

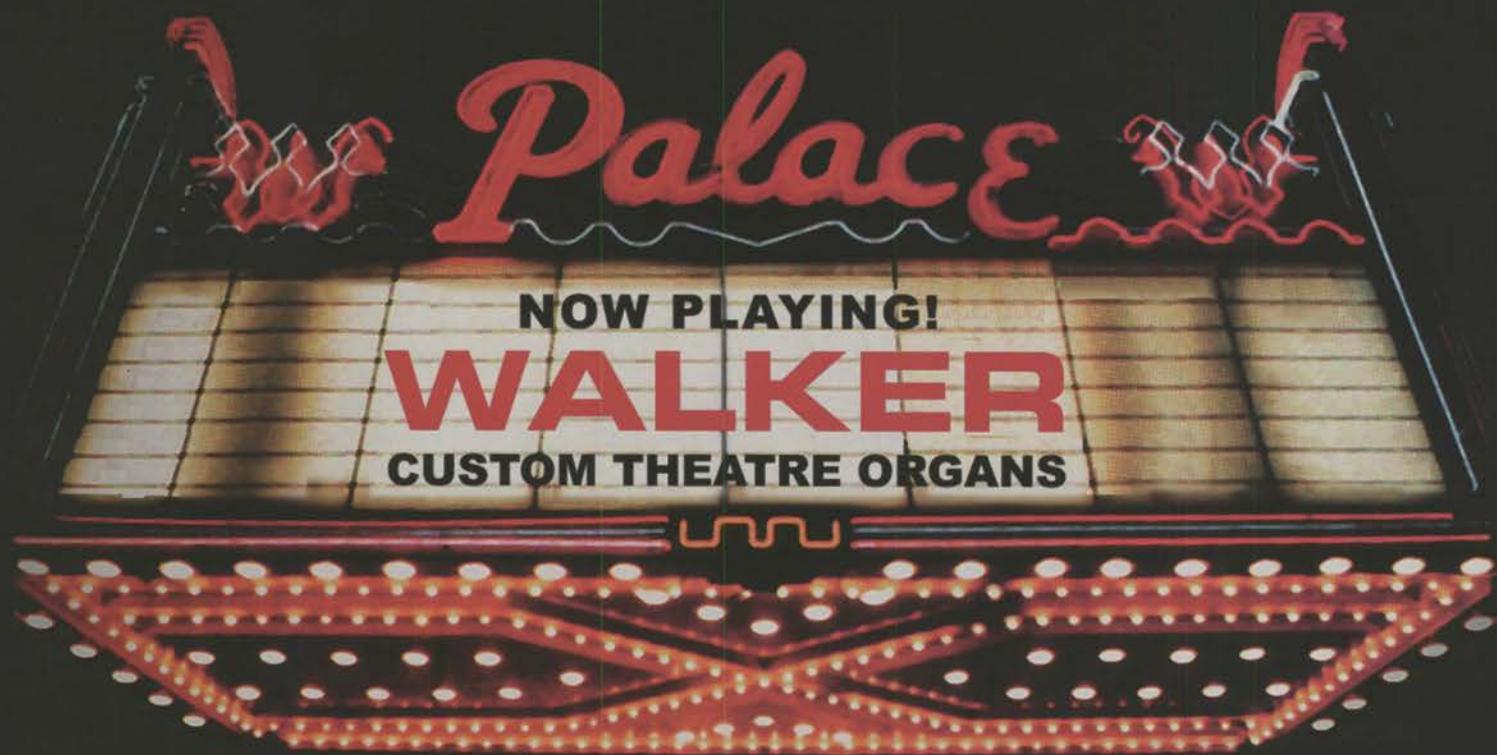
Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY



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July/August 2002



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July/August 2002 • Volume 44, Number 4

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President's Message



I was wrong. There is nothing I can say in my defense. Meetings of the ATOS Board of Directors cover so many varied subjects that after almost nine hours of discussion and debate your ability to focus on any topic and sit still while doing it wears thin. As always we encourage all our members to sit in and listen to how the board deliberates the affairs of our organization. The shame of it is that so few members take the time to see this truly amazing process . . . the process of bringing together folks from all over the country, with a variety of backgrounds and watch them come together as a team and help ATOS move forward.

Our meeting this year, which coincided with the fabulous Rialtofest weekend, went well. Just before adjournment one last speaker rose to address the board—Dorothy Van Steenkiste. Being no stranger to the board or its politics, Dorothy quickly launched into a passionate dissertation hoping to provoke all of us into action. Her message was simple. Get out and “network.” Speak to other like-minded organizations that can help support your cause. Learn how to write grants, call local politicians, and get more people involved and active. She spoke for about ten minutes attempting to coax a reaction from the board, hoping that they would take notice of what she was saying. I politely agreed with her only then to say that this may not be the forum for what she was saying. As the afternoon had grown late, all the individuals seated around the table grew restless. I told Dorothy, although her message was stirring, it was something that may be a pitch more appropriate for the local chapters and not for the ATOS Board . . . like I said, I was wrong. One of the last times that I would speak to my friend before her untimely death and it would be to dismiss the lesson she was trying to teach me—a lesson we can all learn from. And now she's gone. Wife, mother, preservationist, Dorothy served ATOS as an officer as well as one of our most productive board members, helping to do what we all say we should be doing, inspiring a new generation in the love and awe of the theatre organ.

Her legacy both to our society and her beloved Redford Theatre will be that she was never afraid to ask for help, never fearful of giving her all, and then some, and never thought twice about putting the things she believed in before anything else, despite the consequences. We will miss her . . . for there will never be anyone quite like Dorothy ever again.

Nelson Page

The Unique History of

Wurlitzer Opus 2103

The Plummer Auditorium 4/37

Originally published in THEATRE ORGAN, March/April 1996
Revised and updated July 2002

By Bob Trousdale

EDWIN C. BRIDGEFORD



View from stage into 1300 seat Plummer Auditorium.

IN 1929, THE CHAPMAN FAMILY (prominent landowners in Orange County) had built an impressive 1,300-seat performing arts auditorium and donated it to the Fullerton Union High School and Junior College. The plans called for the installation of a "concert" organ in the new theatre. The Wurlitzer company was chosen, and they agreed to construct a custom model and Opus 2103 was created. The project and specification was under the control of Professor Hitchcock in the school's music department, and was delivered to what was later to become Plummer Auditorium.

On June 2 and 3, 1930, the dedication concert was held. It featured Alexander Schreiner, organist at the Salt Lake City Tabernacle. Although it is known that Schreiner could play theatre organ, he restricted the program to the classics, ranging from Bach's *Tocatta and Fugue in D Minor* to Handel's *Largo*.

The organ was a 4/28 and was equipped with a number of very nice theatre ranks and some ultra-soft "classic" ranks. There was one main-scale Tibia, no percussions other than a Chrysoglott/Vibraphone and a set of Chimes, and no traps. It had a "Philomela," which turned out to be an open Dopppe Flute, which was louder than the Tibia. The organ had three chambers. The third "Ethereal" Chamber was buried at the back of a long tone chute high over the proscenium and most of those ranks were basically inaudible. The console's four manuals were called "Ethereal" (on the bottom), "Great" (with second touch), "Swell" and "Solo." With only 150 stop keys, it had very minimal unification and as a result, could play only a limited variety of music.

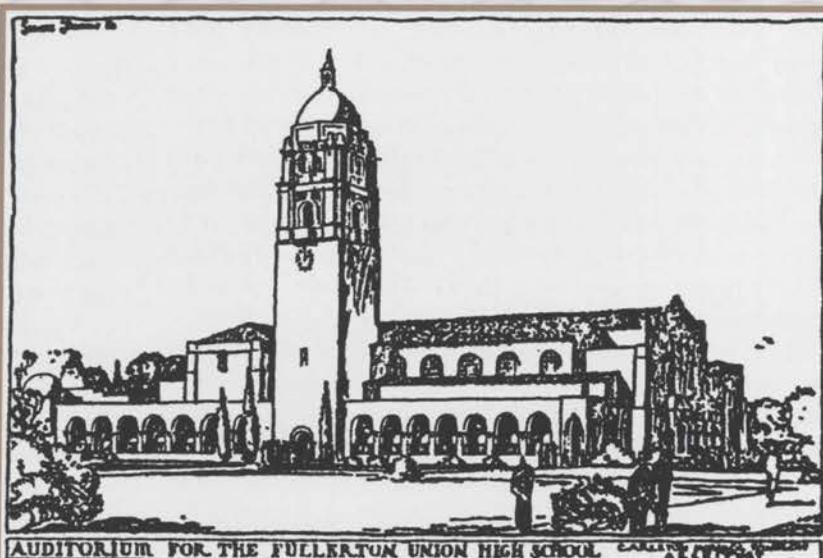
This organ was installed with a remote capture combination action instead of the usual "safety pin" setter board. To the author's knowledge, Wurlitzer delivered only two organs so equipped. It is not clear whether the action ever was functional but it certainly was an interesting array of endless multi-contact relays, switch stacks, and huge banks of memory magnets, located in a room directly under the Solo Chamber.

Since 1930, the organ has been used for weekly assemblies, commencements and occasional concerts. Later, the high school, in conjunction with Fullerton Junior College across

the street, offered an organ class for a number of years. Ed Bridgeford, our photographer for this article, and the President of the Orange County Theatre Organ Society, had attended this class and knew the organ well.

More recently, Plummer has been used every year by the Fullerton Civic Light Opera Company for a season of stage presentations. Live orchestras are employed for these productions. In time it became evident that the auditorium needed some TLC as there was no air conditioning, the stage lighting was antiquated, and there was no in-house sound system.

The French style console was located at floor level at the front of the left side of the stage and the music rack and French caps extended above the level of the stage. At sometime through the years, an unnamed member of the school board complained bitterly about having her sight line interrupted, so the caps were sawed off, the music rack replaced with one from a spinet electronic organ and what was left was covered with 1/4" plywood. A new top was made to cover up the space left where the caps were. Ouch! And then the floor was recessed to drop the console even lower!



AUDITORIUM FOR THE FULLERTON UNION HIGH SCHOOL. C. G. ...

ALEXANDER SCHREINER

Organist at the Salt Lake Tabernacle

and

The Fullerton "College Symphony" Orchestra

Conducted by HAROLD WALBERG

IN CONCERT

MONDAY AND TUESDAY

JUNE 2 AND 3, 1930

PRESENTED IN DEDICATION OF FULLERTON UNION HIGH SCHOOL
AND JUNIOR COLLEGE AUDITORIUM
FULLERTON, CALIFORNIA

A copy of the cover page from the original dedication program.

It was believed by many people that the organ had the potential to become an important instrument musically, but was seriously handicapped by its “concert” specification and lack of many “theatre” components. It was also a long way from being a “classic” (church) organ. The pipe chambers were small, but the organ could “speak out” very well as a result. The big Diaphone and the Tubas were commanding. Plummer Auditorium had great acoustics, and was located in a very nice school-oriented area. The organ was kept under lock and key to protect against vandalism and was totally releathered circa 1982, so that what was there was in excellent condition—other than the butchered console.

1992: The Big Decision

Under a Redevelopment Agency grant, the City of Fullerton undertook to renovate the auditorium. Major items were the addition of air conditioning, a totally new sound system, a state-of-the-art lighting control system and a full orchestra lift. Basically the entire stage area was ripped out and replaced except for the asbestos fire curtain. A new storage annex was added to the rear of the stage, along with an artist’s dressing room, and a new stage floor was laid. The Fullerton Joint Union High School Foundation was set up for the purpose of funding the reupholstering of all of the auditorium seats, and had a few dollars left over. In order to install the new orchestra lift, the organ console had to be removed, as it was located at the left end of the orchestra pit area. At this point, the decision had to be made whether to junk the organ or try to upgrade it so that it at least had a movable console, which could be placed on stage or on the lift when it was not in the storage room.

