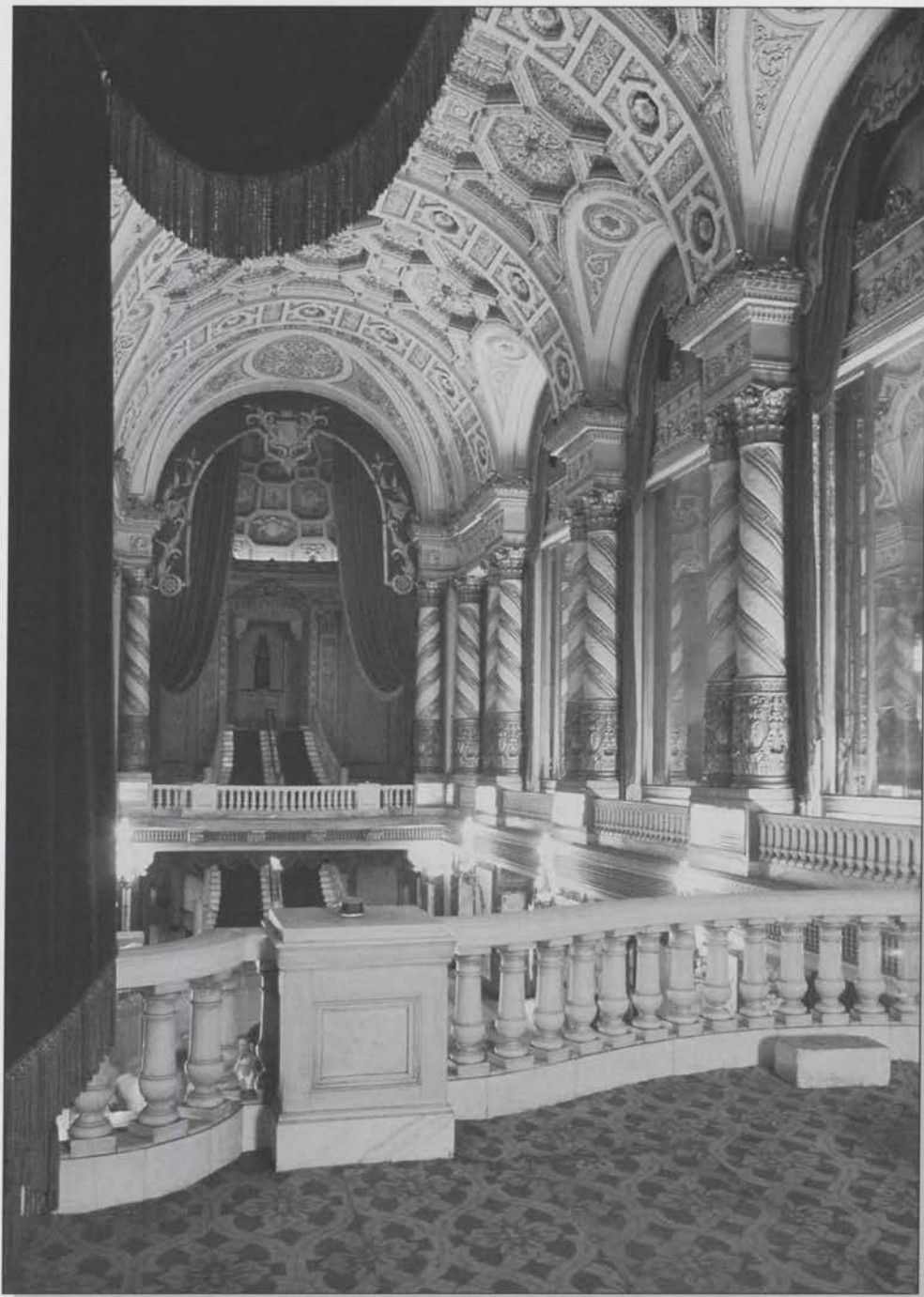
Right: When new, the lobby had a set of huge Pearlman chandeliers, but they were sold in the 1940s to a Greek Orthodox church. Upward facing floodlights were installed in their place.

news for the last time when a miscalculation by the demolition contractor caused a major portion of the roof to collapse somewhat ahead of schedule.

Pearl White was slated to be the opening organist, but when the Musician's Union learned she was only sixteen, Albert F. Brown got the job instead. The console sat on a turntable lift at house right; a matching lift on the left carried a grand piano. There were also separate lifts for the conductor and orchestra.

The organ was removed around 1960 and broken up. 

Research by Joseph DuciBella. For more on the Granada and Marbro, see THSA Annual No. 26—1999



For membership, back issue publications, photo availability,
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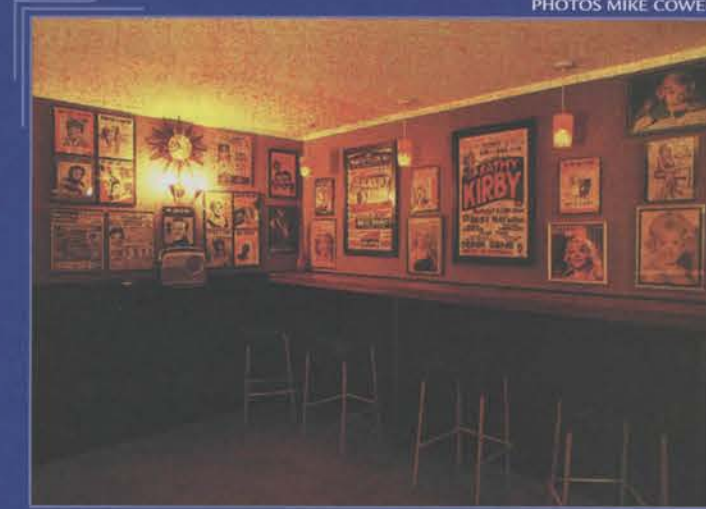
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A warm welcome awaits all ATOS visitors from the USA and worldwide to the Burtey Fen Collection in Pinchbeck, Lincolnshire, England. In a purpose built private concert hall and museum, you will find a ten-rank Compton theatre organ (Ex "Ritz" Tunbridge Wells). The organ has been fully restored to its former glory, complete with original illuminated surround and color changer unit. Organ concerts are a regular feature with top names from the organ scene including Simon Gledhill, Phil Kelsall, John Mann, Nigel Ogden and Robert Wolfe. The museum houses a collection of memorabilia associated with entertainment—original sheet music, film posters and photographs of the great stars of the '40s, '50s and '60s in themed rooms. The organ is available to amateurs and professionals for private practice by arrangement. We hope to see you soon.

