

# Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY



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May/June 2002

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# Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

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May/June 2002 • Volume 44, Number 3

[www.atos.org](http://www.atos.org)

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

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## President's Message



It is my pleasure to report that your ATOS Board of Directors met last month in its annual meeting to conduct the affairs of this organization with great success. The Board of Directors meeting was held in Chicago to coincide with our very successful concerts featuring Simon Gledhill and Clark Wilson at the Chicago Theatre. It was also exciting that all this was held at the same time as Joliet Chapter's Rialtofest Weekend. Many thanks to our Convention Planning Coordinator, Mike Kinerk, for his efforts in putting the Chicago concert together and ensuring its success. Without his dedication and hard work we would still be just talking about doing this instead of counting our profits. Great work, Mike!

Hats off to Jim Stemke and Steve LaManna for not only supplying another top notch "extravaganza experience." but also for inviting ATOS for its first time participation in the Rialtofest Weekend. We certainly felt it was a successful event for all concerned and look forward to working together next year!

It is also my pleasure to welcome to the Board our two newest members who were recently elected by the membership. Both Henry Hunt and Carlton Smith are well known in the theatre organ world and we welcome their expertise and knowledge, which will increase the effectiveness on the Board. Returning for a second term is everybody's favorite Newsletter Editor, Harry Heth. Best of Luck to all.

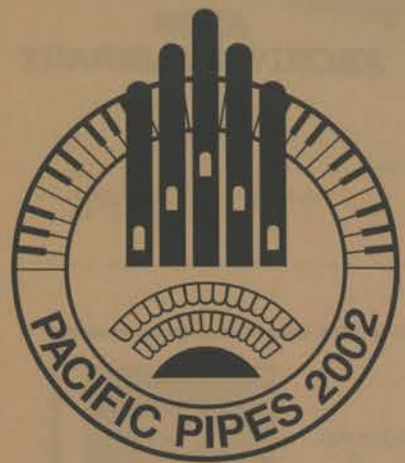
Once again as one door opens another closes. We now say farewell to outgoing Board members Doris Erbe and Donna Parker, two people who will be next to impossible to replace, given their combined record of service to ATOS. Doris has done an excellent job in recruiting new chapters while serving as Chapter Relations Chairperson. New chapters and new members were just a small part of Doris' mission, since she never missed an opportunity to recognize the good work that was being done in chapters across the country.

Donna Parker has been an influential force in ATOS in one way or another since she was a teenager. As a Board member, Donna wore several hats, most importantly serving as Chairperson of our Scholarship Committee . . . making sure the young organists of today have even a greater opportunity to fall under the spell of theatre organ and its unique sounds. Donna's commitment to ATOS pales in comparison to her talent as a theatre organist. She can do it all and she will be sorely missed.

Ladies, it's been a pleasure.

Nelson Page





# PACIFIC PIPES 2002

## THE ATOS ANNUAL CONVENTION

San Diego, California  
November 29–December 2

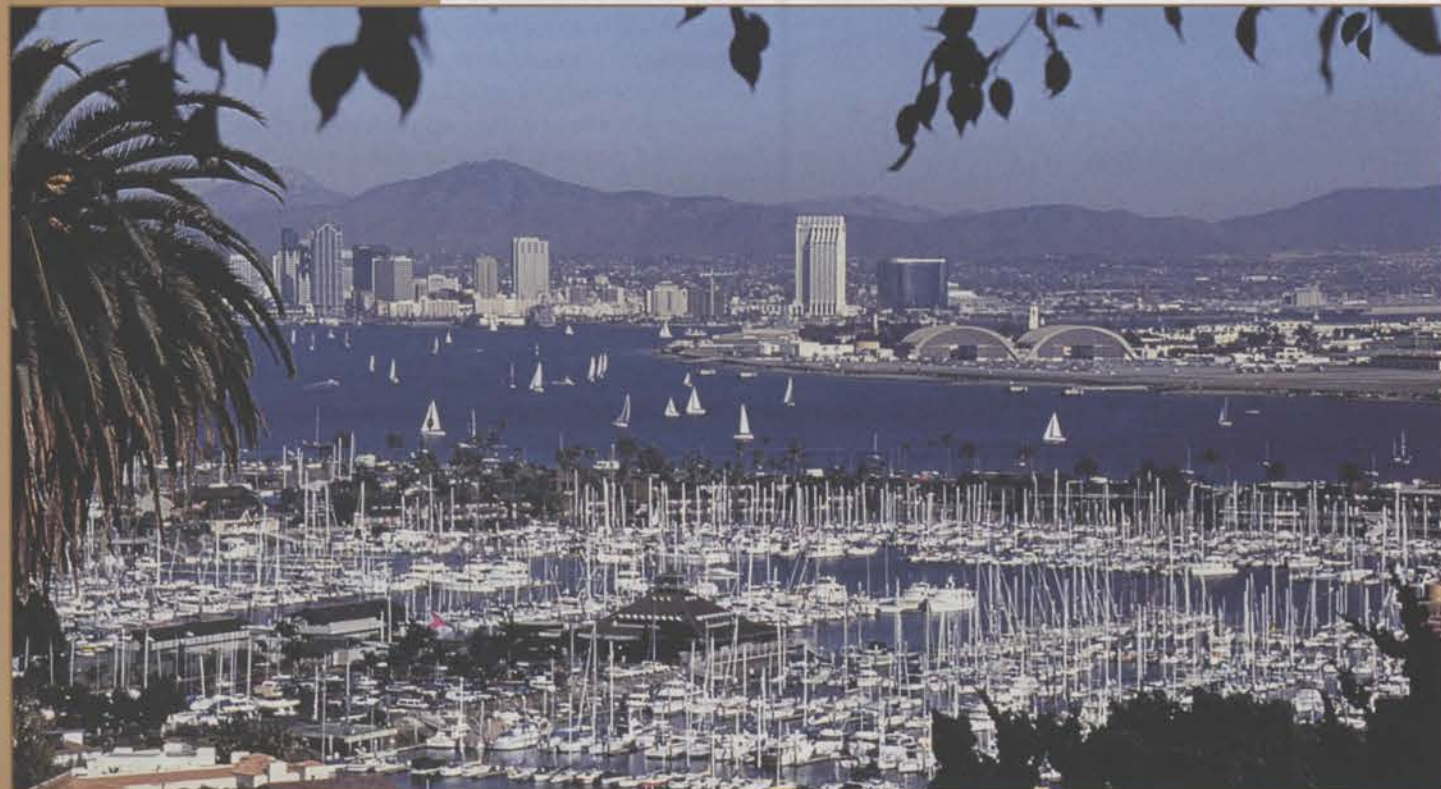
### A SPECIAL INVITATION

The Theatre Organ Society of San Diego cordially invites you to attend the 2002 ATOS Annual Convention in beautiful San Diego, California. Our members have been working very hard for more than a year to present a series of convention programs that will feature the finest organists playing magnificent instruments at exciting and interesting venues.

Originally, this was to be a Regional Convention of only two days. However, no ATOS Chapter offered to host an annual convention this year so, with great pleasure, the San Diego Chapter stepped in and expanded the convention schedule to four days plus an afterglow day. We know that this year's convention is being held later in the year than usual, however hotel contracts had already been signed, thus making it necessary to convene the convention in late fall. For many, this will be the perfect time of the year to travel and to enjoy Southern California at its best during a holiday season.

### SAN DIEGO, CALIFORNIA

San Diego is California's second largest city and the United States' seventh largest. San Diego boasts a citywide population of nearly 1.3 million residents and more than 2.8 million residents countywide. Within its borders of 4,200 square miles, San Diego County



JAMES BLANK

### Afterglow—December 3

encompasses 18 incorporated cities and numerous other charming neighborhoods and communities, including downtown's historic Gaslamp Quarter, Hillcrest, La Jolla, Old Town, Point Loma, Carlsbad, Coronado, Del Mar, Escondido, La Mesa and more.

Known for its near-idyllic climate, 70 miles of pristine beaches and dazzling array of world-class family attractions, including the World-Famous San Diego Zoo and Wild Animal Park, SeaWorld San Diego and LEGOLAND California, San Diego offers a wide variety of things to see and do, appealing to guests from around the world.

The most difficult decision to make regarding a vacation to San Diego is determining what to do and see among the region's vast and diverse variety of offerings. San Diego County offers a vacation experience for everyone. For more information log onto <[www.sandiego.org](http://www.sandiego.org)>

### THE CONVENTION HOTEL

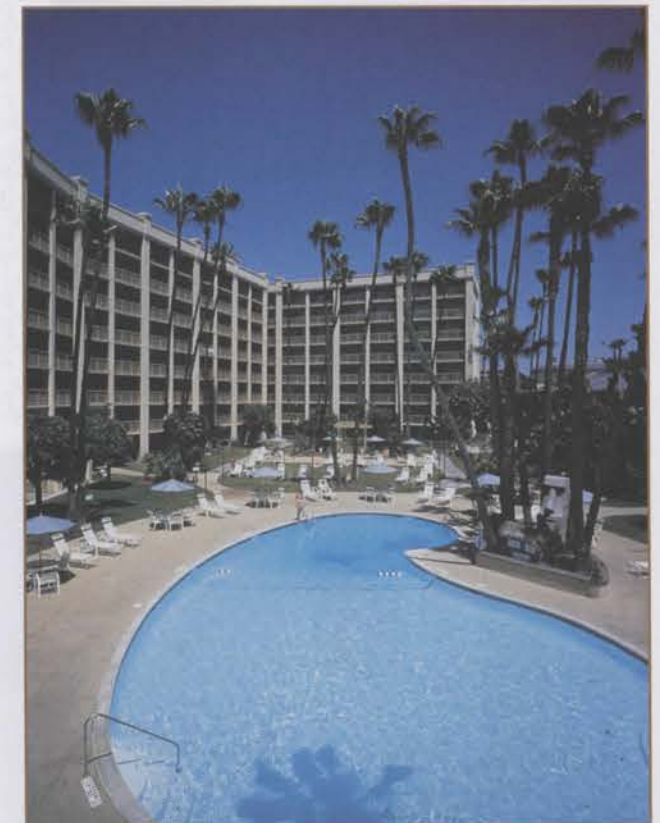
The Hanalei Hotel, set amidst tropical palms and lush, inviting gardens, with an intimate atrium, is the perfect place for your stay while attending the ATOS Convention. The hotel has 402 spacious and comfortable sleeping rooms complemented by 14 one and two bedroom suites. You will have a choice of King or Queen/Queen bedded rooms with large bathrooms equipped with double sinks. Rooms and suites have private balconies or patios providing pool or golf course views. Your room offers cable television and in-room movies, as well as AM/FM radio alarm clock, direct dial telephone with message indicator—voice mail, coffee maker, hair dryer, data port, iron and ironing board. Non-smoking and smoking rooms are available.

All of the amenities you expect of a first-class hotel are available, including a large heated outdoor pool and whirlpool spa, fitness center and sauna, gift shop, room service, coin operated laundry and valet service. There is dining in the two hotel restaurants and lounge. For more information and photos of this tropical paradise log onto <[www.hanaleihotel.com](http://www.hanaleihotel.com)>

### THE CONVENTION SCHEDULE

#### FRIDAY, NOVEMBER 29

Friday will be reserved for registration and shopping in the Convention Store as well as getting acquainted with the hotel and the surrounding area. In late afternoon everyone is invited to attend the Welcome Reception and no host cocktail hour. The first program of the convention will be in the evening and will feature Carlo Curley and



Hanalei Hotel



Santa Sophia Church





El Capitan Theatre

Lyn Larsen in a duo organ concert. Both world-class artists will present an exciting and entertaining program of both theatre and classical organ music in the acoustically vibrant Santa Sophia Catholic Church.

Immediately following this concert, those who seem never to get enough of theatre pipe organ music, may sign up to attend the Jam Session. Here, members will have the opportunity to play and hear San Diego Chapter's 4/24 Wurlitzer—one of the finest theatre pipe organs in the west. (See Convention Registration Form)

### SATURDAY, NOVEMBER 30

Saturday's fantastic schedule will begin very early in the morning to assure that you arrive in Hollywood in time for the opening show of the day at Disney's enchanting El Capitan Theatre. Before the Special Holiday program begins you will be surrounded by the glorious sounds of the magnificent, former San Francisco Fox Theatre, 4/37 Wurlitzer organ. Then you will experience the thrill of the current Disney production at the El Capitan Theatre.

Following the show you will have time for lunch and to explore Hollywood Boulevard and the new Hollywood & Highland complex located directly across the street from the El Capitan Theatre. This is L.A.'s newest star in entertainment, style, dining and nightlife, featuring the Kodak Theatre, where the Academy Awards will be presented each year. You will find numerous restaurants in the food courts within this facility and along Hollywood Boulevard. This impressive new complex connects to the legendary historic Grauman's Chinese Theatre where you can view the handprints, footprints and signatures of famous Hollywood celebrities.

Our next venue will be Plummer Auditorium in Fullerton, California. Here Catherine Drummond, last year's over-all winner in the Young Organist Competition, will be presented in concert. She will be playing the Orange County Chapter's 4/37 Wurlitzer. During the afternoon program the winners of this year's Young Organist Competition will be presented in brief cameos and the judges will select the over-all winner for 2002. A presentation by the Nor-Cal ATOS Chapter will highlight the events scheduled for the 2003 ATOS Annual Convention to be held in the San Francisco Bay area.

A box supper will be served (included in your registration fee) and then Rob Richards, the featured artist for the evening, will be presented in concert at the console of the 4/37 Wurlitzer. As you can see, this will be a very full day, but one that we are certain you will find to be exciting and filled with wonderful memories.



Plummer Auditorium

GENE WARNEKE



Spreckels Organ Pavilion

### SUNDAY, DECEMBER 1

Following an extremely full and long day on Saturday, you will have the opportunity to sleep in and relax on Sunday morning. The first event scheduled is the ATOS Annual Membership Meeting at 10 a.m. This is the meeting where members have the opportunity to hear the Society's annual reports and to discuss matters of importance with the ATOS Officers, Board members and staff.

Buses will leave shortly after the meeting to take you to San Diego's Seaport Village, where you will have the opportu-



nity to explore this outstanding bayside shopping and dining complex. Discover treasures from far-off lands, unique handcrafted gifts, original art, fashions and specialty items. A world of culinary pleasures await you at a number of restaurants and fun eateries.

From Seaport Village you will be bussed to Balboa Park—the nation’s largest cultural park, which covers more than 1,200 lush acres and contains some of the most fantastic architecture ever assembled in one place—15 museums, art galleries, five theatres, sports facilities, Spanish Village Art Center, the World-Famous San Diego Zoo, restaurants, one of the most wide-ranging botanical collections in the country and The Spreckels Organ Pavilion.

The great Spreckels Organ was the vision of John D. and Adolph Spreckels who gave to the people of San Diego and the world an outdoor pipe organ capable of performing the full range of musical masterworks. Built by the Austin Organ Company of Hartford, Connecticut, the organ was dedicated on December 31, 1914 preceding the formal opening of the Panama-California Exposition. It now contains 4,518 pipes, comprising 73 ranks, including a Tibia rank on theatre trems, and is the largest outdoor pipe organ in the world. (See the article in the January/February 2002 issue of *THEATRE ORGAN*.)

Carol Williams, the San Diego Civic Organist, will present today’s program. Remember, the audience sits outside. Should there be inclement weather be sure to bring your umbrella!

There will be just time enough to return to the hotel, enjoy a quick repast, and return to the buses for a trip to South Shores Church in Dana Point, California. Here you will have the pleasure of hearing one of the largest digital organs in the world. This 5/333 Walker organ has both classical and theatre voices. This evening’s concert will feature none other than Peter Richard Conte, the Wanamaker Grand Court Organist, at the console.

**MONDAY, DECEMBER 2**

Two outstanding concerts are scheduled for today. One will feature the inimitable Barry Baker at the San Diego Chapter’s 4/24 Wurlitzer and the other will feature the celebrated and acclaimed organist, Tom Hazleton, at the console of an Allen George Wright IV digital organ. Because the seating capacity at Trinity Church is limited, the conventioners will be divided into two groups. Those who attend one concert in the morning will attend the other concert in the afternoon so that everyone will have the opportunity to hear both of these outstanding artists.

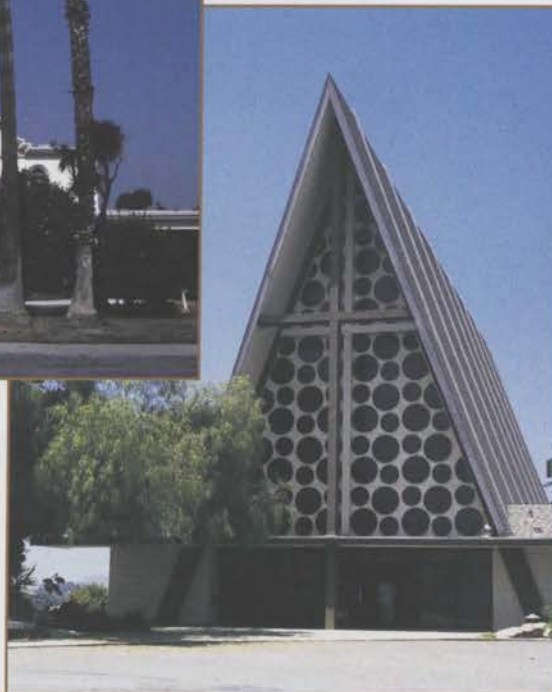
The closing event of the 2002 ATOS Annual Convention will be the Awards Banquet to be held in the Hanalei Hotel. This is a time when ATOS recognizes those who have made significant contributions to the organization and to the advancement of the theatre organ. This important social event gives everyone in attendance the opportunity to be with their friends and to enjoy an evening sharing in the one thing that binds us all together—the love of the theatre organ. Immediately following the banquet Wayne and Cheryl Seppala, a husband and wife team, will entertain you with a musical program designed to send everyone on their way with a song in their heart.



*South Shores Church*



*Santa Sophia Church*



*Trinity Church*



# THE AFTERGLOW

TUESDAY, DECEMBER 3

Today's afterglow will offer you the opportunity to experience one of San Diego's most popular attractions. You have the choice of visiting SeaWorld of San Diego or the San Diego Zoo. Each attraction will take a full day to thoroughly enjoy all that is offered. Both attractions feature complete facilities for the handicapped, including motorized wheel chairs. A day at either SeaWorld San Diego or the San Diego Zoo will long be remembered as a highlight of your visit to San Diego.

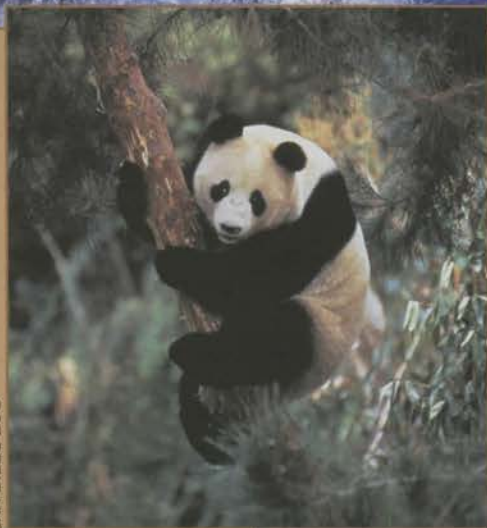
SEAWORLD



## SEAWORLD SAN DIEGO

SeaWorld San Diego is located on 189.5 acres and has hosted more than 100 million guests since its opening in 1964. The highest standards of animal husbandry, education and marine life display have earned SeaWorld San Diego accreditation from the American Zoo and Aquarium Association and many honors for significant achievement in education, breeding and display of marine wildlife.

The major animal attractions include the Shark Encounter, Forbidden Reef, Manatee Rescue, Penguin Encounter, Rocky Point Preserve and Tide Pools. The shows include the Dolphin and Pilot Whale Show, the Sea Lion and Otter Show, the Shamu Show and the Cirque de la Mer Show. In addition there are rides, such as Wild Arctic, Shipwreck Rapids, Bayside Skyride and the famous Sky Tower.



SAN DIEGO ZOO

## SAN DIEGO ZOO

At the world-famous San Diego Zoo you will see some of the world's rarest wildlife, including giant pandas and koalas. Enjoy such exhibits as Ituri Forest, a mysterious central African rain forest where adventurers encounter forest buffalos, hippos, otters, okapis, colorful birds and acrobatic monkeys. Other unique habitats include Polar Bear Plunge, Tiger River, Gorilla Tropics and Sun Bear Forest.

The 100-acre Zoo is also a lush botanical garden as well as home to 4,000 animals representing 800 species. Most of the Zoo's inhabitants live in enclosures that resemble the animals' natural homes in the wild. San Diego's ideal climate makes it possible for most of the Zoo's animals to live outdoors year-round and for visitors to have a pleasant visit no matter what the season.

## AIRLINE RESERVATIONS

Because the Thanksgiving holiday season is a very busy time for airlines, we recommend that you make your airline reservations as early as possible. LET'S TRAVEL has been selected as the official convention travel agency. See the information provided immediately following this article. For those who will not be attending family gatherings, we are told that Thanksgiving Day is often a very good travel day. Remember, the convention hotel rate is available three days prior and three days after the convention.

## A SUGGESTION FOR THE ADVENTUROUS TRAVELER

Since there are so many marvelous places to visit and enjoy in the San Diego area, why not plan to come early to the convention, and/or stay after the convention to explore this part of the country? It is easy, convenient and economical to extend your stay at the convention hotel.

The Theatre Organ Society of San Diego looks forward to seeing you in November. If you have any questions, e-mail your message to Vern Bickel, 2002 ATOS Annual Convention Chairperson, [bickel@atos.org](mailto:bickel@atos.org), or phone 760/471-6194.





# Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

Library of Congress Catalog Number ML 1T 334 (ISSN 0040-5531) Printed in U.S.A.

May/June 2002 • Volume 44, Number 3

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*The 4/24 Wurlitzer in  
Trinity Presbyterian Church,  
Spring Valley, California.  
Please see page 68.*

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American Theatre Organ Society Annual Membership is \$40.00 per year (\$55.00 outside the USA), which includes six issues of *Theatre Organ* (title registered U.S. Patent Office), the official publication of the American Theatre Organ Society, Inc. (ATOS), a nonprofit organization, Nelson Page, President. Make check or money order payable to ATOS and mail to the ATOS Membership Office, P.O. Box 551081, Indianapolis, IN 46205-5581. MasterCard and VISA are also accepted. Single copies of current issues are \$4.00 each (please add \$2.00 per issue sent outside the USA). Make check or money order payable to ATOS and mail to ATOS Marketplace, 785 Palomino Court, San Marcos, CA 92069-2102. © 2002 American Theatre Organ Society, Inc. All rights reserved. *Theatre Organ* (ISSN 0040-5531) is published bimonthly by the American Theatre Organ Society, Inc., 5 Third Street, Suite 724, San Francisco, CA 94103-3200. Periodicals Postage Paid at San Francisco, CA and at additional mailing offices. Annual subscription of \$33.00 paid from members' dues.

**POSTMASTER:** Send address changes to *Theatre Organ*, c/o ATOS Membership Office, P.O. Box 551081, Indianapolis, IN 46205-5581, fellenzer@atos.org



# General Information

## 2002 ATOS Annual Convention—San Diego, California

You will find the ATOS Convention registration form and the Convention Hotel registration form printed on the mailing cover of this issue. You are encouraged to register as soon as possible. IT IS EXTREMELY IMPORTANT TO MAKE YOUR AIRLINE RESERVATIONS WELL IN ADVANCE OF THE CONVENTION. Remember, the Thanksgiving season is a very busy time of the year for all airlines.

Convention details are published in this issue. This year's ATOS Annual Convention promises to be a most entertaining and exciting event—one that you will not want to miss. The San Diego Chapter looks forward to seeing you in November.

## A Special Note of Thanks

We wish to thank Margaret Warner for her generous unsolicited donation to

the scholarship fund in memory of her late husband, William Warner.

## Attention Theatre Organ Record Collectors

The only ATOS Record Auction of the year is now in progress. Over 500 historic and rare theatre organ recordings are available. This may be your last opportunity to obtain that special recording you have been seeking for your collection. It is doubtful that many of the recordings listed will ever be released on CDs.

A complete listing of all recordings available begins on page 33. Please follow the instructions given there. Note that the deadline for receiving your bid(s) is August 1, 2002.

## 2002 ATOS Board of Directors' Election Results

The 2002 ATOS Board of Directors' election concluded with ballots having to be postmarked not later than March 1,


2002. We had ten very qualified candidates this year, however, only three could be seated on the Board for a term of three years. The three candidates receiving the highest number of votes, in alphabetical order are:

Harry Heth  
Henry Hunt  
Carlton Smith

A total of 1,920 ballots were received (down from 2,087 in 2001), which included 73 international ballots. The new Board members were seated at the annual Board of Directors' meeting held in the Chicago area in April.

*Jack Moelmann, Secretary*

## Correction

The moving tribute to John H. (Jack) Sheak, which appeared in the March/April Closing Chord, was written by his son, John R. Sheak, and not by the person credited. The Editor regrets this error and sincerely apologizes to the family for any distress this may have caused. 



# Don Shaw

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## "THE BIG SOUND"

### ATOS Membership Brochures Are Now Available

*Contact Michael Fellenzer:*

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# Members' Forum\*

Dear Editor:

While in Florida during the holidays John and Sandra Hobbs of the Central Florida Chapter took my husband and me to Lakeland to the Polk Theatre to see and hear the Robert-Morton that I used to play when it was in our home in Solon, Ohio. My eyes teared up when I saw it. Although not completely installed, it sounded beautiful. How wonderful that the Central Florida Chapter is doing the installation. With your guidance and knowledge I know its magnificent power and sound will soon be a joy to many, many people!

I am thrilled that the "old boy" is once more in a theatre and I am even more thrilled that my Dad can hear it play again. You are making a dream come true for us all. Thank you and best wishes to you all as you continue to bring to life the majesty of the theatre organ.

Susan Arnold



Dear Editor:

What do we leave in writing for our Trustee or Executor as to the disposition of our theatre organ(s) when we die? Many of us have devoted years and considerable money on our home theatre organ installation. We would like to be assured that our instrument will continue to be appreciated and enjoyed long after we are gone. Who do we turn to?

Do you suppose that ATOS could establish a list of venues where theatre organs could be donated and made available for installation with the help of ATOS Chapters? Perhaps smaller electronic instruments could be made available to theatre organ teachers who have promising students in need of an instrument.

I would be delighted to know that after my passing my expensive digital theatre organ will find its way to a worthy location. I hope someone will come up with a solution. Please hurry as I am climbing up the 80-year-old ladder. Maybe tomorrow I will not even know that I own an organ or may not know that I at one time played one—it happens!

Robert O. Brooks, San Diego, California

*EDITOR'S NOTE: For years the ATOS Endowment Fund Board of Trustees has had in place a program where theatre organs and other real property may be donated to the ATOS Endowment Fund. It is the duty of the ATOS Endowment Fund Board of Trustees to manage such donations and to see that they are used to promote the theatre organ and its music. All interested members should contact Fr. Gus Franklin, Chairperson of the ATOS Endowment Fund Board of Trustees. See Masthead listing for contact information.*



Dear Editor:

I write with a few lines of tribute to a former hard-working member of ATOE/ATOS, who succumbed to melanoma cancer at the turn of last year, on New Year's Eve. I first met Eleanor and Harold Weaver during my first transatlantic trip in October 1962, at a Connecticut Valley Chapter meeting in Waterbury, Connecticut, then again in 1964, when I attended

a gathering in Brooklyn, New York's Pitkin Theatre. (On that 1964 trip also, I was able to include the Farewell Concert in the Paramount Theatre, Times Square, NYC.)

My next personal meeting with Harold and Eleanor was over here, when they visited the UK in 1976, and were able to attend several events. The following year I was able to spend several days in their home in the Bethany area of Connecticut. They retired to Florida in 1984, and contact between us in recent years has been limited to exchange of greetings, etc. at Christmas time.

Apart from all her work for the Connecticut Valley Chapter, Eleanor served as ATOS Executive Secretary for about a year during Stillman Rice's ATOS Presidency, during 1970-71, and was a convention hostess for the New York "Fabulous Fifteenth" convention in 1970. Amongst her chapter activities had been the proposing of, and chairing of, the committee for the Connecticut Valley Chapter's Theatre Organ Playing Scholarship Competition.



Harold and Eleanor Weaver

I appreciate that my knowledge of Eleanor's good work for ATOS is of necessity very limited. But I felt that I would like to make this short tribute and send you the photo taken in their home during my 1977 visit. ATOS is the richer for, indeed its success over the years may be largely attributed to, all those of Eleanor Weaver's caliber, who worked so hard for the organization in the past, aided in her case of course by Harold, to whom I send sincere condolence in his bereavement.

So until we meet again around that great organ in the sky, rest in peace, dear friend, and thank you for all your contributions to your fellow human beings in this mortal life. (See Closing Chord)

Sincerely,  
Michael Candy, United Kingdom



Dear Mr. Bickel:

Regarding the President's Message in the November/December issue of THEATRE ORGAN—My wife and I read, and have re-read Mr. Page's review of the September 11 catastrophe as he saw it take place and the heart-tearing anguish he felt as he saw the unbelievable events unfold. He shared with us all his innermost personal feelings and how his soul is torn as he constantly thinks back over the thousands who died as he watched.

His closing sentence in his message states: "We are fighting back and we hope that the young men and women, who serve in the military, defend liberty and freedom, and go in harm's way, know that we here at home give them all our love and support."

My wife and I think Mr. Page says it all in this remarkable closing sentence and that he speaks out for every freedom loving person in the world. As we read, and re-read his total thought on the matter, we feel he unknowingly reveals to us what a tender and caring man he truly is. God bless him.

George and Doreen Fenn, Wayne, New Jersey





To The Editor:

I was interested, and surprised, to read in the Land 'O Lakes Chapter report (January/February) that turntable lifts were extremely rare. We only had about 18 of the larger model Wurlitzers in Australia, but two of them were supplied with dual consoles, one of which was placed on a turntable lift.

Greater Union Theatres installed a model 270, 4/21, in each of their State Theatres—one in Sydney and one in Melbourne. In Melbourne the main console was placed on a rotating lift, next to which was a grand piano on a platform on the left side of the orchestra lift. On the right side of the orchestra lift, the second four-manual console was placed on a platform. In Sydney the main console was on a rotating lift on the left side of the orchestra, but the second console was never installed and finished up in private hands. Use of the turntable lifts certainly added to the effect of the organ presentation.

The two organs were Opus 1897 Melbourne, and 2005 Sydney. Both had 32' Diaphones, and both are still playing. The Sydney organ is still in the theatre and the Melbourne organ is in the Moorabbin (Suburb) Town Hall.

Wes Johnson, Victor Harbor, South Australia



Dear Mr. Bickel:

I read, with great interest, Robert Ridgeway's article on the Wanamaker organ. It was well written and contained many interesting facts. However, I have to take exception to his statement of Peter Richard Conte being the finest Grand Court Organist to ever grace the bench in the history of the store. He should have used the phrase "in my opinion." Although Mr. Conte is a fine organist (his new CD Magic will attest to that) I don't feel, in my opinion, that you can compare him to the late Keith Chapman who played and recorded the Wanamaker organ for 23 years and without the benefit of a working combination action. We also will never know just how great any of the other former organists were since we can only read about them. I am quite sure that Mr. Ridgeway meant no disrespect to anyone past or present and was only voicing his opinion. Nonetheless, I feel, in my humble opinion, that that phrase should have been in that sentence. Thanks for your time.

Jeff Morrell, Port Jefferson Station, New York



Dear Editor:

I would like to thank our family of friends of the American Theatre Organ Society for the prayers, cards, e-mails, encouragement and support that I have received since finding out that I have CMML. The first diagnosis was AML, but a second opinion, arranged and insisted upon by our son, a doctor, led to the second opinion that is more encouraging. It is wonderful knowing that your friends remember you during such a traumatic situation. The doctors at Karmanos Cancer Institute at Harper Hospital are very optimistic. Continuous treatment will tell the story... I never knew I had so many friends... Love you all.

Dorothy Van Steenkiste, Allen Park, Michigan



Dear Editor:

I just received my copy of the latest re-release of *The Wright Touch* and *A George Wright Pipe Organ Concert*. I have long thought the Dot recordings on George's Pasadena Studio Wurlitzer are the very pinnacle of the art and recording of the theatre pipe organ, and thus I have awaited each re-release with great anticipation. The historical and teaching value alone of these recordings, for cultural posterity, are beyond measure.