The Trousdale Organ Company was selected to undertake this effort, and in the process try to make some semblance of a theatre organ out of Opus 2103 so that it could be used for theatre concerts and recordings in addition to its school-oriented duties. Funds came from the High School Educational Foundation.

It was unanimously agreed from organists and theatre organ experts that the organ was almost unplayable musically but had

the potential to be a fine instrument with new re-specification and the addition of some critical ranks. In order to achieve portability, the console was placed on a moveable platform, the pneumatic action was replaced with electrically powered Syn-dyne stop actions, and a multiplex relay was incorporated. Every effort was made to keep all of the original chest work in place and to store many of the unused ranks in case they might be wanted in the future. All additions were made from used organ parts, or made new for this installation. Under the contract, the organ specification increased the stop count to 276. A multi-level memory combination action was added, and a digital player system was included. Since the chambers were tight, many of the added elements, such as percussions and pedal extensions, were provided by electronic sampling synthesizers. Real Wurlitzer instruments and pipes were sampled. The Tibia in the Solo Chamber was replaced with the solo scale Tibia originally a part of the Chicago Hub Rink organ. The Philomela was moved from the Solo Chamber to the Main to replace the Lieblich Gedeckt to become the Concert Flute. The Aeoline and Celeste were replaced by appropriate Wurlitzer Strings. The existing VDO’s were quite soft and were left that way. The Gemshorn was replaced with a Kinura.

We did the best we could with the console. Kenny Crome made a new music rack, besides new main stop rails, back rail and partials. We reworked the top so it looked a little better, rebuilt the corbels (which someone had sawed in half when the caps were amputated), and then had everything refinished. The contract was completed in September of 1993. What we had at that point was an organ with a workable console with a good specification, but there was a lot left to be done in the chambers.

The contract was over, the organ needed refinement, and the school had no budget to finance anything more than the cost of material. At this point, the Orange County Theatre Organ Society (OCTOS) was formed—a group of dedicated volunteers anxious to put Opus 2103 on the map. The school was happy to see this come about, and has supported us in



Plummer Auditorium on the campus of Fullerton High School, Fullerton, California.



many ways. The volunteers did all of the chest rebuilding, rank installations, pipe cleaning, and tuning. Several of us are installing our own organs and the experience of working with the Plummer organ is proving to be of great value. The volunteer effort continues to this day.

We had many open magnets, noisy swell shades, and so on. Besides that, it was evident that the organ needed a lot of rank regulation, reed cleaning and major tuning. We wanted to move the Chimes and the Chrysoglott to a location directly above a sound system tone opening in the proscenium so they could be heard. A Xylophone and Glockenspiel, plus a number of traps, were added in the same area. A 10" scale Tibia was added to the Main Chamber and a Vox Humana and a Trivo Musette were added to the Solo.

In the Main Chamber, a 4' Principal, a three-rank Mixture and a Horn Diapason and Celeste were added. These were placed in the area formally occupied by the Chrysoglott. A number of MIDI voices were provided as well.

We were astounded to learn that the organ was tuned to A435 since the beginning. The Chrysoglott and Chimes, luckily, were A440, but the pipework was all A435. That this was true became evident when we tried to retune it to A440, only to find that a lot of the pipes had to be cut shorter in order to bring them up to pitch. Walt Strony and Ed Zollman were here for two weeks regulating the organ with marvelous results.

The inaugural concert on upgraded Opus 2103 was played by Lyn Larsen in April of 1994. He played some of the same pieces that Alexander Schreiner played 64 years previously. Since then, we have been treated to excellent programs by dozens of our top professionals.



Interior of the Ethereal Chamber, opposite, and interior of the Main Chamber, above.

Original chamber analysis

Present chamber analysis

SOLO (Great Chamber)

8' English Post Horn
8' Tuba Mirabilis
8' Brass Trumpet
16' Tuba Horn
16' Diaphonic Diapason (15")
16' Tibia Clausa (10")
8' Gamba
8' Gemshorn
8' Philomela (Dopple Flute)

8' English Post Horn
8' Tuba Mirabilis
8' Brass Trumpet
16' Tuba Horn
16' Diaphonic Diapason (15")
16' Tibia Clausa (15")
8' Solo String & Celeste
8' Kinura (Kimball)
8' Saxophone (Trivo)
8' Musette (Trivo)
8' Vox Humana

MAIN (Swell Chamber)

8' Cornopean
16' Diaphonic Diapason (10")
8' Clarinet
8' Orchestral Oboe
16' VDO with two celestes
8' Aeoline and celeste
16' Oboe Horn
16' Leiblich Gedeckt
8' Vox Humana
Chrysoglott/vibraphone

8' Cornopean
16' Diaphonic Diapason (10")
8' Clarinet
8' Orchestral Oboe
16' VDO with two celestes
8' Violin and celeste
16' Oboe Horn
16' Concert Flute (Dopple)
8' Vox Humana
8' Tibia Clausa (10")
8' Horn Diapason (moved from Ethereal Chamber)
8' Horn Diapason Celeste (MIDI)
8' & 4' Principal (Wicks)
2' Mixture III (Wicks)

ETHEREAL CHAMBER

16' Open flute and celeste
8' Horn Diapason
8' Salicional
8' Vox Angelica & celeste
8' Vox Humana
Cathedral Chimes

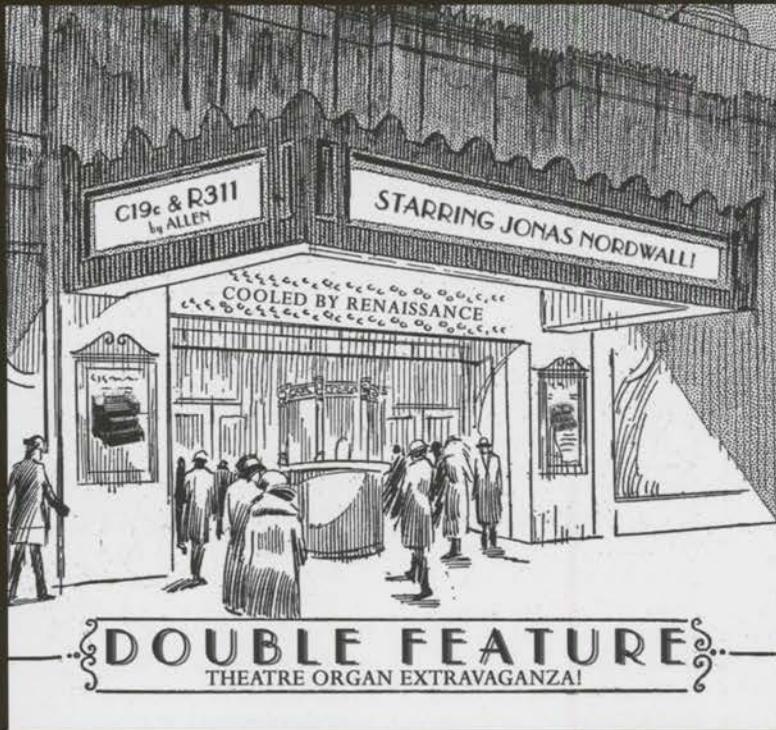
16' Open Flute and Celeste
8' Salicional and Celeste
8' Vox Angelica and celeste
8' Quintadena
8' Vox Humana

Exposed (above tone opening in proscenium)

Chrysoglott/Vibraphone (moved)
Cathedral Chimes (moved)
Snare Drum
Chinese Gong (28")
Tambourine
Toy Counter
Xylophone
Glockenspiel

DIGITAL SAMPLING

8' & 4' Harp
Piano
Tuned Tympani
Various cymbals and bass drum
Ethereal Salicional Celeste
Horn Diapason Celeste
2-2/3 12th for Diapason Chorus
16-foot Tibia & Flute extensions
32-foot Tibia and Bourdon
8-foot Trumpet en Chamade
12 additive Sound Canvas voices



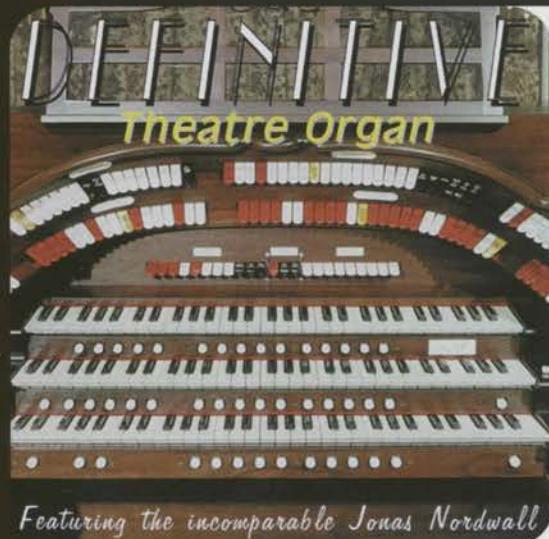
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| 10. You Made Me Love You | | McCarthy, Monaco |
| 11. Ramona | | Wayne, Gilbert |
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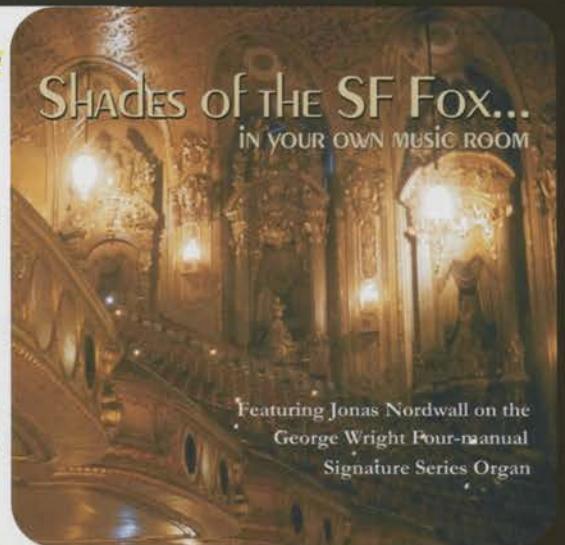
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*The Plummer Auditorium
4/37 Wurlitzer. (Fullerton, California)*

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The ATOS Membership Brochures are once again available from Michael Fellenzer, ATOS Executive Secretary. All chapters are encouraged to keep these brochures on hand and to make them available to all who attend chapter events.

Pacific Pipes 2002 — ATOS Annual Convention San Diego, California November 29–December 3

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 THAT YOU 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.

Hobbyist Competition Winner Announced

It is with great pleasure that I announce the winner of the 2002 ATOS Hobbyist Competition. Mr. John Clark

McCall submitted the winning entry and the American Theatre Organ Society congratulates him on this fine effort! Our judges this year were Jelani Eddington and Kevin King. They both did an outstanding job of adjudication and their efforts are greatly appreciated. Many thanks to the other entrants whose efforts are also to be commended. Keep up the positive efforts.

Dan Bellomy

Welcome To The New Rome, New York Chapter

It was my pleasure and a privilege to announce the establishment of another ATOS Chapter from the stage of the magnificent Chicago Theatre during ATOS' Chicago Theatre event coupled with the Joliet Rialtofest Weekend in April. Our newest chapter is the Rome, New York Chapter of ATOS. This group has several incentives: a 3/7 Möller (1928) in its original location in the Capitol Theatre (1700 seats) and the full support of the Manager who is a charter chapter member and, of course, an ATOS member. Restoration of the Möller is their immediate goal with some

of the work already having been completed.

Two Wurlitzers are in close proximity. One is a 3/13 in the Utica Proctor's School Auditorium (3000 seats) that was formerly in the Stanley Theatre. The other is a 3/11 in the Syracuse New Times Auditorium (250 seats) at the fair grounds formerly in the Keith Theatre. The latter is used frequently with the Empire State Theatre Musical Instrument Museum sponsoring eight concerts yearly.