PHOTOS MIKE COWEN



The ten rank Compton Cinema Organ was built for the Ritz Cinema, Tunbridge Wells in 1934, where it remained delighting audiences until 1970 when the cinema was refurbished.

Most major cinemas of the 1930s and 40s had their own pipe organ that would rise dramatically from beneath the stage to accompany the silent films, and entertain audiences between films.

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PIPE PIPER

CONTINUED FROM PAGE 36

UTAH

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

VIRGINIA

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

WASHINGTON

- ▶ Bellingham
Mt. Baker Theatre
106 N. Commercial
2/10 Wurlitzer
- ▶ BREMERTON
Community Theatre
2/11 Hybrid
Masonic Temple
2/8 Wurlitzer
- ▶ EVERETT
Everett Theatre
2911 Colby Ave
3/16 hybrid
- ▶ MT. VERNON
Lincoln Theatre
2/7 Wurlitzer
- ▶ OLYMPIA
Washington Center for the
Performing Arts
512 Washington Street SE
3/25 Wurlitzer
- ▶ PULLMAN
Physical Sciences Building
Washington State University
2/7 Robert-Morton
- ▶ RAYMOND
Raymond Theatre
2/5 Wurlitzer
- ▶ SEATTLE
Franklin High School
3013 South Mt. Baker Ave
3/13 Kimball
Haller Lake Improvement Club
12579 Desmore
3/8 Wurlitzer-Marr & Colton
Paramount Theatre
907 Pine
4/20 Wurlitzer
- ▶ SPOKANE
First Nazarene Church
N. 9004 Country Homes Boulevard
3/16 Wurlitzer

CONTINUED ON PAGE 59

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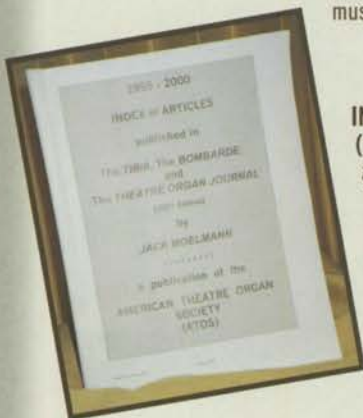
The back issues of *THEATRE ORGAN* contain invaluable information about the history of the theatre pipe organ. The articles that have appeared in the Journal provide the necessary information to fully understand and appreciate the rich heritage of the theatre pipe organ and the people who have been responsible for the manufacture, maintenance and presentation of these magnificent instruments. The text and photographs give an overall perspective of the tremendous contributions that the ATOS and its members have made in preserving and promoting the theatre pipe organ as a musical art form since 1955.



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(1955-2001)—\$5.00 EACH (Add \$2.00 for each index shipped outside of the U.S.)

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This valuable technical manual, compiled and edited by Allen Miller, contains all of the technical articles that have been published by ATOS over the years. It is a must-have publication for anyone who is restoring or maintaining a theatre pipe organ. It is published in loose-leaf binder form, with re-enforced pages, in order to make it convenient to use in the chamber or in the shop while working with pipe organ components.

If you have any questions, please contact Vern Bickel, ATOS Marketplace Manager at bickel@atos.org.

PIPE PIPER

CONTINUED FROM PAGE 57

▶TACOMA

Temple Theatre
29 St. Helens
2/9 Kimball

▶WENATCHEE

Museum Theatre
2/9 Wurlitzer

▶WEST SEATTLE

Hokum Hall
7904 35th Ave SW
2/10 Wurlitzer

WISCONSIN

▶BARABOO

Al Ringling Theatre
136 Fourth Ave
3/9 Barton

▶GREEN BAY

Meyer Center for the Arts
Washington Street
2/8 Wurlitzer

▶HUDSON

Phipps Center for the Arts
1st & Locust
3/15 Wurlitzer

▶MADISON

Oscar Mayer Theatre
211 State Street
3/14 Barton

▶MILWAUKEE

Organ Piper Music Palace
4353 S. 108th (Greenfield, WI)
3/27 Kimball-Wurlitzer
Oriental Theatre
Farwell & North Avenues
3/38 Kimball
Pabst Theatre
144 E. Wells
4/20 Möller
Riverside Theatre
116 W. Wisconsin Ave
3/14 Wurlitzer

▶RACINE

Theatre Guild Playhouse
2519 Northwestern Ave
2/7 Wurlitzer

▶SHEBOYGAN

Sheboygan Theatre for Performing Arts
3/10 Kimball

▶WAUSAU

Grand Theatre
415 Fourth
3/8 Kilgen

CANADA

BRITISH COLUMBIA

▶VANCOUVER

Orpheum Theatre
884 Granville
3/13 Wurlitzer

ONTARIO

▶ANCASTER

Ancaster High School
Jerseyville Rd
3/17 Warren

▶KINGSTON

Church of the Redeemer
Kirkpatrick Street
3/21 Kimball
Hockey Rink, Queen's University
207 Stuart
3/19 Hilgreen-Lane