When *A Tribute To Jesse Crawford* was re-released, I kept quiet when I saw and heard certain flaws and omissions that I thought should not have been obstacles, which compromised the final product. Perhaps such were simply oversights to later be corrected. But this time I have to at least ask what's going on here? So please forgive me if I seem critical or unkind. Partly it's because I think these recordings are THAT important, and partly—I swear—I hear George yelling in my right ear about this matter, as he was no less a perfectionist than I about delivering a quality product to the public.

First of all, most of the tracks of this latest re-release seem to be of noticeably inferior audio quality, generally lacking in high-end clarity and presence on top of the occasional "bad spot" from imprinting overwrite on the magnetic tape master. I saw the disclaimer in the jacket notes about this matter. I just didn't expect as much deterioration as I heard.

Then—probably because they were of even worse audio quality after so many years—some tracks from one of the original albums are missing. To have "Fly Me To The Moon" and "The Hawaiian Wedding Song" MISSING from *A George Wright Pipe Organ Concert* is somewhere between shocking and sacrilegious. At what point of omissions do you call the re-release "excerpts from" rather than what it is labeled to be? (I remember encountering this problem when *My Fair Lady* was released and that's when my concerns actually began.)

Perhaps there is some legal (or other) reason why what I am about to suggest from common sense, but—couldn't you have digitized and processed the tracks from a clean vinyl copy of these albums, say from the ATOS Archives? A good example of a loving effort of this kind of project is the recent CD release from England titled *Jesse Crawford: The Early Years of vintage recordings from 1926–31*. After all, clean "modern" vinyl recordings are vastly superior to work with than those old 78s! And for some of us who still think vinyl is better than the present CD technology (for very sound technical reasons kept from the public), there is no debate.

I'm sorry to put it this way, but it seems like nobody wants to do the extra effort to really accomplish a first-class job on this project of GW re-releases. It reminds me of all the rushed, inferior, wanna-be musical tributes to George that appeared after his death, compared to the kind of dedicated, two-year-toiling, loving effort by George back when he made his gem of a Jesse Crawford tribute album.

Cool pictures aside, this latest re-release is a disappointing wanna-be of a respectful tribute to George's musical legacy.

Dr. Edwin M. Young, Editor-In-Chief,  
The SPECTRUM Newsmagazine

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



# Closing Chord

## BARBARA CHRISTOPH

Barbara Christoph was born July 25, 1920 in Whittier, California the daughter of Stanley and Bessie Brown. She retired from Lockheed Missile and Space Company in California as an Executive Secretary and moved with her husband John to Allegan, Michigan in the mid 1980s. Barbara was a charter member of Christ Community Church, a member of the Allegan County Historical Society and a long-time member of the American Theatre Organ Society. She especially enjoyed belonging to ATOS and attended many conventions with her cousins. Though she did not play the organ she enjoyed the uplifting music.

Barbara was very community minded and helped renovate and reopen Allegan's Old Regent Theatre. Barbara traveled to many far off and exotic places around the world during her lifetime, most often taking family members with her. She is survived by several cousins and was preceded in death by her husband John in 1989.

*From her California cousins,  
Peggy McMillan and Dorys King*

## FREEMAN B. ANDRESS

The Alabama Theatre and ATOS lost one of its most devoted members, Freeman Andress, on Saturday, February 2, 2002, after many months of declining health following several strokes. Freeman was a long time member of the Alabama Chapter. He was a charter member and Vice-President of the Board of Directors of Birmingham Landmarks, Inc., which owns and operates the Alabama and Lyric Theatres.



Freeman was a Navy veteran, serving on the USS Pennsylvania during World War II. He was best known in Birmingham as the owner of Crestline Flower Shop from 1950 through 1985. He also owned and operated Birmingham Wedding Chapel.

Freeman's generosity was legendary. He donated a Wurlitzer theatre organ to the Alabama Chapter for installation in the Lyric Theatre and provided the seed money for its installation. Many times at ATOS Conventions, he would show up on the bus with breakfast for all the gang, or while dining he would quietly pay the check for all at his table. There was never a fanfare.

Freeman was a member of the organ crew for the Alabama Wurlitzer until a stroke kept him from climbing stairs. He also organized a Thursday evening crew to prepare parts for the Saturday crew to install. Even after his first stroke, the crew was never without donuts to start the day.

His passion was for antiques of all kinds. Many times he would find a chair, mirror or light fixture that just had to be brought back to help furnish the Alabama Theatre. After Birmingham Landmarks acquired the Lyric Theatre, Freeman found and purchased the chandeliers from Birmingham's razed Tutwiler Hotel for use in the Lyric.

Freeman died as he lived—quietly, with dignity, among friends. He will be greatly missed. A memorial celebration was held on March 24, 2002, at the Alabama Theatre for his family and friends.

*Larry Donaldson*

## ELEANOR DEVENPORT WEAVER

Eleanor Devenport Weaver died on December 31, 2001 in Melbourne, Florida after a four-year battle with Melanoma cancer. Born in Derby, Connecticut in 1917 she went on to graduate from the University of New Haven with high honors. Her professional career was as an executive secretary and administrative assistant. She retired to Lakes of Melbourne in 1984.



Eleanor was a crucial member of the Connecticut Valley Chapter, serving as Chapter Secretary for many years. She was ATOS Secretary during the administration of Stillman H. Rice. Eleanor spear-headed creation of the Connecticut Valley Chapter Youth Scholarship. Under her dedicated leadership this group drew national attention for its work in promoting and encouraging young people to pursue the musical study of the instrument she loved so much. Of note, in the annual judging, were organists Billy Nalle and Dick Liebert. Noted performer/teachers such as Rosa Rio recognized the value of the scholarship and encouraged their students to enroll.

Convinced that it would be more than just an instrument in their home, in July of 1963 Eleanor and her husband Harold purchased the c.1928, 3/9 Marr & Colton from the Empress Theatre in South Norwalk, Connecticut. Immediately joining the ranks of the Connecticut Valley Chapter, their home became a center of much of Connecticut's theatre organ activity. Much of the chapter's strength and growth could be directly traced to Eleanor's verbal and special writing skills. She will always be remembered for close attention to the chapter's needs and for constantly helping get so many projects launched and finished. In the process, she developed many close friendships and took the interest to have a positive effect on many lives. She could debate and battle well for the direction she thought was right but, win or lose, she always joined ranks and helped get the job done. Above all, Eleanor will be



remembered as a lady, with stance and elegance, a wonderful winning smile and a way of writing that indeed affected the direction of the theatre pipe organ and the people involved with it.

She is survived by her husband, Harold Y. Weaver of Melbourne, a sister, Harriette D. Wilcox of Palm Harbor, Florida and several nieces and nephews.

Mike Foley

## THOMAS WOLFE

The ranks of River City Chapter were diminished by one, with the death of Thomas Wolfe on February 4, at the age of 66. Tom was a long time member of ATOS and a charter member of River City Chapter. He was born April 25, 1935 in Union, Nebraska, attended high school in Union, and served three years in the U.S. Army. Tom was a Vice-President of Travel & Transport, a large regional travel service provider. Memorial services were held at Christ Community Church, Omaha, with the funeral service at First Baptist Church in Union, and interment at East Union Cemetery. Brothers, Robert Wolfe and wife, Fran, Overland Park, Kansas, Edwin Wolfe of Gilbert, Arizona, and sister, Betty Crawford, and husband, Bill, of Nebraska City, Nebraska, and a host of friends survive Tom.



Tom worked as a crewmember on our chapter's Barton theatre organ installation at Durand's Sky Ranch studio. Decked-out in his tuxedo, he emceed at several public theatre organ concerts produced by River City Chapter at Omaha's historic Orpheum Theatre. In spite of failing health, Tom worked as a crewmember on the installation of Bob and Joyce Markworth's 3/24 Kimball organ, an effort that involved most Saturdays for more than three years. Tom had a three-manual Conn theatre

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organ in his home, and was an accomplished organist. We'll always remember Tom for his keen sense of humor—during programs with Tom as guest artist, he offered comments like, "If you hear a few foreign notes, you may think I studied abroad," or "I've never claimed to be a musician, but I am a virtue-oh-so." At one meeting in March, Tom's program included a medley of Christmas Carols—"After all, we do have snow on the ground!"

Tom Jeffery



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This cannot be taught or learned the same way as note reading or finger tech-

nique. It requires careful listening to all kinds of music. Then review in your mind the music you have been listening to. Then see if you can hear other songs and styles of music in your mind the same way. With some experience you will be able to make any song sound any way you want in your mind.

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# WURLITZER WEEKEND

By Ron Musselman

WHEN THE WARMTH AND JOY OF THE holidays is past, the pall and darkness of January sets in. What better way to shake off the mid-winter blues than to get away to a series of events involving a favorite pastime or hobby? For the theatre organ enthusiasts of the western U.S. the Wurlitzer Weekend in southern California has become a welcome post-new year tradition. It offers an affordable "drive yourself" series of concerts during the weekend plus Friday and features top-drawer artists playing several mid to very large Wurlitzer pipe organs. We have gone to all of them and would not miss Wurlitzer Weekend for anything.

## FRIDAY EVENING

We drove to the San Gabriel Civic Auditorium for the opening concert featuring Rob Richards, and we arrived with time to spare. Rob had elected to play the three-manual Wurlitzer in this beautiful mission revival/Spanish style edifice rather than the El Capitan Theatre in Hollywood where he is the house organist. Richards left that opening for Barry Baker—a move that showed a refreshing lack of territorial selfishness. Rob has been quite excited that his colleague and friend could fly out from Cincinnati to play the El Capitan. But

that's not to say that he made a sacrifice. The 16-rank San Gabriel organ has evolved into one of the better moderate-sized Wurlitzers in the country, and many great evenings of music have been presented there.

The white, Style 260, console rose from the pit with Rob playing an enthusiastic "Great Day." He had decided to do a thematic first half and play songs associated with his fellow theatre organists, both present and past. This interesting adventure in salutes and mimicry (some of them actual recreations of the originals) started with a tip of the hat to Lyn Larsen's "Baby Elephant Walk." The intro featured the untremmed Tibia to achieve a big, ripe, smooth color, followed by some brass in a jazzy big-band flavor. Next up was the first of several George Wright specialties, "Granada." Instead of the expected big open, Rob began with a soft Diapason/String passage then segued into the original feel of George's approach to this Lara classic. He utilized some nice substitutions in registration. Richards then played George's "Ain't We Got Fun?" and it was GW all the way, right down to the slinky air about it, the use of Strings in the melody for a few bars, and the baritone Kinura accents. He then referred to the very moving tribute to George Wright's life and career given at the 1998 ATOS Annual Convention in San Francisco (just two months after Mr. Wright's passing). This event featured a digitally captured performance of theatre organ great Jesse Crawford's "Forgotten Melody," as played by George on his final recording. A digital

RM PHOTO



Rob Richards autographing CDs, San Gabriel Auditorium.

RM PHOTO



Jim Riggs at the Bay Theatre.

RM PHOTO



Walt Strony and Gordon Belt at San Sylmar.



player reproduced it through an Allen digital theatre organ. As was the case with everyone else in that 1998 audience, the posthumous performance had made a strong impression on Rob. So he gave us "Forgotten Melody," and it was Rob paying tribute to George, who had paid tribute to Crawford. And we were hearing it tonight on the very instrument George had concertized at during the 1980s. It was an emotion-provoking moment, peaking with that sighing Tibia roll near the close. Long time Radio City Music Hall organist Dick Leibert was honored next with his seasonal novelty tune, "Under The Mistletoe." The spotlight was then turned back on George Wright with "What Are You Doing the Rest of Your Life?" This contemplative arrangement opened with a Tuba solo, which recurred throughout. Lyn Larsen was revisited via "The Old Piano Roll Blues," using piano, percussions and color reed combinations with brass fortification. Golden era theatre organist Eddie Dunstedter was recalled with a concert-style "Deep Purple." It sported a bit of Gershwin-esque business and a most spectacular finish. The first half closed with Ron Rhode's "Shakin' The Blues Away," and a lot of Ron could be heard in it.

Part Two opened with what appeared to be another old "good time melody" from yesteryear. When was it written? 1916? 1925? No! It turned out to be the theme from Disney's recent animated feature, *Toy Story*. Richards played a collection of music from *Snow White*, and it brought to our attention just how nice the score is and how well it blended with the story. Of course, he included the universally known "Whistle While You Work." The entire package was rendered with attention to detail and affection for the music.

From the year 1905, he played "Dance of the Sea Nymphs," a romp through an ancient piece of salon music. As Rob's concert drew to a close, he remembered 9/11 through music about New York and our country. He wrapped it all up with the "Battle Hymn of the Republic."

The usual audience of ATOS people was joined that night by 25 very special guests—a group of organists/organ teachers from Japan. They all seemed to be very excited about being in California for this event and posed for several group photos afterwards in the lobby.

While the evening had been a success, it was a bit of a struggle for Rob. He was battling the twin demons of a lingering bout with flu and a combination action that had decided to become partially inoperable—and a couple of additional problems cropped up. All of this must have been a mite distracting to him, but Richards stayed focused and most of the audience was not aware of what he had to contend with.

## SATURDAY MORNING

The morning was an early rise and getaway to make the long drive down to Seal Beach in time for the Jim Riggs performance at the Bay Theatre. It is always a little slice of heaven to visit this nifty beach town. And it's equally enjoyable, not to mention unusual, to enter the small theatre scaled with the rest of the town and experience one of the largest, most powerful Wurlitzers to be found anywhere. Those of us in the know entered the theatre as soon as the doors opened, well before concert time. It is then that host/owner Richard Loder-

hose begins an impromptu prologue, and numerous bits of fascinating theatre organ lore are dispensed. At the appointed time, the huge Fox special-sized console rolled out from the left side of the stage and Jim played an exceptionally vigorous "C'mon, Get Happy." His fast, clean fingering and super-brassy ensemble really woke up this crowd. Jim was full of energy and the house exploded. When the applause died down, he said, "I've gotta stop having those triple lattes before concerts!" He must have actually downed coffee equivalent of jet fuel prior to jumping on the bench. The snappy, jazzy pace continued with "Lulu's Back In Town." In evidence was some very crisp pedal work. With "Here's That Rainy Day," Jim settled into a sweetly melancholy ballad played with a great deal of feeling. It was enhanced by his careful choices of contrasting registrations. After a lilting little Latin-flavored "My Sunshine Is You," the fireworks continued with a brassy, up tempo "You Took Advantage Of Me," and "Them There Eyes," which was pushed along with an effective injection of brass and jazz. Jim talked about his many musical influences that helped form the talent he exhibits today. He then played Jesse Crawford's "Moonlight on the River," a wonderfully sentimental arrangement that so epitomizes the era. "Slow Boat to China" was another jazzy offering and showcased his unerring and catchy sense of rhythm with a touch of bluesiness worked in. Even younger ears would be wowed by this flavor of theatre organ. Next, a little *Porky Pig* cartoon music—"The Whirling Dervish" thing that just about every human being on the planet has heard and recognizes.

Jim played "By the Beautiful Sea" (which alluded to the fact that the Bay Theatre is just a few blocks from the beach), and then it was silent movie time. Today it was Laurel and Hardy's *Double Whoopee*, with the usual rapid stream of sight gags and Hardy's exceptionally expressive facial mannerisms. Jim's accompaniment was expertly keyed to what took place on the screen.

He played a hip, high-stepping "One For My Baby," and a lot of fast console manipulation made this brisk arrangement work. "Louise," played at a rapid clip, was followed by the "Teddy Bear's Picnic"—given some extra punch not usually heard in this ambling novelty tune. After the "Bugle Call Rag," which showed off his clean fingering and speed capabilities, Jim closed with the perennial Crawford favorite, "I Love to Hear You Singing." As the crowd responded with loud applause, he played them out with a reprise of "By The Sea." Riggs has always been one of the better practitioners of horse-shoe console magic, and while he continues to provide a mix of old and new material, he is generally leaning towards fresher, more modern sounds. What we have heard him do since his return to the concert scene this past couple of years has been knockout stuff.

## SATURDAY AFTERNOON

As we left the Bay Theatre, it was time for lunch. At a little café a couple of doors down the street, we found the best dining experience of the weekend. It was a typical Seal Beach upscale establishment with a continental air, but it also proved to be a bargain. Karen had some sort of exotic fajita concoction wrapped in a peculiar green shell, and for about six bucks



I ordered an Italian-style grilled sandwich. What arrived was a huge pile of perfect thick-cut fries and an oversized sandwich with pungent, aged Swiss cheese and premium Black Forest ham (not the usual glorified hog gristle). Less than half was gone when we had to hit the road. We now had to drive clear up to San Sylmar for Walt Strony's afternoon concert. I had the remainder to go in a plastic container and finished it during the trip to San Sylmar. I wasn't going to let this baby go to waste. But it quickly went to my waist.

We arrived a few minutes before concert time. No tour had been scheduled for today due to the tight schedule, but after the concert, there were about 30 minutes left to visit the new 60,000 square foot addition across the street, which houses another 100 vintage automobiles from the incomparable Nethercutt collection.

Walt opened with "It Don't Mean A Thing (If it Ain't Got That Swing)," played with flair and some manual-hopping to extract a lot of color contrast rapidly. The magnificent San Sylmar Wurlitzer has within its vast array of pipe work, well over 20 ranks of Strings, and that ensemble was shown off to full advantage in certain portions of Kreisler's "Caprice Viennois." The 32-footers could be heard and felt under their silver and gold sheen, providing just the perfect amount of dramatic underpinning. He soloed one of the Tubas with String backing to highlight the gorgeous melody. Music by Rogers and Hart is always a welcome inclusion, and Strony's next offering began with "Falling In Love With Love." Some very adept musicianship was involved. At one point, there were at least three rapid changes, all smoothly dovetailed. This sequence did not sound at all "jammed together." It all made good musical sense. "Blue Moon" sported a laid-back jazz combo sound. Some of his transitions absolutely soared. The conclusion to the Rodgers and Hart material was followed by extensive applause that almost sounded as though a standing ovation was developing, and the concert was far from being over! One of Bach's cantatas (#29) written in praise of God was played with straight organ registration. Yes, this instrument's resources cover that area quite well, and it came off beautifully under Strony's capable hands (and feet). We would dare any non-theatre organ type to say this was a "poor imitation." It had clarity, color . . . and one's eardrums went away unharmed. There was absolutely no screech factor. Bringing us to intermission time was a medley from *The Music Man*, played with his usual variety of tonalities and imagination.

After a few minutes of walking around the huge, elegant San Sylmar music room, ringed with priceless orchestrions and pianos, the audience settled back into their seats. Walt's superb Gershwin medley was an ear pleasing surprise right off the bat. Instead of a big, brassy overture style beginning, he eased into it with a soft, very atmospheric intro, building things gradually, incorporating classical motifs along the way. He then launched into "Strike Up The Band" followed by "Embraceable You." His "Swanee" was a partial hybrid—he used some of the bigger brass on the melody, with a toccata accompaniment in one part of this arrangement. After one especially complex, rhythmic "happening" near the end of "I Got Rhythm," my buddy Randy (who is not easily impressed) turned to me and whispered, "Can you believe that?" The closer was a collection

that is becoming Walt Strony's signature masterpiece—music from *Victory At Sea*. And, as we write these words, the thought of what he did with Rodgers' incredible score that afternoon raises goose bumps once again. It was an absolutely stellar performance. As he had in the rest of the concert, Walt had made good use of the organ's many tonal resources. There were moments that aurally depicted the stress of battle, others that clearly rendered playfulness, anxious boredom, extreme joy, and a few barely audible seconds of a dark, brooding quality that simply defies description. One passage in particular was almost startling in its orchestral realism. The climactic coda generated electricity in the room that was nearly visible. The proceedings were not finished, and the encore was played in honor of Nethercutt collection Vice-President Gordon Belt (who had been our M.C.)—"Send In The Clowns," another very deftly played arrangement. The crowd wanted still more, so Walt took requests from the audience. Several titles were yelled out, many of which were woven into a medley on the spot.

## SATURDAY EVENING

Tonight's venue was the Sexson Auditorium at Pasadena City College. And the event was out of the ordinary—three organists at three consoles. The "Trio Con Brio," consisting of Donna Parker, Tom Hazleton and Jonas Nordwall, were the artists, and the organs were the auditorium's four-manual, 23-rank Wurlitzer, a two-manual Allen classical digital, and a three-manual Allen digital theatre model. The evening opened with a big fanfare that alternated between the three. Donna welcomed the Wurlitzer Weekenders and told them that she, Tom and Jonas "have been friends for over 35 years." The concert consisted of music played as a trio, in duets and solos. Next up was a boogie in which Hazleton got all the juicy solos.

Jonas took his place at the center stage Wurlitzer console and played a catchy "Solace." Then Tom stepped up to the Wurlitzer and gave us a song associated with George Wright, "Edelma." Donna then followed at the same console with "I Was A Fool to Let You Go," a very nicely played ballad. The trio then reconvened and Tom announced they were going to play a musical tribute to New York, in observance of 9/11. He played the intro, featuring some very effective classical frippery on the two-manual Allen. Things continued with the "59th Street Bridge Song," the others joined him, and, of course, the salute to our east coast brothers was capped off with "New York, New York." Donna and Jonas then teamed up for a smoothly sophisticated "Deep Purple." A Medley from the musical *Carousel* was played solo by Tom, and he closed with "You'll Never Walk Alone." It was a magnificent presentation. As the song finished, there was a big dissonance in the pedal that resolved into a glorious, blazing final major chord. Donna and Jonas played the final piece of the first half, the theme from *Riverdance*, an appealing composition that almost makes you see the dancers executing those demanding, vigorous steps. It is hard to imagine something like that "jelling" in a performance on two organs, but this talented duo made it happen.

Part two was off to a strong start, the trio joining for a hard driving "Mama Mia," a fondly remembered hit from the past by

CONTINUED ON PAGE 22





# PACIFIC PIPES 2002 DAILY SCHEDULE

2002 ATOS Annual Convention

San Diego, California • November 29–December 2

MORNING

AFTERNOON

EVENING

FRIDAY 11/29	SATURDAY 11/30	SUNDAY 12/1	MONDAY 12/2	TUESDAY 12/3
<p>Registration</p> 	<p>El Capitan Theatre, Hollywood 4/37 Wurlitzer Disney Holiday Show</p>  <p>EL CAPITAN THEATRE COMPANY</p> <p>Lunch—Hollywood (Conventioneers on their own)</p>	<p>Hanalei Hotel, San Diego Kona/Coast Room ATOS Membership Meeting</p>  <p>Seaport Village Shopping and Lunch (Conventioneers on their own)</p>	<p>Trinity Church (Group A) Spring Valley 4/24 Wurlitzer, BARRY BAKER Santa Sophia Church (Group B) Casa De Oro Allen GW-IV, TOM HAZLETON</p> 	<p>After Glow Choice of SeaWorld of San Diego or San Diego Zoo</p>  <p>SEAWORLD</p>
<p>Registration</p>  <p>Welcome No Host Cocktail Reception Hotel Conference Center</p>	<p>Plummer Auditorium, Fullerton 4/35 Wurlitzer CATHERINE DRUMMOND 2002 Young Organist Competition 2003 Convention Promo</p>  <p>Box Dinner</p>	<p>Spreckels Organ Pavilion Balboa Park, San Diego 4/73 Austin CAROL WILLIAMS</p> 	<p>Trinity Church (Group B) Spring Valley 4/24 Wurlitzer, BARRY BAKER Santa Sophia Church (Group A) Casa De Oro Allen GW-IV, TOM HAZLETON</p> 	<p>SeaWorld of San Diego or San Diego Zoo</p>  <p>SAN DIEGO ZOO</p>
<p>Santa Sophia Catholic Church Casa De Oro Allen GW IV, Allen Classical Organ LYN LARSEN and CARLO CURLEY</p>   <p>Trinity Church Jam Session, 4/24 Wurlitzer</p>	<p>Plummer Auditorium, Fullerton 4/35 Wurlitzer ROB RICHARDS</p> 	<p>South Shores Church Dana Point 5/333 Walker PETER RICHARD CONTE</p> 	<p>Hanalei Hotel, San Diego Conference Center No Host Cocktail Reception BOB MacLEOD, Pianist Kona/Coast Room • Awards Banquet After Dinner Music WAYNE &amp; CHERYL SEPPALA Theatre Organ/Piano</p> 	<p><b>Evening Free to Visit</b> Fashion Valley The Gaslamp Quarter Horton Plaza Mission Valley Center Old Town Or other points of interest</p> 



# Theatre Organ Techniques

By Cheryl Seppala



In this issue we will discuss some easy, helpful and fun exercises for hands and feet designed to improve your agility at the keyboards and to prepare you to perform some special theatre organ techniques. The two areas of technique of greatest importance to the organist are the development of a clean legato touch and finger independence. This issue we will study legato.

The word LEGATO means smooth and without any break between the notes. Before we explore exercises to help develop a clear legato technique, please remember that some pieces or passages should NOT be played legato. Even though we think of the organ as a smooth instrument, nothing is more monotonous than listening to an organist who plays so legato that the music all runs together without phrasing, definition, or any concept of the lyrics or musical sentences. In other words, don't overdo your quest for smoothness, as some registrations and styles of music require a detached or even staccato touch.

The first legato exercise is a simple chromatic scale played the entire length of the keyboard up and down with the

proper fingering as illustrated. Listen as you practice it, to ensure that there is no gap between any of the notes, nor should they overlap. Keep your fingers curved and use as little motion of the arms or fingers as possible. Strive for steadiness not speed, and then gradually increase your speed. A good way to remember the correct fingering is: The third finger plays all the black keys, the thumb plays the white keys, except use your second finger on F and C in your right hand and on E and B in your left hand.

After gaining fluency hands separately, try practicing hands together both a third and a sixth apart as these are very common intervals in which to play a double chromatic glissando. Also try the chromatic scale in opposition, both hands beginning on the same key with the right hand ascending one octave as the left hand descends one octave. This is often used as an ending.

The chromatic scale should also be practiced in the pedals to develop a legato pedal technique. Use your heels on the white keys and your toes on the black. On F and C substitute from toe to heel to avoid a break in the legato sound.

## Right Hand:

Musical notation for the Right Hand chromatic scale. It consists of two staves. The first staff shows the scale ascending from C4 to C5, and the second staff shows it descending from C5 to C4. Fingerings are indicated by numbers 1-3 above or below the notes.

## Left Hand:

Musical notation for the Left Hand chromatic scale. It consists of two staves. The first staff shows the scale ascending from C3 to C4, and the second staff shows it descending from C4 to C3. Fingerings are indicated by numbers 1-3 above or below the notes.



The next legato exercise involves playing two notes a third apart and substituting 2 to 1 and 4 to 3 without lifting the keys. Once you get the feel of it, this is actually fun to do and will prove very useful in playing harmony a third or sixth below the melody. Try playing "Spanish Eyes" adding a third below each melody note using the substitution technique. After succeeding with the first set of fingering, try the more difficult second line in the illustration, using 2 and 4 and 3 and 5. Then try both fingerings with the left hand.

**Right Hand:**

**Left Hand:**

The following exercise is substitution in sixths. This is not only a good legato exercise, but a great finger stretch as well.

**Right Hand:**

**Left Hand:**

After gaining ease with the substitution in thirds and sixths, try inverting triads up and down the keyboard. This is a prerequisite for adding full right hand harmony and the popular block chord theatre organ style.

**Right Hand:**

**Left Hand:**

Resist the temptation to use a heavy touch with lots of pressure and arm weight. Let your fingers do the work in order to avoid fatigue and stress in your hands, arms, shoulders, and neck. In all of these exercises, don't forget to LISTEN to the results. You should hear no break between notes and no repetition of notes.

Next time we will work on finger independence, equally as important in molding your theatre organ technique. Remember just ten minutes of warm-ups before each practice session will gradually build a technique, which will enable you to accomplish your favorite theatre organ sounds. Blocked chords, open harmony, counter-melody, and double chromatic glissandos are just a few exercises away!





Barry Baker at the El Capitan Theatre, Hollywood.

RM PHOTO



Tom Hazleton, Donna Parker and Jonas Nordwall at Pasadena City College.

## WURLITZER WEEKEND

CONTINUED FROM PAGE 17

the vocal rock group *Abba*. Donna prefaced her next solo with an amusing story (that also earned her the audience's sympathy) that went back to her school days. One of the instruments she studied was violin. Her teacher was a stern, demanding humorless Russian professor who told Donna that her bow technique was "not correct." The entire experience had not been a joy, and for her final exam, she had to play "Mary Had A Little Lamb." As it was being played, this unsmiling teacher was pulling at his hair in frustration. He then cut her off with (Donna mimics his voice), "Just leave and I will give you a 'C'!" It would be safe to assume she hasn't picked up a violin since. She then stated, "I will not be playing a violin transcription tonight!" She then turned to the Wurlitzer and gave the house a beautiful "Reaching For The Moon." The resulting applause indicated a well above passing grade. The second

Rodgers and Hart medley of the weekend was played by Jonas and Tom. They played alternating solos, and the transitions (some of them overlapping) were seamless. "Falling In Love With Love," played only by Tom on the three-manual Allen theatre digital, held up very well on its own. As Ken Double said not long ago about the newer digital organs, "They ain't 'toasters' anymore!" Jonas followed with a jazzy combo style "The Lady Is A Tramp" on the pipe organ. Tom's "Little Girl Blue" exhibited both jazz combo sounds and a ballad setting.

The evening drew to a close with a real showpiece—music from *Westside Story*. The coordination between the three and their individual contributions was well beyond the ordinary. And the powerful finish had the crowd demanding an encore. The trio responded with Jesse Crawford's classic "High Hat." During the mostly six-hand arrangement, Tom left the Allen

### STILL DRAWS THE LARGEST CROWDS

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

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

### AN OUTSTANDING PERFORMER

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

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



### FULL HOUSES IN MICHIGAN

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

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and walked over to Donna at the Wurlitzer to activate a sound effect. He then went back to the Allen console, and then returned to the Wurlitzer. This time, with both of Donna's hands busy on the manuals, Tom reached up and played a short Tibia part. When this task was completed, he leaned over and kissed Donna on the cheek, a gesture that managed to be simultaneously funny and touching. The ties between these three longtime friends had been evident all through the concert. Earlier, when all of them were walking to the consoles for a trio, Donna erroneously headed for one of the Allens. Hazleton intervened, guiding her to the pipe organ and pointed to it, saying, "You're playing the Wurlitzer, sweetheart!"

## SUNDAY MORNING

For the second year in a row, the Sunday morning concert was at Disney's fabulous El Capitan Theatre in Hollywood. Today, Barry Baker would be the first non-staffer to play a full concert on its 4/37 Wurlitzer. Because the El Capitan is an operating movie house, the concert was scheduled for a relatively early start of 9:30 a.m. So our bunch got up and left really early, which allowed plenty of time to look at several Hollywood landmarks, just as we had many times before. We settled into our balcony seats, and at 9:30, Ed Collins, the El Capitan's general manager, welcomed the weekenders. Then, staff organist John Ledwon appeared and introduced Barry. The big Fox special thundered to life, and as the great four-manual console rose up into the spotlight with young Mr. Baker playing "You Are My Lucky Star," we knew this was going to be a morning to remember. He continued with "That's Amore" (the Dean Martin hit from Paramount's *The Caddy*). It was an energetic performance, aided by some very rapid maneuvering. "Good Morning," a light-hearted eye opener, is becoming one of his signature tunes, and was brightened with variety in tempo and registration. He kept it moving. "Sweet And Lovely" was given a mysterious intro and an overall different but interesting approach to this song. It had some complex, intriguing chords within its sequences. One of the standouts in this concert was "Caravan" with its Oriental flavoring. It was a densely detailed arrangement that must have taxed even Barry's prodigious speed and powers of concentration, and yet he made it look almost effortless. There was a rapid inter-chamber call and answer with the smaller color reeds and a similar interplay with the strings. It was quite a sight to see him have such absolute control over that massive console and its nearly 400 stop tabs, but his was not a bunch of cheap grandstanding. Every one of those precise moves was made to support and add interest to the music. And the proof was in what issued forth from the organ grilles. Several people commented afterwards that this was the most colorful and exciting version of "Caravan" they had ever heard. Next up was "Close Your Eyes," a pretty ballad with some somber overtones and one of those glorious theatre organ "Wham!" endings. Fred and Ginger were represented in this "music of Hollywood" themed concert by "The Continental," which was dressed up with some unusual rhythmic variations. Barry then played a traditional theatre style ballad, "One Night of Love," using a variety of Flute and Tibia shadings and delivering an emotionally powerful finish. From *The Godfather*, we heard "Tarantella," with the ring of an old Italian folk song

about it, and some lickety-split finger work.