We welcome the Rome, New York Chapter of ATOS and wish them much success in their endeavors to preserve theatre organ as an art form.

Doris Erbe

Additional Records Now Available For Auction

All collectors of theatre pipe organ recordings will be pleased to note that additional recordings have been added to this year's ATOS Record Auction list. Please see page 36 for recordings received too late for listing in the last issue of the Journal. All bids must be received no later than August 1, 2002.

ATOS ANNOUNCES

The George Wright Memorial Fellowship

A program to bring a young person to the next ATOS Convention in San Diego!

The George Wright Memorial Fellowship has been established to assist interested young people between the ages of 15 and 24 to attend an ATOS Annual Convention. ATOS will pay the convention registration fee, hotel, lowest cost transportation, and the cost of the banquet.

All young people interested in applying for this

fellowship should request an application today by contacting: Don Bickel, GWMF Committee Chair, 1586 North Harding Avenue, Pasadena, CA 91104 or e-mail dbickel@atos.org.

If you know of a young person who might be interested, please have him or her send for an application.

All applications must be completed and postmarked by July 30, 2002.

Applications must be returned by Certified Return Receipt Mail.

ATOS Directors Chapter Liaison Assignments (2002-2003)

DON BICKEL
Phone/Fax: 626/794-9652
E-mail: dbickel@atos.org

Aloha
Hilo Bay
Nevada Desert Lights
San Diego
Valley of the Sun
Yuma

JEFF WEILER
316/684-5411
Fax: 684-5423
E-mail: weiler@atos.org

Kansas City
River City
Sooner State
Wichita Great Planes

DAN BELLOMY
617/834-8771
E-mail: bellomy@atos.org

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Connecticut Valley
Delaware Valley
Eastern Massachusetts
Garden State
Hudson Mohawk
New York
Piedmont

Rome, New York
Southern Jersey

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Fax: 527-9182
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Alamo
Atlanta
Cumberland Valley
Metrolina
North Texas
Potomac Valley
South Mississippi
Gold Coast
Southeast Texas
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Fax: 322-9379
E-mail: smith@atos.org

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Central Illinois
Central Indiana
Central Ohio
Chicagoland
Heart of Ohio
Joliet Area

Magnolia
Ohio Valley
Quad Cities
Red River
St. Louis
Toledo Area
Western Reserve

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E-mail: ledwon@atos.org

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Golden State
Kiwi
London & South
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Los Angeles
Northern California
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Santa Barbara
Sequoia
Sierra

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E-mail: mullins@atos.org
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Jesse Crawford
Oregon

Pikes Peak
Puget Sound
Rocky Mountain

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Fax: 791-2556
E-mail: hunt@atos.org

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Great Salt Lake
Gulf Coast
Manasota
North Florida
Orlando
Pine Tree
South Florida

JIM STEMKE
847/534-9511
Fax: 534-1405
E-mail: stemke@atos.org

Chicago Area
Dairyland
Kingston
La Crosse Scenic Bluffs
Land O' Lakes
Motor City
Northern Michigan
Southwest Michigan



Special Airline Fares Available for the 2002 ATOS Annual Convention

LET'S TRAVEL of Spring Valley, California has been appointed as the official travel agency for the 2002 ATOS Annual Convention to be held in San Diego. In that capacity they have contracted with American Airlines to offer special discounts for members attending this convention. The discounted airline fares are available from November 26 through December 7.

The following conditions apply: Tickets must be purchased at least 60 days in advance. Fares do not include PFCs, fuel surcharges, security charges, custom charges, immigration fees, taxes or any other surcharges, which may apply. Such charges must be added at the time of booking. Tickets must be purchased from

LET'S TRAVEL, through FAX or their toll free number.

American Airlines is offering a 10% discount on the lowest applicable excursion fare. All tickets are non-refundable, however, names may be changed for an additional charge of \$100.00. If tickets are not purchased within that 60-day period, the discount drops to 5%. Since these dates are the heaviest travel days of the year, it is strongly recommended that you make your reservations as soon as possible.

If you are not able to travel on American Airlines, **LET'S TRAVEL** has pledged to search for the very lowest fares for you. They can often beat Internet prices and it is certainly worth your time to call them for a quote.

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Members' Forum*

Dear Editor:

We were all extremely pleased with the review in the last issue of THEATRE ORGAN of our first release of *The Biggest Little Wurlitzer* with Jerry Mendelson. I am writing to clarify a few matters.

Landmarks Recording Service is a non-profit arm of the Garden State Theatre Organ Society, devoted exclusively to theatre organ recordings. The monies from all sales go towards the maintenance and reinstallation of our many organs (six are currently underway). However the Rahway Theatre organ is, unfortunately, not one of them. A change in administration over the past several years has seen the organ covered up with a thrust stage and no longer used as it was for intermissions. The organ is somewhat secure in that it is landmarked with the building, so they may not remove it.

Secondly, I wish to clarify in the specifications that the Trumpet stop in the organ at the time of recording was a Tuba Mirabilis.

We won't be releasing more than one or two CDs a year—many out of archives until we get some of our new installations completed in the next few years. However, I can tell you the next CD we are now in the middle of producing is of the late Lee Erwin playing three New York Wonder Mortons. After that a real surprise that will knock everyone's socks off.

Thanks for letting me clarify these points.

Bob Balfour, Union, New Jersey



Dear Editor:

Though we live in Oregon, my husband Jim and I have attended several theatre organ conventions in Australia, and have become close friends of many of the wonderful folks down under. The conventions there are well planned with fine artists, splendid theatre organs, and extra special activities as well. We would heartily recommend that ATOS members make the trip down under. The featured artist at the Australian Theatre Organ Festival in April 2003 will be Lew Williams, and of course there are many fine Australian organists as well.

There have been at least eight young people from Australia who have won their division in the ATOS Young Organist Competition in the past ten years (five of these from Adelaide, including this year's Senior Division winner) and three of them have gone on to win the over all competition. Several have gone on to become world-class artists.

This is a golden opportunity to find out what they do in Australia to attract so many young folks and inspire them to become fine organists. The Capri Theatre in Adelaide, with its magnificent 4/29 Wurlitzer, is one of the very few theatres wholly owned by the local organ club, the TOSA/SA.

Those interested in further information may contact Bob Cornish at rcornish@iweb.net.au or Graham or Gail Ward at gward@adam.com.au/. Graham is the President of the ATOS Australia Felix Chapter.)

We have enjoyed the conventions in Australia so very much and we would like to see other organ lovers have this great experience also. Incidentally, the exchange rate is very much in our favor, which makes the conventions quite affordable, and the sightseeing opportunities are outstanding!

Shirley Clausen, Portland, Oregon

Dear Editor:

Steven Ball's essay on the Dutch organ scene interested me for I have been in correspondence with Tom Veltman in Holland for some years, and he has keen interest in theatre organ over there, in particular the AVRO Studio instrument which has appeared on a two-CD recording. This is a STEMRA issue HJPB001-1&2. The first disc is historical with a number of Dutch and British artists playing over the years 1937 to 1988. The second disc is digital with mainly Nigel Ogden (BBC Radio presenter) in concert and gives a good representation of the characteristics of the instrument.

The tabled list of Dutch instruments on page 55 (May/June 2002) gives the AVRO organ as 4/18 Standaard/Compton though, currently, it is a 4/19, having undergone numerous changes over the years. The organ was built in 1936 by the John Compton Ltd. factory in London along with the two BBC Compton organs for St. George's Hall, and Maida Vale Studios, and was turned out as a typical Compton product such as the BBC instruments. The console casing and some of the pipes were made by Standaard before they went bankrupt causing those parts to be sent to London, where Compton completed all the construction and tuning using their own materials. At the same time, another AVRO organ was built in London as a church instrument, so all four are related. The other Compton listed also came from the London factory during those years, and was originally installed in a London cinema.

Additionally, the letter from Wes Johnson in Australia on page 11 (May/June 2002), referred to the 4/21 Wurlitzers in the Sydney and Melbourne State Theatres, which are cousins of the 4/21 Trocadero/COS Wurlitzer in the Edric Hall, Southbank University recently re-furbished and extended to great effect and which should appear on a great CD in the future.

Geoff Day, United Kingdom



Dear Editor:

Is there anyone who can answer if there is to be any further volumes of *The Encyclopedia of the American Theatre Organ*, the first two volumes so ably written by David L. Junchen and the third by Preston J. Kaufmann? Kaufmann's volume included the first part of the mighty Wurlitzer story and at the time there was considerable more information, photos, etc. to make another volume or more.

I know that I am not alone in seeking this information and it would be a service if this knowledge could be made public.

Thank you,

Stanley C. Garniss, North Easton, Massachusetts

Editor's Note: ATOS, with the assistance of the Organ Historical Society, has been working steadily to collect scattered materials pertaining to David Junchen's book on Wurlitzer pipe organs. The great majority of these materials have now been located and recovered, and plans are being developed to bring the book to publication in the near future. A forthcoming Journal article by Jeff Weiler recounts the search, discovery, and recovery process for the illustrations and graphics material, and the reassembly of the Junchen text.

*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. ♪

What Becomes a Legacy Most?

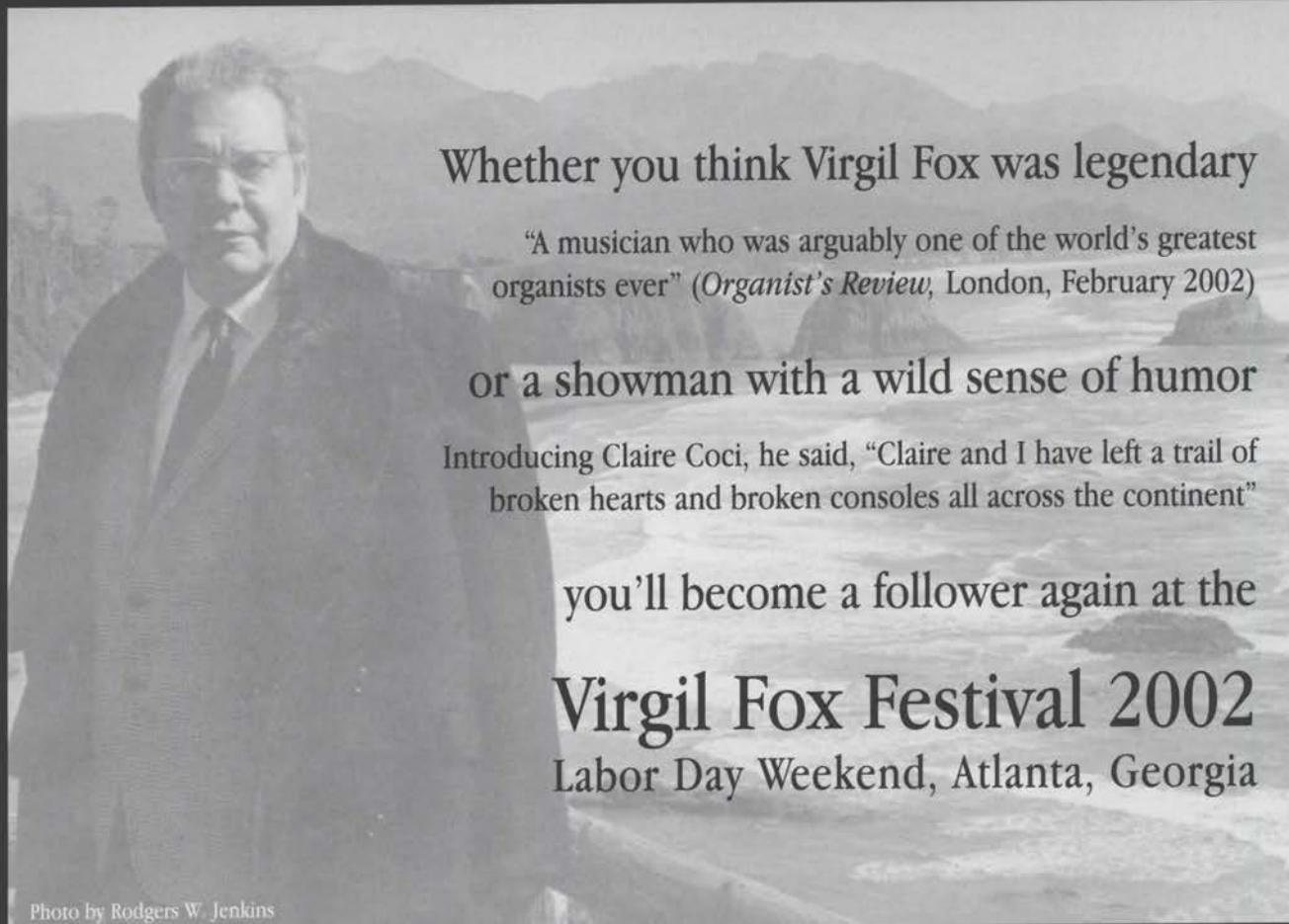


Photo by Rodgers W. Jenkins

Whether you think Virgil Fox was legendary

“A musician who was arguably one of the world’s greatest organists ever” (*Organist’s Review*, London, February 2002)