▶RENFREW

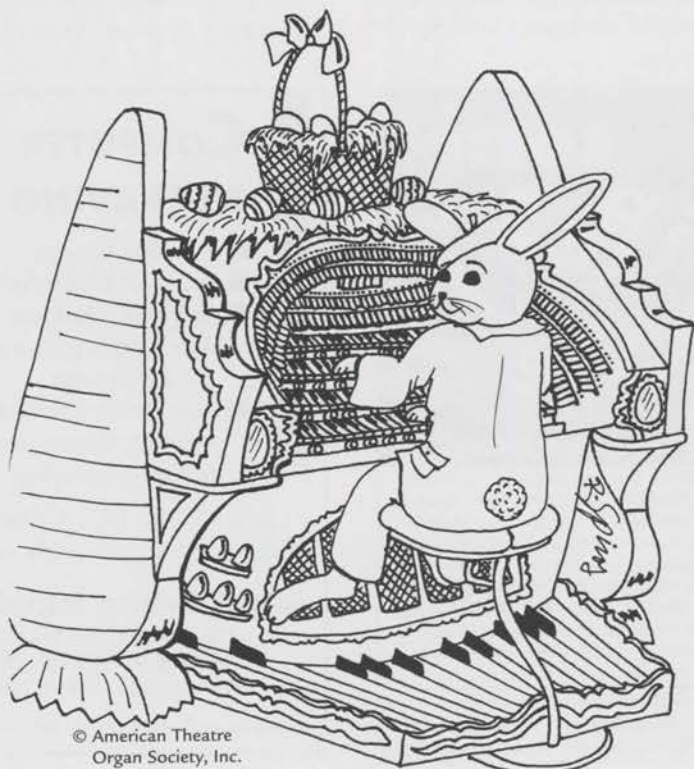
The O'Brien Theatre
Raglan Street South
3/7 Robert-Morton/Warren hybrid

▶TORONTO

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▶WINDSOR

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2/7 Wurlitzer



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CHAPTER NEWS

CONTINUED FROM PAGE 49

Mr. Ray was asked to perform with the NYC Gay Men's Chorus (200 singers, a 15-piece orchestra) under the Artistic Direction of Jeffrey Maynard. In this performance they used two of Danny's arrangements: [1] a Christmas sing-along including the audience and orchestra. [2] An arrangement of about 50 popular carols, crammed into a six-minute medley [in the style of Jonathan and Darlene Edwards]. Danny played the new Rodgers 985 Custom three-manual organ (installed in 2001), on the above program numbers as well as on two other selections. Danny also orchestrated one of the Chorus' Hanukkah selections, included in the performance.

Mr. Danny Ray, says that not only was it a sellout, but they got a standing ovation. Bravo! Because of his New York trip, Danny had to miss our North Texas Chapter holiday party, which was held on December 16 in the home of Irving and Ruth Light. We missed you and your music, Danny!

To kick off the musical afternoon, Dallas organist, Glen Swope took the seat at the Hammond Concorde and played a program of popular holiday selections (with the splendid registrations that Glen has honed over many years playing theatre pipe organs in many venues for discerning audiences). These included many concert performances on our chapter's Robert-Morton

organ in the Lakewood Theatre. Fellow NTC organist, Rick Mathews, followed Glen with another splendid program for the attentive and appreciative North Texans.

After we finished gorging on the delicious and varied "goodies," the afternoon continued with a series of our members and guests showing their best of styles on the Hammond organs and the grand piano. Some in our group consider the piano their primary instrument and they do it proud!

As in most chapters, we cherish our tradition of the annual holiday party and this year was no exception. Everyone carried on the grand tradition with lots of great music, lots of great food and visiting. Our thanks to our hosts, Irving and Ruth Light, and to all who helped make it another memorable holiday!

Irving Light

ORANGE COUNTY

Ed Bridgeford, Chairman, 714/529-5594

Fullerton, California. Our November concert featured Clark Wilson at the Wurlitzer console in Plummer Auditorium. Clark was in excellent form and his musical talents were admired and appreciated in comments from audience members.

Bob Trousdale treated OCTOS members at the Christmas open console to a demo of the new mighty bass sampled ranks. These 32' Tibias play from two 36 cubic foot ported enclosures holding 18"



From left: Jack Darr, Don Near and Keith Baldwin at our Christmas Open Console and Potluck.

speakers. The refrigerator size sound cabinets are installed in the forward end of the ethereal tone chute, which opens above and in front of the stage. All marveled as he pedaled down from a 16' C toward 32' C. But, when he reached D... the stage began to shake! The theatre lighting shades started to hum! He moved up to D sharp, WE HAD FOUND THE BUILDING'S RESONANCE! Earthquake respecting Californians all breathed a sigh of relief as he proceeded on down to 32' C.

The Chapter gratefully accepted a gift of a four-manual, 34 rank, Wurlitzer/Robert-Morton theatre organ that was generously donated by Barbara Mickelson from the estate of her late husband, Paul. The organ was formerly the Lorin Whitney studio organ.

We are planning for an active concert year, with a program April 21 featuring

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At the Clark Wilson Concert on November 18, 2001. From left: Bob Trousdale, Clark Wilson, Don Near, Stuart Goodwin and Jim Merry.

Scott Foppiano, June 23 will see a return visit of Chris Elliott and on September 15, organist John Giacchi. The June concert will include a feature length silent film. Lew Williams is booked November 17 and on November 30, we will serve as a venue for the 2002 Annual ATOS Convention to be hosted by the San Diego Chapter.