He played a medley from Romberg's *The New Moon*. Very careful registration really enhanced the beauty of the more mellow segments. Skillful transitions added the finishing touch to this amazing package. The first half closed with the familiar "Be Our Guest," played as a spirited novelty tune and launched with antiphonal calliopes. After intermission, house organist Rob Richards came out on stage to welcome us back, and after a few comments, re-introduced Barry. We were then treated to quite a sight—all of the stage curtains, revealed one at a time, and enhanced by some very elaborate lighting effects. Then Barry accompanied the cartoon *Mickey's Gala Premiere*, which featured a string of cleverly drawn caricatures of 1930s and '40s movie stars. He did a great job at this, too. All of the music fit the action perfectly. There was one scene where a bottom-to-top xylophone run was executed, and eagle eye Chuck noticed that Barry matched it perfectly from the console—note for note!

After a brisk "From This Moment On" and "When You Wish Upon A Star," he played an almost prayer like "God Help the Outcast," and yes, the title gives a pretty good idea as to what it sounded like. At the end of this medley from the movie *Bandwagon*, a foot lever at the console hung up and resulted in a pedal Diaphone cipher that tickled the balcony floor. Baker has handled unfortunate concert incidents very well in the past, and he ambled his way through another one, totally unruffled. Even though dressed up in a suit, he crawled on hands and knees under the console and freed the stuck lever. About all he said was, "I never thought I would do something like that on a Sunday morning dressed like this!" He then got things back underway with "Little Rock Getaway," a happy little romp that was given a lift by Barry's lightning fast fingers. And more than a few eyebrows in the room were raised. The final piece was the closing movement from Chopin's *Third Piano Sonata*. His skill and imagination in arranging this piano composition was almost beyond belief. Very demanding passages that sometimes leapt from manual to manual took the audience aback. And at no time did he even appear to be anywhere near making an error. It was a remarkable musical feat. He answered the inevitable standing ovation with a ripping good "Boogie Woogie Bugle Boy," and took the console down with "Goodnight Sweetheart," and nailed it with a big finish.

Several times, just about one second before he needed it, Barry would swing out the effects drawer to the left of the bottom manual and hit the desired SFX right on time. And when both hands were busy with the manuals, he would lean to the left, activating and canceling pedal stops with his left elbow! After the concert, there was a lot of excited tongue wagging. The comment that best summarized what we had just witnessed this morning: "He really doesn't seem to have any limitations."

## SUNDAY AFTERNOON: THE FINALE

After reluctantly leaving the El Capitan Theatre and Hollywood, we piled into the mighty Chuckmobile and headed down to Fullerton for one more concert—the unbeatable combination of Lyn Larsen at the Plummer Auditorium Wurlitzer

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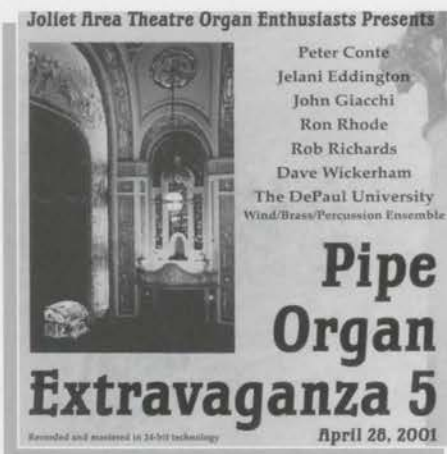
# For the Records

**Ralph Beaudry, Associate Editor**

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

## PIPE ORGAN EXTRAVAGANZA #5

Six Organists and Brass Band



Continuing their series of annual Pipe Organ Extravaganzas, on April 28 last year the Joliet Area Theatre Organ Enthusiasts (an ATOS Chapter) and the Rialto Square Theatre produced their fifth sold-out Extravaganza. And, once again, there is a two-CD set (totaling 2 hours and 19 minutes) that wonderfully captures all the musical pleasures and enthusiastic excitement of that evening! This time the Extravaganza features six world-class organists, the theatre's original installation 4/27 Barton pipe organ, a Walker theatre digital organ, a Walker classical digital organ, a Petroff grand piano, and the 30-member DePaul University Wind Ensemble under the direction of Dr. Donald DeRoche.

In alphabetical order the organists are: Peter Richard Conte (the artist in residence at the world famous Wanamaker's Organ at Lord & Taylor's in Philadelphia), Jelani Eddington (making his third Extravaganza appearance), John Giacchi (Australia's newest organ star), Ron Rhode and Rob Richards (both making their first appearance in Joliet), and Dave Wickerham (in his

second Extravaganza performance). This year Steve LaManna is the producer of the show and also the excellent Master of Ceremonies whose voice is heard introducing each artist and event. Once again, the evening's entertainment is professionally recorded by Jim Stemke whose microphone placements and well-balanced mastering (in 24-bit technology) puts the listener in a choice center balcony seat.

The DePaul Wind Ensemble kicks off the evening—which is devoted to music by American composers—with an energetic, dazzling *Patriotic Military Medley* of familiar marches. Ron Rhode continues that theme by bringing the big Barton console up with a drum-and-bugle version of George Gershwin's "Strike Up The Band." Ron continues with a rickytick, rib-tickling, toe-tapping, slightly Oriental "Oh, By Jingo." (Albert von Tilzer, whose real name was Albert Gumm, was a prolific composer in the first half of the 20th Century. He wrote this tune for the 1919 musical *Linger Longer Letty*. And, as you might have guessed, he was related to another, more famous, Gumm—who changed her name to Judy Garland!) Although Hollywood composer Ernest Gold is best known for his Academy Award winning score for *Exodus*, Ron next plays his "Boston Pops March" which is a wonderfully fresh, dramatic, and quite theatrical concert march with a lush, slow middle section. To complete his section of the program Ron introduces Jelani Eddington who joins him at the grand piano in a definitely definitive performance of Peter DeRose's magnificent "Deep Purple."

Rob Richards at the Walker digital theatre organ is next with two Richard Whiting compositions—his 1938 film salute "Hooray for Hollywood" and a recreation of George Wright's Rialto Theatre (Style 216 Wurlitzer) arrange-

ment of 1920's "Ain't We Got Fun." Appearing next at the Walter digital classical organ is Peter Richard Conte who presents theatre organist Fermin Swinnen's charming and gentle, yet delightfully orchestral, "Song of Autumn." The DePaul Wind Ensemble closes out the evening's first half with Leroy Anderson's delicate waltz "Belle of the Ball" and a rousing *That's Entertainment* medley of show tunes that opens with a razzmatazz version of the title tune, continues with a wonderful bump and grind arrangement of "Let Me Entertain You," a tastefully quiet "Send in the Clowns," a bright and cheery "Be A Clown" and a big bang reprise of the title tune. Great fun—and great music!

Opening the second half it's John Giacchi's turn at the massive Barton with choice melodies from three American composers. John first recalls his 13½ hour trans-Pacific flight to America with Irving Berlin's "We Saw the Sea" from Fred Astaire's 1936 film *Follow the Fleet*. You might not recognize John's second piece as being one of the two-dozen melodies Jesse Crawford wrote since "Blue Twilight" is filled with sophisticated harmonies that almost suggest a Duke Ellington composition! John moves to the Walker digital theatre organ for his third offering—an exciting eight minutes of the themes from Rodgers and Hart's "Slaughter on 10th Avenue." (Is there any other piece of popular music based on dancing around two dead bodies and/or a hooper's frantic efforts to avoid being shot by two gangsters?)

The DePaul Wind Ensemble returns with a generous six selections from the musical version of George Bernard Shaw's *Pygmalion*. Of course that Broadway hit is the quite British *My Fair Lady*—but the writers were the notable American team of Lerner and Loewe! Dave Wickerham's portion of the program begins



at the Barton organ with Irving Berlin's breezy "Easter Parade" and continues with a medley of three Cole Porter tunes—a tinkly, jazzy "Anything Goes," a somber "Night and Day," and a snappy "It's De-Lovely." Dave moves to the Walker digital for a very special, Al Melgard-ized version of "Stormy Weather" and concludes at the Barton with a salute to the Gershwins featuring "I Got Rhythm," "Our Love Is Here To Stay," (their last composition), and "Swanee" (George Gershwin's first hit!).

Jelani Eddington opens his spotlight section with what is probably Hugh Martin and Ralph Blaine's greatest hit—a clang-clanging "Trolley Song," and then moves to the grand piano for Porter's minor-key masterpiece "So In Love" from his recently revived hit *Kiss Me Kate*. Back at the Barton Jelani gives us a light, delicate arrangement of Leroy Anderson's "Serenata," and, for his finale, a fully orchestral arrangement of Leonard Bernstein's "Overture" to *Candide*. Winding up this overwhelming evening the DePaul Wind Ensemble returns for a rapid-fire three-minute presentation of musical snatches from about 30 famous pieces of music. They call it an *Instant Concert*—and so it is, even if all the composers aren't American! Their "America the Beautiful," opens reverently but builds to an emotional, patriotic conclusion. Then the Wind Ensemble is joined by all six artists for a rousing "Washington Post March," and an even more enthusiastic "Stars and Stripes Forever." A breath-taking conclusion.

On this release the "Bonus-Encores" are two selections performed during the Rialtofest Weekend at a concert on the 5/80 Sanfilippo organ. First is Dave Wickerham's march-like "Teddy Bear's Picnic" (which comes to a cute, unexpected conclusion). Then, in complete contrast, is Peter Conte's delicate yet lush orchestral arrangement of Belgian organist Flor Peeter's exquisite "Aria." This two-CD set, once again, is a genuine cornucopia of fine American music performed by some of the best of today's organists and three fine organs and a great Petroff grand piano with the added sparkle of the DePaul Wind Ensemble. We give it our Highest Recommendation! Please note, too, "All profits from JATOE recordings go for the ongoing restoration and enlargement of the (soon

to be) 4/30 Barton Grande instrument."

This two-CD set of *Pipe Organ Extravaganza #5* is \$30.00 postpaid (shipments outside the U.S. and Canada, add \$5.00 extra) from: JATOE, P.O. Box 471, Joliet, IL 60434. (The complete set of all five Extravaganzas—eight CDs—is available for \$100.00 postpaid (overseas add \$25.00 extra). For more information go to their website: [www.jatoe.org](http://www.jatoe.org)

## FANFARE

Lew Williams



Although there was a 15-year gap between Lew's first recording and his second (*Contrasts* reviewed in the November 1981 *Journal* and *At Last* reviewed in the *Journal* for November 1996), in recent years theatre organ buffs have been treated to a new Lew Williams CD almost annually! On his new *Fanfare* album Lew is again playing the superb 4/73 Wurlitzer at his "home base" in Mesa—Arizona's ever popular, 700-seat Organ Stop Restaurant. As usual, Lew's program features a wide variety of outstanding theatre organ music—both pop and classic—with each selection wonderfully dressed up in the matchless, sparkling registrations which only the Mesa Wurlitzer can provide and in the fresh, innovative, fascinating arrangements Lew is noted for.

With a brilliant fanfare Lew swings right into that great show-stopping Kander and Ebb tune "Cabaret." Lew's arrangement features some delightful brass solos, counter melodies, and accents, along with some surprising tempo changes, and builds up to a spirited, high-kicking full-organ finale. Right from the opening notes it's obvious Lew is having a lot of fun while making this recording. His second number, "Spanish

Eyes," turns out to be a castanet delight that Lew enhances by a tasteful use of the reiterating marimba! With snare drums and lots of whistling Lew presents a lighter, somewhat more delicate version of the "Colonel Boogie March" than we're used to hearing. Beethoven wrote 32 numbered piano sonatas and Lew has selected one of his best-loved, #14 in C-sharp minor—the "Moonlight Sonata"—to present in a fully orchestrated version with luscious, misty massed strings carrying the main theme. It's completely enchanting!

With its *Fanfare* title this album was sure to have a toccata. But, instead of it's being one of the usual over-played "favorites," Lew has chosen a quite modern one we've not heard before. Published in 1961, it's John Weaver's fast, fiery "Tocatta" that is a true hand-and-hoof tour de force that builds and builds to a wild, intense, indeed, furious conclusion—Bravo! Time to cool things down with a relaxing "Hawaiian Wedding Song" featuring some deluxe tuned percussions—or does this Wurlitzer actually have a steel guitar? Leroy Anderson's lighthearted, frisky "Fiddle Faddle" displays some amazingly nimble, tricky pedal work. One of Hollywood's most respected composers, Max Steiner, was selected to write the score for 1939's Academy Award winning film *Gone With the Wind*. Steiner wrote over three hours of music for the picture but rather, than a medley of its themes, Lew plays the film's overture which features the magnificent "Tara's Theme." That melody is so beautiful Mack David wrote lyrics for it and you'll recognize it as "My Own True Love." (The song "Gone With the Wind," written by Allie Wrubel and Herb Magidson, was not written for the film—it came out in 1937, shortly after the book was first published.)

At 1 minute and 16 seconds Lew's "Flight of the Bumble Bee" is the zippiest yet but it's followed by Lew's delicate arrangement of Mancini's "Moon River" which tastefully combines organ voices with some tuned percussions. (You'll also notice Lew's discrete use of pipes and percussions in other selections on this album.) Henri Mulet's "Thou Art The Rock" is another tribute to this Wurlitzer's ability to present spectacular, powerful, dramatic untremmed organ



music as successfully as a cathedral instrument! Time to lighten up a bit and so Lew gives us a jaunty, slightly saucy "Serenata." Leroy Anderson's many cheerful orchestral compositions transcribe so well to the theatre organ that Lew has added a third one to his program. This time it's the bright, breezy, finger-busting "Bugler's Holiday." Although he lived only 31 years, Franz Schubert has been described by musicologist Jim Svejda as "... an authentic miracle of Western art ... no other composer ... had a greater or more facile gift for melody, and none ... was more prolific." Lew gives us a ravishing and fully theatrical performance of Schubert's "Ave Maria."

Composer Henri Mulet's postlude, "Carillon Sortie," is another of the impeccable, bright, festive classics that Lew plays so brilliantly. Closing the disc is a near 11-minute patriotic medley of 13 tunes which Lew has titled *A Salute to the American Armed Forces*. All the services are saluted in this rousing, emotional medley along with several patriotic numbers we rarely hear like "Columbia, the Gem of the Ocean" and "This Is My Country." Of course its grand finale is our number two National Anthem, "God Bless America." This entire 64-minute album is Lew Williams at his very best and the programming, performance, organ and recording well deserve a Must Have recommendation!

CD only for \$20.00 (postpaid) from Organ Stop recordings, 1149 East Southern Avenue, Mesa, AZ 85204. Major credit cards are accepted and you can fax your order to 480/813-5700, Extension 222, or visit their website: [www.OrganStopPizza.com](http://www.OrganStopPizza.com).

## THE BIGGEST LITTLE WURLITZER

Jerry Mendelson



Just how big is this little Wurlitzer? Just two manuals and seven ranks! But let's quickly add that it is Opus 1923, a rare original installation Wurlitzer (1928) in the former Rahway Theatre which is now known as the Union County Arts Center in Rahway, New Jersey. In his review of Mendelson's LP *The Biggest Little Wurlitzer* (Concert Recordings 0071 in the October, 1972 Journal) Stu Green described this organ, artist and recording quite accurately, and his comments are just as true for this disc. "(A)fter a couple of tunes the listener forgets it's a small organ and marvels at the variety produced both by the judicious use of stops and also by the immaculate technique of the organist ... but don't assume it's a small sound; the 1,600-seat theatre acts as an effective sounding board to blend and even seemingly amplify the sound."

This organ, one of 165 Style E instruments built by Wurlitzer, was designated a "divided" Style E since it is installed in

two chambers on opposite sides of the proscenium. The ranks are Trumpet, Open Diapason, Tibia Clausa, Flute, Violin, Violin Celeste, and Vox—and it also has four tuned percussions and 18 traps. Former ATOS President Rex Koury was just 14 years old when he was hired as the relief organist for the theatre's opening. (He assisted staff organist Chester Kingsbury who was just 19!) Rex returned 50 years later to play the theatre's Anniversary Show and record his *Golden Melodies 1928-78* LP (reviewed in the Journal for August 1979.) Organist Don Kinnier's infamous, but fall-down-hilarious, *Pipes of Pan(damonium)* LP was also recorded on the Rahway organ (and reviewed in the Journal, February 1981).

As we indicated above, Jerry Mendelson and Bob Balfour, this disc's producer, have been associated with the Rahway organ for over 30 years. Unless you have heard one of his earlier recordings (see the Footnote following this review) Jerry's name may be unfamiliar. Although he is well known throughout the northern New Jersey area, and is now semi-retired, just a track or two of this CD could well convert many listeners into instant Jerry Mendelson fans! Actually this 62-minute disc was recorded at Jerry's Rahway Theatre concert during the 1970 ATOS New York Convention. However, despite its age, and being a "live" recording, it is an enjoyable introduction to Jerry's amazing finger dexterity and virtually matchless ability to elicit a staggering variety of registrations from just seven ranks.

Irving Berlin's appropriate "Say It With Music" opens the program with some finger-busting runs and unusual tempo changes; both are hallmarks of

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Jerry's style of arranging. A bright, catchy "Cachita" is next and confirms Jerry is a one-of-a-kind organ stylist. Rodgers and Hart's "Lover" was written not for the Broadway stage but for the 1932 Maurice Chevalier-Jeanette MacDonald film *Love Me Tonight*, which one film critic claims "...remains one of the screen's most innovative and imaginative musicals!" An Italian flavored "Sweet Maria" is next and Jerry then manages to get all the notes of Chopin's somewhat misnamed "Minute Waltz" into just a minute and 27 seconds! The Beatle's "Here, There and Everywhere" receives a nice ballad treatment with some lovely counter melodies.

Jerry certainly has a fondness for fiery Latin melodies and Padilla's "El Relicario" is one of his best. Jack Teagarden and his orchestra introduced Frank Perkin's ballad "Stars Fell on Alabama" in 1934 and Jerry does it full justice and then plays a surprisingly delicate arrangement of the rock-and-roll-like tune "Happy Together." "Oye Negra" is another Latin showpiece while John Hartford's "Gentle On My Mind" starts out in soft country-western style but has a zippy second chorus. Vincent Youmans' "Carioca" in 1933's Astaire-Rogers film *Flying Down to Rio* started a brief dance craze in which the steps required the dancers to press their foreheads together. Does anyone still dance that way? Johann Strauss, Jr. wrote the "Tritsch Tratsch Polka" and Jerry follows that with a medley of "Danny Boy" and the "Irish Jig." You'll note some surprising tempo changes in Jerry's version of the "Petite Waltz."

Another Youmans melody is next. "I Want to be Happy" was added to the score of *No, No Nanette* during its try-outs in Chicago. But the show, surprisingly, opened first in London (March

1925 and ran for 665 performances). When it finally opened on Broadway in September it lasted for only 321 performances! Monte's flashy "Czardas" gets the full Mendelson treatment and Burt Bacharach's "Raindrops Keep Falling On My Head" features this delightful little Wurlitzer's tuned percussions. Listen next to Jerry's zippy footwork on Leroy Anderson's "Jazz Pizzicato."

Jerry's program closes with ... what else? A rousing "Tico Tico" which proves this saucy Wurlitzer and Jerry's nimble fingers and feet can hold their own against that familiar Hammond version! The audience applause for each number is faded out tastefully and, as in any live recording, there is an occasional minor miscue; but this disc is a welcome introduction to Jerry Mendelson and the versatile "Biggest Little Wurlitzer." Profits from the CD's sale go for the ongoing maintenance of the Rahway's Wurlitzer and the restoration and reinstallation of other organs owned by the ATOS Garden State Chapter.

CD only \$20.00 (postpaid) from Midnight Productions, P.O. Box 68, Waldwick, NJ 07463.

FOOTNOTE: The Spring 1958 issue of *The Tibia* (predecessor of THEATRE ORGAN Journal) contained a review of the LP *Fiesta for Pipe Organ* by Alfredo Mendez playing what was believed to be the New York Paramount 4/36 Wurlitzer (RCA Victor LPM 1444). For a good many years we thought Jerry Mendelson was Alfredo Mendez. However, recently, a longtime theatre organ buff informed us he had once asked Jerry if he was Alfredo Mendez. Jerry replied that he was not—it was Ashley Miller! (Plausible, since the initials are "A.M.") Later he asked Ashley Miller the same question and Ashley replied that Mendez

was, indeed, Jerry Mendelson! So, at long last, will the real Alfredo Mendez please come forward?

## THE WRIGHT TOUCH

George Wright

Reviewed by Daniel Peterson



Whenever I think of theatre organ stylists I conjure up artists such as Crawford, Cole or Muri. But the one who stands out above them all is, of course, George Wright. Wright's circa 1960 Dot LP recordings *The Wright Touch* and *A George Wright Pipe Organ Concert* have been reissued by Banda Records on one remarkable CD which contains 21 tracks with over 65-minutes of pure Wright pleasure. As the producer states in the liner notes, making this reissue was tricky at best as they were working with 40-year old tapes and some material is not of the best audio fidelity. However, the audio quality on the CD is clear and clean and has not a hint of scratches, lint balls, or other audio disturbances of the original vinyl discs. What also makes this a great new CD is the superb sound of Wright's Pasadena Studio Wurlitzer.

Wright opens with Bennie Moten's

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“South” which has more than a touch of Wright’s jazzy flair. For his 1953 musical *Can-Can* Cole Porter wrote “It’s All Right With Me” which only became popular when Frank Sinatra recorded it. Note how Wright’s dancing on the pedals makes this Wurlitzer shine! Following right behind Porter is Meredith Willson’s “Seventy Six Trombones” from 1957’s *The Music Man*—it sounds like a 250-member brass band is marching out from your speakers! On a slower, slumbering tempo Wright presents “Bess, You Is My Woman Now” which opens with a soft clarinet solo and continues with a variety of warm, lush Wurlitzer colors. (Although the liner notes mistakenly claim *Porgy and Bess* was written by Todd Duncan and Anne Brown, they actually starred in the title roles. In 1925 DuBose Heyward wrote his novel *Porgy* and in 1927 he adapted it to the stage. In 1935 Heyward wrote the libretto and worked with Ira Gershwin on the lyrics for George Gershwin’s musical masterpiece.)

Bringing up the tempo a bit, and with a slight crescendo of cymbals, George Wright presents “The Chase.” Originally names “La Danza” by Giacomo Rossini,

Wright is known for rearranging classical themes into more fast-paced melodies. On this tune Wright uses quick staccato notes which give one the impression they are caught up in a lively scene from a Keystone Cops movie. Easing back on the throttle again Wright presents a flowing melody from Jerome Kern’s 1933 musical *Roberta*—“The Touch of Your Hand.” In the next tune Wright tiptoes through Frank Bjorn’s 1962 composition “Alley Cat.” Taking a step into the land of classic jazz Wright next displays Paul Desmond’s “Take Five” with a rainbow of colors which demonstrates both his versatility and that of the Pasadena Wurlitzer. Going back to the Crawford era Wright next performs Vincent Youmans’ “More Than You Know” which was written for the 1929 musical *Great Day*. Although that show lasted for only 36 performances, this gorgeous melody has become a “standard.” Another classic from the same period is Lewis Gensier’s “Speak Easy.” It was featured in the 1931 show *The Gang’s All Here* which survived on Broadway for a mere three weeks!

Wright steps up the tempo with a bouncy, spicy “Begin the Beguine” from Cole Porter’s 1925 musical *Jubilee* and follows it with Duke Ellington’s 1937 tune “Caravan” complete with exotic colors and voices seldom heard from a well-voiced Wurlitzer. Another landmark tune is Henry Mancini’s Academy Award winning “Moon River.” Singer Lanny Ross made “That’s My Desire” a hit in the early 1930s but Frankie Laine made it an even bigger hit when he revived it in the 1940s when, as the liner notes tell us, “. . . George Wright and Frankie Laine worked together at the New York Paramount Theatre . . . close your eyes and you can hear Frankie Laine in George’s playing.” Hoagy Carmichael’s 1931 classic “Lazy River” turns out to be not so lazy in Wright’s

heated up arrangement and leads into the calliope opening of “Cruising Down the River.”

Kurt Weill’s “September Song” receives an emotional interpretation and is followed by another Academy Award winning tune; this time it’s 1955’s “Love Is A Many Splendored Thing” by Sammy Fain. Another romantic Hollywood tune is the song “Fascination” which Franz Waxman wrote for the 1957 film *Love In The Afternoon*. Actually Waxman based this beautiful theme on F. D. Marchetti’s 1904 melody “Valse Tzigane.” Lionel Newman’s sentimental song “Again,” according to musicologist Stanley Green, “Though not written specifically for a film . . . was identified with Ida Lupino, who talk-sang it as a road-house entertainer in (the 1948 Fox film) *Road House*.” For the last track on this reissue George Wright plays an enchanting arrangement of Rudolph Friml’s “Indian Love Call.” The liner notes say the song was written in 1936 for an operetta named *Rosemarie* by Mary Ellis and Denis King. Sorry, Ellis and King sang it in the original stage version of *Rose-Marie* way back in 1924!

As we mentioned at the start of this review, this reissue of George Wright recordings on his Pasadena Studio Wurlitzer is simply breathtaking. The audio quality is clear and clean. A hearty round of applause is due all involved in producing this magnificent revival of 40-year old recordings!

The CD is \$20.00 (postpaid) from Banda, P.O. Box 1620, Agoura Hills, CA 91376-1620. For additional information the e-mail address is [banda@westworld.com](mailto:banda@westworld.com)

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## ANYTHING GOES

George Wright

Reviewed by William Stamm



This recently re-released CD *Anything Goes* has a new art deco cover—but everything else about it is an exact duplicate of the original 1987 release. The album is 69 minutes and 34 seconds long and brings together a real musical “triple play” with the premium playing of George Wright, the great music of Cole Porter, and George’s very own 4/33 Hollywood Philharmonic Organ.

The title track opens the disc with a medley of well known tunes from Porter’s smash 1934 Broadway show which made a star of Ethel Merman and led to her reprising her role in the 1936 film version! The medley starts with a spirited rendition of “Anything Goes” followed by “You’re the Top,” “All

Through the Night,” “I Get A Kick Out of You” and a reprise of the title tune. Listen carefully and you can hear “Blow, Gabriel, Blow” woven into the reprise of “Anything Goes.” The next track, “Don’t Fence Me In,” is from the 1944 WW2 movie *Hollywood Canteen* that featured a host of Hollywood stars including Roy Rogers and the Andrew Sisters who made this tune an instant hit. George gives this number his full comic treatment by pulling out all the right stops to provide horse whinnies and sheep bleating along with the clip clop rhythm typical of western music—a real fun rendition of a great Porter song.

Track 3’s “Easy to Love” and track 6’s “I’ve Got You Under My Skin” come from the 1936 Eleanor Powell movie *Born to Dance*. “Easy to Love” is played straight with much feeling, a real sweet theatre organ sound, and a pleasant harp in the accompaniment. “I’ve Got You Under My Skin” is played in alternating Latin and four quarter time rhythms with a counter melody of “I Get A Kick Out of You” appearing within the main melody. The CD continues with a brassy, sassy rendition of “Love For Sale” from the 1930 musical *The New Yorkers*. The song itself is simple but George’s innovations in rhythm, counter melody, and registration make it unusual and unforgettable!

Track 5, “In the Still of the Night,” comes from the 1937 movie version of

*Rosalie* and provides another example of how a simple tune may be enhanced with innovative registration and accompaniment. Listen to the Vox and tell us if it’s theatre organ pipes or a midi synthesizer. The liner notes say that “Very little of this medium is included in the Cole Porter output, but it does make its color and presence known here and there peeking out between the curtains.” Another one of the real fun tracks is George’s version of the tune “Friendship” from the 1939 Broadway musical *DuBarry Was A Lady*. Ethel Merman and Burt Lahr sang it on stage but the 1943 film version starred Lucille Ball and Red Skelton! It’s a comic romp using many of the solo voices to give it “utter madness” as the liner notes say. Other songs included on the CD are “I Love Paris,” “My Heart Belongs to Daddy,” “Old-Fashioned Garden,” and “I Concentrate On You.”

The final selection on the CD is a medley of tunes from the 1948 Broadway musical *Kiss Me Kate*. (If you want more Cole Porter the revival of *Kiss Me Kate* has been playing on Broadway and there is a new CD recording of this show, starring Brian Stokes Mitchell and Marin Mazzie, on DRG Records #12988.) George’s medley starts with a calliope playing “Another Op’nin’, Another Show,” and continues with “Why Can’t You Behave?” “Were Thine That Special Face,” “Wunderbar,” and “So In Love.” It’s all good classic theatre organ

# Donna Parker

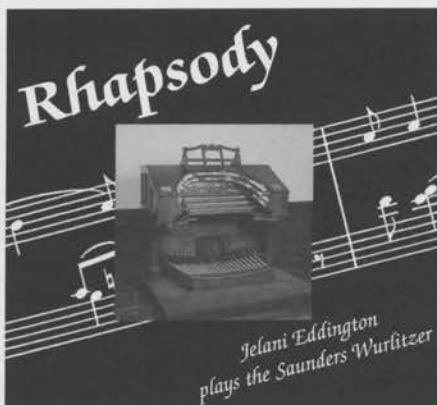


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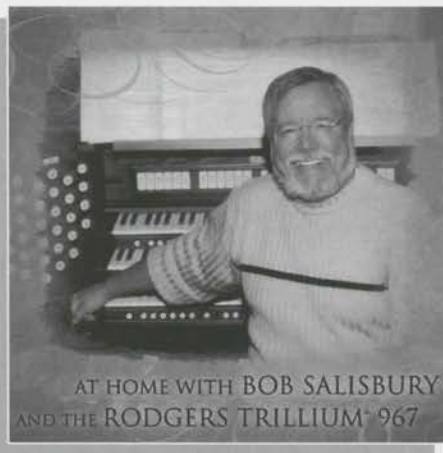
The liner notes say it well, "In Wright's sometimes daring concepts, this special music always echoes the basic style, wit and grace of the material." Cole Porter and George Wright go so very well together. The variety of arrangements, moods and colors that George Wright uses make this CD a Must Have for any George Wright fan!

The CD is \$20.00 (postpaid) from Banda, P.O. Box 1620, Agoura Hills, CA 91376-1620. VISA and MasterCard charges are accepted and you can fax your order to 818/707-4402 or e-mail to banda@westworld.com. (On orders to Europe and Africa add \$3.00 and to Asia and Australia add \$4.00.)

## AT HOME WITH BOB SALISBURY

*Bob Salisbury*

*Reviewed by Glenn White*



This new CD, the fifth recording starring Bob Salisbury, was produced by Ralph Thorne and presents Mr. Salisbury playing the Rodgers three-manual Trillium™ 967 digital organ installed in his home. Although the liner notes say that this model organ is generally used in classical and religious settings, Bob is able to extract many of the typical theatre organ voices from it. The sound of the Tibia with tremolo is particularly convincing. The piano stop is used in the selections "Remembrance" and "Stardust" and, while not unpleasant, it sounds like a cross between a harpsichord and a piano and, in several selections, Mr. Salisbury uses a bell stop that sounds a little like a chrysoglott.

The liner notes state that Mr. Salis-

bury "... imparts a sense of reverie and tranquility" and, if anything, this is an understatement. His playing exudes gentility and peacefulness, and his tempi are generally very relaxed and basically legato in style although his rendition of "Blue Moon" and "Love's Old Sweet Song" are relatively up-tempo. There are no fanfares or jazzy novelty licks in this recording. The dynamic range is from piano to mezzo forte with no "full organ" climaxes. In all fairness it must be said that the last two selections, Sigmund Romberg's "Serenade" from *The Student Prince* and Victor Herbert's "Ah! Sweet Mystery of Life," builds up almost to the forte level.