or a showman with a wild sense of humor

Introducing Claire Coci, he said, “Claire and I have left a trail of broken hearts and broken consoles all across the continent”

you’ll become a follower again at the

Virgil Fox Festival 2002

Labor Day Weekend, Atlanta, Georgia

Two Concerts

Saturday, August 31 at 8:15PM

Richard Morris plays works he coached with Virgil Fox
Bach, Franck, Mozart, and Reubke at Spivey Hall
Clayton College and State University, Morrow, Georgia
Albert Schweitzer Memorial Organ, 3/79 Fratelli Ruffatti
Reception honoring Anna Moffo, recipient of the
2002 Albert Schweitzer Music Award

Sunday, September 1 at 3:00PM

Lyn Larsen, Tom Hazleton, Jonas Nordwall, and
Larry Douglas Embury: “Fox at the Fox”
Twenty-Second Virgil Fox Memorial Concert
Atlanta Fox Theatre, 4/42 “Mighty Mo” Organ
Presentation of the 2002
Albert Schweitzer Music Award to Anna Moffo
Reception at “Gone With The Wind” Grand Ballroom
The Georgian Terrace Hotel

Other Highlights

A holiday weekend of organ crawls and presentations by Atlanta’s best organists

Saturday sessions for fun and education by noted musicians and Virgil Fox experts

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Surprises include new CDs of historic, never before released recordings of Virgil Fox

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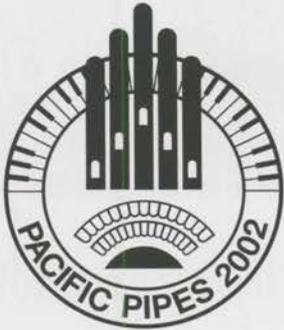
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For information call 800/486-6628

or e-mail VFF2002@organarts.com

Daily Schedule

November 29–December 3, 2002

	FRIDAY, NOVEMBER 29	SATURDAY, NOVEMBER 30
MORNING	<p>(Registration all day)</p> 	 <p>Experience DISNEY'S spectacular HOLIDAY SHOW at the El Capitan Theatre in Hollywood—home of the Former San Francisco Fox Theatre 4/37 Wurlitzer. Lunch and sightseeing in Hollywood immediately following the show.</p>
AFTERNOON	<p><i>Late Afternoon</i></p> <p>WELCOME RECEPTION and no-host cocktail hour.</p>	 <p>CATHERINE DRUMMOND, the overall winner of the 2001 Young Organist Competition, in concert at Plummer Auditorium, home of Orange County Chapter's 4/35 Wurlitzer. Hear the winners of the 2002 Young Organist Competition in cameo performances. Preview the 2003 ATOS Annual Convention.</p>
EVENING	 <p>CARLO CURLEY and LYN LARSEN</p>  <p>in a spectacular duo organ concert at Santa Sophia Church, at the consoles of two Allen Digital organs.</p> <p>.....</p> <p><i>Late Evening</i></p>  <p>JAM SESSION at Trinity Church. Enjoy the magnificent sound of the San Diego Chapter 4/24 Wurlitzer.</p>	 <p>ROB RICHARDS, Disney's El Capitan Theatre house organist, in concert at the console of the 4/35 Wurlitzer in Plummer Auditorium.</p>  <p>PLUMMER AUDITORIUM</p>

Pacific Pipes 2002

ATOS Annual Convention • San Diego, California

SUNDAY, DECEMBER 1



Annual **ATOS MEMBERSHIP MEETING** in the Kona/Coast Room, Hanalei Hotel. Lunch and shopping at San Diego's Seaport Village.

MONDAY, DECEMBER 2



BARRY BAKER in concert at the console of the 4/24 Wurlitzer organ in Trinity Church (Group A).



TOM HAZLETON in concert at the console of the Allen George Wright IV organ in Santa Sophia Church (Group B).



CAROL WILLIAMS, San Diego Civic Organist, in concert at the Spreckels Organ Pavilion 4/73 Austin organ in Balboa Park.



TOM HAZLETON in concert at the console of the Allen George Wright IV organ in Santa Sophia Church (Group A).



BARRY BAKER in concert at the console of the 4/24 Wurlitzer organ in Trinity Church (Group B).



PETER RICHARD CONTE in concert at South Shores Church, at the console of the 5/333 Walker organ — one of the world's largest digital organs.



Early Evening RECEPTION and no-host cocktail hour featuring the piano artistry of **BOB MacLEOD** playing your favorite songs.

.....

Evening



The annual **ATOS AWARDS BANQUET** in the Kona/Coast Room, Hanalei Hotel. Following the banquet everyone attending the convention is invited to hear **WAYNE** and **CHERYL SEPPALA**, the very popular San Diego husband and wife team, in a theatre organ and piano concert in the Kona/Coast room.



SOUTH SHORES CHURCH

TUESDAY, DECEMBER 29

Afterglow



SEAWORLD

Today you will have your choice of visiting one of San Diego's great attractions — either **SEAWORLD OF SAN DIEGO** or the **SAN DIEGO ZOO**.

Both of these fabulous venues will take a full day to thoroughly enjoy, so plan on a day filled with excitement and happy memories.



SAN DIEGO ZOO

For general information, call Jackie Porter, 2002 ATOS Convention Co-Chairperson, at 619/286-9979, or e-mail at jackie19@cox.net.

For registration information contact Jeff Johnson, Convention Registrar, at 760/746-7469, or e-mail at jeff8444@aol.com.

(See pages 84–88 for complete convention information.)



OFFICE OF THE MAYOR

CITY OF CHICAGO

RICHARD M. DALEY
MAYOR

PROCLAMATION

WHEREAS, the Chicago Area Theatre Organ Enthusiasts, Inc. (CATOE), a Chapter of the American Theatre Organ Society, is a non-profit organization dedicated to the preservation of a unique American artform: the theatre pipe organ and its music; and

WHEREAS, its members include musicians, technicians and enthusiastic listeners who are all devoted to the preservation and continued enjoyment of the pipe organ, a national treasure; and

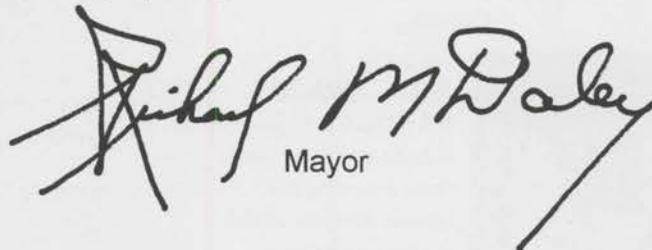
WHEREAS, organized in 1955, the American Theatre Organ Society (ATOS) has grown into an international society with more than 6,000 members in over 60 chapters throughout the world; and

WHEREAS, ATOS members work to preserve, restore, maintain and promote the theatre pipe organ by presenting concerts, film programs and educational seminars to the general public; and

WHEREAS, on April 25, 2002, the Chicago Theatre Wurlitzer Pipe Organ at the Chicago Theatre is being honored:

NOW, THEREFORE, I, RICHARD M. DALEY, MAYOR OF THE CITY OF CHICAGO, do hereby proclaim April 25, 2002, to be CHICAGO AREA THEATRE ORGAN ENTHUSIASTS DAY IN CHICAGO and urge all citizens to be cognizant of the special events arranged for this week.

Dated this 12th day of April, 2002.

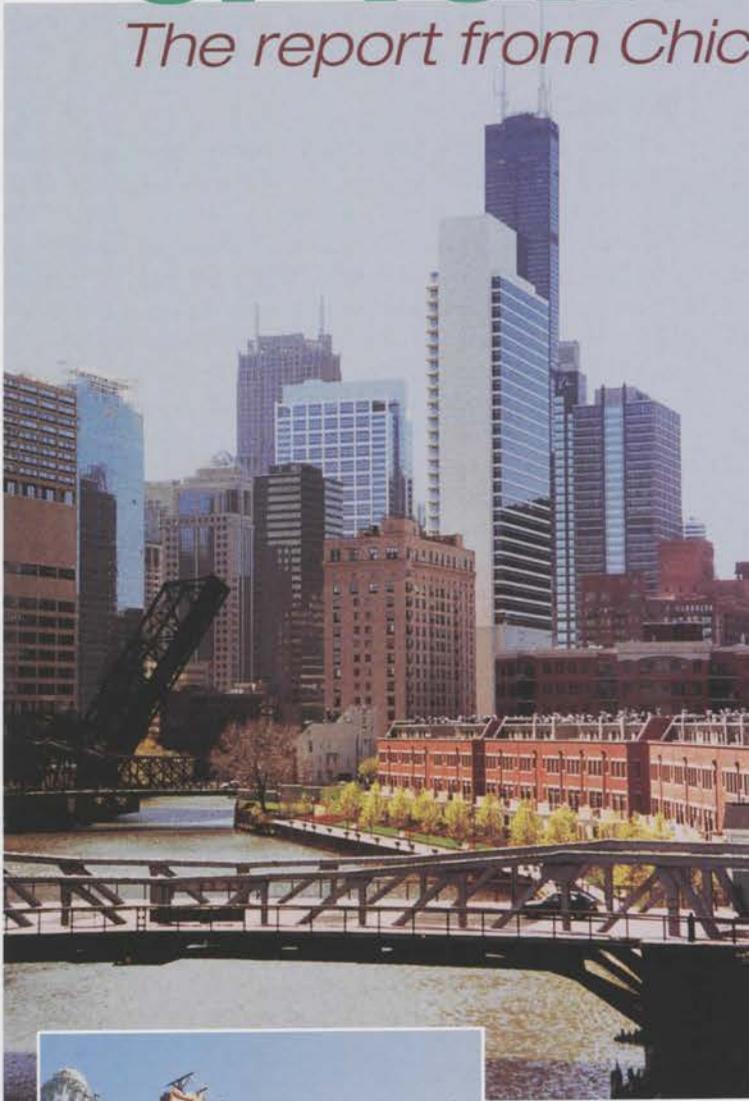

Mayor

"MY KIND OF TOWN..."