Jim Merry and Bob Trousdale

PUGET SOUND

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

Seattle, Washington. PSTOS hosted a very special event in November when Jonas Nordwall once again demonstrated his virtuosity as he presented a wide range of music from orchestral transcriptions, to finger-busters, to Gershwin, to several classical numbers . . . all this on Leif & Bonnie Johnson's fantastic 4/48 Wurlitzer in Gig Harbor, Washington. Jonas is, perhaps more than nearly any other organist, totally at home on the instrument, and uses its resources to the limit, including the beautiful Brass Trumpets at ceiling level speaking directly into the balcony. Nobody asleep there!

A special extra was the appearance of Owen Cannon, PSTOS scholarship recipient, who played a number in each half. Both he and Jonas arrived early in the day and spent several hours together, going over Owen's numbers, and working out registrations. Owen's teacher, knowing he would be performing for a theatre organ group, had helped him learn a medley from *My Fair Lady*. Between Owen's outstanding musicianship and the registration help provided by Jonas, it was a

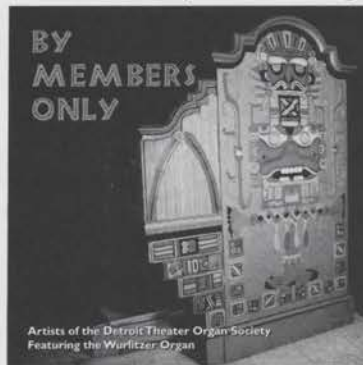
very enjoyable addition to the program.

In the second half, Owen, barely 17 years old, showed his stuff by performing the famous Widor Toccata. Even those claiming not to especially enjoy the classics had to be impressed.

The annual December Christmas party featured Don Wallin, of Tacoma *Pizza & Pipes* fame, at the PSTOS pipe organ, with lots of holiday music. An added treat was the appearance of *The Ladies In Red* saxophone quartet, whose performance included numerous toe-tapping tunes from ragtime to swing. Although a departure from theatre organ, everyone enjoyed their upbeat renditions. With plenty of food, music, door prizes, and camaraderie, it was a memorable event for all.

Jo Ann Evans

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RIVER CITY

Greg Johnson, President, 402/753-2486

Omaha, Nebraska. Bob and Joyce Markworth hosted our chapter's combined November/December meeting at their home in North Omaha with their traditional chili con carne potluck supper. Markworth's Kimball organ now boasts 24 ranks, but Bob and his loyal crew currently are redoing six ranks of Kimball chestwork. With 90 members and invited guests, seated in two adjacent areas of the organ studio, Chapter President Greg Johnson chaired a brief business meeting and told us that a Deagan tubular chime, donated by member Gerald Oehring, is being installed in the chapter's Barton organ. Then our program chairperson, Jeanne Mehuron, introduced the day's guest artist, Warren York from Urbana, Illinois.

Warren's bright red shirt and socks were an instant "hit" with Nebraska football fans in the crowd (all Nebraskans are Big Red Fans, by definition!). At the console, Warren's musical offerings were tailored for our holiday party and ranged from polkas, Christmas pop favorites, a medley of winter songs, a Kate Smith patriotic number, one "mystery song" (can you name that tune), and even a taste of "low down runway music" (but without the tassels). Following Warren's outstanding concert and our chili supper, we were treated to a lively Jam Session with member Fred Henninger on drums, Jeanne Mehuron

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Ninety members and invited guests were seated in two adjacent areas of Markworth's Kimball theatre organ studio.

playing Hammond spinet, Jim Boston on piano, and both Warren York and Greg Johnson taking turns at the Kimball theatre organ console. We enjoyed an outstanding afternoon and evening, and offer our sincere thanks to hosts Bob and Joyce Markworth.

We lost an 'old friend' in December—the 2/5 Wurlitzer in the Bellevue Little Theatre (Bellevue, Nebraska, home to Offutt Air Force Base) was sold by its current owner, Cathy Frye, to Dan Hegybeli of San Pedro, California. Hegybeli and a friend, Jim Gomez, arrived in Omaha on November 30, and assisted by George Rice and George's sons, Dave and Steve, spent four days removing the organ in its entirety. The organ, Wurlitzer Style 150 (Opus #1935), was shipped to the York Theatre (York, Nebraska) on August 18, 1928. After serving the York Theatre and also a church congregation the instrument arrived in Omaha in 1967. George Rice, with help from Stan Gross, installed the organ in the Roxy Cinema, Bellevue, then a movie theatre. In the space between the movie screen and a concrete block wall, George Rice constructed two pipe chambers and a relay room. The swell shades were within inches of the screen, and the theatre speakers were between pipe chambers.

Used occasionally for performances of the Bellevue Little Theatre Company the organ's 'final concert' was on November 25, 2001, a 20-minute prelude to a ballet performance by The Entenman School of Dance. For nearly 34 years George Rice lovingly cared for this 2/5 Wurlitzer—as George commented to several friends, "It is as though one of my progeny had died." Our loss is San Pedro's gain—hopefully the organ

Warren York was Guest Artist for our combined November-December meeting, and later joined others in a lively 'jam session.'



TOM JEFFREY

will find a new home in a local theatre.

Parting Shots: Markworth's Kimball organ studio installation was featured in a full-page article in the February 2002 issue of Omaha Magazine. The well-written article included a section titled "What's in a Pipe Organ." Yes, the theatre pipe organ is alive and well in Omaha!