Most of the 20 selections found here are old favorites and thus are quite familiar, but their treatment is frequently quite unexpected and sometimes surprising. For instance, "If You Were The Only Girl In The World" is played in a very leisurely, almost hypnotic, tempo. Next, Oliver Wallace's "Hindustan" is played in a slow, deliberate tempo with legato touch that gives it a character that probably Wallace himself would never have thought of, even though the opening accompaniment chords are actually played in slow staccato. (Incidentally, "Hindustan" is one of the handful of pieces composed expressly for the theatre organ! Oliver Wallace, before he became the director of music for Walt Disney Studios, was the organist at the Liberty Theatre in Seattle when he wrote it!)

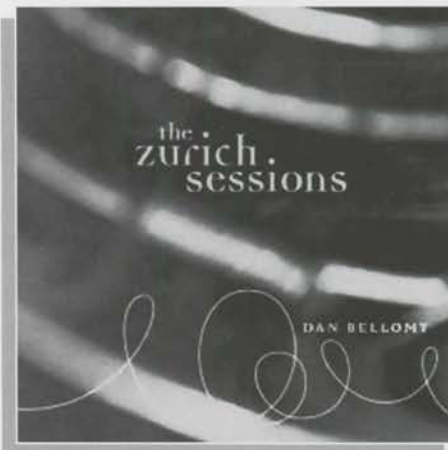
In Albert Ketelby's "In A Monastery Garden" Mr. Salisbury uses an effective combination of the 8' and 2' Tibias with tremolo for the solo theme, but he exercises the swell pedal to excess and stretches and relaxes the rhythmic beat excessively. Kurt Weill's "Speak Low" is presented in a similar leisurely tempo and here a solo sans-tremolo reed stop introduces and concludes the theme—a nice effect. The pervasive gentle, sweet, and almost hypnotic character of this recording should act as an effective antidote for anyone who, having experienced a bad day at the office (or anywhere else), is seeking to get rid of a case of nerves or the blues. Or if one were experiencing insomnia on a lazy summer night (or any other night, for that matter) this recording should solve that problem, too.

This CD is \$20.00 (postpaid) from Robert Salisbury, P.O. Box 2253, Running Springs, CA 92382-2253.

## THE ZURICH SESSIONS

*Dan Bellomy*

*Reviewed by Tim Needler*



There will undoubtedly be some of you who may feel that reviewing a CD of strictly Hammond Organ B-3 jazz combo numbers has no place in the hallowed pages of the THEATRE ORGAN Journal. If this applies to you, please read no further. Go on to the next review.

But for those of you who jumped to your feet in a spontaneous demonstration of approval last August in Indianapolis when this artist and a drummer presented a similar program at the 2001 ATOS Annual Convention, here's your chance to hear that wonderful artistry again from one of the very few who can play this way.

Dan Bellomy spent a number of years as a concert artist for the Hammond Organ Company and fine-tuned all the various tricks that set that instrument apart from all other non-pipe instruments. He shows them off here very well in an album of standards, including some he has recorded before on pipes, but now we hear them in vintage Hammond styling that many of us have enjoyed a lot in the past. Dan actually recorded this album last year during a concert appearance in Zurich, Switzerland, mainly to sell in Europe where the appeal of the Hammond B-3 is very strong. After his electrifying performance at the recent ATOS convention, combining the Hammond with a Page/Wurlitzer theatre pipe organ and side drummer, Dan felt there might be some



interest in this country for such an album.

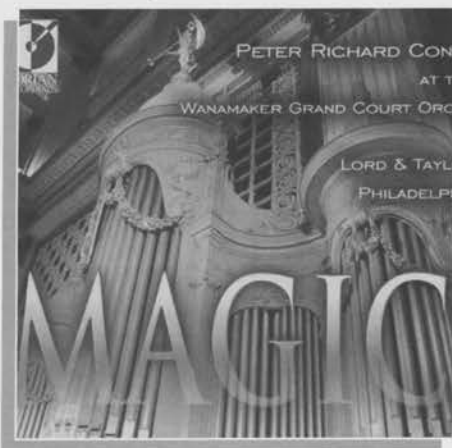
Joining Dan in this album are Swiss percussionist Brian Wilson and bassist M. L. Foote (*aka My Left Foot*), both highly talented in their own right. The exciting opener "Tangerine" sets the tempo for this musical journey, and it is followed by a dreamy "Lullaby of the Leaves" that incorporates a well-balanced walking bass line from Mr. Foote. Other well-known selections are "There Will Never Be Another You," "When I Fall In Love," "Don't Get Around Much Anymore," "Willow Weep For Me," "Ain't Misbehavin'," "I've Grown Accustomed To Her Face," "Cute," "Teach Me Tonight," "Sweet Lorraine," "Nice 'n Easy," "Swingin' Shepherd Blues" and "I'm Beginning To See The Light."

Like most top artists, Dan never plays any piece exactly the same way twice, letting the mood of the moment carry him often to new heights of mastery and musicianship, and this album is no exception. For the lover of Hammond jazz who seeks excellent pyrotechnics on the keyboards, drums and bass, this album is for you. It won't be widely distributed in this country, but you can obtain a copy before they sell out in Europe.

Send \$20.00 to Dan Bellomy Productions, P.O. Box 1326, Burlington, MA 01803 (for postpaid U.S. delivery). \$24.00 postpaid to all others. U.S. Funds only, please.

## MAGIC!

*Peter Richard Conte*  
*Reviewed by Lew Williams*



Here it is, the first new recording on the Wanamaker Grand Court organ

since the late Keith Chapman produced several albums on it some 20 or so years ago; and, of course, there was Virgil Fox's memorable 1964 LP on the Command label that first put the sounds of this organ on disc for the listening public. Chapman's successor, Peter Conte, who is one of the finest modern champions of orchestral organ playing, presents a daunting program of six orchestral transcriptions, four of which are his own arrangements. Anyone who has ever attempted to play an orchestral transcription on the organ knows that it takes an immense amount of careful preparation and long hours of hard work to make it come off in a convincing manner. After working on such a transcription, one might find regular items in the classical organ repertoire comparatively simple.

The Wanamaker (now Lord & Taylor) organ is in splendid voice, having received much maintenance in the last few years. Welte's long-dead combination action has been replaced with a modern one (46 general pistons with multiple memory levels) and so the organist can access the wealth of resources as never before. The CD is accompanied by a lavish 58-page booklet that details the music played, history of the instrument (with full specifications and many photos), and many of the great organists associated with it.

As head organist at the Grand Court organ for over 20 years, Peter Conte knows every sonic nook and cranny of the beast. The famous string organ of 114 ranks, fiery reeds, limpid flutes, percussions, and myriad orchestral voices all parade by in wonderfully captured detail. Our organist's playing is clean, controlled, and flows naturally. His program is quite meaty, and the complexities of running the six manuals and 461 ranks are tossed off with no apparent effort.

Mussorgsky's "Night On The Bare Mountain" opens the program and receives a whirlwind performance, with rapid tempos that belie the huge space of the Grand Court. No detail in musical figuration is lost in the great acoustic. During the final section one hears the Major Chimes and Celesta. "Wotan's Farewell and Magic Fire Music" from Wagner's opera *The Valkyries*, transcribed by Edwin Lemare, was first recorded by Anthony Newman at the Cathedral of

St. John the Divine in the early 1970s. This performance achieves an orchestral palette that cannot be achieved on any other instrument; the great crescendos and diminuendos are achieved with subtlety and precision.

Paul Dukas' "The Sorcerer's Apprentice" will conjure mental images of Mickey Mouse and his marching brooms for those of us who first heard it in Disney's classic *Fantasia*. It's amazing how Peter Conte can manage the complicated orchestral configurations single-handed, but he pulls it off without a hitch. The thunderous 32' stops and big reeds make their appearances at the final climax.

Otto Nicola's "Overture to the Merry Wives of Windsor" showcases some of Conte's nimblest playing, lots of rapid passagework on the flutes and celesta, contrasted with softer orchestral reeds and massed strings. The whole affair makes for a pretty joyful sound. *The Cockaigne Overture* "In London Town," composed by Edward Elgar in 1901, is the album's lengthiest item, clocking in at almost 19 minutes of music. Peter Conte's performance, some 100 years later, brings this Victorian portrait of London and its inhabitants to life. The

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full power of the Grand Court organ is brought to bear at the very end.

Rather than end the program with a blockbuster, we have Elgar's "Nimrod" from his *Enigma Variations*, transcribed by William Harris. Frequently played by organists, but never so compellingly as in this performance, the long melody is beautifully shaped and sculpted by Peter Conte in a seamless crescendo. From start to finish, one is never aware of any individual rank being added or removed, and the listener is almost stunned at the way the music evaporates into thin air.

Here is the Grand Court organ at its finest, played by the man who knows it better than anyone alive, and how fortunate we are to be able to listen in on this musical friendship! The skilled Dorian Recordings engineers used state-of-the-art recording techniques, including HDCD digital encoding.

This 78-minute CD (DOR-90308) is available for \$15.98 plus \$2.50 (postage in the U.S.—overseas add \$1.50 per item for surface and \$2.50 per item for airmail). MasterCard and VISA charges only can be accepted—include your card number and expiration date. Order from Organ Historical Society, P.O. Box 26811, Richmond, VA 23261. Fax to 804/353-9266 or visit their online catalog at [www.ohscatalog.org](http://www.ohscatalog.org).

## ADELAIDE HALL: A CENTENARY CELEBRATION

3 Organists and Others



Frankly, this is not a theatre organ album but a salute to one of the most influential, though surprisingly little known, vocalists of the 20th Century!

Miss Hall was born in 1901, raised in Harlem and Brooklyn, performed in such landmark Broadway musicals as *Shuffle Along* (which ran for 504 performances in the early 1920s) and *Blackbirds of 1928* (518 performances), toured Europe in the early 1930s, opened her own night clubs in Paris and London, returned to the U.S. in 1957 to star with Lena Horne in the Broadway musical *Jamaica* (for over 600 performances), presented her one-woman show at Carnegie Hall in 1988, died in 1993, and, throughout her lengthy career, recorded with many of the all-time best popular jazz pianists, organists, and orchestras.

To celebrate the centenary of her birth Avid Records in England has released this two CD set (running over 150 minutes) which contain 52 tracks of some of Miss Hall's recordings made between October 1927 (when she recorded a wordless "scat" vocal of "A Creole Love Call" with Duke Ellington's orchestra) and April 1945 ("I'm Gonna Love That Guy Like He's Never Been Loved Before" with George Melachrino and the British Band of the AEF.) The set's 20 pages of liner notes contain all the essential recording information about each selection, a brief but detailed biography, and an appreciation of her remarkable talent and longevity. To best describe what one hears on this album we'll paraphrase some of the critical comments made about Miss Hall's unique style and career. She could beautifully handle a sentimental love song like Jerome Kern's "All The Things You Are" and then sing a lively up tempo tune like Harry Warren's "I, Yi, Yi, Yi, Yi, I Love You Very Much." Her soprano voice is warm and rich with delightful, pert inflections and impeccable diction. She radiated warmth, charm, and vitality. Summed up, one could say that she lived to be 92 yet never grew old!

Some of the other songs on this release are "Minnie the Moocher," "I Got Rhythm," Rube Bloom's 1935 composition "Truckin'" (which George Wright recorded on his Chicago Theatre disc and is the one track on this new set on which Adelaide displays her remarkable tap-dancing ability!), "I'm In The Mood For Love," "Begin the Beguine," and "As Time Goes By." Although 11 tracks were recorded in the U.S., four in

France and one in Germany, the remaining 35 were recorded in the U.K. And that includes the six tracks in which Miss Hall is accompanied by an organist on a theatre pipe organ! In 1938 "Fats" Waller toured England and, at a Compton organ, he recorded four numbers with Adelaide Hall. The two included on this set are Jimmy McHugh's "I Can't Give You Anything But Love" and Sammy Fain's "That Old Feeling."

In 1939 Miss Hall recorded three tunes with Fela Sowanda playing an unidentified Wurlitzer organ—"T'Ain't What You Do (It's the Way That Cha Do It)," the Peter DeRose classic "Deep Purple," and a former New Yorker's wistful recollection of twilight in the Big Apple (very meaningful when one realizes Miss Hall lived in England for almost 50 years!) "Transatlantic Lullaby." For orchestra leader Dick Jergen's composition "Careless" Miss Hall is joined by Robin Richmond (also playing an unidentified Wurlitzer). That's a total of just over 18 minutes with pipe organ accompaniment but every cut on this unusual set is beautifully clean, clear, and crisp.

The entire set is a wonderful and thoroughly enjoyable nostalgic trip back to the 1920s, '30s, and '40s. We highly recommend this set to all who relish a vocalist who respects both the composer and lyricist by giving each song a definitive interpretation! This set may be hard to find in the USA—it's AMSC #720 and is distributed by Avid/BMG. We recommend trying only the largest record stores and preferably those that specialize in imported titles. Or check Avid's website at [www.avidgroup.co.uk](http://www.avidgroup.co.uk). E-mails can be sent to [info@avidgroup.co.uk](mailto:info@avidgroup.co.uk). 🎵

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# 2002 ATOS RECORD AUCTION

## ATTENTION ALL THEATRE ORGAN RECORD COLLECTORS

The following surplus LP records are being made available through an auction by mail. Many of these historic recordings will never be available on CDs. This may be your only opportunity to add a rare theatre organ recording to your collection. This will be the only ATOS Record Auction this year. To bid on one or more recordings, please send your name, address, and telephone number to: ATOS Record Auction, 785 Palomino Court, San Marcos, CA 92069-2102 or email: bickel@atos.org. Be sure to list the item number, the title of each recording you

are bidding on, and the amount you wish to bid for that item. DO NOT SEND ANY MONEY WITH YOUR BID(S). The highest bidder for each item will be notified by mail. All bids must arrive no later than August 1, 2002. In addition to the amount bid, there will be an additional shipping and handling charge as follows: \$2.00 plus 50 cents for each record shipped. (For example: 1 record = \$2.50, 2 records = \$3.00, 5 records = \$4.50, etc.) There are no minimum bids. Remember, these are used records. Please note the codes.

**CODES:** M – Monaural      S – Stereo      N – New Record      E – Excellent Condition  
 G – Good Condition      F – Fair Condition      C – Cover Damage      A – Autographed by Artist

### 12 INCH LONG PLAYING RECORDS

ITEM NO.	CODE(S)	ARTIST	TITLE	ITEM NO.	CODE(S)	ARTIST	TITLE
4	S E	Alexander, Mildred	Live from the Wiltern	58	S E	Brubacher, Ray	Who is Ray Brubacher
5	S E	Ayars, Lowell	At the Dickinson Kimball	59	S E	Buhrman, Bert	And the Pipes Will Play
6	S E	Ayars, Lowell	Ayars from the Armory	60	M E	Calcaterra, Rob	Master of the Organ
7	S E	Baga, Ena	Buckingham Concert	61	S E	Calcaterra, Rob	Rob Calcaterra
8	S E	Bailey, Rosemary	Fascinatin' Organ	62	M E	Carlley, Candi	Candi
9	M G	Baker, Don	NY Paramount Theatre Organ	63	S E	Carley, Candi	Just For You
10	S E	Baker, Don	Bakers Dozen	64	S E	Carley, Candi	Sweet City Woman
11	S E	Baker, Don	The Birmingham	65	M E	Carson, Paul	Music of Jerome Kern
12	S E	Baker, Don	Don Baker, Vol. 1	66	M E	Carson, Paul	Music of Jerome Kern, Vol. 2
13	M G	Baker, Don	Far Away Music	67	M G	Carson, Paul	Music of Vienna
14	S E	Baker, Don	Homecoming	68	S E	Carter, Gaylord	Classic Film Themes for Organ
15	M E	Baker, Don	Medley Time	69	S E	Carter, Gaylord	Fifty Years of Chasing
16	S E	Baker, Don	NY Paramount Comes Down	70	S E	Carter, Gaylord	Flicker Fingers
17	M E	Baker, Don	Organ Moods for Listening	71	S E	Carter, Gaylord	The Golden Age of Silent Movies
18	S E	Baker, Don	Sound Showcase	72	S E	Carter, Gaylord	Golden Memories
19	S E	Baker, Don	Shuffle off to Buffalo	73	S E	Carter, Gaylord	Million Dollar Echoes
20	S E	Barker, Jeff	English Style/Colonial Theatre	74	S E A	Carter, Gaylord	Sounds from the Silent Screen
21	S E	Barker, Jeff	The Young Sound	75	S E	Chadwick, Doreen	Princess of the Theatre Organ
22	M E	Baxter, Eddie	Holiday for Pipes	76	S E	Chapman, Keith	Pops Concert at Grays' Armory
23	S F	Barlow, Eric	Ballroom Magic!	77	S E	Charles, Terry	My Way
24	S E	Beacham, Dwight	Allen 620 Computer Theatre Organ	78	S E	Charles, Terry	My Way
25	S E	Beaver, Paul	Perchance to Dream	79	S E	Charles, Terry	Snazzy Rhythm
26	S E	Bellomy, Dan	The Night is Young	80	S E	Clayton, Donn	Mr. Entertainer
27	S E A	Bellomy, Dan	Power Pipes	81	S E	Cleaver, Robinson	Aria ad Astra
28	M E	Berry, Leon	Giant Wurlitzer Pipe Organ	82	S E	Coffman, Bill	Sounds from Old Town Music Hall
29	M G C	Berry, Leon	Giant Wurlitzer Pipe Organ	83	S E	Cole, Buddy	Autumn Nocturne
30	M G C	Berry, Leon	Beast in the Basement	84	M E	Cole, Buddy	Buddy Cole Plays Cole Porter
31	S E	Berry, Leon	Wurlitzer/Bells, Chimes, & Glock	85	S E	Cole, Buddy	Buddy Cole Remembered
32	M G C	Berry, Leon	Giant Wurlitzer Pipe Organ, Vol. 2	86	S E	Cole, Buddy	Modern Pipe Organ
33	M G C	Berry, Leon	Giant Wurlitzer Pipe Organ, Vol. 3	87	M E	Cole, Buddy	Organ Moods in Hi-Fi
34	M E	Berry, Leon	Giant Wurlitzer Pipe Organ, Vol. 4	88	M E	Cole, Buddy	Organ Moods in Hi-Fi
35	M G C	Berry, Leon	Giant Wurlitzer Pipe Organ, Vol. 4	89	M G	Cole, Buddy	Pipes, Pedals and Fidelity
36	S E	Berry, Leon	Giant Wurlitzer Pipe Organ, Vol. 6	90	S G	Cole/Monty Kelly Band	Golden Age of the Dance Bands
37	M G	Berry, Leon	Giant Wurlitzer Pipe Organ, Vol. 6	91	S E	Cole/Monty Kelly Orch	Pops Concert Extravaganza
38	S E	Blackmore, George	Live at the Robert Morton	92	M E	Cole, Karl	At the NY State Fair Grounds
39	S E	Blackmore, George	Magnificent Möller!	93	M E	Cole, Karl	Music Man
40	S E	Blackmore, George	Regal Memories	94	S E A	Cole, Karl	This is Karl Cole
41	S E	Blackmore, George	Sea Side Walk	95	M E	Cousins, Colin	Presenting Colin Cousins
42	M E	Bohr, Ray	The Big Sound	96	S G	Crawford, Jesse	The Days of Wine and Roses
43	M E	Bohr, Ray	The Big Sound on Broadway	97	M E	Crawford, Jesse	Golden Opera Favorites
44	M G C	Bohr, Ray	The Big Sound on Broadway	98	S G	Crawford, Jesse	Organ Fantasies
45	M G C	Bohr, Ray	The Big Sound on Broadway	99	M G	Crawford, Jesse	Pipe Organ Magic
46	M F C	Bohr, Ray	The Big Sound on Broadway	100	M G	Crawford, Jesse	Pipe Organ Magic
47	M E	Bohr/Three Suns	Midnight for Two	101	M G	Crawford, Jesse	Poet at the Pipe Organ
48	M E	Bohr, Ray	Radio City Music Hall Organ	102	S F C	Crawford, Jesse	Poet of the Organ
49	M E	Bohr, Ray	Radio City Music Hall Organ	103	S E	Crawford, Jesse	The Sound of Jesse Crawford
50	S E	Bollington, Al	Lovely Way to Spend an Evening	104	M E	Croom, Don	Thanks for the Memory
51	S E	Bolshaw, Trevor	Contrasts	105	S E	Curtis, Ronald	The Happy Wanderer
52	S E	Boyce, Jimmy	The Organ Blows its Mind	106	S E	Curtis, Ronald	The Happy Wanderer
53	S E	Boyce, Jimmy	Showtime	107	S E	Curtis, Ron	It's Wonderful
54	S E A	Boyer, Stu	Feeling	108	S E	Curtis, Ron	It's Wonderful
55	M G	Brereton, Robert	Pipe Organ Encores in Hi-Fi	109	S E	Dalton, Bill	Bill Dalton, Vol. 1
56	M E A	Brown, John	The Unique Sound of John Brown	110	S E	Dalton, Bill	Bill Dalton, Vol. 2
57	S E	Brown, Jackie	The Flying Scotsman Goes on Tour	111	M F C	Daly, William	The Mighty Pipe Organ
				112	S F C	Daly, William	Organ Memories
				113	S E	Davies, Ian	Australian Style



ITEM NO.	CODE(S)	ARTIST	TITLE	ITEM NO.	CODE(S)	ARTIST	TITLE
114	S E	Del Castillo, Lloyd	Half & Half	193	S G	Hammett, Vic	Wurlitzer Coming Up
115	S E	Del Castillo, Lloyd	On the March	194	S E A	Hannum, Shirley	Shirley
116	S E	Del Castillo, Lloye	Salute to America	195	S E	Hazleton, Tom	The Alabama Wurlitzer at its Best
117	S E	Dell, Helen	Bright Pipes	196	S E	Hazleton, Tom	Fanfare
118	S E	Dell, Helen (2 records)	Good Night, Sweet Prince	197	M E	Hazleton, Tom	Devtronix Paramount Organ
119	S E	Dell, Helen	Mission Playhouse	198	M E	Hazleton, Tom	Private Stock
120	S E	Dell, Helen	Helen Dell Plus Pipes	199	S E	Hazleton, Tom	With a Little Help From my Friends
121	S E	Dell, Helen	Helen Dell Plus Pipes	200	S E	Helyer, Jack	Nottinghamshire
122	S E	Dell, Helen	I Feel Christmas	201	S E	Himes, Jay	Extravaganza (Rodgers organ)
123	S E	Dell, Helen	Meet Helen Dell	202	S E	Hough, Glenn	Great Pipes
124	S E	Dell, Helen	Sugar & Spice	203	S E	Howard, Virg	Now is the Hour
125	M F C	DeWitt, Don	Organ Treasures	204	S E	Hunter/Kelly Orch	Passport to Romance
126	S G	Dixon, Reginald	Reginald Dixon/Blackpool Wurlitzer	205	S E	Hyman, Dick	Cincinnati Fats
127	M F C	Duffy, Johnny	An Excursion in Hi-Fi	206	M E	Jackson, Graham	Solid Jackson
128	M G C	Duffy, John	At the Mighty Wurlitzer	207	S E A	James, Dennis	At the Movies, Vol. 1
129	M G	Duffy, John	Autumn Leaves	208	S E	James, Dennis	At the Movies, Vol. 2
130	M G	Duffy, Johnny	Carousel Music in Hi-Fi (Wurlitzer)	209	S E	James, Dennis	Classic Theatre Organ
131	M E	Duffy, Johnny	Love Mood	210	S E	James, Dennis	Classic Theatre Organ
132	M E C	Duffy, Johnny	Organ Holiday	211	S G	James, Dennis	At the Fotoplayer
133	S E	Dunstedter, Eddie	Eddie Dunstedter Plays Requests	212	S E	James, Dennis	At the RTOS Wurlitzer
134	M G	Dunstedter, Eddie	Mister Pipe Organ!	213	S E	James, Dennis/Heidi	In England
135	M E	Edwards, Robert	Pipe Organ Favorites	214	S E	James, Dennis/Heidi	Puttin' On The Ritz
136	M E	Elmore, Robert	Boardwalk Pipes (Ballroom organ)	215	S E	James, Tiny	Intermission Time
137	S E	Erwin, Lee	Ben Hall's" Little Mother" Wurlitzer	216	S E	James, Tiny	Tiny James at the Orpheum
138	M E C	Erwin, Lee	Playing Moon River Music	217	S E	Jensen, Neil	Australiawide
139	S E	Erwin, Lee	Moon River Revisited	218	S E	Jensen, Neil	Concepts
140	S E	Erwin, Lee	Music for Silent Film Classics	219	S E	Johnson, Jane	Just Playin' Jane
141	S G	Erwin, Lee	Oldies for Pipe Organ	220	S E	Johnson, Jane	The Second Time Around
142	S E	Erwin, Lee	Rosebud (Scott Joplin Music)	221	S E	Kann, Stan	Stan Kann in St. Louis
143	S E	Erwin, Lee	Rosebud (Scott Joplin Music)	222	M G C	Kates, Bob	Pipe Dreams
144	S E	Erwin, Lee	The Sound of the Silents	223	M G C	Kibbee, Gordon	Oklahoma & South Pacific
145	S E C	Erwin, Lee	The Sound of the Silents	224	M G	Kiley, John	Big Pipe Organ, Vol. 1
146	S E	Erwin, Lee	Sound of Silents	225	M G C	Kiley, John	Big Pipe Organ, Vol. 1
147	S E	Farney, Gus	Colossus	226	M G C	Kiley, John	Big Pipe Organ, Vol. 2
148	M G	Farney, Gus	Colossus	227	S G	Kimball, Dick	A Natural Man
149	S E	Farney, Gus	Giant Five Manual Wurlitzer	228	M F	Kinnier, Don	Pipes of Pan(Damonium)
150	M G	Farney, Gus	Giant Five Manual Wurlitzer	229	S E	Koenig, Harry	At the Mighty Wurlitzer
151	M G C	Farney, Gus	Giant Five Manual Wurlitzer	230	S E	Knights, Don	Viennese Knights
152	S E	Farney, Gus	Giant Pipes	231	S E A	Konas, Gary	On Broadway!
153	M G	Farney, Gus	Giant Pipes	232	S E	Koury, Rex	But Beautiful
154	S E	Fenelon, Tony	Requests Repeat	233	S E	Koury, Rex	Golden Melodies 1928-1978
155	S E	Fenelon, Tony	Requests Repeat	234	S E	Koury, Rex	Golden Melodies 1928-1978
156	S G	Fenelon, Tony	With a Song in my Heart	235	S F	Koury, Rex	Rex in Center City
157	S E	Fenner, Andrew	Andrew Fenner	236	S E	Koury, Rex	Rex Koury at the Forum
158	S E	Ferrari, Larry	At the Mighty Wurlitzer	237	S E	Koury, Rex	Rex Koury at San Sylmar
159	S E	Ferrari, Larry	At the Mighty Wurlitzer	238	S E	Koury, Rex	Rex Koury Concert (Artisan Organ)
160	S E	Ferrari, Larry	Encore	239	S E	Koury, Rex	Meets the Rodgers 260 Th Organ
161	S E	Floyd, Bill	The King of Organs	240	S E A	Koury, Rex	New Mexico Military Institute
162	M G C	Floyd, Bill	The King of Organs	241	S E A	Koury, Rex	Magnificent San Sylmar Wurlitzer
163	S E	Floyd, Bill	The Paramount Sound	242	S E	Koury, Rex	Scotty's Castle Theatre Organ
164	M G C	Foort, Reginald	Intermission at the Mosque	243	S E	Koury, Rex	Yours Sincerely
165	M F C	Foort, Reginald	Intermission at the Mosque	244	M E	Kumagai, Maria	Musical Magic (Rodgers Organ)
166	M F C	Foort, Reginald	Intermission at the Mosque	245	S E	Landon, John	At the Page Pipe Organ
167	S E	Foort, Reginald	Magnificent Möller!	246	S E	Langford, Bill	For Spacious Skies
168	M G	Foort, Reginald	Pipe Organ in the Mosque, Vol. 1	247	S E	Langford, Bill	Gangbusters & Lollipops
169	M G C	Foort, Reginald	Pipe Organ in the Mosque, Vol. 1	248	S E	Langford, Bill	Impressions
170	M E	Foort, Reginald	Percussion and Pedal, Vol. 2	249	S E	Larsen, Lyn	At the Organ Loft
171	M E	Foort, Reginald	Say it With Music (1 record)	250	S E A	Larsen, Lyn	Bravo!!!!!!
172	M E C	Foort, Reginald	Waltz and Ballet, Vol. 3	251	S E C A	Larsen, Lyn	Coast to Coast - 1967
173	M G C	Foort, Reginald	Waltz and Ballet, Vol. 3	252	S E	Larsen, Lyn	Joy to the World
174	S E	Fox, Virgil	The Entertainer	253	S E	Larsen, Lyn	Lyn at the Dendy
175	S E	Frazier, Ray	Reflections of a Golden Era	254	S G	Larsen, Lyn	Lyn Larsen Concert
176	S E	French, Don	French Goes Oriental	255	S E	Larsen, Lyn	The Magic of San Sylmar
177	S E	Garrett, Roger	The Mighty Morton	256	S G	Larsen, Lyn	The Magic of San Sylmar
178	S E A	Gerhard, Ramona	Christmas With Ramona	257	S E	Larsen, Lyn	Organ Stop Pizza Presents Larsen
179	M G C	Gerhard, Ramona	Intermission Time With Ramona	258	S E	Larsen, Lyn	Out of a Dream
180	M G A	Gerhard, Ramona	Request Time for Ramona	259	S E	Larsen, Lyn	People
181	S E	Gerhard, Ramona	In Concert at San Sylmar	260	S E	Larsen, Lyn	Renaissance
182	S E	Gnaster, Tom	Tea for Two	261	S E	Larsen, Lyn	Spectacular
183	S E	Gnaster, Tom	Together for the First Time	262	M G	LaSalle, Dick	Final Curtain
184	S E	Gregor/Field Band	Sousa Marches	263	S E	Lauck, James	Lees' Quay Presents James Lauck
185	S E	Gustafson, Jack	Plays More Favorites	264	S E	Layton, Eddie	At the Mighty Wurlitzer
186	S E	Gustafson, Jack	The Mod Mod West	265	M G C	Leaf, Ann	At the Mighty Wurlitzer
187	S E	Gustafson, Jack	Pipes, Pedals & Pizza	266	S E	Leaf, Ann	Concert Echoes
188	S E	Hamilton, David	British Style	267	S E	Leaf, Ann	Live in Concert
189	S E	Hammett, Vic	A Buckingham Special	268	S E	Leaf, Ann	Notes From Detroit
190	S E	Hammett, Vic	Pipin' Hot!	269	S E	Leaf, Ann	Spectacular Pipe Organ
191	S E	Hammett, Vic	Granada Theatre Tooting Wurlitzer	270	S N	Leaf, Ann	That Ain't the Way I Heard It
192	S E	Hammett, Vic	That Will be 2 & 6 Extra	271	S E	Leaf, Ann	That Ain't the Way I Heard It