The report from Chicago and Rialtofest '02

Text and Photos by Ron Musselman

It's the great metropolis of the Midwest. Sporting a panoramic skyline that sits at the shore of Lake Michigan and includes much surviving classic early 20th Century architecture, Chicago is a city that is a little different from any other. No words written on a page could adequately convey its characteristic sights, aromas and overall sense of "place." Added to this is its melting pot aspect. There is every conceivable nationality to be found in the greater Chicago



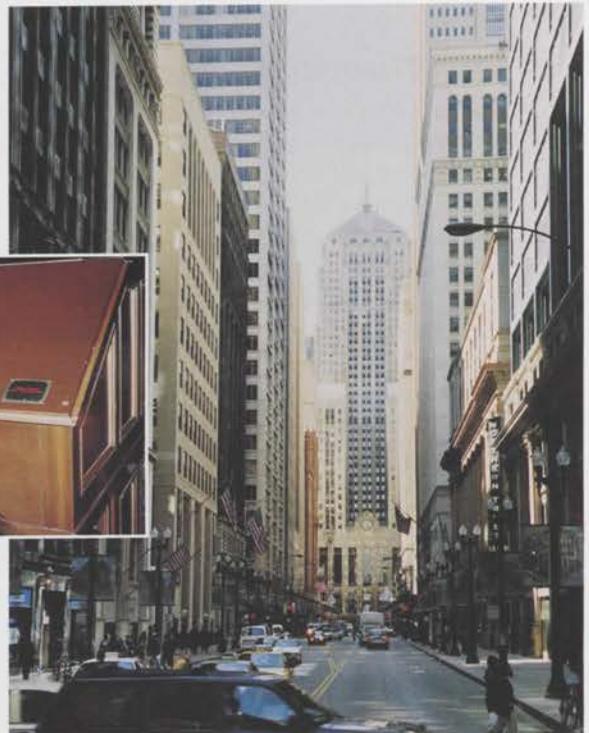
■ Chicago skyline



■ Chicago Theatre



■ Chicago Theatre
4/27 Wurlitzer



■ Downtown Chicago

area—Irish, Chinese, Polish, African-American, Jewish, German, and representatives from just about any southeast Asian nation you can name. Chicago's people are as diverse as its neighborhoods and architecture. And there is the delightful local accent of many who have lived there for more than a few years. When saying the name of their city, the second syllable changes from "aw" to a twangy short "a". And words like "condo" become "can-doe."

The residential areas range from charming, well-kept, modest homes on tree-lined streets to mile after mile of huge, highly individual mansions extending up into the northshore shore area. And then there's the food, ranging from the downtown Berghoff's German fare, to elegant steakhouses serving chunks of meat the size of a roast, to the famous Chicago-style pizza. All of this and six great musical venues awaited us as our plane descended into the vastness of O'Hare Airport Wednesday afternoon. After what seemed like a two-mile walk through the terminal (which took us past about 50 Smith's magazine stands and 200 Starbuck's), we boarded the shuttle bus and headed for the convention hotel. As we walked away from the registration desk and into the lobby, it was good to see so many familiar faces already in town. While the Chicago area can have brutally cold weather in the winter and hot, humid summers, we were blessed with cool, crisp days and nights, save one healthy midwestern storm. And on the way to dinner Wednesday night, we were given a good example of why Chicago's nickname is "the windy city." The wind had been kicking up a fuss for about an hour, and as we were walking across the parking lot, right in mid-step, a turbo-charged gust suddenly hit. ATOS President Nelson Page and yours truly were caught off guard and nearly ate some pavement.

Since the events started on Thursday, the whole day and evening were free. All the public gathering spaces in the hotel were busy until late. Among the general buzz of conversation could be heard phrases like, "restoration of the old console," "raising the main Tibia to 12 inches," or "revoicing the Posthorn."

Thursday, April 25

The much-anticipated double header at the historic Chicago Theatre, sponsored by The American Theatre Organ Society, didn't start 'till noon, so it was nice to be able to sleep in past 8 a.m. The coach ride to downtown was an experience in itself. We saw dozens of interesting buildings on the way and as "the loop" was entered, the eye could feast on many examples of architecture from Chicago's golden era. The waterways that run through town were crossed on sturdy bridges accented with stylish bridge tender houses. We finally turned onto State Street, and there it was—the all-new bright red vertical sign spelling out "CHICAGO." We hopped off the coach and took a quick two block walking tour of the area and saw, among other things, the façade of the restored Oriental Theatre. Returning to the Chicago Theatre, there was still plenty of time to explore the theatre before the first concert. All of the excellent but old black and whites we have seen of this landmark house do not do it full justice. Seeing it first hand in living color was an eye opener as well as a reminder that 1921 was far from being a black and white world. All of the public areas in this restored jewel looked fabulous. The lobby has an

elegance about it that says "European opera house." It's a well-designed package of columns, arched windows and plasterwork in a restrained color scheme. One of my favorite views was from the mezzanine level looking past the big chandelier and through the massive arched window that opens out over State Street. Walking into the nearly 3,900-seat auditorium at main floor level was interesting. It doesn't look particularly deep for a theatre of this size. But the Chicago is proportionately very wide. The organ grilles are very far apart, and the balcony is enormous, especially when viewed from the side.

■ Clark Wilson

We took seats at the center of the balcony about eight rows back and nearly level with the top of the chamber openings. After introductory remarks, including a welcome from ATOS President Nelson Page, Clark Wilson brought up the console of the Chicago's original 4/27 Wurlitzer with a spirited "Hallelujah!" We were immediately reminded of the late San Francisco Fox. It was a sound that George Wright described at various times as being "distant, haunting, lyrical" and the large distance between the left and right chambers produces a surround sound-like effect (also aided by the shape and size of the room), enhanced by a big, firm pedal. While Clark was not mimicking Wright's registrations, the Chicago Wurlitzer does have identifiable sonic characteristics. And we recall hearing some of the sounds from the George Wright recordings of this organ from the late '70s.

In tribute to the legendary Jesse Crawford, who was featured at this very organ in the 1920s, Clark played a nice, old-time ballad, "When Shall We Meet Again," and followed with Crawford's snappy "Valencia." He worked in some nicely played solos and appropriate tuned percussion accents. It was interesting to hear period pieces played in the original style on an instrument from the same era. Then he went right into "The Continental" with an ear catching antiphonal color reed-Tibia call and answer. Mr. Wilson followed with a pair of golden-oldie novelty tunes—"Sittin' In The Park" and "This'll Make You Whistle." During the playing of these two chestnuts, a yellow Viol Celeste stop tab actually broke off the rail when operated, and was launched to an unknown destination.

A Spanish flavored light classical piece with a beguine-like tempo followed—"Serenade." This arrangement utilized a Tuba, which was given a pure, almost transparent timbre by the magical acoustics of the room. Next up was a medley of songs made famous by Judy Garland, well knit together and starting with "The Man That Got Away." The very lyrical playing made it obvious that this was vocal music. He went into a light, frothy "C'mon, Get Happy," laced with tuned percussion. It escalated into a mezzo-forte sound, then up to an ending that exhibited how much authority the Chicago Wurlitzer possesses. Clark then eased into "Rock-a-bye," followed by "The Boy Next Door," with some frequent and effective registration changes in its final minute. It was all wrapped up with a fragment of "Over The Rainbow."

"Sunrise" used the foundation chamber Tibia which George Wright had referred to as "the most hauntingly beautiful Tibia I've ever heard." Clark treated us to strings in various combinations in the first half. Both Tibias were used in "Sunrise," and they proved to be quite different in character, but each was

beautiful. He then tore into a showtune-style “opener,” “Fun To Be Fooled.” A combination tinged with tiny color reeds emerged from the Solo side with clarity, yet there was still that intriguing illusion of distance. And the same general thing can be said of the Posthorn in this installation. It has presence and decent volume, but it is nowhere near being overbearing, tending to fold into the ensemble rather than dominating it. The “punch” in this instrument seems to come from the broader, fundamental ranks like the Tuba Mirabilis. Overall, it’s a big, smooth, vast sound, and as heard from the balcony center-front, there’s plenty of power.

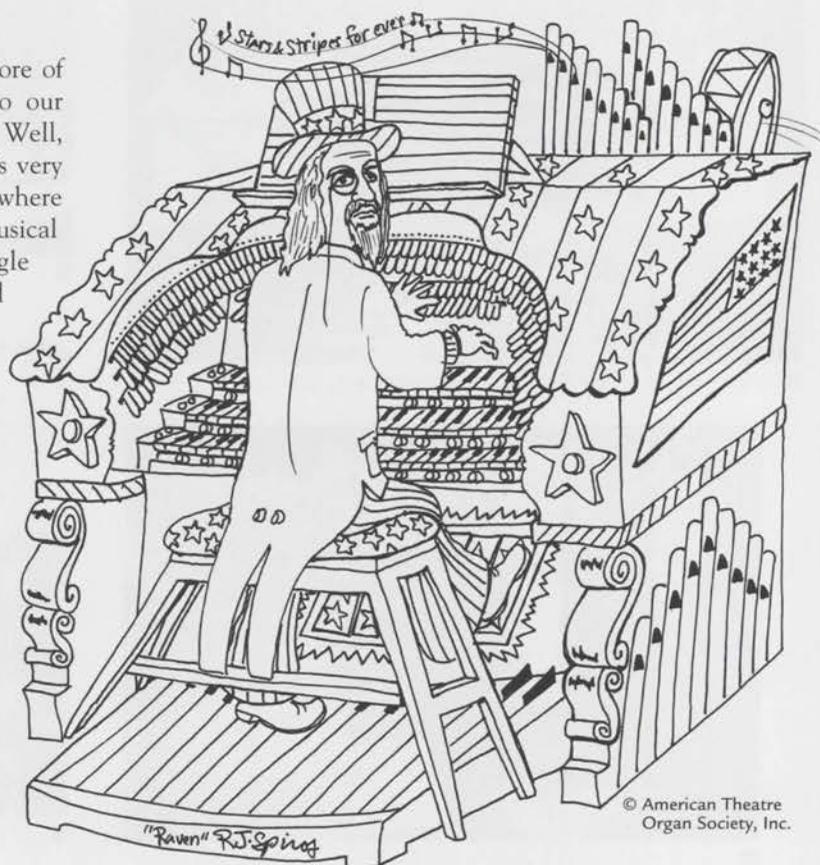
Clark continued his recognition of Jesse Crawford with three more songs associated with the man, concluding with a fairly jazzy “Dance Of The Blue Danube”—three very different pieces from various periods in Crawford’s career. Then, a little more J. C. music with the ancient but almost universally known “Did You Ever See A Dream Walking?” The melody began with the cheerful small-scale color reeds, and then he eventually stepped up the tempo and combination strength. Wilson then gave us some operetta music, starting with “Love’s Old Sweet Song,” which made use of some softer stops, including the Dulciana and Harmonic Flute. This segment closed with “My Hero,” during which we witnessed a buildup to a magnificent ensemble, underpinned by that commanding pedal and a spine tingling reverberant afterglow. He closed with an excerpt from a Delibes opera, featuring some great brass fanfares. It was exhilarating to hear them bounce off the opposite side of the upper balcony! The resulting encore was another Broadway-style tune that ended this concert on an upbeat note. Clark Wilson is a top-drawer musician who always plays a satisfying concert. But his performance on this day is the best thing we’ve heard from him to date.