George Rice and Tom Jeffery

ROCKY MOUNTAIN

Lois Cady, President, 303/771-4728

Denver, Colorado. EAST HIGH SCHOOL AUDITORIUM ORGAN DEDICATION, Sunday November 18, 2001 was the celebration marking the culmination of a very long, arduous, sometimes contentious, but always committed project. The program opened with a rousing rendition of a patriotic number—Bob Castle on the organ, Ed Benoit, Piano, Lee Morris, Soloist, and David Bailey, Snare Drum.

John Gleason of Radio Station KEZW, Master of Ceremonies, welcomed a very enthusiastic audience and introduced the honored school guests and the proceeding artists of the day. Steve Gonzales, Manager of Arts, Physical Education and Foreign Language for Denver Public Schools, and Dr. Jerry Lee Anderson, Principal of Denver East High School each gave brief statement and a heartfelt welcome.

Bob Castle, (an East High Alum) demonstrated the classical and theatre sounds and capabilities of the new organ and played several traditional theatre organ selections, followed by Dick Coul-

son, President of RMCATOS, who recognized those who had contributed to the project over the years. A plaque with all the names has been mounted in the lobby at the entrance to the East High Auditorium.

Contemporary (casual) theatre organ stylings were played by Ed Benoit with zeal so fervent everyone was tapping their feet and you could almost feel and smell the Pizza in the air!

Chris Citron, Chairman of The Friends of the Mayan, (donors of the Wicks to East High) gave a brief history of the project and thanked all those who had worked so hard to complete the installation.

Another East High grad then performed on screen. Douglas Fairbanks starred in a clip from the Mark of Zorro with superb accompaniment by Bob Lillie at the console. Bob, along with Ed Benoit at the piano, provided the music for an audience sing-a-long with slides.

A delightful surprise was the beautiful additional special music sung by Penny Colwell Jensen, daughter of Mr. and Mrs. Robert Colwell, our very special ANGELS. Penny traveled from her home in Chapel Hill, North Carolina specifically for the dedication program.

The musical portion of the program closed with classical organ selections featuring Kenrick Mervine at the keyboard and his vocalist wife, Barbara. It was easy to understand why Ken and Barbara have an active concert schedule. Refreshments in the lobby completed this wonderful afternoon of enjoyment.

We are indebted to Twyla Landau and Priscilla Arthur for heading the team that made this all possible: Ed Benoit, Bob Castle, Dick Coulson, Mike Schuh, and Lee Shaw. We also want to thank the following who assisted: Sandy Coulson, Carl Hoff, Chris Main, Gary Miller, Adeline Morris, Estol Rockwell, Mike Schuh, Bob Straus, and Lou Zeiler.

Our new officers for the ensuing year are: Lois Cady, President, Priscilla Arthur, Secretary, Ed Benoit, Events Planner, Twyla Landau, Historical Consultant, Dick Coulson, Board Member, Don Wick, Bob Castle, Mike Schuh, Duane Searle, Pete Peterson, Technical Consultants, Lou Zeiler, Lois Pittz, Publicity, Estelle Langdon, Ride Co-ordinator.

COMING ATTRACTIONS—Our next calendar event will be at 2 p.m. on

February 17, 2002 at the home of Duane and Jenny Searle. Featured artist will be Bob Lillie.

Priscilla Arthur

SIERRA

Tom Norvell, Chairman, 916/947-0673

Sacramento, California. Paul Quarino returned to the ATOS 3/16 Wurlitzer at the Towe Museum for his traditional October cueing of a film for Halloween. Paul again played the popular *Phantom of the Opera* featuring Lon Chaney. Paul and the film received their usual, and well-deserved, ovation for an excellent job.

November is the month when Sierra Chapter joins the Grant Union High School Alumni Association for a concert on the George Wright Memorial Organ. This year was a special treat featuring Rob Richards, local pianist Jim Martinez, and Paul Klempo on string bass. Appropriate for the recent events, their concert opened with a duet of our National Anthem; the stage was filled with a huge American flag and the console decorated in red, white and blue. The rest of the afternoon was filled with organ solos, piano/bass duets, organ/piano duets, trios and a duet with both Rob and Jim on the piano. The selections included marches, show tunes, jazz selections, sacred music and, of course, a little Disney music. We were all thoroughly delighted throughout the concert and sad that it finally had to end.

We held our annual Christmas party in December with Dave Rietz entertaining us during our potluck lunch. Then there was election of officers for 2002, which was followed by open console on the Chapter's 3/13 George Seaver Memorial Wurlitzer.

Several Chapter members are involved in the restoration and installation of a large Robert-Morton in the Fox Theatre in Stockton. Bob Hartzell is the major force in making this project happen. Dave Moreno is the technician in charge. Sierra Chapter hasn't been involved in a major installation since the ATOS Wurlitzer at Towe.

Pete McCluer

SOONER STATE

Joyce Hatchett, President, 918/743-1854

Tulsa, Oklahoma. Our meeting for November, right before Thanksgiving,

was held in the lovely new home of Paul and Carolyn Craft, with Carolyn as the featured artist. We could tell right away that musicians lived there—the big grand piano was right near the front door, and as we walked into the living room, we were greeted with a whole row of organ pipes across the mantel, each of which had a speaker in it. Then we saw the two electronic organ consoles facing each other on opposite sides of the room. The one on the left was a three-manual Conn 652, and the one on the right was a Rodgers Trio.

Carolyn began her program on the Conn 652. Her music always sparkles! Selections included popular standards, Big Band numbers, a march or two, and a pretty gospel song. We especially enjoyed hearing all of the percussions and toys this organ has and admired some fancy pedaling she did for part of one melody! Seven persons played at open console.

Then Carolyn stepped to the Rodgers Trio to accompany her husband, Paul, as he sang a lovely gospel song. Then she returned to the Conn 642 to play while he sang "Your First Day In Heaven." There was one more person playing at open console, and as we were leaving we heard Joe Sunderwirth playing some hot piano.