ITEM NO.	CODE(S)	ARTIST	TITLE	ITEM NO.	CODE(S)	ARTIST	TITLE
272	S E	Ledwon, John	Hey Look Me Over	353	S E	Olivera, Hector	Hector Back to Back (2 records)
273	S E A	Ledwon, John	Me and My Wurlitzer	354	S E	Olivera, Hector	Page Won
274	S E	Ledwon, John	Organist at Play	355	S E	Olivera, Hector	Pieces of Dreams
275	M G A	Ledwon, John	Organist at Play	356	S E	Olivera, Hector	Reflections
276	M E	Ledwon, John	Organist at Play	357	S E	Olivera, Hector	660 Peachtree Street
277	S E	Ledwon, John	Theatre Organ Overtures	358	S E	Olsen, Frank	Paisley
278	S E	Leibert, Dick	Hits to Keep Forever	359	S E A	Olsen, Frank	Tricky Fingers
279	M F C	Leibert, Dick	Leibert Takes Richmond	360	S E	Orcutt, Jim	Music In The Round
280	M G	Leibert, Dick	Sing A Song With Leibert	361	M G C	Osborn, Eddie	Fabulous Eddie, Vol. 1
281	M G	Leigh, Leonard	The Roaring Hi-Fi Twenties	362	M G C	Osborn, Eddie	Fabulous Eddie, Vol. 2
282	M G	Leigh, Leonard	Remembers the Good Old Songs	363	M E C	Paige, Frances	Hi-Fi Potpourri
283	S E	Lewis, Leroy	Organ Magic	364	S E	Palmistra, Denis	Especially for You
284	S E A	Libbin, Marilyn	Here's Bubbles	365	S G	Pandit, Korla	An Evening With Korla Pandit
285	S E	Loren, Jack	Shrine Civic Auditorium Möller	366	S E C	Pandit, Korla	At the Pipe Organ
286	S E	Loxam, Arnold	Ethos	367	S F	Pandit, Korla	Latin Holiday
287	M E	Loxam, Arnold	Mighty Like A Rose	368	S E	Pandit, Korla	Music of the Exotic East
288	S E	Lubich, Warren	On the Avenue	369	M E A	Parmentier, C. A. J.	Organ Favorites
289	S G	Lubich, Warren	On the Avenue	370	M E	Pearl, Hal	Memories of the Aragon
290	S E	Lubich, Warren	Warren's Way	371	S E	Pegram, Ed	On the Wings of Love
291	S E	Lunde, Lin	The Mosque Wurlitzer	372	S F C	Pegram, Ed	On the Wings of Love
292	M G	MacClain, Leonard	Operetta for Theatre Organ	373	S E	Quarino, Paul	Orpheum
293	M G	MacClain, Leonard	Theatre Organ After Dark	374	S E A	Ralston, Bob	A Theatre Pipe Organ Concert
294	M G	MacClain, Leonard	Theatre Organ in Hi-Fi	375	M G	Rand, Charles	Pipes & Pedals
295	M G	MacClain, Leonard	Theatre Organ in Hi-Fi	376	S E	Rawle, Len (2 records)	Len Rawle Goes North
296	M G	MacClain, Leonard	Theatre Organ in Hi-Fi	377	S E	Rawle, Len	The Sounds of Tonawanda
297	S E	MacDonald, Robert	The Two Sides of Christmas	378	S E A	Rawle, Len	Wurlitzer Magic
298	S E	McAbee, Kay	Fun Sounds	379	S E	Reese, Dave	Rollin' With Reese
299	S G	McAlpin, Dolton	Hey Look!	380	S E	Reese, Dave	The Way It Is
300	S F	McAlpin, Dolton	Thoroughly Modern Morton	381	S E	Reese, Dave	You're Gonna Hear From Me
301	M E	McMains, William	Vintage Theatre Organ	382	S E	Renard, Paul	Fortissimo
302	M G C	McNeil, Jocelyn	Very Hi-Fi Organ	383	S E	Rhode, Ron	At the Mighty Wurlitzer
303	S E	McNichols, Dean	At the Haven of Rest Pipe Organ	384	S E	Rhode, Ron	Organ Stop Pizza Presents
304	S G	McNichols, Dean	Pipes in Praise	385	S E	Rhide, Ron	Who?
305	M F	Mack, Bob	Wurlitzer Pipe Organ	386	S E	Richmond, Robin	The Hollywood Years
306	S E	Mael, Sherrie	Sherrie	387	S G	Riggs, Jim	Real Rhythm!
307	S E A	Martin, Emil	Nostalgia and Now	388	S E	Rio, Rosa	Everything's Coming Up Rosa
308	S E C	Martin, Nicholas	Hey Look Me Over	389	S E	Rister, Greg	Contemporary Wurlitzer
309	M E	Melander, Jim	The Echoing Antique Shop	390	S E	Roberson, Gene	Rides the Mighty Wurlitzer
310	S E	Melander, Jim	Once In A Dream	391	S G C	Rogers, Eric	The King of Sound
311	S F	Melcher, Byron	By Plays Basin Street	392	S E	Rose, John	Star Wars
312	M G C	Melcher, Byron	Gorilla in the Garden	393	S E A	Schrum, Dick	Wurlitzer Pipe Organ
313	S G	Melcher, Byron	Pipe Power	394	S E	Schrum, Dick	So Rare
314	M G C	Melendy, Guy	Pop Pipe Organ in Hi-Fi	395	S E	Schrum, Dick	That's Entertainment
315	M F C	Melendy, Guy	Pop Pipe Organ in Hi-Fi	396	S E	Selby, Hubert	Post Horn Gallop
316	M G C	Melgard, Al	At the Chicago Stadium Organ	397	S E	Seng, John	An American in Paris
317	M G	Melgard, Al	This is Melgard!	398	S E	Seng, John	Johnny Seng, Vol. 1
318	S G	Mendelson, Jerry	The Biggest Little Wurlitzer	399	S E	Seng, John	Johnny Seng, Vol. 2
319	M G	Miller, Ashley	At the War Memorial (with trumpet)	400	S F	Sheen, Tom	Bringin' Down the House!
320	S G A	Miller, Ashley	Melody Hill (Allen organ)	401	S E A	Shepherd, David	Melody on the Move
321	M E	Miller, Ashley	The Radio City Music Hall Organ	402	S E	Shindell, Rick	Rick Shindell
322	M E	Miller, Ashley	The Radio City Music Hall Organ	403	M G C	Siegel, Arsene	Matinee
323	M E	Miller, Ashley	The Radio City Music Hall Organ	404	S E	Simmons, Don	Organ Grinder Wurlitzer
324	M E	Miller, Ashley	The Radio City Music Hall Organ	405	S E	Simmons, Don	Swingin' Pipes
325	S E	Miller, Ashley	Showtime	406	S E	Smith, Dick	Concert Time
326	S E	Miller, Ashley	Spectacular Sounds	407	S E A	Strony, Walt	Listener's Choice
327	S E	Million, Bill	A Million Happy Sounds	408	S E	Strony, Walt	Organ Stop Pizza Presents
328	S E	Mills, Allen	Front and Center	409	S E A	Strony, Walt	The Chicago Theatre Wurlitzer
329	S G	Montalba/Orchestra	The Best of American Theatre	410	M E	Swett, Ira	Concert at Midnight
330	S E	Montalba, George	Fantasy	411	S E	Thompson, Don	The Best of Two Worlds
331	M G C	Montalba, George	Fantasy	412	S E	Thompson, Don	Colonial Showtime
332	M G C	Montalba, George	The Mighty Pipe Organ	413	S F C	Thompson, Don	A Date With Don
333	M E	Montalba, George	Pipe Organ Favorites	414	S E	Thompson, Don	Fireworks
334	S G C	Montalba, George	Pipe Organ Favorites	415	S E	Thompson, Don	New England Ragtime!
335	S G C	Montalba, George	Pipe Organ Favorites	416	S E	Thompson, Don	New England Ragtime!
336	S E	Muri, John	At the Detroit Fox Theatre	417	S E C	Thompson, Don	New England Ragtime!
337	S E A	Nagano, Jerry	Jerry	418	S E	Thompson, Don	Organ Power
338	S E A	Nagano, Jerry	Meet Jerry Nagano	419	S E	Thompson, Don	Moonlight Lullaby
339	S E	Nalle, Billy	Big! Bold & Billy	420	S E	Thompson, Don	The Roaring Twenties
340	S E A	Nalle, Billy	Billy!	421	S E C	Thompson, Don	Showtime at the Detroit Fox
341	S G	Nalle, Billy	There is Only One Billy Nalle	422	S E	Thomson, Bill	An Evening With Bill Thomson - I
342	S E A	Nalle, Billy	The Road to Wichita	423	S E A	Thomson, Bill	An Evening With Bill Thomson - II
343	S E A	Nalle, Billy	Show Business	424	M E C	Thomson, Bill	Mighty Wurlitzer in Hi-Fi
344	S E	Nalle, Billy	The Wizard of Organ	425	S E	Torch, Sidney	Theatre Organ 1932-39 (2 records)
345	S E	Nolan, Buddy	After Midnight	426	M E	Torrent, Shay	Organ Melodies in Hi-Fi
346	S E	Nolan, Buddy	The Two Loves of Buddy Nolan	427	S E	Tudor, Stanley	Singing in the Rain
347	S E	Nordwall, Jonas	Bits, Bytes & Pipes	428	S E	VanCamp, Bob	Here With the Wind
348	S G A	Nordwall, Jonas	Jonas	429	S E	Vannucci, Larry	Organ Favorites
349	S E	Nordwall, Jonas	Omnificent	430	S E	Vlasak, Bill	At the Paramount
350	S G	Nordwall, Jonas	At the Oriental Theatre Wurlitzer	431	M E	Waller, "Fats"	At the Organ 1923-27
351	S G A	Nordwall, Jonas	Plays the Paramount Wurlitzer	432	M E	Waller, "Fats"	At the Organ 1926-27, Vol. 1
352	S E	Nottrot, Hans	Tuschinski Organ '77	433	S E	Waller, "Fats"	In London 1938-39 (2 records)



ITEM NO.	CODE(S)	ARTIST	TITLE
434	S E	Weaver, Eddie	The Mightiest Wurlitzer
435	M G C	Welch, Truman	Plays the Mighty Wurlitzer
436	S E	Welsh, Ed	Plays the 4/23 Wonder Morton
437	M G	White, Lew	Famous Melodies
438	S E A	Williams, Lew	Contrasts
439	S E A	Wolf, Ralph	Holiday for Pipes
440	S E	Wolf, Ralph	Holiday for Pipes
441	S E C	Wolf, Ralph	Holiday for Pipes
442	S E	Wright, George	The Best of George Wright
443	S E	Wright, George	Chicago, Vol. 1
444	S E	Wright, George	Chicago, Vol. 2
445	S E	Wright, George	Command Performance
446	M G C	Wright, George	Encores, Vol. 1
447	M G C	Wright, George	Encores, Vol. 1
448	S E	Wright, George	Encores, Vol. 2
449	M G	Wright, George	Encores, Vol. 2
450	M F	Wright, George	Encores, Vol. 2
451	M F	Wright, George	Encores, Vol. 2
452	S E	Wright, George	Flight to Tokyo
453	M G C	Wright, George	Flight to Tokyo
454	S E	Wright, George	42nd Street and Other Goodies
455	S E	Wright, George	The Genius of George Wright
456	S E	Wright, George	George Wright, Volume One
457	S E	Wright, George	George Wright Original
458	S E	Wright, George	The George Wright Sound
459	S E	Wright, George	At the Movies
460	S E	Wright, George	At the Wurlitzer Pipe Organ
461	S E	Wright, George	Live in Concert
462	S E	Wright, George	Plays George Gershwin
463	S E	Wright, George	Plays Richard Rodgers
464	M G C	Wright, George	Plays the Conn Electronic Organ
465	M G	Wright, George	Plays the Mighty Wurlitzer Pipe
466	S E	Wright, George	Great Hawaiian Melodies
467	M G	Wright, George	Gulbrandsen Presents Geo. Wright
468	M E	Wright, George	Have Organ Will Travel
469	M E	Wright, George	Hymns That Live
470	S E	Wright, George	It's All Wright!
471	S E C	Wright, George	Let George Do It
472	M G C	Wright, George	Merry Christmas
473	S E	Wright, George	More George Wright
474	M G	Wright, George	More George Wright
475	M G C	Wright, George	More George Wright
476	M F	Wright, George	My Fair Lady
477	M F	Wright, George	My Fair Lady
478	S E	Wright, George	Now's the Right Time
479	S E	Wright, George	Organ Favorites (2 records)
480	M G C	Wright, George	Organ Reveries
481	S E	Wright, George	Paramount Organ Premier
482	S E	Wright, George	Pipe Organ Concert
483	S E	Wright, George	Red Hot and Blue!
484	S E	Wright, George/Orch.	Reflections Of My Life
485	S E	Wright, George	The Roaring 20's
486	M G C	Wright, George	Showtime
487	M G C	Wright, George	Showtime
488	M G C	Wright, George	Showtime
489	S G C	Wright, George	South Pacific
490	M F C	Wright, George	South Pacific
491	S E	Wright, George	The Surrey With the Fringe on Top
492	S G	Wright, George	The Surrey With the Fringe on Top
493	S G	Wright, George	Tibia & Vox
494	S E	Wright, George	The Touch of Your Hands
495	S F	Wright, George	A Tribute to Jesse Crawford
496	M E	Wright, George	Wright On!
497	S E	Wright, George	The Wright Touch
498	M E C	Wyatt, Bob	The Happy Organ
499	S G C	Artist Unknown	In the Still of the Night
500	S F C	Artist Unknown	In the Still of the Night
501	M G	Artist Unknown	The Magic of the Pipe Organ
502	M E	Artist Unknown	The Chromatic Scale Test Record (Cook series 60)

### MULTIPLE ARTISTS

ITEM NO.	CODE(S)	TITLE/ARTISTS
503	S E	An Evening at the Paramount Parker, Donna Vlaxak, Bill
504	S E C	8 Ways Brown, Jackie Curtis, Ron Loxam, Arnold Selby, Hubert Cleaver, Robinson Hamilton, David Rodwell, Bryan Thompson, Don

ITEM NO.	CODE(S)	TITLE/ARTISTS
505	S E	The Fabulous Fox Saint Louis Jenkins, Jack Marian, Gerry
506	S E	Farewell to the Fox, Vol. 1 James, Tiny Nourse, Everett
507	M E	Farewell to the Fox, Vol. 2 James, Tiny Nourse, Everett
508	M G	Farewell to the Fox, Vol. 2 James, Tiny Nourse, Everett
509	S E	Farewell to the Fox, Vol. 3 James, Tiny Nourse, Everett
510	S E	5,002 Pipes! Ditmar, Ivan Lasker, Alex
511	M F	5,002 Pipes! Ditmar, Ivan Lasker, Alex
512	S E	Official ATOS Convention Album (July 1975) Crawford, Jesse Langford, Bill Nourse, Everett Wright, George Kibbee, Gordon Martin, Emil Rawle, Len
513	S E	Magnificent Möller! Blackmore, George Gorsuch, Chris Seppala, Wayne Creel, Cheryl Hansen, James Stark, Tommy
514	S E	Majestic Morton! Gorsuch, Chris Woodward, Ty McCandless, Earl Wright, Bill
515	S E	Memories of the Fabulous Fox, Vol. 1 Nourse, Everett
516	S E	Memories of the Fabulous Fox, Vol. 4 James, Tiny Nourse, Everett
517	S E	The Mighty Pipe Organ Plays Golden Favorites (8 records) Baker, Don Leibert, Dick Miller, Ashley Purvis, Richard Thomson, Bill Davies, William Mickelson, Paul Nalle, Billy Richmond, Robin
518	M E	The Organ Grinder (Denver) Presents Nordwall, Jonas Simon, Patti
519	S E	Organ Memories (4 records) Bohr, Raymond Foort, Reginald Dixon, Reginald Fox, Virgil
520	M G	Organ Memories (4 records) Bohr, Raymond Foort, Reginald Dixon, Reginald Fox, Virgil
521	M F C	Organ Memories (4 records) Bohr, Raymond Foort, Reginald Dixon, Reginald Fox, Virgil
522	M E	The Organ Plays Leibert, Dick Nalle, Billy Golden Favorites (4 records) Mickelson, Paul Purvis, Richard
523	S E	The Paramount Music Palace Proudly Presents Parker, Donna Vlasak, Bill
524	S G C	Paramount Pictures Corp. Wurlitzer Pipe Organ DeWitt, Don Scott, Dick Seng, John
525	M E	Paramount Pictures Corp. Wurlitzer Pipe Organ DeWitt, Don Scott, Dick Seng, John
526	M E	R.S. V.P. (2 records) Interview with Roger Davis, Ben Hall, Richard Loderhose, George "Judd" Walton Concert by Thomas Sheen
527	S E C	Theatre Organ Treasures (7 records) Blackmore, George Heyer, Jack McAbee, Kay Nolan, Buddy Reeve, Douglas Shaw, Gerald Fenelon, Tony Kennedy, Wendell McAlpin, Dolton Olsen, Frank Schrum, Dick VanCamp, Bob
528	S E	Embassy Grande Pipe Organ Artists Unknown

### 45 RPM 12 INCH LONG PLAYING RECORD

529	S E	Extasonic Volume One Baga, Ema Boyce, Jimmy Garrett, Roger Reeve, Douglas Shaw, Gerald VanCamp, Bob Blackmore, George French, Don Hammett, Vic Schrum, Dick Smith, Dick Weaver, Eddie
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## CONVENTIONS

Conventions are filled with opportunities to hear great organists on fine organs, renew old friendships, make new friends, learn what is going on in ATOS, and visit different parts of the world.

We have annual conventions in the works for 2003, 2004, and 2005.

What's missing, at this point, are regional conventions for those years and consideration for both annual and regional conventions in the following years. Our Convention Planning Coordinator, Mike Kinerk, will be happy to work with you in planning for future events.

## ANOTHER FIRE

Dickinson High School in Wilmington, Delaware (3/66 Kimball) suffered yet another small fire. This one, however was confined to a storage area quite remote from the auditorium. There was no effect on the auditorium or the organ.

## OLD TOWN MUSIC HALL

Bill Fields has been able to secure a one year lease on the building so that the theatre is able to remain in operation at least for another year. The Old Town Music Hall (4/26 Wurlitzer) is located at 140 Richmond St, El Segundo, California. Bill has been fighting rising real estate costs and appreciates your attendance and support.

## RADIO CITY MUSIC HALL

Radio City Music Hall has recently undergone a physical renovation/restoration. We would welcome comments on how the organ is sounding these days and what work has been done on it.

## DOING A RECORDING?

If you are planning on making a recording for sale or distribution, be safe and go to <<http://www.songfile.com>> to get the proper license. Thanks to Kevin Saky for this tip.

## CALENDAR

While preparing the calendar for this issue, I found some internet web addresses that are no longer working and some that had not been updated in many months. Please check your web sites to be sure they are current and let me know of your new address if the one listed is no longer valid.

When submitting your input, please remember to include the street address, a telephone number "for more information", the date, and time of the event. The venues, etc., are well known to you, but become quite a problem for people who are visiting from out of the area.

Please allow at least 120 days for "lead time" as event information received after the cutoff date cannot be included. The cutoff date is the first day of the even numbered months. Thank you, Editor.

# International ATOS NEWS

THE NEWSLETTER OF THE  
AMERICAN THEATRE  
ORGAN SOCIETY

VOLUME 5, NUMBER 2

<http://www.ATOS.org>

MAY, 2002

## 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](mailto: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](mailto:mackinnon@gci.net)>

### ■ ALABAMA

**Alabama Theatre**, 1817 3rd Ave. North, Birmingham, AL. (205)252-2262, (4/28W); Sat, Oct 26, 7:00pm, Tom Helms, *Phantom of the Opera*; <<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 - 9:00 pm, 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 After-Glows, 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, (4/33W); All concerts Sun, at 2:30pm; Jun 30, Richard Hills; Oct 6, John Giacchi; <<http://www.theatreorgans.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, (209)728-1251, (3/15 RM); Winery tours, theatre pipe organ; <<http://www.ironstonevineyards.com/main.html>>

**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; Fri, Jun 28, 8:00pm, Jim Riggs, *The General*; <<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); Sun concerts, 2:00pm free with museum admission; 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)

**Avalon Casino Theatre**, One Casino Way, Catalina Island, Ca, Usa, (562)862-5663, (4/16P); Fri & Sat, 6:15pm, Pre-Show concert, John Tusak

**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.; 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, 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)286-9979, (4/24W); Sat, March 9, 7:00pm, Greg Breed, Silent Movie Nite with Charlie Chaplin in "The Circus"; Sun, May 19, 3:00pm, Bob Salisbury; Sun, June 9, 3:00pm, Dave Wickerham; Sat, Sept 14, 7:00pm, Russ Peck, Silent Movie Nite with Laurel & Hardy

**2002 ATOS ANNUAL CONVENTION, NOV. 29-DEC 2, 2002, AFTERGLOW DEC. 3, 2002**

## ■ 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](http://rcavarra@home.com)>

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

## ■ CONNECTICUT

**Shelton High School**, 120 Meadow Street, Shelton, CT, (203)426-2443, (3/13A); Sat, Sep 28, 7:30pm, David Peckham

**Thomaston Opera House**, 158 Main St, Thomaston, CT, (860)868-7226, (3/15 MC); 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; Jun 8, Charlie Balogh;

Sep 28, 8:00 pm John Giacchi <<http://www.geocities.com/dtoskimball>>

## ■ FLORIDA

**Grace Baptist Church**, 8000 Bee Ridge Rd, Sarasota, FL. (941)922-2044, (4/32W); Concerts Sunday afternoons at 2:30pm; May 19, Stephen Brittain; Jun 16, Bob Baker

**The Kirk Of Dunedin**, 2686 Bayshore Blvd, Dunedin, FL 34698, (813)733-5475, (4/100H); 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+); Sat, Apr 13, 1:00pm & 3:30pm, Tom Hoehn, The General; <<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 Hobbs, Tom Hoehn, and Cliff Shaffer; <<http://www.tampatheatre.org>>

## ■ GEORGIA

**Virgil Fox Festival, Atlanta**, August 31 - September 1. 1-800/486-6628 or <[www.virgilfox.com](http://www.virgilfox.com)> for more information. Larry Douglas Embury, Tom Hazleton, Lyn Larsen, Richard Morris, & Jonas Nordwall

## ■ 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>>

## ■ IOWA

**North Iowa Area Community College Auditorium**, 500 College Dr, Mason City, IA, (515)423-1264, (elect); Sun, Oct 13, 2:00pm, Jack Moelmann

**Pella Opera House**, 611 Franklin St, Pella, IA, (641)628-8625, (3/12B); Thu, Oct 31, 8:00pm, Marvin Faulwell, *Phantom of the Opera*

## ■ ILLINOIS

**Beggar's Pizza**, 3524 Ridge Rd, Lansing, IL, (708)418-3500, (3/17B); Tue & Wed, 5:30pm - 8:30pm, Tim Tallar; Sat afternoon, 3:00pm - 5:30pm, Glenn Tallar

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

**Gateway Theatre**, 5216 W. Lawrence Ave, Chicago, IL, (773)777-9438, (3/17WH); Fri, Jul 19, 8:00pm, Jay Warren, *Safety Last*; Fri, Jul 26, 8:00pm, Jay Warren, *Phantom of the Opera*; Fri, Aug 2, 8:15pm, Dennis James & Lincolnwood Chamber Orchestra, *The Black Pirate*; Fri, Aug 9, 8:00pm, Dennis Scott, *Pandora's Box*; Fri, Aug 16, 8:00pm, Jay Warren, *Ella Cinders*; Fri, Aug 23, 8:00pm, Dennis Scott, *The Vanishing American*; <[www.silentfilmchicago.com](http://www.silentfilmchicago.com)>

**Lincoln Theatre**, 103 E Main St. Belleville IL, (618)233-0018, (3/15H); Organ plays movie overtures Fri, David Stephens, Sat, Volunteers; Sun, Aug 18, 2:00pm, Stan Kann & Dick Balsano; <<http://www.lincolntheatre-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

**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); Sat, May 19, 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, 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, 2:30 pm, 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, 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, Oct 5, Steven Ball, *Phantom of the Opera*; Sat, Mar 15, 2003, 8:00pm, Barry Baker; Sat, Apr 5, 2003, 8:00pm, Richard Hills; <<http://www.nyparamountwurlitzer.org/new/index.html>>; E-mail: <[wtopops@aol.com](mailto:wtopops@aol.com)>

**Little River Studio**, 6141 Fairfield Rd, Wichita, KS, (316)838-3127, (3/19W); Sun, Oct 6, 1:00pm, Scott Smith; Sun, Mar 16, 2003, 1:00pm, Rob Richards & Ralph Wolf; Sun, Apr 6, 2003, 1:00pm, Rick Shindell; E-mail: <[wtopops@aol.com](mailto:wtopops@aol.com)>

## MAINE

**Merrill Auditorium**, 389 Congress St, Portland, ME, (207)883-9525, (5/98A); All concerts Tue, 7:30pm unless otherwise noted; Jun 18, Ray Cornils with brass; Jun 23, Paul Jacobs; Jul 2, Fred Hohman; Thu, Jul 4, 6:30pm, Dorothy Papadacos; Jul 9, Gabriel Dessauer; Jul 16, Stephen Rumpf; Thu, Aug 1, 7:30pm, Walt Strony; Aug 6, John Weaver; Aug 13, Thomas Heywood; Aug 20, Ken Cowan; Thu, Aug 22, 7:30pm, Lyn Larsen; Aug 27, Diane Meredith Belcher; Thu, Sep 12, 7:30pm, Thomas Hazleton; Oct 29, David Peckham, *Phantom of the Opera*; Mon, Dec 23, 7:30pm, Ray Cornils, Christmas Concert; <<http://www.foko.org/>>

## 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); <<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, 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 Poppiano, Gil Francis, John Lauter, Tony O'Brien, Sharron Patterson; Sat, May 11, 8:00pm, John Lauter, *Sherlock Junior*; <<http://theatreorgans.com/mi/redford>>

**Senate Theatre**, 6424 Michigan, Detroit, MI, (313)894-4100, (4/34 W); 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 Wickerham; Sun, Dec 1, 3:00pm, Rich Lewis, Christmas Concert

## MINNESOTA

**Center For The Arts**, 124 Lincoln Ave W, Fergus Falls, MN, (218)736-5453, (3/13W); Sat, Oct 25, call for time, Paul Roberts; <<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, Guttenberg, 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); Sat, Jun 29, 12:00noon, Gordon Turk; Sat, Jul 6 12:00noon, Gordon Turk; Wed, Jul 10, 7:30pm, Ray Cornils; Sat, Jul 13, 12:00pm, Gordon Turk; Wed, Jul 17, 7:30pm, Alan Morrison; Sat, Jul 20, 12:00noon, Gordon Turk; Wed, Jul 24, 7:30pm, Gordon Turk; Sat, Jul 27, 12:00noon, Gordon Turk; Wed, Jul 31, 7:30pm, Gordon Turk; Sat, Aug 3, 12:00noon, Gordon Turk; Wed, Aug 7, 7:30pm, Gordon Turk & Michael Stairs; Sat, Aug 10, 12:00noon, Gordon Turk; Wed, Aug 14, 7:30pm, David Schrader; Sat, Aug 17, 12:00noon, David Messineo; Thu, Aug 22, 7:30pm, Don Kinnier, Silent Movie; Sat, Aug 24, 12:00noon, Gordon Turk; Wed, Aug 28, 7:30pm, Gordon Turk & Kyung Hak Yu; <<http://www.oceangrove.org>>

**Trenton War Memorial**, W Lafayette & Wilson Sts, Trenton, NJ, (973)257-0559, (3/16M); Sun, Jun 23, 3:00pm, Lew Williams; <<http://www.gstos.org>>

## NEW YORK

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

**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/>>

**Empire Theatre**, 581 State Fair Blvd, Syracuse, NY, (315)687-3580, (3/11W); All con-

certs start at 7:30pm; Sun, Jul 7, Bob Carbone & Wayne Skinner; Sun, Aug 11, Justin Nimmo; Aug 22 - Sep 2, State Fair, Guest organists from NY; Sun, Sep 15, Byron Jones; Sun, Nov 3, Don Malcolm; <[WWW.JRJUNCTION.COM/estmim.htm](http://WWW.JRJUNCTION.COM/estmim.htm)>

**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; May 21, Col Mike Hartley; Jun 18: Paul Carey

**Riviera Theatre**, 67 Webster Ave, N Tonawanda, NY, (716)692-2113, (3/19W); All concerts Wednesday, 7:30pm unless stated otherwise; May 15, Kevin Saky; Jun 16, 1:30pm & 7:30pm, Andy Kasparian; Jul 24, 1:30pm & 7:30pm, George Krajci; Aug 21, 1:30pm & 7:30pm, Fr Andrew Rogers; Sep 18, Byron Jones; Oct 16, Paul Staley; Nov 20, Lance Luce; Dec 11, Cole Holland

**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>>

## 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/>>

**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; Sun, May 5, 3:00pm, David Peckham; <<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.cinematelovers.com/>>



## ATOS NEWS

Newsletter of the American Theatre Organ Society, published bi-monthly by the American Theatre Organ Society  
*HARRY HETH, EDITOR*

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Michael Fellenzer  
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P.O. Box 551081  
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E-mail: fellenzer@ATOS.org

**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, 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; Sat Jun 8, 10:00am to 6:00pm, Peter Conte, Ken Cowan, John Giacchi, Rudy Lucente; Sat, Sep 14, 2:30pm, David Arcus; Sat Oct 19, 2:30pm, Lorenz Maycher; <<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/wurl2/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](http://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); Sat, Jun 29, 7:30pm, Scott Foppiano; Sat, Oct 26, 7:30pm, Clark Wilson; <<http://www.lostprovince.com/PTOS>>

**Tennessee Theatre**, 604 Gay St, Knoxville, TN, (423)274-8920, (3/14W); Concerts 12:00 noon on the first Monday of each month

### ■ 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 Gullledge

### ■ 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); <<http://www.washingtoncenter.org/>>

### ■ WISCONSIN

**Avalon Theatre**, 2473 Kinnickinnic Ave S, Milwaukee, WI, (414)529-1177, (3/19W); Sun, May 19, 2:00pm, Dave Wickerham

**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

**Phipps Center for the Arts**, 109 Locust St, Hudson, WI, (715)386-8409, (3/15W); Sat, Jun 8, 8:00pm, Ron Rhode

### ■ AUSTRALIA

**Capri Theatre**, 141 Goodwood Rd, Goodwood, SA, (08) 8272 1177, (4/29W+H); Sun, May 19, 1:45pm, Neil Jensen; Sun, Aug 4, 1:45pm, Chris Powell; Sun, Sep 22, 1:45pm, Dan Bellomy; Sun, Oct 27, 1:45pm, Ryan Heggie & Chris McPhee

**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; Sun, Oct 20, 2:00pm, Cliff Bingham & Craig Schneider

**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; Sun, Aug 30, 1:30pm, Chris Powell

**Malvern Town Hall**, Glenferrie Rd & High St, Malvern, VIC, 9585 3155, (3/16C); Sun, Sep 29, 2:00pm, Dan Bellomy

### ■ CANADA

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

**Church of the Redeemer**, 89 Kirkpatrick St, Kingston, ON, (613)386-3695, (3/27K); Fri, May 10, 8:00pm, Peter Hansen

### ■ UNITED KINGDOM

**The Assembly Hall**, Stoke Abbot Road, Worthing, Sussex, (0)1903-206 206, (3/23W); All concerts Sunday at 3:00pm unless noted otherwise; May 26, Lyn Larsen; June 23, Russell Holmes; Dances Saturday, 7:15pm; June 29, Iain Flitcroft & Michael Wooldridge

**Barry Memorial Theatre**, Gladstone Road, Barry, South Wales. 44 1267 267267. (5/15 CHR); Sun, May 12, 2:30pm, Peter Hayward; Sun, July 14, 2:30pm, Arnold Loxam; Sun, Sep 8, 2:30pm, Jean Martin; Thu, Oct 31, 2:30, Len Rawle (Tea Dance); Sun, Nov 3, 2:30, John Ledwon.