■ Simon Gledhill

After a break, which gave ample time to explore more of the Chicago’s extensive spaces, we climbed back to our favorite balcony seats to hear England’s Simon Gledhill. Well, actually, he’s just as much “OUR Simon Gledhill.” He’s very well liked in the states, or for that matter, any country where he’s concertized. Not just a product solely of his UK musical environment, Simon cannot be labeled with any single style. He has listened well to a variety of sources, and along with his own ideas, has emerged as a very fluent musician. We have been amazed with his playing and today was no exception. He opened with “Flat Foot Floogie,” recorded by George Wright on this very organ some 25 years ago, and many of the sounds George used were heard. Jobim’s “Girl From Ipanema” was played with the appropriate Marimba accompaniment, and then the second verse turned into a jazzy strut. When a Tuba Mirabilis cipher suddenly developed and would not be ignored, Simon called out, “I broke it!” The technician quickly cleared the cipher in less than a minute. After a well played medley, during which he was in total control at all times, the pace relaxed with “Body And Soul,” also recorded here by G.W. for his albums of the ’70s. Next up was “Sketch Of A Dandy,” one of Simon’s frequently played favorites. It’s a delightful little saunter down the lane with color reeds

initiating the melody. Simon’s fast reaction time was in evidence when he selected a two-rank combination, and one rank was not in tune with the other. At the end of the phrase, he immediately canceled the “non-unison” voice and continued on without missing a beat. The intro to the following Harold Arlen medley was anchored with the fundamental and brass ranks, which really made themselves heard. The audience then enjoyed a collection of familiar songs ranging from “Stormy Weather” to “Got The World On A String”—and the entire sequence was infused with several solos and much variety. It was all crowned with a truly spectacular finish. Cole Porter’s “If Love Were All” was enhanced with some exquisitely subtle touches—Gledhill’s heart was definitely in this one. From ballad to the more bombastic: “The King Kong Theatre March,” which originally accompanied the movie scene in which Kong is being exhibited on stage. He then played Jerome Kern’s “Look For The Silver Lining,” a piece from the era of the Chicago Theatre opening. Next was a concert highlight—music from “Rose Marie,” another tip of the hat to George Wright, and a very skillful recreation of George’s medley, as played on the 2/10 style 216 Wurlitzer at the Rialto Theatre in South Pasadena, California. A tribute to Bob Goldstine (instrumental in saving the Embassy Theatre in Fort Wayne, Indiana) was then played—“Right As Rain,” with a hint of “Singin’ In The Rain” woven into the intro. Simon’s closer was the overture to *The Barber of Seville*, a skillful adaptation of classical material that featured still more sounds not heard earlier. It was quite a rendering—very orchestral in places, and at times, incredibly powerful. For the mandatory encore, he was joined at the bench by Clark Wilson for a duet in honor of Jesse and Helen Crawford. Since a theatre organist performs

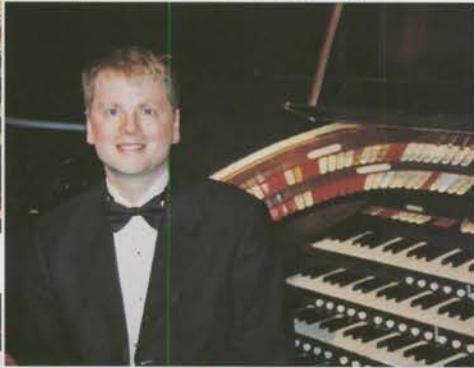
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■ Clark Wilson



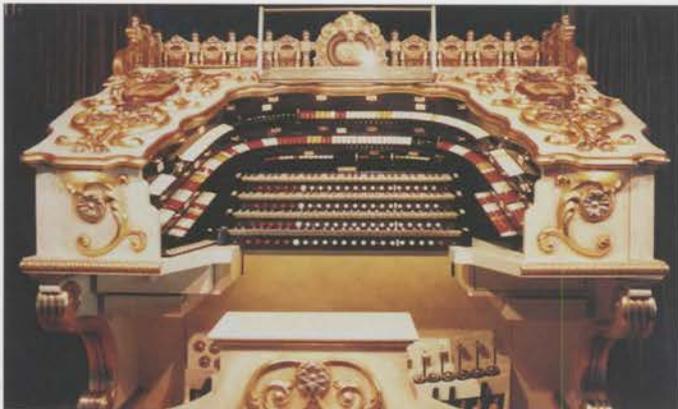
■ Simon Gledhill



■ Dave Wickerham



■ Tivoli Theatre, Downers Grove, Illinois



■ 4/28 Robert-Morton in Van Der Molen residence



■ Van Der Molen residence



■ David Harris and Jelani Eddington



■ Krughoff residence



■ Rialto Theatre grand lobby



■ Ron Reeseigh



■ Rialto Theatre
rotunda chandelier

■ Rob Richards, Ron
Reeseigh, Charlie
Balogh, David Harris
and Jelani Eddington



■ 4/33 Wurlitzer in Krughoff residence



■ De Paul University wind ensemble



■ Rialto Theatre grand lobby

“MY KIND OF TOWN...”

CONTINUED FROM PAGE 17

with his or her back to the audience, Helen Crawford's stage gowns were made with all the fancy decoration on the back. So guess which Crawford part-time comedian Clark played in this duet? Of course, both Simon and Clark sat on the bench, facing the console. But Clark had put his vest on backwards, and his bow tie was on the back of his collar! They teamed up for “The Stein Song,” and the lengthy applause that followed was a great finish to this afternoon of music in a very special venue.

This Rapp and Rapp creation is now a registered historical landmark, and justifiably so. Its original Wurlitzer pipe organ is still in place, and the beauty of the theatre is exceptional. Most of the earlier movie houses, although some were elegant, tended to have a heavy clumsiness and stodginess about their décor. But for 1921, the Chicago is a very well conceived design. This was a rare glimpse and listen.

Most of our gang, instead of heading back for the hotel, went downtown and dined on the authentic, delicious German cuisine of Berghoff's, a comfortable old style restaurant that has been a fixture on the Chicago scene since 1898. We took the convention coach back to the Radisson and then dined in the streamlined elegance of the nearby McDonald's with ATOS Treasurer Bob Maney. Time with Bob is always well spent, and after an hour of conversation, I headed back to our hotel room to unscramble the day's notes, much of which had been scribbled in darkened elegance.

Friday, April 26

It was a 7:30 a.m. wakeup call to be on the bus in time to leave for the first Rialtofest '02 Weekend event, sponsored by the Joliet Area Theatre Organ Enthusiasts. This morning's program featured Dave Wickerham in concert at the Tivoli Theatre in Downer's Grove. Downer's Grove—now there's a name that smacks of picturesque small town America. And boy, was that ever the case. This was our first trip out of central Chicago, and the vastness and variety of the area was becoming apparent. Before this trip was over, our understanding of what Illinois comprises would be greatly expanded. At least two native Chicagoans told us that the metropolitan area extends from north to south for nearly 100 miles. As our coach headed for Downer's Grove, we began to see just how beautiful the state is. There was a stretch of road that was green and wooded with a lot of open ground between the buildings, and then becoming more dense as the outskirts of Downer's Grove were approached. The town had a smattering of new mixed in with the traditional, but most of the newer buildings were tastefully styled and harmonized with the past. We stepped off the bus to drink in a quiet, peaceful atmosphere that was part Lake Wobegon and part Mayberry. There were several blocks of early 20th Century single and two-story homes on streets lined with mature trees. Some of the residences bore more than a passing resemblance to Frank Lloyd Wright's Prairie Style. It was in Downer's Grove that we first noticed an interesting practice that can be found throughout the Chicago metro area. On both residential and commercial buildings, a single façade would utilize both brick and stone facings.

We entered the Tivoli Theatre and found it to be a typical early style neighborhood movie house relying mostly on con-

trasting colors, stenciling and simple ornamentation for décor—the way many modest theatres looked before the real movie palaces began to appear. Genial Dave Wickerham opened with just the Clarinet playing a bit of “Oh What A Beautiful Morning” before tearing into “Wake Up And Live.” The organ proved to have excellent egress in the fairly large single floor house. Dave told the crowd he had “hit the road at 4:30 this morning” and would play “a few ballads, but mostly wake-up music.” He then broke out a lively oldie, “Darktown Strutter's Ball.” “The Chrysanthemum” was played as a laid back ragtime piece, sporting a simple Clarinet solo and Flute accompaniment on the first verse. This was followed by big combinations that were not flower-like.

Next was a medley “On A Theme Of Blue,” beginning with “Blue Moon,” making use of the Tuba for a solo, then a Tibia/Clarinet combination. This led to a verse played jazz style with the appropriate cymbal accent. Overall, it was a nice, smooth arrangement suited to this style of organ. There was a deftly played slice of “Rhapsody In Blue,” “Blue Skies,” showing off a gorgeous Tibia, and “Love Is Blue,” opening with a hint of classical organ in the accompaniment. Then he went into a pure classical motif that provided contrast in a most imaginative arrangement and concluded with the pleasant surprise of a big string ensemble. Things were then livened up with the Strauss “Chit-Chat Polka,” sporting some snappy left-right dialogue. A Herb Alpertesque “Spanish Flea” eventually broke into one of those surprise Wickerham jazz rides. “Java” was a clever jazz/classical hybrid that got the audience involved. It was amusing to see an ocean of heads bobbing in time with the music, most uncharacteristic of an assembly of theatre organ devotees! Dave is also a church organist, and we heard some wonderful examples from that side of his work. A Clarinet solo introduced the invitational used for decades by America's evangelist, Billy Graham—“Just As I Am.” And it was beautifully played—I almost felt like doing an altar call down to the console! Wickerham followed with a medley of familiar sacred pieces; including one of the finest renditions of “Rock Of Ages” we have ever heard. This segment of the concert ended with an inspired trem-off hymn which drew extended, well deserved applause. The pace changed with the evergreen “Paper Moon” and a little “Fats” Waller twist. The remainder of Dave's Tivoli concert continued to display a variety of music—Waller's “I've Got A Feeling I'm Falling,” a calliope-flavored “Cruisin' Down The River,” and a spirited “Knightsbridge March.” He wound things up with a patriotic medley in observance of 9/11. It was joined together by some very good bridges and a riveting “God Bless America.” A standing ovation brought his encore, an early Gershwin “Scandal Walk,” which ended the morning on a cheerful note.

While Dave has been playing conventions and concerts all over the country the past few years, we still harbor the feeling that he may be underrated as a diversified musician. I have seldom seen anyone get so much from a small, mild mannered ballad organ with a modest three-manual console controlling only ten ranks. We witnessed some fine technique and imagination, and Dave did not attempt to compensate by excessive use of full organ. The dynamic range was commendably wide. Additionally, Wickerham realizes that a lot of good music is made with the trem off. No need to hit the bench, slap all those

babies on, and forget to turn at least some of them off now and then. The more we listen to this guy, the better we like him.

As this enjoyable morning of music ended, we filed to the lobby where box lunches were distributed. We all dined on turkey, ham or beef-based croissant box lunches in the auditorium. This handily took care of lunchtime so we could move on to our afternoon concert venue.

■ Van Der Molen Residence

The second of two groups stayed at the Tivoli for an open console session. Our group left the theatre at noon for rural Wheaton, Illinois for a concert at the Paul and Linda Van Der Molen residence. Again, we enjoyed a bus ride through some gorgeous open country (much of it lush, wooded groves) between residential areas to reach the Van Der Molen's estate in a beautiful area of gracious homes. Paul has been a very successful "Sanitation Magnate," and we had to laugh out loud when spotting a Cadillac parked in his driveway that bore a custom plate with the word "Rubbish." Once inside the spacious compound, we settled into a comfortable overstuffed leather sofa at the rear of the music room (pure luck on our part) and awaited the appearance of Jelani Eddington and David Harris. Paul Van Der Molen stepped up to the front of the hall, welcomed the group, and after some informative remarks, introduced the artists for the afternoon. Jelani opened on the 4/28 Morton with "Let's Face The Music And Dance." There were many rapid registration changes that made for a dazzling arrangement. The organ is powerful but smooth, and fits the room very well. After this brisk kickoff, Eddington introduced David Harris, who has become one of our favorite pianists. The two men teamed up for a snappy "Varsity Drag." Then came a second duet, and one of the highlights of the concert—a lush, dream-like rendering of "Stranger In Paradise." It was superb playing on the part of both musicians, and had some nice details such as a solo on the main chamber English Horn (a mild Cor Anglais, not a Posthorn). They followed with a lively waltz, "Wonderful Copenhagen." "Taking a Chance On Love" got underway with a jazzy piano intro from David, and then Jelani, who contributed, among other things, a pungent chorus reed solo and a fitting slap-bass pedal line, joined him. Next up was one of my favorite parts of an Eddington/Harris presentation—a David Harris piano solo that transforms a sunny afternoon into the still elegance of late night when a person sits in a subtly-lit room, all alone with his thoughts. The song: "The Nearness Of You." It was a quiet and lovely moment; one that pointed out just how effective a piano can be all by itself—when played like that. Then, more razzle-dazzle with organ joining piano in a medley from *42nd Street*, another expertly dovetailed tour of tunes with a really spectacular finish. Jelani then soloed "Over The Rainbow" at the Robert-Morton. As a string passage began, the mirror ball suspended from the ceiling sent rotating spots of light all around the room. He gradually escalated the level of emotion as the piece progressed and ended with one of his powerhouse codas. It seemed as though only a few numbers had been played when the time came for the closer. And what a finish it was—Gottschalk's "Grand Tarantella," the same piece they wowed us with a few years ago at their concert debut in Wichita. Again we were amazed by David's clean, spectacular piano

work, and the big Van Der Molen Morton pipe organ gave Jelani the tools for extra impact in the close. After the instant standing ovation, they gave us the perfect encore, "Hoedown" from Copland's *Rodeo*. The descriptive excerpt was enhanced by some sparkling piano from Harris and choice orchestral sounds on Jelani's part. The dynamic duo did it again.