After such an evening of delightful music, no one was prepared for the shocking news that Paul Craft had died, totally unexpectedly, early on the morning of December 9. We could only marvel at the last song we had heard him sing, and know that he was present for his "First Day In Heaven." He had been one of our Chapter Presidents, and Master of Ceremonies for many years. (We have submitted a "Closing Chord" telling more about him.)

We were still able to have our Christmas meeting, however, and had looked forward to having our chapter owned Robert-Morton playable for Christmas music. A goodly group had assembled at Tulsa Technology Center's Broken Arrow Campus for the occasion. Alas, we were greeted with the news that the organ still was not playable. The crew, consisting of Wayne Barrington, Dick Deaver, Sam Collier and J.A. Swartz had put in countless hours, working on the renovation of the console, but weren't able to complete it by that evening.

They are enlarging the console, upgrading it with additions to the combination action system and installing MIDI capabilities with 128 levels of memory. There will also be three new ranks added, making our Robert-Morton ultimately a 3/16 instrument.

So we contented ourselves with delicious refreshments, a videotape of Leo Buscalgia speaking on the "The Love of Christmas," and some wonderful fellowship.

Dorothy Smith

SOUTHERN JERSEY

Joseph Rementer, President
856/694-1471

Franklinville, New Jersey. On the evening of December 9, 2001, all the lights and the marquee were blazing on the Broadway Theatre in readiness for the Dennis James concert and silent movie *A Dog's Life* starring Charlie Chaplin. Over 500 organ enthusiasts orderly selected their seats and members of SJTOS were almost breathless with enthusiasm that the time had arrived for our concert after over ten years of preparation. Our newest member, Theodora Allison, age 101, was also present. Theodora was organist at the Liberty Theatre in Cape May for many years.

Dennis James performed profoundly on the Broadway 3/8 Kimball and everyone enjoyed the silent movie. What a great night to remember!

On December 16, 2001, many members of SJTOS experienced our annual Christmas party at the home of Joe and Theresa Rementer. It was a glorious party almost like a victory party. The members brought many delicious foods and deserts and Christmas was celebrated with heartfelt wishes extended to everyone.

Mary Brook 🎵

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BIOGRAPHY OF JESSE CRAWFORD, we have no record of him other than what is in the Theatre Organ magazine. Yolo County Archives, Joe Keehn, 533 College St., Woodland, CA, 95695-3969, 530/662-6495. 03/02

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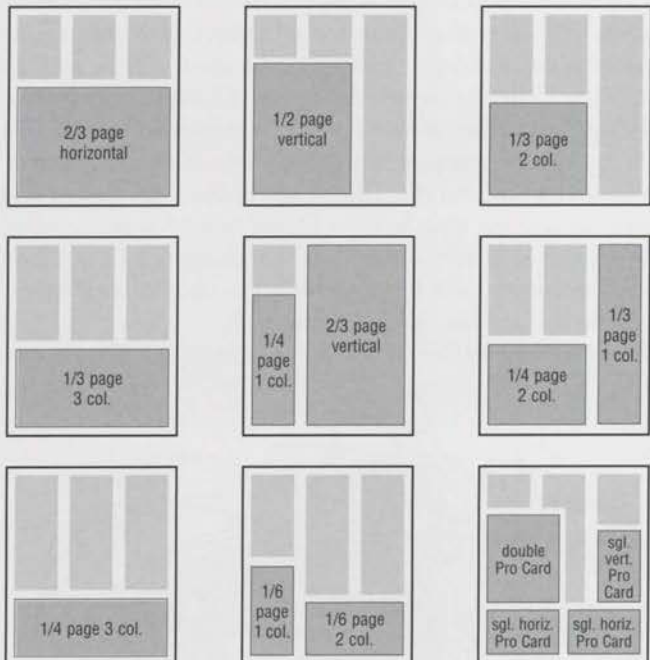
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Technical Talk

A Brief Brief On The Tibia Plena

By Clark Wilson

The Tibia Plena stop as we know it had its beginnings under the care of Robert Hope-Jones. Stories vary as to exactly who really developed the rank itself, but H-J generally holds the popular vote.

The Plena is a very large-scale open wood stop from either 32', 16' or 8' pitch and was first conceived as a "thickener" or a stop to help "push" other stops in strength. Original examples are said to have been provided with "thick felt and leather lips" and to have been of "a cloying sweetness."* We need to remember that this, as well as its sister, the Tibia Clausa, was often found originally in the Great Division of church instruments. There frequently was no tremulant. Tonally, the Plena is probably most closely related to the Flauto Mirabilis but is grey—relatively colorless—and much more powerful in comparison. Lacking in harmonics, it is about the most "overly-fundamental" sound ever invented. It is, however, definitely capable of shaking the rafters at low pitch (such as the 32' example in St. Paul's Cathedral, Buffalo).

When the Wurlitzer Company acquired Hope-Jones and his works, the Tibia stops seem to have temporarily taken a back seat, and several early model Unit Orchestras were marketed less either one. In short order, it was discovered that, indeed, the organs needed "push" to fill large theatres; the Clausa and Plena began to reappear in specifications, but mostly at only 8' or 8' and 4'. In that the Tibia Clausa takes a tremulant much more effectively than a Tibia Plena, and because tremulants were (and are) a very important tonal characteristic of the theatre instruments, the Clausa won out as the preferred sound.