**Portslade Town Hall**, Victoria Rd, Portslade, Sussex, (0)1293 844788, (3/18C); Sun, May 12, 3:00pm, Michael Maine; Sun, Jun 9, 3:00pm, Donald Mackenzie; Sun, Jul 14, 3:00pm, Craig Boswell; Sun, Aug 11, 3:00pm, Peter Holt; Sun, Sep 8, 3:00pm, Nicholas Martin; Sat, Sep 28, 2:30pm, Michael Maine; Sat, Oct 5, 7:30pm, Michael Wooldridge & Phil Solomon, Super Dance; Sat, Oct 13, 3:00pm, Nigel Ogden; Sat, Nov 10, 3:00pm, John Mann; Sat, Dec 8, 3:00pm, Michael Maine & Michael Wooldridge, Christmas Concert

**The Ritz Ballroom**, Bradford Road, Brighouse, W Yorkshire, 44 (0)1484 513879, (3/10W); All concerts, Sun, 2:30pm; 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, May 18, 7:45pm, Paul Roberts; Sat, Jun 15, 7:45pm, John Atwell; Sat, Jul 20, 7:45pm, Catherine Drummond

**Singing Hills Golf Course**, Albourne near Brighton, (0)1903 261972, (3/19W); All concerts at 3:00pm; Sun, Oct 20, Andrew Nix; Sun, Nov 17, Stephen Foulkes; Sun, Dec 15, Byron Jones; Sat, Jan 18, 2003, Phil Kelsall; Sun, Feb 16, 2003, Michael Wooldridge; Sun, Mar 16, 2003, Kevin Grunhill

**State Theatre**, High Road, Kilburn North London, 44 2089 040220, (4/16W); Concerts start at 2:30pm; Sun, Jun 9, Kevin Morgan; Sun, Jul 7, Martin Atterbury; Sun, Oct 6, Keith Buckingham; Sun, Dec 1, Joyce Aldred

**Woking Leisure Centre**, Woking, Surrey. 44 2089 040220 (3/16W); All concerts start at 7:30pm unless stated otherwise; Sat, May 25, David Shepherd; Sat, Jul 20, Matthew Bason & Adam Evans; Sat, Sep 21, Len Rawle; Sat, Nov 16, John Mann; Sat, Dec 14, Len Rawle; Sun, Dec 15, 2:30pm



# 2002 Chapter Presidents and Secretaries

## PLEASE NOTE:

Chapter Presidents and Secretaries, as well as chapter e-mail contacts and website locations, are listed on the ATOS website at:

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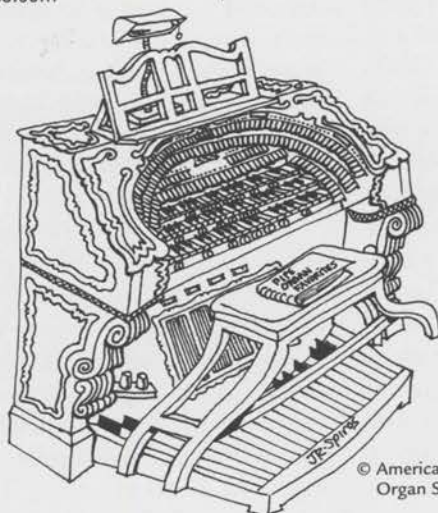
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# Chapter News

**ATTENTION ALL CHAPTER CORRESPONDENTS:** The deadline for receiving Chapter News items for the September/October issue is July 5, 2002. If possible, send all text via e-mail. Be sure to include the name, telephone number and e-mail address of your chapter president, as well as the name of the principal city of operation for your chapter. You are reminded that the ATOS Board of Directors' Policy states that your article is not to include a list of titles of the music played at programs, or a list of the menu items served at chapter functions. Because there is so much variation in the quality of electronic photos, it is requested that all photos be sent to the editor via the postal service. Thank you for your cooperation.

THURMAN ROBERTSON



Jerry Myers

JOHN TROULIAS



John McCall

## ALABAMA

Dan Liles, President, 205/669-9322

**Birmingham, Alabama.** Sunday, January 6, found us at the Alabama Theatre enjoying the talent and artistry of John McCall (President of the Atlanta Chapter). Walt Winn had been scheduled but was called away to duties at Atlanta's Fabulous Fox, and John was gracious enough to step in at the last minute. John is THE ballad master. He's a real pro at making ballads sound so melodious and beautiful on Big Bertha.

We enjoy having John in town for three reasons: First, he and Bertha make such a great team for an afternoon's entertainment. Second, he's just such a delight to work with. Third, we have found him willing to share his business knowledge. John is a design consultant. While at the theatre he spent time with Richard Parker, the theatre's restoration and maintenance director. Richard is refinishing and restoring several pieces of antique French furniture to be used in the ladies' lounge. John identified the

style, type and origin of the furniture and gave Richard suggestions to assure the pieces were appropriate for the room. It's a real benefit to have expertise like that available.

Jerry Myers from Atlanta had a date with Bertha on February 6, and the whole chapter enjoyed the two of them together. We warmly remember a visit he made in the early '90s when he played Fletcher's "Festival Toccata." This piece was so spectacular that we included it in a recording released back then, *Bertha & A Dozen Friends*. Jerry provided us an hour of keyboard wizardry. We also appreciate Jerry's flexibility in working with us. The theatre schedule made it difficult for him to have appropriate practice time, but he was willing to work around that and did a great job. Thanks, Jerry. Don't stay away so long next time!

Hats off again to Ernestine Chapple, our publicity chairman for getting out the word. We had good turnouts for both of these events, exposing more folks to the happy sounds of theatre organ.

The new Tom Hazleton CD has arrived and is a knockout to listen to and to look at. Please get yourself one! More info is available on the theatre website at: <http://www.alabamatheatre.com/wurlitzer2.html>

Tom Cronier

## ATLANTA

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**Atlanta, Georgia.** Hello to everyone from ice-cold Atlanta! We've had two great programs so far this year with many more to follow.

In January, Atlanta Fox organist Walt Winn grandly entertained us at the Traisci residence in Marietta, Georgia. The 2/11 Wurlitzer started life as a Style E in the Imperial Theatre in Augusta, Georgia (home of the Masters for you golfers) and was moved to its present location some years ago. The pipework is in the basement of the home and the floor of an upstairs bedroom was removed to allow it to speak into the main part of the residence. The basement acts as a "mixing chamber" and the Wurlitzer sounds great! Walt is a wonderful organist and we had a big turnout for the event—thanks Mike and Becky for your hospitality!

In February we had an unusual event—high tea at Callanwolde, a former Chandler mansion (Coca-Cola heirs) in Decatur, Georgia. The instrument is the original Aeolian 57-rank organ, which speaks through many openings into the house. Fully restored, the instrument sounds great, but at 80+ years old, needs constant TLC—as we



found out when the roll player had to be coaxed into life. Fortunately we also had Rick McGee and Ron Carter play several arrangements and then—with the famous “roll man” of the Aeolian, Charles Walker, and equally famous technical whiz, John Tanner, the concert continued. It’s always amazing how clever these early 20th century mechanical devices really are. If you’ve never seen a roll player in action, you’re in for a treat! During and after the concert, the ladies of the Callanwolde guild served us both tea and delicious snacks. The event was co-sponsored by the Atlanta Chapter ATOS and the Guild and we not only raised funds for the Chapter and the Guild, the Chapter gained five new members!

Upcoming concerts include Chapter President John McCall playing in March on the Allen 311 in the Reddish home, and a genuine “Ham-O-Rama” at the Lanier residence in April. Multiple Hammonds! What a treat! In May, Jerry Myers will play for us on the restored Page instrument in the Stephenson High School theatre. The summer is full of concerts, too, and in September—Lyn Larsen will return to the Atlanta Fox.

We love visitors and please do contact a chapter member if you are in town. There’s always something going on!

*Paul Beavin*

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**Victoria, Australia.** Those who read and enjoyed his article about the Coburg Town Hall Blackett and Howden organ in the January/February issue of *THE-ATRE ORGAN* will be saddened to learn of the death of Bill Worley. For long a dedicated and very active ‘hands on’ member of the Victorian division of TOSA, with a particular interest in that instrument, Bill was aware of his approaching death from cancer as he wrote the article. The organ and the article about it will remain as fitting testaments to one ordinary man’s wish to leave this world the better for his having sojourned here. Bill was one of the myriad volunteers the world over whom, eschewing praise and publicity, simply get on with the job.

The Capri 4/29 organ in Adelaide has undergone a complete refurbishment of

its console together with improvements to the instrument itself. At least Paul Fitzgerald, Graham Ward and John Thiele, all of them professionally qualified for their various roles in the organ maintenance team, assisted by other members of the South Australian Division of TOSA, did 400 hours of unpaid work. This had to occur outside film screening hours and involved a great deal of very late night and early morning effort.

Under the team leadership of Ray Holland, extensive improvements to the instrument’s winding and the replacement of the Solo Tibia regulator with a fully reconditioned Wurlitzer one have greatly improved its tremulation and the organ’s overall ensemble. It operates on the Uniflex 2000 switching system.

Ray is widely recognized as a consultant in the restoration of classical instruments, including that of St. Andrew’s Cathedral, Sydney, and several other cathedral and church organs. He is also the consultant for the virtual rebuilding of the Style 270 4/21 Wurlitzer in Sydney’s State Theatre, which has long been unplayable after many years of neglect and water damage. It is the last theatre organ in Australia still to be in its original home, and is one of just four Style 270s ever built. One was destroyed in a disastrous fire in the Melbourne Regent, which now has the 4/36 from the Granada, San Francisco, in its restored auditorium. The second, from the Eberson atmospheric State Theatre in Melbourne, is now in the Kingston City Hall in suburban Moorabbin, and the third is the South Bank Wurlitzer (ex Trocadero, Elephant and Castle) in London. As such, and as an integral part of the truly magnificent heritage listed Empire style State Theatre, this organ is of world importance. Unfortunately the restoration will be very gradual as and when finances allow, but at least the process is underway, and the intention of all concerned is to keep the organ as close as is humanly possible to its original specifications.

Eighteen-year-old Robert Wetherall has relocated to Adelaide, 1280 miles from his home in Brisbane, Queensland, to be near his teacher, Paul Fitzgerald. He joins a select group of very talented young organists, which includes Chris McPhee, Ryan Heggie, Michelle Nicolle,

Mathew Loesser and Kylie Mallett (all born in Adelaide) who are available as session organists in the Capri Theatre and for concerts. Robert has been appointed to the organ maintenance team as Paul’s assistant in the office of chamber technician, and is keen to match his expertise at the console with a comprehensive knowledge of the mechanisms of the theatre organ.

*Brian Pearson*

## CENTRAL FLORIDA

Bill Shrive, President, 727/546-0564

**Tampa, Florida.** In January we met at the home of Dennis Werkmeister. After the business meeting we were entertained by Jeff Firestone, an organist from Dayton, Ohio who did a fine program of theatre and classical music on Dennis’ Rodgers hybrid pipe organ. The organ sounded great and after the concert several people in our group played during open console.

On January 27 Rosa Rio presented her own musical score to the 1926 silent film *The Black Pirate* with Douglas Fairbanks on the Tampa Theatre Wurlitzer. It was another great performance played to a very appreciative audience.

In February our meeting was held at the home of John and Sandra Hobbis. Following the business meeting several members entertained at open console on the Hobbis’ Gulbransen.

Work is moving along on the Pinellas Park Wurlitzer. Many members remarked at how well the organ sounded at the previous meeting with just five ranks playing. Our dedicated work crew has moved the five-rank chest and three ranks of pipes from President Bill Shrive’s

PEGGY MAYER



*Work crew that moved the 5 rank chest for the Pinellas Park Wurlitzer. From left: Dick Gleason, Dick Lois, Joe Mayer, George Losinger, Bill Shrive, Earl Wiltse, Dennis Werkmeister.*



home to the Pinellas Park Auditorium.

The Tampa Theatre Wurlitzer has the replacement blower from the Polk Theatre and is close to installation. This blower is much larger and will give additional winding for future expansion. A Post Horn is also on order.

Work continues on the chests for the Robert-Morton theatre organ at the Polk Theatre in Lakeland. The new lift is also ready to be installed in the pit.

On February 23 a few members journeyed to the Roaring '20s Pizza & Pipes in Ellenton. Here a wedding reception was held for member Tom Hoehn and wife Katie. While waiting for the wedding party, we were treated to a wonderful luncheon and performance on the 4/42 Wurlitzer by staff artist Dwight Thomas. What a beautiful sound! After Dwight's performance, Tom took a seat at the console and entertained us again with some great music.

*Sandy Hobbis*

## CENTRAL INDIANA

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

**Indianapolis, Indiana.** The past two months have witnessed a return to normalcy for the Central Indiana Chapter. There have been no organs to disassemble then pack for transport; and the business portion of monthly meetings no longer causes cramping in the hand of our recording secretary due to large agenda. Our January meeting, held in Lafayette at the Long Center for the

Performing Arts with its lighter agenda, included a final financial report from the 2001 ATOS Annual Convention as well as the membership voting on the budget for the Walker Theatre Wurlitzer project. The proposed budget includes costs necessary to restore the instrument currently in storage, obtain additional ranks to augment the specification, purchase a console more suited for the enlarged instrument, and installation in the Walker Theatre and was approved without opposition.

The CIC Board of Directors in 2001 approved a motion to create tiered levels of membership aimed at encouraging donation to the chapter's coffers rather than increasing the cost of basic membership. This measure was extremely successful and during the meeting, the large list of members able to contribute to the financial future of the Central Indiana Chapter was announced. The generosity of renewing CIC members topped \$2200 and is still growing!

After adjournment of the business meeting, a face familiar to both the Long Center Mighty Wurlitzer and CIC members, Bill Tandy, entertained all with his musical talent and unparalleled sense of humor. Mr. Tandy performed what could be called a friendly program since it included selections chosen specifically for many of his friends in the audience. These included songs in celebration of a wedding anniversary and those holding special meaning for which it was selected. During a Big Band number it seemed



*Ron Wilson at the Barton console during the February membership meeting.*

Glenn Miller himself was channeling through Bill's hands conducting the unit orchestra in second touch wah-wahs and a trombone solo in the left hand. It is rumored that an Ouija board was seen in Bill's dressing room.

Mr. Tandy was kept on a short leash from the Long Center Wurlitzer as on February 9 he was at the console once again, this time for a full concert. The evening of music featured plenty of variety and, of course, some Valentine's Day inspired pieces. Enough of Bill's humor was mixed in with the Valentine's romance though to make it a fun time for the adults, but good that the kids were left with the babysitter.

The next afternoon brought spring weather to central Indiana, a membership meeting at the Warren Performing Arts Center, and the musical talent of CIC member Ron Wilson to the 3/18 Barton. After a short but sweet business meeting, Ron showed off the diversity of

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music capable from the Grande Barton and his vast artistry.

February continued to be a busy month for theatre organ enthusiasts in the Hoosier State. The Paramount Theatre in Anderson was paid a visit by Brett Valliant on the 17th for a Sunday afternoon concert filled with emotional melodies at the Page organ. The other original Page installation in the state, that of the Embassy Theatre in Fort Wayne, entertained audience members through the talented fingers of Dennis James for a concert and silent film on the 24th.

Finally, as mentioned above, the Walker Wurlitzer project budget includes funds for the purchase of a console. In late February, CIC President Carlton Smith and long-time member Bob Dunn traveled to Minneapolis, Minnesota to pick up a console fitting of the instrument planned for the Walker Theatre. The three-manual French console now calls Indianapolis home, sitting just next to the pipework it will one day command.

Shawn Chase

## DELAWARE VALLEY

Vincent Kling, President, 610/939-9419

**Pottstown, Pennsylvania.** A perfect day. A perfect home. TOSDV members met at the home of Mimi and Richard Auchincloss for their meeting on February 16, 2002. Their home is near the edge of Eastern College in St. Davids, Pennsylvania. It was originally a carriage



RICHARD HEISLER



barn. Richard's Rodgers Olympic 333 organ stands with great elegance in the living room, where many antiques and paintings are displayed.

Many members enjoyed playing for open console. Richard himself played several military marches. Our new President, Vincent Kling, presided over the meeting. It was reported that work on the 2/14 Wurlitzer organ at the Colonial

Theatre in Phoenixville, Pennsylvania is going well and that any help that can be given would be greatly appreciated. Work is also proceeding well with the Möller organ at the Keswick Theatre in Glenside, Pennsylvania. It was decided that we would have a membership drive. Each member of the board was also asked to call members of the society and arrange for rides to any future events, if so needed.

Our hosts had a wonderful buffet for us and we thank them for tasty turkey and all that went with it to delight our appetites. Thank you for your kindness, Mimi and Richard. We all had a great day.

In May, there will be a jam session with Phillies organists, Paul Richardson and Wayne Zimmerman to be held at the beautiful estate of Vincent Kling with the date to be set.

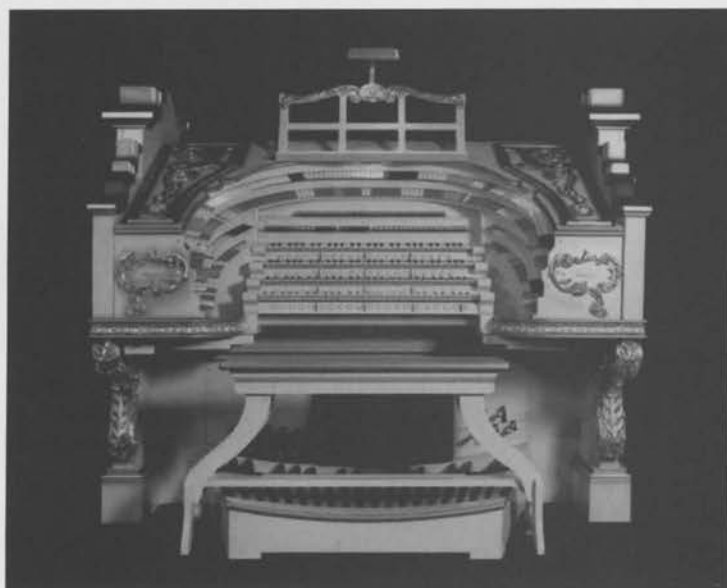
Rose E. Eyzel

## EASTERN MASSACHUSETTS

Bob Evans, President, 508/674-0276, organloft@mediaone.net

**Wellesley, Massachusetts.** Our customary annual meeting and social was held on January 6 at Babson College. New President, Robert Evans, presented his predecessor, "Hank" Lysaght, a fitting plaque for his services. Member, Robert Legon, was our organist with a medley of *Sound of Music* selections among other very listenable numbers.

Dick Smith opened our public concert series for the New Year on



Bob Milhous and his brother Paul dreamed of putting together a musical instrument museum in Boca Raton, Florida reflecting their uncompromising standards. Attention to detail would be meticulous, and craftsmen chosen to perform any kind of work needed to share their ideals. The choice of an organ was a digital theatre instrument, controlled by a Fox-sized, four-manual console in the French style. Stoprails in the Wurlitzer-style console needed to be able to hold 430 stop tablets. Who should build it?

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January 26 for another of his "Dick Smith Happenings" for which he is well known. This was his first performance on our enlarged 4/18 Wurlitzer. It was a 3/13 when last he played for EMCATOS.

Mr. Smith sang the lyrics of a few songs as he played and explored the resources of our instrument. Some of his music featured fast intermanual playing and double pedaling simultaneously—no mean feat.

Dick featured several number identified with Jesse Crawford, "Buddy" Cole, Nat King Cole and Ethel Smith. Broadway musicals formed a portion of his varied program, as did our armed forces numbers and patriotic selections. He received deserving hearty applause at both intermission and at the end of his formal program all stood and sang.

Our artist is known for his "third half" and this was composed of mostly requests. Dick has fun as he interacts with his audience and will stay at the console as long as he has listeners, making for a generous evening of song—your monies' worth!

Our February 3 social featured member, "Big Ed" Wawrzynowicz, playing a very enjoyable program of familiar songs, mostly in medley format. The organ was in great voice having just followed the Smith concert and could not have sounded better. Ed used it to his advantage promoting a number and some singing "without the bouncing ball" and all having a relaxed good time. Part of his program included appropriate patriotic selections so prevalent these days.

The 1928 silent movie *The Camera-man* starring Buster Keaton and Marceline Day was screened at Babson on February 16 with Juan Cardona, Jr. at the console. Juan knows our instrument very well and it showed in his all too short

concert both before and after the comedy. A long medley of tunes from the '30s and '40s was included, some requiring double pedaling, but all taken in stride as our organist made it look so easy.

Mr. Cardona could have been an organist in the silent movie era as he tailored his music to the screen's action to a "T." Connecticut Valley Chapter ATOS is fortunate to have him and his supportive parents as very active members.

Stanley C. Garniss

## GARDEN STATE

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

**Trenton, New Jersey.** With the excitement and busy days of the Christmas holidays over, our President Cathy Martin looked forward to the New Year and arranged for the annual GSTOS budget meeting. As an extra incentive for the members, an announcement that two silent films featuring Buster Keaton in *The Balloonatics* and *Cops* plus a sing-a-long, would be presented and accompanied by our favorite talented organist Ralph Ringstad. It would be held in the lobby of the Brooks Arts Center in Bound Brook, Sunday, January 20, 2002

The Brook Arts Center is a 1000 seat movie and vaudeville theatre that opened in 1927. It is currently undergoing a 3 million-dollar renovation, and an enthusiastic GSTOS crew is installing a 3/8 Wurlitzer pipe organ in it. The Arts Center's mission is to be an "Arts Incubator" designed to encourage Arts Organizations to form and use the theatre. GSTOS is a member of the Arts Incubator Program. Our member George Andersen is crew chief of our Wurlitzer project, which along with the theatre is recovering from the destructive "Hurricane Floyd Flood" of September 1999.



President Cathy Martin presenting special award to Ashley Miller.

George is also Chairman of the Board of the Arts Center.

While the auditorium of the theatre is being restored, the lobby of the theatre has been transformed into a small intimate theatre, with a stage and theatre lighting. It can seat up to 120 people. An "In the Lobby" series has been producing plays, operas, cabaret and GSTOS silent movies.

Sunday January 20, 2002 was a windy cold day and members quickly entered the warm lobby and enjoyed the welcoming music. It was a CD from a concert performed by Ralph Ringstad on the War Memorial 3/16 Möller theatre pipe organ in Trenton, New Jersey. George Andersen GSTOS Crew Chief welcomed all to the lobby. He pointed out interesting facts about the theatre, theatre pipe organ and projects of the Garden State Chapter. Ralph Ringstad was introduced and gave a brief history about each silent film to be shown, *The Balloonatics* and *Cops*.

Ralph accompanied the films on an Allen electronic organ, which had been donated by Tenacre Foundation Company. He has an excellent way of synchronizing the music to correspond exactly with the sounds and actions of



*Carol Williams*

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Jelani Eddington at the 3/16 Möller Trenton War Memorial.

the film. This is not an easy thing to do. Ralph has developed a technique that requires knowledge of music, composing, arranging and the use of the toy counter with whistles, bells, and horns. The result is a pleasure to watch and enjoy the film. Ralph had all of the audience laughing and enjoying the two films.

One part of the program that was especially enjoyed was the sing-a-long slides. Ralph's enthusiasm, memory of old songs and using the proper key that makes the song singable added to the memorable program. People love to sing! Sing! Sing!

An intermission was a rest period. Members gathered for the serious part of the program. Discussions on budget for the New Year were made. Crew reports and future work projects ended the day. Many thanks are given to Ralph, George and his helpers and Paul Jacyk who operated the slide projector.

The heralded Third Rededication Concert was held on Sunday February 24 in the Patriots Theatre of the War Memorial building Trenton, New Jersey. It was a glorious day. Over seven hundred enthusiastic organ lovers from Maryland, Pennsylvania, New Jersey and New York arrived to see and hear the

3/16 Möller theatre pipe. Long lines of people buying tickets formed at the impressive Ionic Columns down to the new wide plaza, causing a 30-minute delay before the program began.

Master of Ceremonies Michael Cipolletti welcomed all. He gave a brief history of the 3/16 Möller, telling of the removal of the organ from the Lincoln Theatre to the War Memorial in 1974. He spoke of the 1976 unforgettable Second Dedication concert that was performed by Ashley Miller. He introduced Ashley who was present in the balcony for the concert. Following the 1976 dedication, an excellent concert series was established featuring famous organists. It continued to 1994 when the War Memorial Building was closed for renovations.

Michael then introduced Jelani Eddington "ATOS Organist of the Year 2002." Jelani at the white and gold-leafed console rose out of the pit to welcome applause. The third rededication began with the auditorium filling with music. His opening number was a masterful arrangement and sent thrills down my spine. Happiness filled the Patriots Theatre. The first half of Jelani's music was thoughtful new arrangements of our well-known favorites with his special orchestral registrations to feature the reeds of the great Möller organ. Beautiful ballads featured the Möller's Strings, Voxes and Tibias. Jelani has achieved a smooth relaxed style of playing popular or semi-classical music that stirred the hearts of the audience.

Following intermission, Michael Cipolletti introduced GSTOS President Dr. Cathy Martin who presented a special award to Ashley Miller who had dedicated the Möller in 1976. The award stated his accomplishments, ATOS Hall of Fame, Organist of the Year, ATOS Board of Directors, teacher, composer

and arranger. You have created world-wide impact and have offered a lifelong contribution to music. In particular you are recognized by the membership of Garden State Theatre Organ Society for your professional artistry, your sharing of your musical talent, your donation of time and expertise and your sincere encouragement of aspiring musicians. You are a consummate musician who has inspired professional and amateur organists alike. All levels of musicians emulate your styling. Most of all, we treasure you, Ashley Miller as our Friend.

Ashley's heartwarming response was to thank everyone. I am speechless and overwhelmed by your affection for me. Hearing Jelani and other accomplished organists is the reason why you are coming to these programs and the reason to keep these grand organs playing. Support the concerts and know that the future is in the young organists. Encourage them as I do. NOW, LET THE SHOW GO ON.

It was a special pleasure to have ATOS President Nelson Page come to the stage and congratulate us. He complemented the audience and expressed many thanks to all the working members for the spectacular concert.

The remaining half of Jelani's program contained his special selections that featured beautiful Strings. His registration of the music from two Broadway shows was perfect. Time flies by so quickly when there is an enthusiastic atmosphere in the theatre. Jelani and the great Möller captured all that were present. His last selection was Ashley's arrangement of Chopin's "Fantasie Impromptu" which was dedicated to Ashley, who had made it famous at the 1970 ATOS Convention in New York City. The tumultuous applause filled the Patriots Theatre and continued till Jelani played an encore

CONTINUED ON PAGE 50

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# An Acre of Seats in a Palace of Splendor

By Steve Levin, Associate Editor

## Fox Wilshire

Beverly Hills, California

Opened: September 19, 1930 • Architect: S. Charles Lee • Capacity: 2295

Organ: Wurlitzer/Maas 3/12—Originally 2/9, Style 210, Op. 473 (1921)



As commerce branched out from downtown Los Angeles in the 1920s, a number of retail districts began to develop on Wilshire Boulevard, a broad east-west thoroughfare. One was the fabled “Miracle Mile;” another was downtown Beverly Hills. The Fox Wilshire was built between them. Although Wilshire and La Cienega was and is a busy intersection, the Wilshire always seemed a bit orphaned, and it never achieved the éclat of the older and smaller Carthay Circle, a few blocks to the southeast. Nevertheless, the Wilshire enjoyed a long career before being renovated into a stage operation in 1981.

In its original form, the house was a Deco gem: decorator Tony Heinsbergen, a frequent Lee collaborator, gave it a jazzy scheme of silver and black, visible in the view of the lobby. Drapes and upholstery were coral. (Many of the same architectural and decorative details were repeated a year later in a massive makeover of the Coliseum, San Francisco, by the same parties.) The contemporary shot of the auditorium shows that the ornamental work is entirely intact, but the original paint scheme has been lost.

Early in the talkie era Fox West Coast still felt that a new theatre demanded an organ, but to cut costs they usually moved instruments from older properties. Louis

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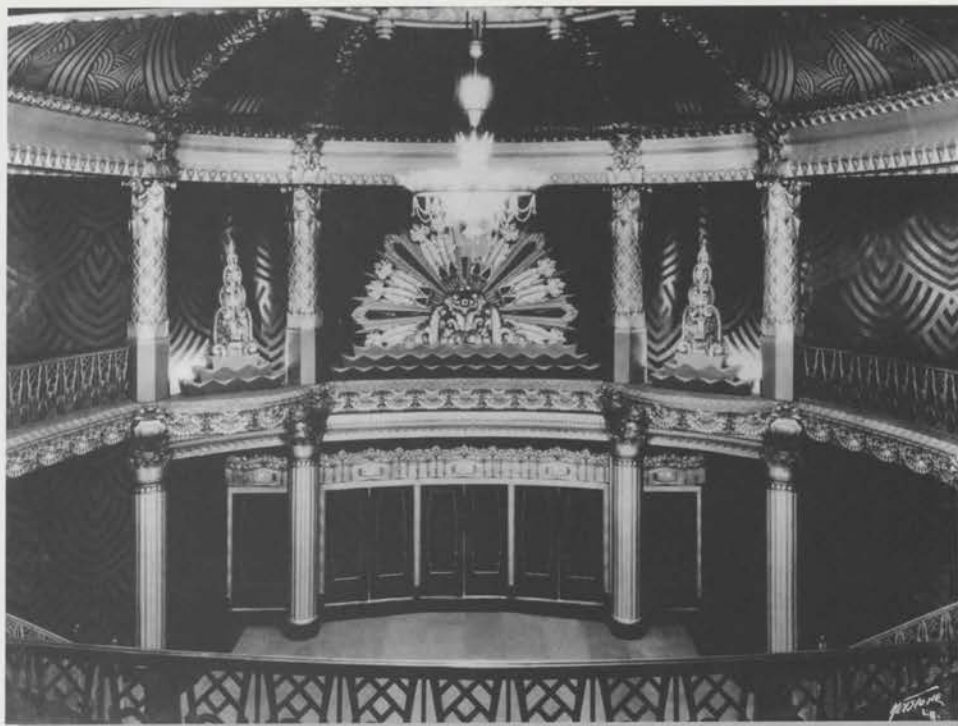
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Maas (later of chime fame) got the bulk of this trade: working with ex-Robert Morton pipemaker Archie Marsh, he usually enlarged the organs and sometimes restyled their consoles. His magnum opus, the Wilshire organ received a Post Horn, Oboe Horn and second Tibia along with a third manual. The organ came from the old "Theatre Visalia" in Visalia, CA; oddly enough, two years earlier, Maas had removed and enlarged a Robert Morton from Southern California and installed it in the new Visalia. The renovated console was a fine match to the theatre's decor; it was seen in storage some years ago, but its present whereabouts are unknown to this department. 🎵



**Maas Transplants  
Compiled by Dick Villeman  
& Tom Delay**

- Phoenix, AZ, Fox  
Wurlitzer 2/9+1 (Op. 396)
- Tucson, AZ, Fox\*  
Wurlitzer 2/7 (Op. 1223)
- Bakersfield, CA, Fox  
Robert Morton 2/16\*\*
- Florence CA, Fox  
Robert Morton 2/11\*\*
- Fox Wilshire, Beverly Hills, CA  
Wurlitzer 2/9+3, 3m (Op. 473)
- Hanford, CA, Fox  
Wurlitzer 2/4+3 (From T&D)
- Hanford, CA, T&D  
Wurlitzer 2/4 (Op.860)
- San Luis Obispo, CA, Elmo  
Wurlitzer 2/9 (Op.443)
- San Luis Obispo, CA, Obispo  
Wurlitzer 2/4+3 (Op. 260)
- Santa Barbara, CA, Arlington  
Wurlitzer 2/6+?\*\*\*
- Visalia, CA, Fox  
Robert Morton 2/4 +3
- Westwood, CA, Fox  
Robert Morton 2/8\*\*

\*Probable  
\*\*Origin unknown



# HISTORY

IS ALWAYS RECORDED

# Somewhere

By Tom DeLay, Contributing Editor

**IDENTIFICATION** of the original location of the Style E Wurlitzer organ once in the Tucson, Arizona Fox Theatre has plagued historians. Dave Junchen had tried his darndest to identify the source of this style E. When the organ was removed from the theatre, buyer Bill Brown said the chests were marked with the tell-tale Wurlitzer blue grease pencil: "Fox Oakland." Well, there was and is a Fox Oakland Theatre, however this theatre had a very fine Wurlitzer 235 Special 3/14 now in a private home. This "Fox Oakland" could not have been the source of the style E.

Kicked into gear by Steve Levin regarding the whereabouts of the 3/12 Wurlitzer-Maas in the Fox Wilshire Theatre in Beverly Hills/Los Angeles, brought the author's mind to other Maas-transplanted organs for the Fox West Coast chain. Dave Junchen showed in Volume I (with updates in Volume II) the locations of Maas-installed organs:

#### Arizona

Phoenix Fox Theatre 2/10 1932 Wurlitzer 2/9 plus Post Horn and couplers

#### California

Beverly Hills Fox Wilshire Th. 3/12 Former Wurlitzer 2/9 plus second Tibia, Oboe Horn and Post Horn

Hanford Fox (Hanford) Th. 2/7 Former Wurlitzer Opus 860 plus 3 ranks (Open Diapason, Clarinet, Tibia Clausa,

Los Angeles	KFI Radio	2/4	New Maas Organ
San Luis Obispo	Obispo Theatre	2/7	Former Wurlitzer plus 3 ranks (Oboe Horn, Clarinet, Tibia Clausa)
Long Beach	KFOX Radio	2/4	New Maas Organ
Santa Barbara	Arlington Theatre	2/9	Former Wurlitzer style D plus Oboe Horn, Clarinet, Post Horn, extra Tibia unification and couplers.
Visalia	Fox Theatre	2/7*	Former Robert-Morton 2/4 from LaPetite Theatre Ocean Park, CA; plus Oboe Horn, Tibia, Clarinet
Westwood	Fox Westwood	2/8	Former Wurlitzer 2/5, plus Clarinet, Oboe Horn and Baritone (Open Diapason).