Friday evening, Jim and Cyndae Koller had planned to take us out to dinner and my immediate request was: "Take me to a joint that makes real Chicago-style pizza." Luckily, everyone in our party was in the mood for pizza, so we took a lengthy drive through several of those distinctive Chicago neighborhoods and wound up at Lou Malnati's, a large, rambling pizzeria with several dining areas, all of them full of people. Every few minutes, delivery boys emerged from the kitchen with stacks of six to eight boxed pizzas and headed for the front. With all this activity, I knew we had landed in the right place. The final confirmation came when the substantial deep-dish pizzas landed on our table with a "thunk!" Totally different from what I had expected, but oh boy! It was excellent, substantial stuff... and nobody can put away more than two slices.

Saturday, April 27

As we were the second of two groups to head out for Ron Reseigh's concert at the Krughoff residence, the blessing of a little more sleep was bestowed upon us on this cool, overcast morn. A storm threatened, but not too much more than light-to-medium intermittent showers were seen all day. After a little breakfast, we hopped on the coach and witnessed another parade of picturesque country and suburbs. About an hour out from the hotel, we pulled into a large shopping center and walked to the "Old Country Buffet" before continuing on to the Krughoff's. We had just eaten breakfast and no one in the group was ready to load up at a buffet, so we hung around outside for a few minutes, talking with other attendees as they walked up then headed inside. We were joined by "Uncle Dave" Schutt, English theatre organist Paul Roberts, and his manager. Someone spotted a Barnes and Noble bookstore in the distance, and after noting, "They usually have a Starbuck's inside," our group took a hike over there and enjoyed a great shot of jet fuel. After a nice quiet little respite punctuated by occasional boisterous laughter, we headed back to the buses for the final leg of our trip.

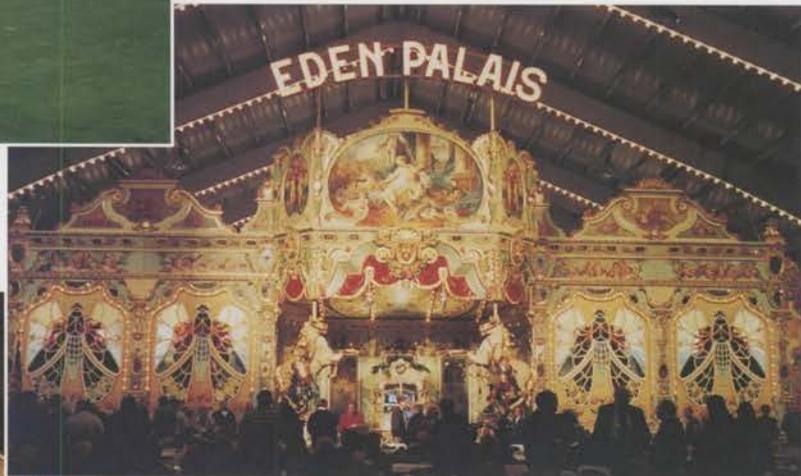
The Krughoff residence is a handsome structure in a picture perfect settlement of estate-sized lots. Its front doors welcomed us as we hurried from the buses under showery skies. Once inside, there was much "oohing" and "ah-ing" over the home's charming and cozy appointments as this bunch made its way to the music room. And the room where the console of their 4/33 Wurlitzer rests is ringed with several orchestrions and other items of a meticulously restored collection. Genial ATOS President Nelson Page welcomed the crowd then introduced Ron. As Reseigh took his place at the console, we did not hear the usual "Showstopper" opening. Nope, instead, it was one of those soft opens that actually make a person sit forward and really listen. It was Voxes and mild flue work, with which he nearly painted a picture of deep golds, interspersed with violet, and highlighted with glowing yellow around the edges. Then, after he had totally captured the attention of every ear in the room, Ron opened up with "Singing In The Rain" in a brass-



■ Sanfilippo Estate



■ Carousel room



■ Carousel Room



■ Carousel room



■ Carousel room



■ Carousel room



■ Carousel room



■ Carousel room

reinforced theatre organ ensemble—nice and crisp, but not overly loud. Some humor was injected by a chorus of singing birds and something that drew unrestrained belly laughs—an animated Mallard duck high on the right that spoke with a Kinura voice. Then there was a smooth transition into an introspective “Soon It’s Gonna Rain,” and he wound up the medley with a swaggering, jazzy “Singin’ In The Rain.” As he greeted the audience, Ron quipped, “We do have a weather channel in the organ.” He then played a full arrangement of “Soon It’s Gonna Rain,” intro’d by some lovely celestes, and the first solo taken by a tiny color reed on the left with a celested Flute accompaniment, answered by a larger scale Oboe family voice on the right. This was followed by a pleasing Vox-laced ensemble. And he brought it home with an absolutely magnificent swell of sound. This was satisfying, mature playing of the first order. Next was the ear-tickling “Kitten On The Keys,” with an additional complex part played by the computer (which Ron had performed earlier). It’s a fun novelty tune, but it also served as an impressive demonstration of his abilities. Reseigh’s medley from *My Fair Lady* included several of the highlights, and was nicely assembled with some clever embellishments. There was a lot of pizzazz and clean playing—very reminiscent of the million-seller George Wright recording, but with Ron’s own stamp on it as well. The bridges were most imaginative, echoing the familiar melodies, and he came up with a hair-raising thriller of an ending.

Ron continued with “Alley Cat,” and he found some new things to do with it, including a descriptive bit from an infamous cat food commercial. The baby boomers in the house were then given a trip down memory lane with an extensive collection of Beatles’ songs. And traveling back many years before that, he played a very faithful recreation of Jesse Crawford’s “Broken Rosary.” And the sentiment Crawford put into the original was all there. Ron continued with a request, the latinesque “La Rosita,” the melody carried initially by one of those tasty Tibia/Clarinet combinations. Then in answer to a second request, he said, “If you have a seat belt, put it on!” He launched into the very taxing (on the organist) “Tico Tico,” and included the lightning fast manual hopping. Someone then yelled out, “Play something on the sleigh bells!” Reseigh got a funny look on his face, shrugged his shoulders, and answered, “O.K.—Here’s my sleigh bell medley.” He started with “Jingle Bells” and proceeded to throw in everything, including the kitchen sink...and the duck, various tuned percussions, an “out of tune” Flute sequence, and I can’t recall what else. He carried on with “Silver Bells,” then Percy Faith’s delightful “Brazilian Sleigh Bells.” Ron wasn’t kidding—he did give us his “sleigh bell medley.” This absorbing musical feast ended with “You’ll Never Walk Alone,” a wonderful, inspirational effort capped with a tremendous crescendo. Ron Reseigh made quite a splash this afternoon, and the room was abuzz with superlatives. No less than ATOS Prez Nelson Page was overheard to say, “He just needs to stay with it and do a little more homework... he could be the greatest.” In less than four years, we have already seen Ron expand the scope of his playing beyond the trademark brassy authority. He can do a sudden “180” and play a ballad that will melt your heart. And he consistently avoids a lot of the older, dated sounds of the theatre organ (such as Tibias played at multiple pitches to the

extent that a peculiar “sore throat” middle and “drizzly” top is produced). He also uses solo stops effectively, has an excellent grasp of dynamics, and knows how to use Posthorn-backed full organ only when it’s needed. His registration, subtle or bold, tends to be vivid and clean. I agree with Nelson. He is getting very close. And consider this—someone said he’s still only 20 years old. Just imagine what the next five or ten years will bring. He’s already making some incredible music. Young Mr. Reseigh is definitely one to watch.

Saturday evening... Dinner in a big diner and Pipe Organ Extravaganza VI _____

After returning to the hotel for a bit to change into evening attire, the coaches took us to the “White Fence Farm,” a sprawling, cozy ranch-style restaurant whose numerous dining areas can accommodate 1,100 diners at one time. We were served family-style, and the midwestern style comfort food chicken dinner was more than enough to get us through the evening.

We arrived at the Rialto Theatre in Downtown Joliet and entered through the stage door. Backstage was a last minute flurry of activity, with the DePaul ensemble members warming up or milling about, the tuxedoed organists were off in one corner conferring, recording engineer and JATOE President Jim Stemke was busy with various details, and backstage MC Steve LaManna was seated behind a mike, running over his copy. Entering the theatre auditorium, we were greeted by the sight of a 2,000-seat French style beauty that was rapidly filling up with people for this sold-out event. At the appointed time, Mr. LaManna’s authoritative but friendly radio voice rang out a welcome over the PA system, and the show got underway with the DePaul University wind ensemble. Playing the big band arrangement of “Chattanooga Choo-Choo,” and an exceptionally precise (and in tune) “Pennsylvania 6-5000,” it was a wonderful musical trip back to the 1940s. After this opening set, Charlie Balogh brought the 4/24 Barton Grande console up the lift, and powerful, colorful sound gushed forth from both of those ornate, golden organ grilles—a sound that was so big and bold, our eyes began to tear up involuntarily. I almost felt like standing up and saluting Charlie. He played what must have been one of the most exciting openers ever heard at any venue. Balogh was then joined by 14 members from the wind ensemble for some duets, starting with “April In Paris,” in a swing arrangement that reminded us of the great Hammond B-3 artist “Wild Bill” Davis. Next was Neal Hefti’s “Cute,” with Charlie accompanied by the wind ensemble’s drummer and some nice tricks on the skins.

Rob Richards then arose center pit playing a three-manual Walker. This time around, the superb digital was properly installed and brimming with realism. He opened with an energetic “Taking A Chance On Love” and followed it with “Bewitched.” All of the solos and combinations sounded superb. The instrument was not hampered by an indifferent environment, and Bob Walker’s engineering skills and keen ears were much in evidence. Rob then gave the audience a medley of music from *Dumbo*, in celebration of Walt Disney’s 100th Birthday. He was really at the top of his game. We have never heard him play better. And at the end of his set, the enthusiastic, youthful Mr. Richards exited to hearty applause.

Since our entrance to the Rialto had been through the back door, the first glimpse of the public entrance didn't come until intermission time. WOW! While the Chicago Theatre is much larger and more ornate, its lobby is almost dwarfed by the public spaces in the Rialto. This mid-sized house must have set a record for percentage of non-revenue producing square footage. It has a long, large grand lobby with striking chandeliers, columns and plasterwork in gold, tan, cream and brown. As you travel its length and reach the other end, the next stop is NOT the auditorium, but a huge rotunda topped by a massive, multi-section chandelier!