The Tibia Plena made appearances in several large early Wurlitzer organs (Denver Civic Auditorium—1918) that were

very much "concert" instruments. One would suspect that they continued to be inserted to make a heroic ensemble even more so in a large space. But they were not left behind with the early period; the Shea's Buffalo and Chicago Uptown Specials (both 1925) each sported them to 16' pitch. Even occasional later examples exist such as at the Byrd Theatre in Richmond, a medium size four-manual Special (1928), and the Detroit Fisher Theatre organ (34 ranks—1928) in which the independent 16' Pedal Wood Open is of Tibia Plena scale.

Wurlitzer also continued to rely on the Plena rank in larger church organs such as Chicago's Temple Shalom, of 32 ranks and built in 1929. Heavy-pressure (20") rank organs also often used a Plena as the Flute stop (!) well into the '30s, although the 16' octave was typically of stopped pipes.

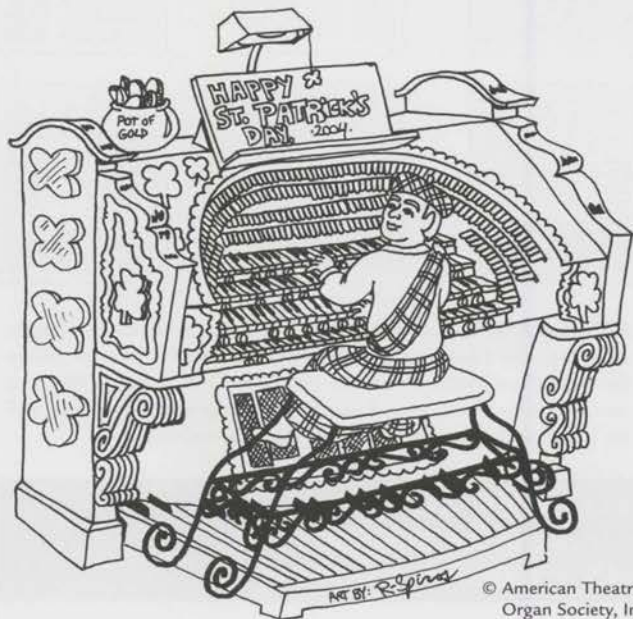
It is interesting to note that none of Wurlitzer's magnum opus 36-rank Specials, or the huge standard Style 285s included the Tibia Plena. It's probably fair to assume that Jesse Crawford, as well as other influential musicians of the time with finely tuned ears, felt that the dull, loud, and hooty stop was likely best left as "that rank that there was never quite enough money for". That opinion has generally changed little over the years as a Plena is considered the proverbial "fifth wheel" in a modern organ. One thing is certain, however, and that is that the Tibia Plena plays no real part in the Wurlitzer Sound that we have all come to know and respect.

On the technical side, there seem to have been consistent troubles with Tibia Plena pipes reacting with neighboring pipes and "pulling" in or out of pitch with some adjacent note. Sometimes such an adjacent note is halfway across the chamber! Differing opinions suggest that too-thin pipe walls, the lack of heavy enough ears, or the sheer volume demanded from the pipes are to blame.

Some other theatre organ builders utilized Plena stops much more regularly than Wurlitzer. Morton included them as the second Tibia in its 20-rank organs, and the 23-rank Wonder organs all had one. There is even a rumored 13-rank Morton that supposedly had only a Tibia Plena—no Clausa. A Plena could be found from 16' pitch in many a Möller theatre and church organ right up to the end when an instrument as small as 16 ranks would include one. And Smith usually gave one on a 6-rank instrument (the only Tibia stop present)!

Relatively rare today, the Tibia Plena could probably be best considered one of the developments of the organbuilding world that ultimately failed the test of time. There are still a few sets around to hear, but if you haven't had the experience, you really haven't missed all that much. Nevertheless, it's another interesting chapter in the fascinating history of the theatre organ.

*Quoted from Audsley, *The Art of Organbuilding*



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SAN DIEGO, CALIFORNIA

Restoring Newark Symphony Hall's Griffith Beach Theatre Pipe Organ



Introduction

Silent for 50 years and now it speaks! This is the amazing success story of the Newark Symphony Hall's theatre pipe organ. Four years of tremendous leadership by crew chief Bob Martin of the Garden State Theatre Organ Society has brought glorious organ music back to a beautifully restored venue. Only those who have worked on such a project can appreciate the untold hours on site as well as the many additional hours spent in planning and organizing. In this article, Bob Martin shares his vivid recollections of the process, which brought this special instrument back to full voice.

GSTOS President, Catherine Martin

Newark Symphony Hall's Sarah Vaughan Concert Hall, dedicated in 1991; built in 1925 and seats 2,800.

By Robert Martin

*Refurbished
3 manual
console.*



History of a Restoration

In 1987, I decided to explore an old rumor that I had heard years before. I had been told that there was a theatre pipe organ in the Newark Symphony Hall, formerly the Mosque Theatre, formerly the Salaam Shrine Temple in the city of Newark, New Jersey. The theatre was slated to get a complete redecoration job and I wondered about the organ.

I walked into the front lobby, and through the grand inner lobby and into the large 3000-seat auditorium. It was spectacular. Beautifully done in white and gold, with a 63-foot stage and topped off by a very large crystal chandelier, hanging inside a beautiful large dome.

I met the long time maintenance supervisor of the building and told him that I was a member of GSTOS and would be interested in seeing the organ. Very protective at first, he told me that the console cable had been cut and

the console removed in the '50s, but the organ was still in the chambers. After a little persuasion, he led me to the ladder for the solo chamber.

The organ was a 1920 4/15 Griffith Beach and was an original installation. The Junchen book shows a picture of the original console and lists it as a 4/16. The builder, Earl Beach, was a one-time employee of Robert Hope-Jones while he was building such organs as the Ocean Grove organ and various theatre, school and lodge organs in the New Jersey area. This writer has a 3/24 Griffith Beach theatre pipe organ in his home that was removed from a Masonic Auditorium in the nearby city of Elizabeth. Beach was the builder; Griffith was the local piano and music dealer that put up the working capital for Beach to start in business.