Several things have come to light since Dave published Volumes I and II. Again with help from Bill Brown, it looks as if the Phoenix Fox 2/10 was originally in the Bakersfield California Theatre, removed by Maas with an English Post Horn added. According to other information, a 2/8 Robert-Morton replaced the 2/9 (Wurlitzer Opus 396 style 210 1921).

Similarly the style 210 2/9 Wurlitzer (1921) from the long-gone Theatre Visalia was the basis of the 3/12 Maas installed in the Fox Wilshire. The late Richard Villemin said this organ was to go to the new Fox Theatre in Visalia,

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but the theatre was not ready for the organ and instead got the 2/7 Maas/Morton.

The Obispo Theatre in San Luis Obispo got a 2/7 style 135B that was originally in the Elmo Theatre in San Luis Obispo. This piano console organ was Opus 260 (1919) and saw the typical addition of three-ranks. When Villemin took the organ out of the theatre, it came with a huge collection of FilMusic Rolls and a couple of Jesse Crawford recorded piano rolls. Curiously, one day Richard Villemin was describing the removal of the organ from the Elmo Theatre in San Luis Obispo. He could not have been describing a little 2/4 Wurlitzer Opus 260! With information pieced together, it was found the Elmo's Opus 260 went to the Obispo Theatre and the Elmo got a much larger 2/10 style 210 from the Los Angeles Palace Grand Theatre. This organ was identified via the serial number on the organ piano. Today, this console, piano, and second touch relay are in the composite style 216 in the Hanford Fox Theatre where Maas installed one of his 2/7 organs in 1930.

By the way, former Wurlitzer Opus 860 shown in the above list as having been sent to the Fox Hanford Theatre? Well, yes and no. The Judd Walton Wurlitzer shipment list shows Opus 860 as going to the "Hanford Theatre" in 1926. How could that be? The present Hanford Fox Theatre did not open until 1930! Again by doing some digging, it was found this organ was repossessed by Wurlitzer from a theatre in Graham, California (wherever that is/was) and sent to the OLD T & D Theatre in Hanford. Maas pulled the Hanford T & D Theatre organ, added to the style B and installed it in the new Fox Hanford Theatre in 1930.

What has all this got to do with a 2/7 style E in Tucson? It is very obvious Fox West Coast organs were moving all over the circuit's smaller theatres. The origins of the Arlington Santa Barbara and the Fox Westwood are still not known—at least to the author. In the case of the Tucson Fox organ, the Walton book had a very

clouded history for Opus 1233. Judd Walton showed an Opus 1233, a divided style E, as having been installed accordingly:

- SD 1233 A State Theatre Oakland, CA  
12/22/25 E X
- SD 1233 B Brookside Oakland, CA  
Baptist Ch.
- SD 1233 C St. Luke's UMC Richmond, CA
- OK 1233 D Lawrence Weid Sacramento, CA

When Judd supplied a supplement to the original printing of his list in 1976, changes were made to Opus 1233. This time locations C and D were removed. The late Larry Weid DID own a 2/7 style E, but it was Opus 939, a single chamber style E. This organ was later purchased by Sierra Chapter ATOS and installed in the Golden Bear Playhouse on the California State Fair Grounds in Sacramento. Vastly altered, it now resides in the Fair Oaks Clubhouse.

So this now leaves panel console Opus 1233 and a vague designation that may have indicated its parts were installed in the Brookside Church in Oakland. It is highly unlikely that Wurlitzer Opus 1233 ever saw a church in Oakland. With the information from Bill Brown, the final nail in the coffin was from Steve Levin. Steve stated the Oakland State Theatre was indeed a Fox West Coast theatre, it can be safely assumed the Tucson Fox divided style E installed there in 1931 was in fact Wurlitzer Opus 1233 from the Fox (State Theatre) in Oakland. Sadly, Opus 1233 no longer exists as a complete organ. However, its parts are heard around the Phoenix area with, for one set, the Orpheum Theatre 3/30 Main Chamber Tibia having come from the Tucson/Oakland organ.

*\*When Dave Junchen published Volume I it was thought the La Petite Theatre organ was a 2/5. It was not. It was a rather colorless 2/4, which Maas installed in the new Visalia Fox Theatre's left chamber and the Maas three-rank additions in the right chamber.*

# OHS 2002

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## CHAPTER NEWS

CONTINUED FROM PAGE 45

followed by two more curtain calls.

This Third Rededication was a marvelous success and will long be remembered. Many special thanks go to the crew of the Möller organ: Bill Smith, Crew Chief, Joe Coulter, Jay Taylor and Jim Vitarelli. Thanks to Carole Rustako for the program and to her assistants Denise Andersen, Barbara and Cal Bacon, Fran Monte, Paul Jacyk and Tony Rustako. Master of Ceremonies Michael Cipolletti, President Cathy Martin and Bob Martin special assistance to the crew. Bob Raymond Jr., installation of the Emutec relay, and Jay Taylor application of the gold leaf to the console.

We look forward to our next concert featuring Lew Williams at the War Memorial.

Jinny Vanore

## GREAT SALT LAKE

Connie Purkey, President  
801/265-9794, purkeygal@aol.com

Salt Lake City, Utah. The Great Salt Lake Chapter has recently been chartered and is working on getting some projects going to increase interest in and for the theatre pipe organ. Through the kindness of Larry Bray (who is the Chapter Treasurer) we have been meeting monthly at the famous organ loft with its 5/36 Wurlitzer. Also at our limited disposal, is the Capitol Theatre 2/10 Wurlitzer. That installation, which was

restored by the Beehive Chapter, is in the theatre that has been taken over by Salt Lake County and has been so successful that it has been difficult to get time to play the instrument. We are proud to have available to us an organ still in the original location in which it was installed in 1927.

Other chapter officers are: Maxine Russell, Vice-President; Craig Brind, Secretary; David Park and David Massey, Directors. On December 6, 2001 we were treated to a Christmas party and concert with Greg Owen at the console of the famous Organ Loft Wurlitzer. Greg also introduced a new CD that he has recorded—*Live at the Alabama Theatre*, which is now available. The members of the new chapter are looking forward to opportunities for educating young people to the realm of the theatre pipe organ as well as having a good time enjoying the sounds of this wonderful musical source.

Wayne Russell

## HUDSON-MOHAWK

Frank Hackert, President, 518/355-4523

Schenectady, New York. The winter months in upstate New York are typically quiet for the Hudson-Mohawk Chapter. However, due to the atypically mild, dry winter we have been experiencing, members were able to attend our regular general meetings on January 28 and February 25 in good numbers. Both gather-



The middle schoolers from Greenville Central School admiring Goldie at Proctor's Theatre following the February noon concert.

ings were held on the stage of Proctor's Theatre in Schenectady, the club's regular venue and home of *Goldie* the magnificent 3/18 Wurlitzer. The program for both meetings included the showing of a genre-related video and listening to *Goldie*—the all-around favorite member pastime. Program chair David Lester entertained at the February meeting with an excellent Valentine's Day repertoire on *Goldie*. Open console for all members was available on both dates.

The free noon organ concert series presented by the Hudson-Mohawk Chapter and Proctor's Theatre continued in January and February with the considerable talents of David Lester on January 29 and William Hubert on February 26. The February concert was attended by middle school children from the Greenville Central School who were

CONTINUED ON PAGE 52

**UP, UP AND AWAY!**

### Simon Gledhill


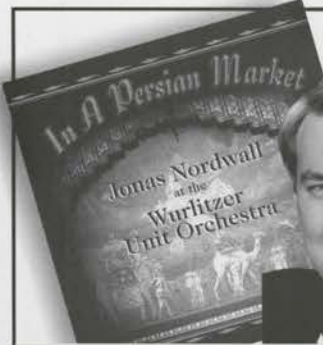
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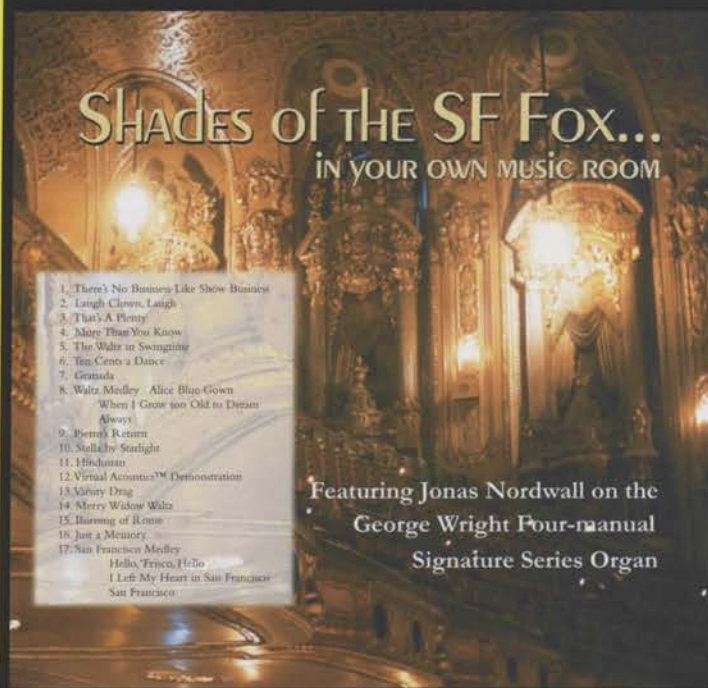
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15. Burning of Rome
16. Just a Memory
17. San Francisco Medley  
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The following are excerpts from the Theatre Organ Review in the March/April 2001 issue...

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

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Theatre Organ Review—Jan/Feb 2001

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

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## CHAPTER NEWS

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visiting Proctor's Theatre on a tour of the facility and stayed after the tour to listen, and be entranced, by *Goldie*. This experience was, for many of them, a fantastic introduction to the wonder of theatre organ music.

Sadly, the winter months saw the chapter bid farewell to two of its long-time cherished members. Mina Lungen of Cobleskill and William Menz of Menands passed away this winter. Mina is survived by her son Edward Lungen and Bill by his wife Helen—both chapter members. Mina was the frequent gracious host, along with Ed, of many spring chapter picnics. Bill served for many years on the Hudson-Mohawk Chapter board and, with Helen, was the Refreshment Coordinator for the chapter. Bill was an enthusiastic organist and had an electronic organ in his home. Their passing leaves those left behind the sadness of songs not yet played but memories of melodies lingering.

Norene Grose

### JESSE CRAWFORD

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

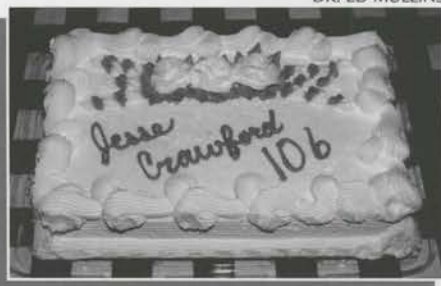
**Billings, Montana.** It is sad to report three Jesse Crawford Chapter members recently passed away. Mrs. Doris Taylor, 78, of San Mateo, California died November 20, 2001. Charter Member



Dr. John W. Landon played Jesse Crawford's "Forgotten Melody" for the 106th birthday party as Chapter President Steve Plaggemeyer looks on. Dr. Ed Mullin's new Montana auto tag is on the music rack.



God speed The Plough Inn. Nicholas Martin, left, at the 3-manual Compton + Melotone cinema organ with David Stent at The Plough, Great Munden, England.



Jesse Crawford's 106th birthday cake.

Frederick E. Portz, Jr. of Turbotville, Pennsylvania died December 5, 2001 at the age of 76. Robert F. (Bob) Vaughn of San Francisco who was a Charter Member of ATOS and JCTOS departed on January 4, 2002 at the ripe old age of 90. We extend our heart-felt sympathy to their survivors.

On October 16 members Ed Mullins

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Sunday, December 2, 2001, which was the actual natal date of Jesse Crawford. He was born in Woodland, California on December 2, 1895. Our special guest for the 106th birthday was Dr. John W. Landon who flew in from Lexington, Kentucky for the occasion. Landon is author of *Jesse Crawford, Poet of the Organ: Wizard of the Mighty Wurlitzer*, published in 1974 by Vestal Press and now out of print. The book is the definitive biography of Crawford and is becoming a collector's item.

Landon flew in Friday and on Saturday was given a tour of downtown Billings and shown the boarding house where Jesse resided and the site of the Gem Theatre on 27th Street where he began his first full-time organ position on February 24, 1913 being billed as "Professor Charles Crawford."

Officers of 2001 were re-elected for 2002. We are actively seeking a location for our chapter organ, a 2/4 Robert-Morton originally installed in the Cozy Theatre in Billings, and currently in storage. President Steve Plaggemeyer introduced Landon and opened the meeting to a discussion of the life of Crawford with questions and answers. Dr. John then played Crawford's radio theme "Forgotten Melody" on Steve's Gulbransen electronic organ, followed by "Just A Memory" in the Crawford style. This was an introduction to the viewing of three 16mm black and white sound films produced by Warner Brothers.

The first short was *The Poets of the Organ* (1936) starring Jesse and Helen seated on Howard seats on dual ivory three-manual Wurlitzer consoles. They played "Valencia" "Masquerade" and ended with Helen's solo "Butterflies In The Rain." The next film was *Mr. and Mrs. Jesse Crawford* (1937) playing twin Hammond electric organs. They opened with "The Dance of the Blue Danube" and other pieces included "Memory Lane," "Memories," "In A Cottage Small By A Waterfall" and Helen closing with "Chloe."

The third film was *An Organ Novelty—The Three Crawfords*. Three Hammonds are on a round platform with surrounds. They open with "My Buddy." A tenor sings "My Darling." A duet "I Know That You Know" was followed by an organ introduction to "The Shadow Waltz." This segues to an excerpt from

the Warner Brothers musical *Gold Diggers of 1935* with full orchestra. The Busby Berkeley chorus girls, all platinum blondes, are smiling coyly, swirling around the stage, costumed in outlandish white hoop skirts "playing" their illuminated white violins, including one of the famous overhead shots. It ends with the organists. Next Jesse introduced his thirteen-year-old daughter, Jessie. She plays the beginning of "My Blue Heaven" and as the platform rotated her parents join in. Jessie has a close-up and sings, "Just Mommy and me, and daddy makes three—we're happy in our blue heaven." The End. Jessie preferred to be known as Jessica in her later years.

The films were enjoyed by all present. Refreshments were served after the films. This was one of the most enjoyable and memorable birthday celebrations we have had thus far. Thank you Dr. John Landon for making the trip and sharing these wonderful films with us. Crawford's 107th birthday falls this year during the ATOS Annual Convention. We just might have the birthday party in San Diego and the annual corporate meeting in Montana.

Dr. Edward J. Mullins

## JOLIET

Jim Stemke, President, 847/534-9511

Joliet, Illinois. JATOE is really perking along, as usual, with many plans in the making for the Extravaganza VI in April. The lineup is dazzling.

JATOE has been busy improving the Barton organ, if possible, by adding a new custom-built, solid-state, logic console control system for starting the blowers, computers, and rectifiers. The Barton is used at the Rialto Theatre every day of the week with Jim Patak at the console most of the time. The original Bass Drum/Tympani action has been removed and is now undergoing complete restoration.

Our Christmas party was a huge success with 80 people attending a buffet dinner in the rotunda of the theatre. We then were entertained by Ron Reseigh, a 20-year-old from the Piper Music Palace in Greenfield, Wisconsin.

Doris Erbe of St. Louis, Missouri has donated the purchase price of new Wurlitzer regulators for restoration of the Barton Grande organ. Doris has made many contributions to the Barton organ fund.



Doris Erbe and Jim Stemke at Rialto Square Theatre.

She was presented a special plaque during the Christmas program on December 2, 2001 for her loving interest in this organ. She has encouraged JATOE to set up an endowment fund for future maintenance of the Barton.

We now have a web site, thanks to Steve Margison and you can get an update on the JATOE Extravaganza Rialto Fest Weekend and other club related news. JATOE web site: [www.jatoe.org](http://www.jatoe.org).

Barb Petry

## LONDON AND SOUTH OF ENGLAND

Ian Ridley, President  
ridley@atos-london.freemove.co.uk

London, England  
Woking Leisure Centre  
January 19 at 7:30 p.m.  
Organist—Nicholas Martin.



Nicholas Martin

Nicholas is well known both at home and abroad. He started his professional career at the age of 17 as a resident organist at the Tower Ballroom Blackpool. In 1982 he left the Tower to become resident organist at Nigel Turner's new venture, called the 'Musical

CONTINUED ON PAGE 56



# The International Theatre Organ Scene



## Dutch Theatre Organ Culture— A Hidden History

By Steven J. Ball\*

*Either I've been missing something  
or nothing has been going on.*

—KAREN ELIZABETH GORDON

To most Americans, there is an element of genuine surprise at the discovery of the existence and vitality of Dutch Theatre Organ culture. Certainly, in the past, exploring instruments on foreign soil would have been a challenge for anyone who set out to do so. Lack of information, language barriers and differences in cultural perception are even now part of the adventure and thrill of travel in foreign countries.

The information age has changed much about how we explore the world in modern times, though. Now is the golden age of the armchair explorer. The search engines are our astrolabes, the ideas our wind, and creativity the canvas of our sails.

In some ways, a nautical introduction to the Theatre Organs of the Netherlands is not altogether inappropriate. Most of the country was, after all, part of the sea not so very long ago. Excavations, dyke building and water pumping have been going on in the Netherlands since Roman times in an effort to lower water levels and create new land. The mechanisms and creative battles fought over centuries to literally wage war on the ocean and push it back its present location represent some of the most extraordinary engineering feats ever accomplished. This, in part, explains the Dutch fascination with all things modern and technical. Being the center of the world's trade since the 16th century has created an astonishing openness to new ideas and technology, but still a need to guard the things "typically Dutch." It's a paradox, a clash

of extremes. Where the past collides with the future, there lies the Netherlands. In this epicenter of cultural collision, is it any wonder that the Theatre Organ found a home, took root and prospered?

The Theatre Organ in the Netherlands saw, as with the American and British scene, the height of its popularity in the 1920s and '30s. Although instruments were occasionally imported to fill the demand for Theatre and Radio Studio installations, the majority of the organs to have been installed in the Netherlands were built and installed by one of the two Dutch Theatre Organ builders: Standaard or Strunk. When the era came to an end, many instruments found themselves ignored or, worse yet, without a home.

A groundswell effort began with several interested individuals to restore these instruments to the public eye and insure their continued safety. At the forefront of this movement in recent history has been the Nederlandse Orgel Federatie (NOF). Since its inception on October 6, 1970, the NOF has become the primary organized body concerned with "het in stand houden van Theaterorgels in Nederland" ("The preservation of Cinema/Theatre Organs in the Netherlands"). In addition to sponsoring a monthly concert series featuring artists from all over the world, it is responsible for overseeing the regular maintenance to many of the currently playing public instruments as well as the organization of "technical teams" of volunteers who undertake rebuilding or restoration projects.



Like the ATOS, it is an organization open to public membership. More detailed information can be found about the NOF, their philosophy and some of the instruments which they are responsible for by visiting their web-site at: <http://www.xs4all.nl/~janhuls/index.htm>

The following is a list of all currently known Theatre Organs in the Netherlands.

#### PUBLIC INSTALLATIONS:

City	Location	Instrument
Amsterdam	City Theatre	4/17 Strunk
Amsterdam	Tuschinski Theatre (organ and theatre currently under restoration)	4/10 Strunk/Wurlitzer
Hilversum	ARVO-(radio) studios complex	4/18 Standaard/ Compton
Leeuwarden	De Prielkapel	2/10 Standaard
Middelburg	Concert- en Gehoorzaal	3/11 Compton
Pernis	Geref. Jeugdgebouw	3/6 Compton
Rotterdam	Larenkamp	2/4 Standaard
Schiedam	Theatre aan the Schie	3/11 Standaard
Steenwijk	de Meenthe	4/29 Strunk
Veenhuizen	R.K. Kerk kapel (RC Church Chapel)	2/4 Standaard
Voorburg	CBS Building	3/11 Standaard
Voorburg	Former Tivoli Theatre instrument (New location not yet specified)	2/4 Standaard

#### RESIDENCE INSTALLATIONS:

City	Location	Instrument
Leeuwarden	Residence of Mr. Tiemersma	3/7 Standaard/Welte
Lunteren	Residence of Mr. Van Oijen	2/7 Standaard
Prinsenbeek	Residence of Mr. Slingerland	3/7 Standaard

\*Mr. Steven Ball, an American theatre organist, currently studying campanology in the Netherlands with the U.S. Fulbright Scholarship, made his Dutch theatre organ debut, with a series of concerts this past January, sponsored by the Nederlandse Orgel Federatie. Live concert appearances included Voorburg in February and also in May as well as additional springtime appearances in Schiedam, Steenwijk and Amsterdam and featured a mix of solo literature and silent film accompaniment.

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## CHAPTER NEWS

CONTINUED FROM PAGE 53

Merry-go-Round' at Northampton. Many of you will remember our visit there during the ATOS Convention in 1999. He is a very busy young man these days and shortly after his concert at Woking he will be jetting off to the USA on his 15th playing visit.

Those of you who have heard Nicholas play before would know that we were in for a very exciting evening's theatre organ entertainment. To a packed 'Wurlitzer Hall' he gave a magnificent performance on the 3/16 Wurlitzer, with a programme of music to suit all tastes. Not only is Nicholas a fine theatre organist, but also he is a great entertainer. This probably comes from entertaining the crowds at 'Turners' during the summer, and he had the audience eating out of his hand from the word go. As you can imagine there was a big demand for an encore at the end, and after the show he spent time having photographs taken and chatting to his many fans.

### Kilburn State Theatre

February 3 at 2:30 p.m.

Organist—Iain McGlinchey

Iain hails from Scotland and started playing the piano at the early age of six. In his early teens he was very taken by a recording he heard of Reg Dixon playing the theatre organ at the Paramount



Iain McGlinchey

Manchester, and from that moment he knew he wanted to be able play the theatre organ. He went on to study music extensively and although he has performed a lot in Scotland he has been south only rarely. In November however he played a special concert with an orchestra at the Royal Albert Hall. Not only is Iain an accomplished musician, he is also a doctor of medicine, and he

certainly had the right prescription of music for our afternoon concert at Kilburn.

Iain was soon into his stride with some beautiful ballads, an exciting Cole Porter selection and music from the films. Although he had not played the four-manual Wurlitzer before, we were treated to some lovely and unusual registrations. He gave us a programme of music with lots of light and shade, which went down very well with the audience. The concert continued in the same vein in the second half, which included a tribute to the 'Fox Theatre San Francisco.' As Iain said, "The State Theatre Kilburn is about as near as you can get in Britain to the opulence of that venue, and so it was appropriate to play some music made famous at the 'Fox' in years gone by." This was well received by the audience and all too soon it was time to bring the concert to a close, which we could not do without an encore. Many kind words were said regarding Iain's performance and choice of music as the audience departed.

### Memorial Theatre Barry

February 17 at 2:30 p.m.

Organist—Kevin Grunill

Kevin travelled all the way from Blackpool to be with us for the concert. This year he will start his sixth season as resident organist at the North Pier and



Kevin Grunill

of course as part of his duties there, he plays the famous Tower Ballroom Wurlitzer. He is a very accomplished musician having studied at Leeds University and gained a BA honours degree. Not only is he much in demand for concerts, in 1994 he bought a Compton theatre organ. Since then he has been largely responsible for its installation in the Paramount Cinema at Penistone in Der-

byshire. This venture has become a major attraction in the area and has won many tourist awards.

A larger than usual Barry audience assembled to witness Kevin's afternoon concert. He put his musicianship to good use on our recently refurbished four-manual Christie, on which you could sense he was obviously at home. His programme included marches, music from the shows like *Sunset Boulevard*, film music, a Cole Porter selection, and being in Wales of course, he included Ivor Novello.

In the second half we were even treated to some Shostakovich. This piece had been used as a theme in a television series and had quite an unusual and haunting melody. We also had a wonderful tribute to Dorothy Squires, a singer from Wales, who sadly died quite recently. Kevin also included some 'Big Band Sounds,' music from *Chitty Chitty Bang Bang* and a piece by Lawrence Wright as a tribute to Blackpool. Kevin's performance and music was much appreciated by the audience and after an encore, everyone departed for home feeling they had had a good afternoon's theatre organ entertainment.

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, have made many repairs, but 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 Tibias 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

## MANASOTA

Robert Alexander, President  
941/758-7909

**Sarasota, Florida.** During the holiday season in December of 2001, the chapter sponsored a public Christmas Spectacular concert at Grace Baptist Church. Dave Cogswell presided at the console of the Forker Memorial Wurlitzer pipe organ, the Rev. Jaynie Nell Hickman was at the Steinway grand piano and MC/director Dave Henderson played the vibraphone and keyboard. Kenneth Scutt performed with his flute, accompanied by his wife, Carole at the concert grand. All of these talented artists are members of this chapter.

The January meeting at Grace featured Dave Henderson at the Wurlitzer. He played a variety of popular tunes for the enjoyment of the chapter. We learned that members Norman Arnold and George Millburn had crafted a Web page for the chapter. It can be accessed at [www.theatreorgans.com/mtos](http://www.theatreorgans.com/mtos). Pictures of the installation can be found there.

George Wesner and Fred Davies presented their program at Grace for our February event. In March the chapter sponsored Lew Williams in his second concert appearance on the Forker Memorial Wurlitzer.

In April, MTOS member LaTerry Butler will preside at the console of the organ. He will be assisted by several professional musical artists. The May

meeting will feature Steve Brittain on the bench of the chapter's Wurlitzer.

Carl Walker

## METROLINA

John Apple, President, 704/567-1066  
[mtos@theatreorgans.com](mailto:mtos@theatreorgans.com)

**Charlotte, North Carolina.** On August 26, 2001, MTOS members met at the Beaver Piano Co. with Larry Jones to see his classical Rodgers organ that

CHARLIE CLAYTON



Lawrie Mallett plays the MTOS organ.

has been modified to play in theatre organ style. We also saw and heard his Rodgers 340 theatre organ with the beautiful dark wood. Several members played this organ and exchanged local news while having refreshments. John Apple gave the report of the wonderful ATOS convention in Indianapolis that had occurred the previous week. Michael Johnston and Don and Nancy Schoeps

CONTINUED ON PAGE 59

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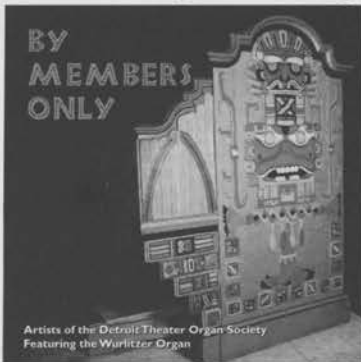
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Our Rodgers organ.

## CHAPTER NEWS

CONTINUED FROM PAGE 57

also made the trip to Indianapolis. Afterwards, Larry improvised an accompaniment for a Chaplin two-reeler, making this over 80-year-old film come to life for us all.

In spite of our January 2002 snow and ice, we had our annual MTOS holiday potluck dinner and annual meeting at Charlie and Gwen Clayton's on January 4th. There were plenty of decorations, as well as the tallest indoor Christmas tree in the County. Holiday Cheer abounded, including the famous Clayton popcorn & hors d'oeuvres. Mr. and Mrs. Lawrie Mallett traveled over two hours from Hendersonville. He, along with Don Macdonald, entertained us during the evening with holiday and popular tunes on our Rodgers 340 theatre organ. A retired person gave this 30-year-old

organ to us from Florida. We used MTOS money to repair it, and Charlie has spent many volunteer hours whipping it into shape. See our website, <http://carolinatheatre.net>, for more information.

Unfortunately, we could not meet at the Carolina Theatre, due to its closure in January 2001 by the City of Charlotte for a safety study. John Apple and Charlie Clayton gave an update on the theatre that included an announcement for a grand 75th year celebration. MTOS plans to participate in several events to observe this important anniversary and continue raising public awareness. Our hope and goal is still to make a theatre organ be a part of any plan for the reopening of the only remaining movie palace in Charlotte.

We had a brief business meeting. Lawrie talked about his time with the



Don Macdonald plays the MTOS organ.

Wolverine Chapter and how we could increase our membership. After many years away, Scott Foppiano, a charter MTOS member, has returned to Charlotte. We decided to continue to send out dues notices by mail. Partly due to the small turnout due to bad weather, we decided to nominate board members only by mail. We listened to a few more tunes on the Rodgers and skidded home on the ice.

John Apple

## MOTOR CITY

David Ambory, President, 810/792-5899

**Detroit, Michigan.** Out with the old—in with the new. Believe me when I say our organization is really indebted to the crew of members that really pitched in and did all the nitty-gritty hard work necessary to complete the biggest project we have ever undertaken.

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OREN WALTHER



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OREN WALTHER



*"In with the New"*

At this writing the seats are installed, the floor has been finished, the carpeting has been laid in the theatre, the handicapped area is complete, the lighting has been installed and we had our first school program and received rave reviews on the beauty of the theatre and the new seats. WITH A FEW MINOR CORRECTIONS THAT ARE NECESSARY—WE MADE OUR DEADLINE.

March 8, we presented our first movie with Tony O'Brien at the console of our Barton theatre organ. April 13 was our "GRAND CELEBRATION" featuring singers from the Detroit Opera Theatre, the 1920 silent film *One Week* starring Buster Keaton with Tony O'Brien at the organ, a special Majestic Movie Palaces of Detroit exhibit prepared by Michael Hauser and a reception for all the dignitaries that helped us in getting funding for this enormous project.

Thank goodness for our Project Manager, Greg Bellamy. Plans and specifications had several mistakes that were made by the seating company and Greg spent hours and hours working on the correct layout and making changes. The Chairman of our Seat Committee, David

Martin, spent many, many hours trying to coordinate all the committee work that had to be done.

For over two months our members, George McCann and Allen FitzGerald spent every day at the theatre supervising the work crew. They survived the terrible dust and odors of the resurfacing and painting of the floor and all the cement work that was done. Even with all the doors open the dust and odors were enough to kill a person. We have so many members to thank for all the time they took to sand and paint all the railings and work on the intricate stenciling work that had to be completed. Our President, David Ambory, did all the plasterwork that was necessary to repaint. Our organ and chambers had to be secured. Donald Martin is working on refinishing the organ console. I could make a very long list of names that worked. What a tremendous group. In our "CELEBRATION" concert program all their names were listed.

**BELIEVE ME, IT WAS A LABOR OF DEDICATED LOVE FOR OUR ORGANIZATION.**

Like in so many of our ATOS chapters there are those dedicated to doing the leg work, the physical hard work, the paper work at home, raising money, taking care of the financial records and those who are unable to work but contribute financially. We love them all.

We are sorry to announce the death of Harold Bellamy. Harold, along with his late wife Arlene, was actively involved in the formative years of our organization and he himself was a key player in the purchase of the Redford Theatre. Harold among his many notable duties with MCTOS served as a member of the Board of Directors for several terms and was President of the organization from 1982 through 1986. Harold was also involved in writing and seeking Grants to cover the cost of former shows and our operation. Harold relocated to his hometown of Ironwood, Michigan several years ago. He is survived by three of his children, Greg, Dianne, Scott and Scott's wife Stephanie. Greg is still very involved in both the

operation of the Fox Theatre and the Redford Theatre. Harold will be greatly missed.

We hope our ATOS members have been watching our web page. Oren Walther has taken daily pictures of the whole operation and has put them on our web page. It was very interesting to watch the completion of the work.

Saturday, May 11—JOHN LAUTER will appear in concert accompanying the Buster Keaton, 1924 Silent Film *Sherlock Junior*.

Organists that will be playing during this movie series are: Tony O'Brien, David Calendine, Gil Francis, Gus Borman, Sharron Patterson, John Lauter and Brian Carmody.

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. A small but talented and enthusiastic group of members gathered for our first meeting of the new year on Saturday, January 26, for



*New York Chapter member Lowell Sanders enjoys his turn at open console at the Ben Hall Memorial Wurlitzer in the Lafayette Theatre in Suffern, NY.*

open console at the 2/11 Ben Hall Memorial Wurlitzer at the Lafayette Theatre in Suffern, New York. Members had ample time to play their favorite selections on the Mighty Wurlitzer, while others enjoyed chatting over refreshments in the lobby, or just listening to the beautiful sound of this fine instrument. Thanks to Al Venturini who



operates the Lafayette for making the theatre available to us.