We entered the unlocked door and put on the light and

*Current crew:
Ralph Ringsted, Jr.,
Ralph Ringsted, Sr.,
Mike Fox, Jinny Vanore,
Bob Martin, Joe Vanore
and Bill Londell.*



to my amazement the organ looked in great shape except for years of dirt, a missing bass drum and the 16' D in the Tuba (wooden octave). We went to the main chamber and found it to be the same. The blower room held 2 Kinetic blowers (one spare) ready to switch over by the flick of a knife switch. The blowers were equipped with valves on top of them so when one blower was used the other wind trunk would check off the other blower. I asked if the blowers worked and he didn't know. We threw the blower switch on and nothing. The old maintenance man then licked his fingers and momentarily touched the 220 input and said, "No power." I asked if maybe a main breaker in the cellar or somewhere would be shut off. We decided to hunt around in the basement.

On entering the boiler room, there was a wall full of large black metal panels. On top of one panel, painted over partially, was the word organ. Further examination found that one of the three boilers that were not used any more was hooked up to that switch. He then removed the screws that attached the panel doors to the wall, reached up, bare handed above the buss bars and pulled down three loose wires. He thought that they might be the blower wires so he hooked them up to the buss bars. Another moist finger test and he said, "Let's go up to the blower room and see what we have." A flip of the switch and the #1 blower came to life after many years of sleep.

Expecting to hear a great many ciphers, I was surprised that only 1 or 2 pipes sounded. Then as we walked into the theatre through the right colonnade, the sound of rushing wind became apparent. We climbed up into the roof area and made our way to the top of the proscenium and with a light could barely see a separation in the wind line that ran from chamber to chamber. Someone had stepped onto the pipe and it had separated at one of the joints. I made arrangements to come

back and do a temporary repair so we could see what the organ was like.

I told our then President of GSTOS what I had found and he encouraged me to take a closer look to see if it was worth fixing. I contacted some organ friends—Pete Polito, Jim Donald, and Fred Portz and we went down to Newark to fix the wind leak. I climbed out over the proscenium and with a slide hammer got a good temporary repair on the line. Ready to go back down I became ill and needed help carrying the tools back to the catwalk in the ceiling. As I found out that evening, I was suffering with some heart problems and wound up in an emergency room. Grounded, I thought that any hopes of ever hearing that organ play were all but shattered.

About ten years later, I had learned to live with my mostly-healed heart and was doing quite well. In 1996, my wife Catherine Martin was elected president of GSTOS. I had since erected a 3/24 theatre pipe organ in our home, in a large addition to the rear of our house and was having fun finishing it. Cathy brought up the Newark organ and we went to the hall and talked to the present operators. No one had passed on to the new administration the fact that they had a pipe organ in the house. Only by actually climbing the chamber ladder and opening its long-closed door were they made aware of their hidden treasure.

It wasn't long before we had a contract to do the organ. We went up in the wind line area only to find that someone had walked the entire length of the pipe and it lay in pieces in the ceiling. I got a crew together of Jack Decker, Tom Sarkauskas and Ron Vaillancourt and myself and we started out by replacing the entire wind line. Then we dropped a few bottom boards and discovered there had been a roof leak in one section of the solo chamber and quite a bit of re-leathering had to be done.



Jack Decker adjusting switchstack.



Releathering French Horn Chest in Solo Chamber.

The main was mostly good but the old relay system had stiff leather although in nice condition. We decided to keep the relay and releather it. A console belonging to a deceased member, Don Plenkers, was donated to us by his sister, Barbara Reynolds. The original console was four manuals but we decided to use this three-manual and re-spec the organ using the original pneumatic relay.

Work started in the solo chamber and went along quite well. While snooping around one day, I opened a hatch door in the main theatre colonnade and to my surprise, there was the missing 16' wooden "D" from the Tuba rank. While the releathering work was being done, work was started at home on the console. Electric stop switches and new stop tabs were engraved and installed along with rewiring. The decision was made to install an electronic multiplexing system in the organ enabling us to make the console movable. The original location was in the orchestra pit, center, but the pit had been covered with a platform system and the area was being used for VIP seating as well as orchestra seating on occasion, so it was temporarily placed on the stage. Although it worked fine for concert work, it was no good for movies. It was decided to place it back in the pit, on tracks, so it can be slid under the stage when not in use and easily brought out or placed on any side, etc.

We picked up some more dedicated crewmembers in Mike Fox, Ralph Ringstad, Sr., Joe Vanore, Bill Londell, Ralph Ringstad, Jr. and our console gilder, Jinny Vanore. We continued on the main chamber and then the original relay. The relay took more time than expected but now that the organ is playing, it works just fine. The organ chambers are located in the top corners of the proscenium and with the way the ceiling dome is laid out, the sound is directed right into the theatre and has a very big sound. The New Jersey Symphony

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*Ron Vaillancourt and Bob Martin
hoisting in replacement windline over
proscenium.*

Orchestra and Opera Company rehearse in the theatre because of the outstanding acoustics in the building and we are looking forward to doing something with the symphony and organ. The stage also has a beautiful Steinway concert grand and we will be able to use this also with the organ.

We have done a few trial appearances with the organ with large audiences, and are looking forward to our grand rededication of the organ in the near future. The building is celebrating its 75th anniversary this year and we are very proud to have brought this long sleeping giant back to be part of the festivities. 

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Christian Elliott

July 19, 2001

Mr. Dwight Beacham
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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!

Sincerely,

Chris

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