The NYTOS Board of Directors met in January to elect officers and to plan activities for the coming year. Elsewhere around the chapter, Brother Bob Lahey and crew are putting the finishing touches on installing new chests in the theatre organ in the auditorium at Chaminade High School in Mineola, Long Island, and we are looking forward to enjoying this excellent instrument again in the spring.

To the north of New York City in Poughkeepsie, NYTOS board member John Vanderlee, has taken to the air waves with a weekly theatre organ show, *Pipes 'n Pizazz* over radio station WVKR, 91.3 FM. The program which airs every Monday from 11a.m to noon includes an eclectic mix of mostly theatre pipe organ along with some electronic and an occasional classical organ selection. The station is operated by Vassar College and reaches a broad area including Northern New Jersey and Western New England as well as Southern New York. With the chapter's 2/9 Wurlitzer, which has become a popular part of the Classic Film Series at the Bardavon Theatre in Poughkeepsie, and progress moving forward on a Wurlitzer installation just to the north at Roosevelt High School in Hyde Park, the Mid-Hudson region is alive with theatre organ thanks largely to John's enthusiastic support. Also at the Bardavon, organist Dave Kopp was

featured at the Wurlitzer to play for festivities on February 11 as New York Governor George Pataki pulled the switch to light up the 3,800 lights of the theatre's brand new marquee, an exact replica of the one installed on the classic theatre in 1931 and part of the theatre's \$2.4 million renovation project.

Tom Stehle

## NORTH TEXAS

Earl D. (Mac) McDonald, President,  
214/348-4436, olemac7456@aol.com

**Dallas/Ft. Worth, Texas.** The North Texas Chapter held its annual business meeting and election of officers at the home of Bill and Jean Hanson on February 24, 2002. The Hansons are the proud owners of a new Allen, George



*Bill and Jean Hanson were hosts for February NTC meeting.*

Wright Signature Series theatre organ. To select the organ, Bill and Jean traveled to the Allen factory and showroom in Macungie, Pennsylvania where Bill had the opportunity to play each of the latest theatre organs in Allen's concert hall show room. Bill says that though he was thrilled with the largest four manual model, he was dissuaded by the size of the console and the number of supporting speaker units that would be required. The Hansons decided on the 319 model, which they felt was more suited to their music room and their existing loft could accommodate the seven speaker units that support the organ. The console is beautiful in their home and the sound is gorgeous.

Following a lengthy business meeting we finally had the much-anticipated chance to hear the beautiful theatre organ sounds of the splendid new instru-



*Earl (Mac) McDonald is 2002 President of North Texas Chapter ATOS.*

ment. Dr. Hanson led off the introduction of the Allen with an exciting (but too short) program. Bill said that he was donating the rest of his time to the featured artist, our 1st VP, organist/pianist, Don Reasons. Don can always be counted on to play a masterful performance and he didn't let us down. Mr. Reasons, who plays piano in local venues, is also a church organist, an accomplished accompanist (including accompanying the legendary John Gary) and theatre organ concert artist. Don has concertized on our chapter's Robert-Morton organ on many occasions. Unfortunately, due to the length of the preceding business meeting, the time allowed for the musical part of the afternoon was way too short. We look forward to a return engagement, Don, and make it soon, hear?

The somewhat tumultuous business meeting brought in a slate of mostly new officers. Except for incumbent, Don Reasons as 1st VP, we voted in replacements for the offices of President, 2nd VP, Treasurer and Secretary. Elected for President for the 2002 year is Earl (Mac) McDonald. Mac first served as President of the fledgling North Texas group in 1974 and was one of the founding members of the chapter. Mr. McDonald was also a member of the group of theatre organ owners that began the movement that became the ATOE. This elite group included the Dick Simonton's in Toluca Lake, California. It took some doing to entice Mac back into the North Texas Chapter executive ranks but we are glad that he has accepted the challenge. Mac was the donor and has been the crew chief of our 3/8 Robert-Morton theatre organ that is now installed in the Lakewood Theatre. He pledges to continue to support the North Texas Chapter in carrying out our

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ongoing projects and the members' best interests.

As we look forward to an exciting new year, we commend the retiring officers for their dedication and diligent work for the Chapter.

*Irving Light*

## ORLANDO AREA

Warren Thomas, President  
386/761-0592

**Orlando, Florida.** Our January meeting at Lake Brantley High School was mainly our annual business meeting, followed by open console at the 3/17 Wurlitzer. There was no guest artist at this meeting because the following week we

CHUCK SIEBOLD



From left: Carrie Renwick, OATOS President Warren Thomas, and Mark Renwick.

CHUCK SIEBOLD



Carrie Renwick demonstrates the Theramin.

had another of our famous bus trips. (It's a big state.) This time the bus originated in Mt. Dora, with stops in Altamonte Springs, Daytona Beach, then north to Jacksonville and the lovely home of Mark and Carrie Renwick and their brand new Allen 319-EX digital theatre organ. Mark performed a brilliant program on the Allen, including several vocal selections by our hostess. Carrie also gave a demonstration on the Theramin. Most will know this was the first electronic synthesizer. Several mem-

CHUCK SIEBOLD



John Steels at the Renwick's Allen 319-ex

bers tried their hand at this unusual instrument with mixed results. It's kind of like rubbing your stomach and patting your head at the same time.

Our February meeting was delayed several hours because of a scheduling conflict at the high school. This hall is not only the school auditorium, but is also the Seminole County Performing Arts Center and as such is utilized by many groups. This time it was a statewide dance competition. The delay was worth it as our guest artist, Gene Stroble, presented a most satisfying 90-minute concert. Gene is Vice-President of the North Florida Chapter and lives in Jacksonville, but teaches school in Georgia just across the Florida line.

This scheduling conflict has given rise to some conversation that we should probably seek another venue for our Wurlitzer. Assuming we found such a place, this would be an undertaking not to be taken lightly, an expensive and time-consuming job. After all, it was ten years from the time we acquired our first ten ranks until we heard the first toot from our organ.

*Jack Doyle*

## RIVER CITY

Greg Johnson, President, 402/753-2486

**Omaha, Nebraska.** Paul and Shirley Kanka hosted our January 20 meeting in their west Omaha home, with our Vice-President, Jeanne Mehuron, conducting a short business meeting. Paul Kanka has been an avid photographer for many years, in the process collecting a veritable museum of still and movie cameras, and movie projectors. As a bonus, the purchase of one 8-mm movie projector included an assortment of Castle short subject films. Our program was based on two of these comedies, *A Thrill A Minute* and *Daredevils On Ice* (each about four-

minutes running time). Scenes in these shorts ran the gamut from water skiing, high wire walking, "baby basketball," and head-on car crashes, to ice boating, bobsledding and speed skating. With Jeanne Mehuron at the console, Paul Kanka projected each film twice, with audience members suggesting suitable music accompaniment for each scene and Jeanne hurriedly taking notes on the first pass. On the second screening of each film, Jeanne "winged it," cueing individual scenes with our suggested tunes. The results were great fun and often hilarious. During open console, many went to Paul's family room to see his camera collection and his model railroad layout. We thank Paul and Shirley for their generous hospitality.

Jim Wieda and Keyboard Kastle hosted our February 17 meeting at Keyboard Kastle's store in the Crossroads Mall, with our President, Greg Johnson, chairing the business meeting. Then Jeanne Mehuron introduced our guest artist, Jim Wieda. "Back by popular demand," this was a return engagement for Jim Wieda. Suffice it to say that Jim started playing organ at age seven, and we all knew we were in for a delightful afternoon. He used a Technics SX-G100 electronic organ for the program, and provided detailed background information on this spinet, and demonstrated its unique voices and versatile rhythm patterns. Jim's program ranged from the Olympic Fanfare to up-tempo pop tunes with great walking bass. The instrument incorporates many theatre organ sounds, and Jim showcased them in his selections. We also were treated to Latin American rhythms, to music reminiscent of Gypsy violins, to a selection in the style of Lenny Dee. Jim closed his program with a rousing march. We extend our sincere thanks to both Jim Wieda and to Keyboard Kastle for an outstanding afternoon of organ music.

With great sadness we report that the ranks our River City Chapter were diminished by one with the death of Tom Wolfe on February 4, at the age of 66. Tom was one of the charter members of our chapter. He worked as a crew-member on our chapter's Barton organ installation at Durand's Sky Ranch studio. In spite of failing health, Tom



TOM JEFFREY



Jeanne Mehuron cued two short silent films on Kanka's Lowrey Promenade organ.

TOM JEFFREY



Jim Wieda, our host and guest artist, entertained us at Keyboard Kastle.

worked on the installation of Bob Markworth's 3/24 Kimball organ, which involved most Saturdays for more than three years. In a spiffy tuxedo, Tom emceed at several public organ concerts produced by River City at our historic Orpheum Theatre. Two brothers, a sister, many relatives, and a host of friends survive Tom.

Tom Jeffery

## ROCKY MOUNTAIN

Lois Cady, President, 303/771-4728

Denver, Colorado. February 17, 2002 at 2 p.m. an enthusiastic crowd of members and guests filled the Studio/Entertainment room at the Aurora home of Duane and Jennie Searle to hear Bob Lillie perform a delightful program on the Searle's 3/15 Wurlitzer. After a brief chapter business meeting, Bob, a member who lives in Colorado Springs, treated us to a short silent Laurel and Hardy film, which he accompanied very ably, as well as a balanced and eclectic mix of ballads and favorite medleys. During intermission, Duane gave a brief history of the organ and refreshments were served.

Bob Lillie grew up in northern Indiana and originally came to Colorado in 1945. He lived in Florida for 22 years, where he was House Organist for J. Burns

Pipes and Pizza in Winter Haven. He returned to Colorado in the 1960s and played at the Chief Theatre in Colorado Springs. That 3/8 Wurlitzer is now installed in the City Auditorium, downtown Colorado Springs and Bob continues to be a "regular" at the "Sights and Sounds of the Seasons" Sack Lunch Series May through August. Frequently, Bob's passion, a silent movie is included.

At the business meeting, new officers were elected, and committee members were appointed. They are as follows: President, Lois Cady; Vice-President/Events Chairman, Ed Benoit; Secretary, Priscilla Arthur; Treasurer, Doris Beverly. Committee Chairman: Newsletter Editor, Lee Shaw; Publicity, Lou Zeiler and Lois Pittz; Technical Committee, Don Wick, Bob Castle, Mike Schuh, Pete Peterson, Duane Searle; Telephone, Vera Jones; Rides Coordinator, Estelle Langston; Historical, Twyla Landau; Youth Dev., Owanah Wick.

Recent events included: A Social and Open Console at Mt. St. Francis, Colorado Springs. A Student Concert, East High School, featuring Brett Valliant. A Public Concert, East High School, also with Brett Valliant.

We have in place an exciting Coming Events Menu, which includes: May 19, 2 p.m.—Denver Paramount Theatre Concert, Patti Simon and Dick Kroeckel on the Mighty Wurlitzer and Grand Piano. June 26-29—CSU Theatre Organ Workshop, Tom Hazleton, Rosa Rio and Bill Youman, Kevin Utter and Harry Ferguson, and Robert Cavarra. July 6—Evening of Pizza and Pipeless Vintage Wurlitzer (electronic) at Holiday Hills Ballroom. August 17—Annual Picnic at the Richard Webb's in Estes Park.

Priscilla Arthur

## SAN DIEGO

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

San Diego, California. Each time that I "stand-back" and take a good look at our chapter I am so amazed and pleased to see just what we have here. We are truly blessed. First and foremost we have a wonderful home for our 4/24 Wurlitzer. We have safe, secure parking. We have a comfortable church to house and show off our fine instrument. We're also in an environment where the host is not going to go bankrupt and the roof doesn't leak. What more can you ask? I

am also surprised and pleased to have so many excellent organists right here in our own group. But the thing that brings me the most joy, is the dedicated hard working members of our chapter who have given so generously of their time and talents. They keep the organ in tip-top shape and do everything in their power to make sure that everyone enjoys our Pops Series. Thanks to all of you.

Our 2002 Series started off with a real bang, when Chris Elliot came to our console for his incredible program. The registrations and his choice of music made for a wonderful afternoon. Chris played his very first professional concert, here in San Diego, so it was a real sentimental journey for him to return to where it all started. Chris has become a fabulous musician and a very fine young man.

In March, our own Gregg Breed (one of those great organists that I referred to earlier) played a flawless accompaniment to two silent movies. Charley Chaplin in *It's a Dogs Life and Circus* kept the audience in stitches.

On the 21st of April, we were so fortunate to have Simon Gledhill play for our group. What can you say about Simon? I believe that every accolade has already been used. I think that he is certainly one of the finest theatre organists in the world today.

There are three more concerts in our 2002 series but at this time most of our

CONTINUED ON PAGE 66

# BARRY BAKER

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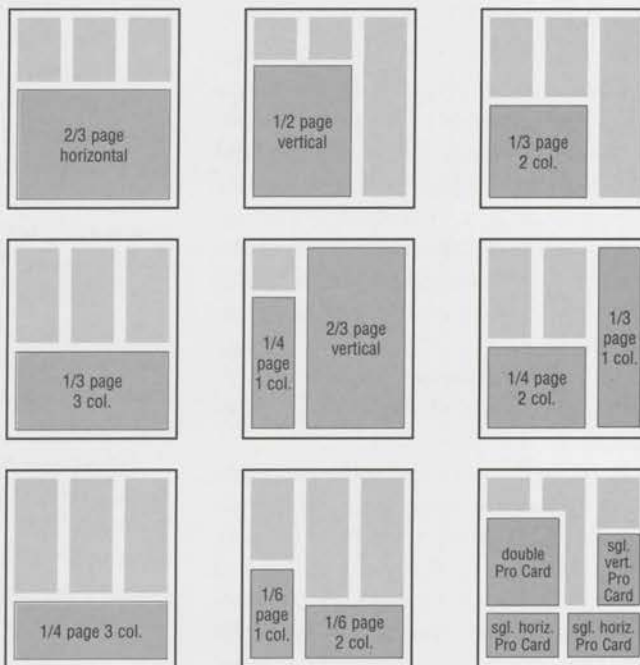
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## CHAPTER NEWS

CONTINUED FROM PAGE 63

time is spent concentrating on the upcoming ATOS Annual Convention in November. A few weeks ago the Convention Committee toured the Hanalei Hotel, which will be the headquarters and home away from home for our visitors. I was "wowed" when we toured the hotel. The tropical plants, the palms, the Birds of Paradise were the perfect setting for the large and well-appointed rooms. I know that people coming from other parts of our country, and from outside of the U.S., are really going to enjoy this visit. The combination of beautiful scenery and great organs with top-notch artists promises to make this a wonderful convention. We look forward to renewing old friendships and making new ones as we welcome you to "America's Finest City."

*Frank Hinkle*

## SIERRA

Thomas Norvell, President  
916/947-0673, TVN1055@aol.com

**Sacramento, California.** Sierra Chapter started year 2002 with a concert by Richard Cencibaugh on the chapter's 3/13 Wurlitzer at the Fair Oaks Club House. Dick has played at Fresno's Pizza and Pipes, Warnor's Theatre and also at local churches. This background inspired him to play a wide range of selections ranging from medleys of musical shows, to compositions by Richard Purvis, to the sacred literature. Dick received a solid round of applause from his audience.

On the afternoon of February 3, about 50 dedicated theatre-organ-ites foreswore the Super Bowl to attend a concert by Bill Langford at the Fair Oaks Club House. For many years Bill played the Wurlitzer at the Olde Pizza Joynt in the Bay Area to the great delight of those of us who lived there. He currently in playing piano at the Perkins Street Grill in Ukiah. Bill's program included some of our old Wurlitzer favorites plus many selections that reflected his current position. He also received a solid round of applause from his audience.

*Pete McCluer*

## SOONER STATE

Joyce Hatchett, President, 918/743-1854

**Tulsa, Oklahoma.** Since our Robert-Morton renovation project was still on

going in January of this year, and we really didn't have a place to get together, we decided not to have a meeting in January. As it turned out, it was a pretty good decision—we've been snowed out before at that time of year, and guess what? The Friday afternoon we would have been scheduled, it snowed!

However, the organ was playable in time for our February meeting, so gather we did, at the Broken Arrow campus of Tulsa Technology Center. Wayne Barrington gave us an update on the renovation, telling us that it had been a far more complicated project than first imagined. The new capture system provides more general pistons than we had before, and that we would now have 128 levels of memory. It would probably be two or three months before the three new ranks would be installed, and the wind chests for them aren't quite ready. The new ranks are a Salicional, a Brass Trumpet and a Horn Diapason. The additions will make our instrument a 3/16 organ. He also told us he had taped a "Console Courtesy" card on the music rack, with instructions for players when they finished playing to please (1) close the swell shoes, (2) turn the crescendo pedal off, and (3) hit the general cancel.

But enough of the organ was playing so that we could have music, and we did! The program was all open console. With Vernon Jackson ably serving as master of ceremonies, we heard from Phil Judkins, Dick Deaver, Wayne Barrington and Joyce Hatchett. After a short intermission, the program continued with one selection from Julius Chapin and then Lee Lomas, Sam Collier and Carolyn Craft.

Before our meeting ended, President Joyce Hatchett paid tribute to several members (one former member) of our group who had died recently. She mentioned Paul Craft, a past president and our master of ceremonies for many years, who had died December 9, 2001; Pearson Lile, who died December 24, 2001; and Julius Chapin's wife, Dorothy, who died January 16, 2002. We lost a former member on January 9, 2002, Marian West-Kratt. We are very saddened by these losses.

But our chapter is growing and we have added some new names to our membership roster.

*Dorothy Smith*

## VALLEY OF THE SUN

John Bittner, President, 480/802-9709

**Phoenix, Arizona.** Dave Lindsay is the former owner and entertainer from the now closed Yesterday's Restaurant in Phoenix, and worked at Jed Nolan's Music Hall before that. He brought four delightful entertainers with him—Bob Becker, Bobby Sanfortello, Warren Shepherd and Wendy Clay. Dave said that his experience on pipe organ is limited to a very few occasions. We couldn't tell!

Bob Becker sang several songs. He has an enchanting voice and is a great singer. Dave then played a selection written by Lyn Larsen. There were plenty of jokes and wise cracks all throughout the afternoon. Bobby sang a song from Oklahoma while wearing his cowboy hat. He started at Yesterday's Restaurant as a bus boy at the young age of 16 and worked up to entertaining for many years. Up next was Wendy, who is a lovely down home kind of gal and is outrageously rowdy and funny and gets away with it.

About that time the organ failed, and Tom Fizzell, Chapter Vice-President and crew chief, got ribbed plenty about it. The audience thought that Tom was part of the act. With his big beard and suspenders he appeared pretty entertaining. Dave took it all in stride while Tom figured out what was wrong and decided that Dave could continue using the upper two keyboards. Wendy and Dave entertained us with great stories while Tom worked on the organ problem. Dave and Wendy were spontaneous, which happens when great entertainers work together. She carried her little 18-inch tall piano, candelabra, tip glass, and tuning fork right up on the stage and plopped, cross-legged in front of the piano. Once the organ was working she and Dave played a duet.

Warren Shepherd took the mike. He is a great and moving singer. His final selection brought the house down! All these fine folks came to our chapter meeting, performed for no charge and even contributed to our donation box. They are wonderful people and a credit to what they do. The program surpassed our wildest dreams! Thank you so much for a lovely afternoon!

*Dale E. Caplin* 🎵



## WURLITZER WEEKEND

CONTINUED FROM PAGE 23

and the Jack Bethards Orchestra/Big Band. Not much needs to be said about the well-established talents of Mr. Larsen or the superb Wurlitzer at Fullerton High School. And with maestro Bethards once again assembling all those great Hollywood studio musicians . . . well, what a way to end the weekend!

Lyn got things underway with a stirring rendition of "The Star Spangled Banner," and all of the 900 present rose and sang the words. Even with all those voices joining in, this assertive Wurlitzer made itself heard. He followed this with "Under the Double Eagle," then changed pace with "Dainty Miss," a light little tune similar to "Nola." His solo segment concluded with Romberg's "Deep In My Heart," a lovely, sentimental melody that Lyn registered perfectly. Jack Bethards was introduced as the band played "San Francisco." He then directed them in "Who Cares?" with the old time sound of "band and strings." Next was "I'd Love to Call You My Sweetheart." Lyn held back in tasteful accompaniment that never competed with the band, sometimes filling in with short Tibia solos.

Jack told about calling up Rudy Vallee, getting invited over for a visit and a look at Vallee's vast music library, then being given some of those arrangements from the "Golden Era." That anecdote was then brought to life as the band played one of those very arrangements dating back to 1933, as performed on the air. Then we were treated to an "English Tone Picture," "Soldier on the Shelf," a neat little example of black and white cartoon music. After "Once In A Blue Moon," it was time for a Bethards specialty—a tongue-in-cheek vintage radio-style commercial to sell Lyn's recordings during intermission. In his rapid fire delivery, Jack promised we could "experience living the American dream through consumption" if we would just buy Lyn Larsen's CDs. And he said, "They are priced so you can buy an armload to take home to family and friends!" And hidden in the lengthy disclaimer was something about them possibly causing "incontinence or irritable bowel syndrome." In spite of these peculiar warnings, commerce appears to have been served.


Lyn opened the final part of the concert with an up tempo color reed augmented old timer, "Wake Up And Live." His superb *Showboat* medley featured a skillfully atmospheric intro with a foreshadowing of "Old Man River," then it was into a parade of those great tunes. It drew to a close with an appropriately fervent "Old Man River."

Jack Bethards returned with an Anson Weeks Orchestra arrangement from 1932—right down to the same solos. In "Brazil," the band and organ were enhanced by an excellent rhythm section, and the organ solos were in contrasting colors with the band. After that was the theme from *Moulin Rouge*, a smooth, elegant piece laced with Strings. The rest of the afternoon included some 1940's Big Band swing, and a little "satin swing," featuring the band's string section. Lyn cut loose with



Lyn Larsen and The Jack Bethards Band, Plummer Auditorium at Fullerton High School.

Ethel Smith's "Tico, Tico," a break-neck high octane Latin standard. The closer? Well, the title wasn't given but was instantly recognizable to any musically savvy person over the age of 40 (or 50)—"In The Mood"—hard driving '40s swing at its best. Within this blast from the past were great sax and trumpet solos. It was an interesting sensation to be hearing my mother and father's music as they heard it all those years ago.

Many of those who attended Wurlitzer Weekend IV thought it to have the strongest lineup of artists so far. We went away feeling it had almost been like an annual, minus the additional activities. After the success of this year's event, WW #5 is certain to materialize in 2003. 



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# The Evolution of the San Diego Chapter's Wurlitzer

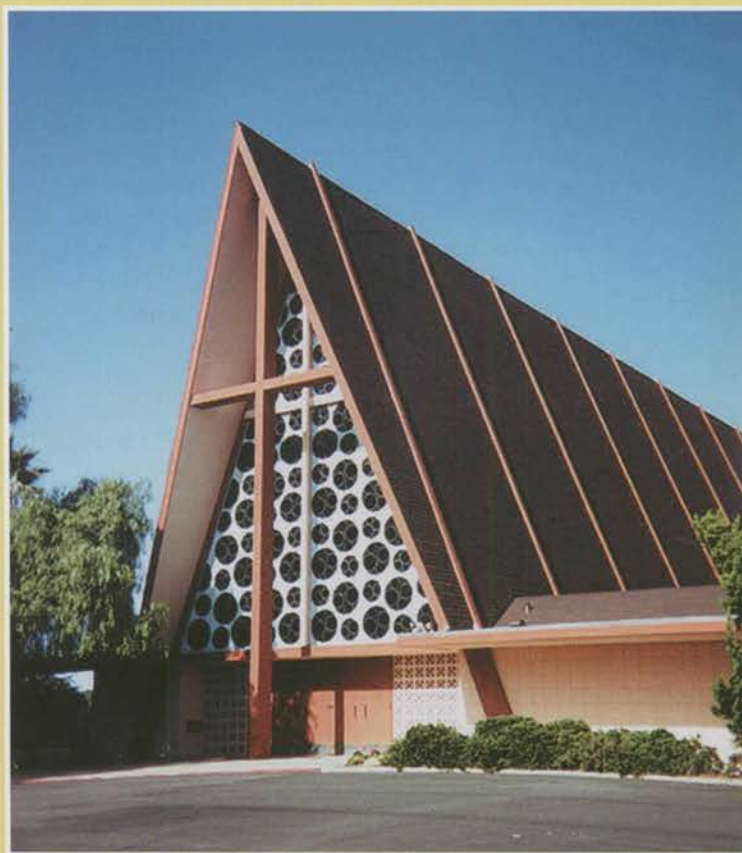
By Chris Gorsuch and John Van Ryhn

*Trinity Presbyterian Church sanctuary  
in Spring Valley, California — home  
of the San Diego Chapter's 4/24  
Wurlitzer theatre pipe organ.*

IN 1975 A SIMPLE NOTICE was distributed to theatre organ enthusiasts in the San Diego area announcing that there would be an organizational meeting at a local restaurant to form a chapter of the American Theatre Organ Society. Thanks to the efforts of temporary chairman, Preston 'Sandy' Fleet, the San Diego chapter was established.

During the chapter's first few years our concerts were held at 'Sandy' Fleet's Organ Power Restaurants. However, it wasn't long until the chapter decided to obtain its own theatre pipe organ. A search to find a suitable instrument led to the purchase of a Style D Special Wurlitzer from the California Theatre in Santa Rosa, California. Thanks to the generosity of A.W. Coggeshall, owner of the California Theatre in San Diego, our chapter had a home for the newly acquired organ.

The Santa Rosa instrument was installed in 1977 and was used for silent film presentations as well as concerts. Between 1977 and 1990 the instrument was



expanded with the addition of a three-manual Wurlitzer console and 14 ranks, bringing the total to 21. In June 1990, the theatre changed ownership and we were forced to remove the instrument. The organ was put in storage and a quest was begun for a new home. Many potential venues were explored over a period of three





*The handsome 4/24 Wurlitzer Empire style console following renovation by the Crome Organ Company in Reno, Nevada. Notice the new, deeper main, partial and back rails, added combination pistons and new concert bench.*

*The 4/21 Wurlitzer console as it appeared at the time it was removed from the Arden Pizza and Pipes Restaurant in Sacramento, California.*



years, but none were found to be suitable. It appeared that our instrument would not have a home anytime soon.

About that time, chapter member, Shelley Shelton, put forth a unique proposal that was met with some concern among our members. His church had been built in the 1960s, with pipe organ chambers, but no instrument had been installed. The church was using an electronic organ that was quite aged and becoming unreliable. Discussions between the San Diego Chapter and Trinity Presbyterian Church regarding a new home for our instrument were held. An agreement was reached and the installation of the chapter's organ began.

Although the California Theatre organ had been 21 ranks, it was determined that the instrument would have to be downsized to 13 ranks to fit into the existing chamber space. The organ was dedicated in 1995 and was used for only five concerts before tragedy struck. In the early morning hours of March 19, 1996 the church

was severely damaged by fire and our instrument was destroyed. A serious setback, indeed, but crew chief Greg Breed immediately assembled a crew to salvage what could be saved from the ashes. Much to our dismay, what was not destroyed by fire was damaged beyond repair by water and fallen plaster. The fire had started near the console rendering no part of it recognizable. Fortunately, the instrument was covered by insurance. In a concerted effort, the church and our chapter decided to rebuild what had been lost.

The search was on again, preferably for a three-manual Wurlitzer of medium size. Our chapter learned





*The Brass Saxophone and Brass Trumpets add an elegant flair.*

that a Wurlitzer was available from a now defunct pizza parlor in Sacramento, California. Upon inspection, the instrument was found to have many components that our chapter had not had the luxury of owning in past organs and would be entirely suitable for our needs. Our only concern, how do we make 21 ranks fit in the space of 13? Not a group to let such a small detail get in our way, the San Diego Chapter became the proud owner of a four-manual, 21-rank Wurlitzer.

Our new instrument is a combination of two Wurlitzer organs, Opus 1520 and Opus 0564. Opus 1520 was a four-manual, 11-rank instrument originally installed in the Strand Theatre in Madison, Wisconsin in 1926. Opus 0564 was a three-manual, 15-rank instrument from the Tiffin Theatre in Chicago, Illinois. The Strand organ was moved to a church in Wisconsin sometime in 1942 and purchased by Fred Hermes about 1949. In

1955, Bill Huck of Replica Records purchased the Strand organ and combined it with the Tiffin instrument. This combined organ, known as the Replica Wurlitzer, was used for recording purposes. When Mr. Huck liquidated his recording company in the late '50s the Replica organ was sold to Dr. Ray Lawson and moved to his home in Montreal. In 1973, the organ was acquired by Bill Breuer and installed in the Arden Pizza and Pipes in Sacramento, California.

From the onset of the project, 'first-class' was the guideline. The instrument would require a total restoration. Volunteer members of our chapter performed much of the rebuilding operation, but the larger items were contracted out. As can be seen from the console photos in this article, there was much to be done. Because the original organ that played from the four-manual keydesk was only 11 ranks, Wurlitzer had not provided partial stop rails. This severely limited the number of stops that were available. With the major changes planned for the console, the restoration was turned over to the Crome Organ Company in Reno, Nevada. The manual chestwork was sent to Norm Hook for rebuilding. A Uniflex Relay System from Rickman Control Systems in Las Vegas was used to gain maximum flexibility for the musicians that play it.

The reconstruction of the church afforded us with a slightly larger chamber than previously, but still tight for this instrument. To add to this, the organ was expanded to 24 ranks. Our crew chief, never one to be daunted by any task, came up with a plan and the installation proceeded. There is plenty of space to service the instrument and even take tours through the chamber. The summer of 1999 saw the installation






*The Style D Trumpet was the only rank of pipes from the California Theatre that survived the fire.*

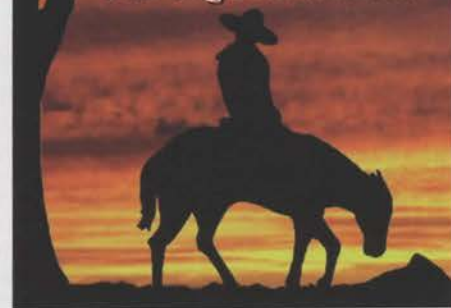
completed and tonal finishing began by Chris Gorsuch and Peter Crotty. The dedication program was presented in September 1999 to an audience of proud and smiling faces.

The success of this project would not be possible without the wonderful relationship between the San Diego Chapter and Trinity Presbyterian Church. The organ is utilized by the church for services and special events, and by our chapter for all of our functions. This requires the organ to be in performance condition at all times. This installation has provided a high level of enthusiasm for both the church members and the San Diego Chapter members.

The San Diego Chapter invites you to attend the 2002 ATOS Annual Convention to see, hear, and play this wonderful instrument. 

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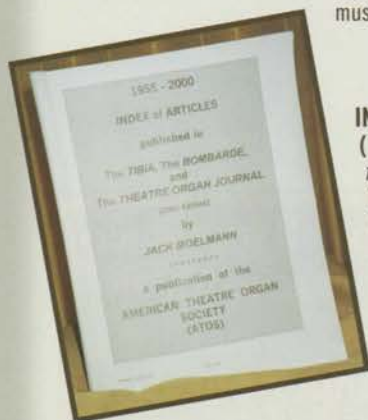
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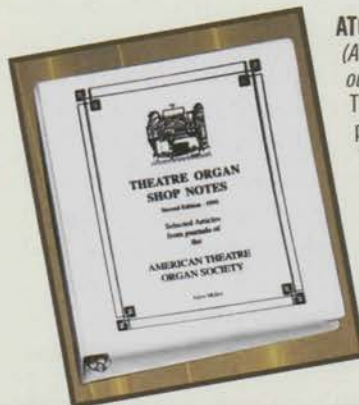
The Wurlitzer Factory Video is a rare black and white silent film documentary from the early 1920s showing the Rudolph Wurlitzer Manufacturing Company in Tonawanda, New York. A musical score is provided by Ray Brubacher on the 2/10 Wurlitzer, formerly in the Loew's Colonial Theatre in Reading, Pennsylvania.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

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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](mailto:bickel@atos.org).



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**Christian Elliott**

July 19, 2001

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

Dear Dwight,

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

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

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

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

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