Part Two of *Pipe Organ Extravaganza VI* opened with the full DePaul wind ensemble of about 40 musicians. The intro was nearly symphonic in character, but it went into more of those 1940's big band tunes. Then a most startling thing took place—a spotlight hit the three-manual console in the pit, and over the house sound system was heard the unmistakable voice of the late George Wright: "Hello, this is George Wright. I'm going to play some music for you." Before the music played, Rob Richards appeared briefly and gave the audience a quick overview of just who this man was and what he had accomplished. Rob summed up his remarks beautifully in two sentences. "George Wright influenced those of us who play theatre organ more than any other musician. (Without) the genius of George Wright, we would not be here tonight." Then we all got a little taste of that genius. A recording made by George on his Hollywood Hills studio organ was played. Mr. Wright was well into his 70s when this recording of "Tico Tico" was made, but it was played at full speed with unfailing accuracy and sported a dynamite ending. Even four years after his passing, the great George Wright is still drawing applause. But that was not the end of the tribute. Ron Reseigh was then introduced. He sat at the Walker and started with a note perfect rendition of George's "South." The response included floor stomping and cheering. Ron launched into "It's All Right With Me," played as G. W. did, with color and pizzazz. Reseigh closed his segment with "Boogie" from Wright's Hi-Fi Record days of the 1950s. Both the playing and registration were as close to the original as one could expect. The place exploded. After things settled down a bit, ATOS President Nelson Page strolled out on stage, quite excited. He yelled out to the house, "Ron Reseigh! Twenty years old! Let's give him another hand!" After Nelson's greeting and a few comments, Charlie Balogh returned to the big Barton pipe organ accompanied by drums in a full-steam ahead arrangement. Then the offstage voice of POE6 producer Steve LaManna introduced the team of Eddington and Harris for their second appearance of the weekend. Jelani kicked things off at the Barton with a spirited "Another Openin', Another Show." Then David Harris came out and they played a duet, "Petite Waltz." The two concluded with an extensive medley of music by Richard Rodgers, a well-integrated performance with some skillful detailing and colors from Jelani. There were intriguing little pieces of "Slaughter On 10th Avenue" that appeared now and then. And as he has before, Jelani cleverly worked in hints of other compositions during the bridges, such as the snatch of "Victory At Sea" between two pieces. By the time this excursion through his work was finished, it made one realize just how much important music Richard Rodgers wrote. The audience

responded with a standing ovation and cries of "Bravo!" Then the grand finale—an armed forces medley. Every musician who had played that night was back on stage and in the orchestra pit. As the signature tune of each branch of the service was played, the veterans in the audience from that branch stood up to be recognized. The evening then drew to a close with "Strike Up The Band." But the full house wasn't going to let go yet. For the encore, David Harris walked out on stage by himself, sat down at the piano, and began playing "The Stars And Stripes Forever." But hold the phone—there was still more to come. Jelani then came out, sat down at a second piano, and joined David. A few bars later, Charlie hopped on the bench of the Barton Grande and things were turned up several more notches. And finally, Rob came out, fired up the Walker, and it was full throttle to the end. What can you say? When looking over my scribbled notes later on, there was just one thing on the page below the description of that encore—a four-inch high exclamation mark. What an evening it was.

Sunday, April 28

The final day of this sight and sound-filled adventure had a mercifully late wake up time. The buses didn't load until 10 a.m. for our trip out to the Sanfilippo's in Barrington Hills. During the 45-minute ride, there were many interesting things to see. In the second half of our journey, there was a long stretch of huge custom homes in unique settings and commercial areas of unusual layout. The overall look of this area was quite unlike anything we'd ever seen before. As the coach entered the remote area where the Sanfilippo residence is located, we traveled a winding, slightly hilly road that was surrounded by woods. After a few minutes, we entered the estate through a formal main gate. We were still surrounded by trees, but now there were large grassy areas and more open ground. As we pulled in front of the Carousel Room there was a lake off to the left and beyond it, the main house.

As you entered the Carousel room, the tables and buffet lines occupied about a third of the vast space. Right behind the dining area is a huge decorated façade that fronts a French Carousel. Ringing the room are such things as a steam railroad engine and tender, a vintage automobile, several orchestrions, many Wurlitzer band organs, and... well, there is so much, we'll have to let the accompanying photos speak for themselves. There was ample time to enjoy the comprehensive buffet then explore the many beautifully restored items around the room. At around 12:25, we headed for the main house, which is about ¼ mile away and a nice walk down a driveway that curves around the lake. Even before one enters the house, there is a lot to enjoy. I heard someone say that the sand colored terra cotta that adorns the central front entrance façade came from a Chicago movie palace before it was demolished. And the large turret was rescued from the old Stroh's Brewery in Milwaukee. Mr. Sanfilippo couldn't bear to see it thrown away so he had it hauled in and added to his residence. As soon as the large glass-paned front doors are passed through, the sensory overload begins. Straight ahead is a truly grand staircase with a large orchestrion on the first landing. Up above is a large, complex chandelier, and on the ceiling is one of the most stupendous stained glass skylights I have ever seen. Pieces from Jasper Sanfilippo's collection of musical instruments and phonographs are

CONTINUED ON PAGE 66

Technical Talk

Technical Questions and Answers

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

We wish to thank Tom DeLay for sharing his professional expertise in answering the following question:

Question:

We need to rearrange our pipe chambers for easier service to the organ as well as make space for some additions. We would like to move the main manual chests a few inches one way or another and would like to leave all the pipes in place when we make this move. Is this advisable?

Answer:

One must take several deep, cleansing breaths after a question such as this. Though copies of chests and pipes can be built new in 2002, it is far better to maintain and preserve that which is original to the era of the theatre organ. Wurlitzer manual chests are very heavy—WITHOUT the pipes. I am certain the weight would double with all the pipes still on the chests, particularly if a thick-walled Diaphonic Diapason is one of the ranks! To put it bluntly AND simply, all manual chest pipes (and any potentially affected offset pipes) should be either crated or moved to safety AWAY from any chest moving activity. Wurlitzer manual chests are held in place only by gravity, dowels, and leg cleats screwed to the floor frames which center the manual chest and chest bearers as one unit. Manual chests are not, as originally built, screwed or anchored in any other way to this chest bearer.

On a Robert-Morton with Carlsted

chests, the method of anchoring the chest to its bearer is quite different. Manual chests are heavy and unwieldy WITHOUT pipes in place. Moving such a chest with any pipes in place could prove fatal, at least injurious to the laborers should the mess get away from you. Personally, I would NEVER consider moving a chest in the fashion you mention—even with all pipes removed! The correct method to move the chests is to (after removal of all windlines AND pipes, etc.) take the manual chest off its bearers, set the manual chest OFF the bearers on the chest's nearest sidewall. Then, appropriate measurements can be taken, reset the legs and bearers and safely reinstall the manual chest.

There is a further reason, far more compelling, to not try and move something "just a few inches." Read on: Assuming the chest bearer has not been changed, Wurlitzer originally provided the bearer feet with dowels (as on the top of this bearer for the manual chest) to sit into the floor frame/sill and cleated into place with the maple cleats. Thus, to try and "kick move" a chest/chest bearer "a few inches" would be impossible given the dowels in the bearer foot. You might try to move the bearer leg and find it will not budge, even with all cleat screws removed. The part-time organ expert may decide that the bearer leg dowel is the culprit and cut the dowels off clean with the bottom of the bearer leg. Now the strength and stability of the leg has been compromised. In an

area prone to earthquakes, this can be fatal to the longevity of the organ.

Take the time to do the work safely and correctly and not change what was originally provided—resist the urge to cut off the dowels—Wurlitzer (and perhaps other builders) put them there for a purpose: Stability. Take the pipes off the manual chest to safety, set the chest on its side and CAREFULLY reset the chest bearers and legs drilling new holes for the leg dowels. To try and do the work in any other manner is an open invitation to injury or worse.

So, now you have moved the chest safely. You do realize your work is not finished? If the reservoirs/regulators are left in-place, the windlines to the manual chest and tremulant(s) will need to be remade. If the reservoirs/regulators are moved in proportion to the manual chest, at the very least, you will need to redo the supply to the reservoir/regulator wind trunk. Before any move is contemplated, make dead certain even moving the manual chest "a few inches" will not create problems with shade actions or any percussions that may be elevated over the manual chest. Moving a chest "a few inches" can create weeks of volunteer labor work crew headaches.

Carefully think and plan every move in advance and move nothing until the move is thoroughly thought out. Safety should be at the top of the list for both the organ and the workers! Historic preservation should also be given a fair shot!





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Jerry Mendelson at the Wurlitzer

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Closing Chord

DOROTHY VAN STEENKISTE

The American Theatre Organ Society and its Motor City Chapter lost a priceless asset in the sudden passing of Dorothy Van Steenkiste on May 5, 2002. It is difficult to recall anyone who worked so diligently and effectively for the advancement of the theatre organ and its music. Dorothy turned a genuine enthusiasm for the instrument, combined with a sense of purpose and an individual talent for industry into a 25-year avocation of love that will leave a lasting legacy. I'll always remember Dorothy working—it's what she excelled at.



Few of us in the organ circles knew that Dorothy had worked as a private secretary to vice presidents for both the Chrysler Corporation and the Detroit Bank and Trust Company. She had chaired successful fundraisers for the Cancer Foundation, Leukemia Foundation and the American Heart Association. She was active in the League of Women Voters, having chaired a very successful registration drive, was secretary of the "Women of Fair Lane" and worked diligently with that group to preserve Henry Ford's home "Fair Lane." All of these civic endeavors were dovetailed with raising her three children, participating in PTA, band camp and being a Girl Scout leader—from Brownie to Senior year. Active in her church, Dorothy taught Sunday school, vacation Bible school, and chaired retreats.

Dorothy and Remi (Ray) Van Steenkiste joined MCTOS (and ATOS) in 1975. The chapter was a very busy place then—having just assumed management of the Redford Theatre. Few could have known then that the motherly, attractive lady helping mail-sort flyers would become so vital to the future of that theatre, the national organization dedicated to its organ, and a generation of future console artists who would play it. In the late '70s, the Wurlitzer in the Punch and Judy Theatre had fallen out of regular use with the membership. This was due mainly to the intense effort required at the Redford Theatre. Dorothy saw a need to utilize this organ, and focused chapter volunteers to produce a monthly Sunday morning social program, arrange for the organists to play, and provide publicity to others in the Grosse Pointe community near that theatre. After increasing the profile of that instrument and venue, Dorothy then produced evening concert events there.

Dorothy became active in the organizational aspects of ATOS after attending her first convention. Her intense belief in the youth of our group led to the initiation of a "Young Artist's Showcase" concert at the 1984 Indianapolis Conven-

tion. This, in turn, led to the formation of the ATOS Young Organist Competition; a program Dorothy was instrumental in starting. In 1987 Dorothy conceived and started the YTOE (Young Theatre Organ Enthusiasts). She chaired the Young Organist Competition program from 1988–2000, giving most of today's young theatre organ performers an excellent head start.

Dorothy spent 13 years on the ATOS Board of Directors (she was Vice-President from 1991–1994), during which she started and chaired the Theatre Organist Scholarship Program, the Theatre Organist Hobbyist Competition, headed the inner city youth program, and chaired the ATOS Board of Directors election nominating committee.

Dorothy was chairman for the 1995 Detroit ATOS annual convention. Months of thorough planning, budgets and meetings yielded a smooth, enjoyable experience for over 500 ATOS members. We all remember Dorothy asking everyone she saw, "Are you having a good time?"

At home, for the Detroit Chapter, Dorothy's efforts included many important activities. She served as a member of the board of directors for several years and acted as the local chair of the Young Organist Competition. She also was a board liaison to the ATOS board and organized many social events enjoyed by members. Dorothy also organized and produced several educational programs entertaining a large number of area school children, and introducing them to the theatre pipe organ.

The program committee, under Dorothy's supervision, planned many fine concert programs on the Redford Theatre's Barton organ. Of special note were the two concerts featuring George Wright—the then "living legend of the organ." Many members felt his fee (higher than most others) was out of the question. As usual, Dorothy would not take no for an answer—she persevered, and to many long time members this was the finest our Barton ever sounded. We had all heard stories of George's disposition, sometimes difficult. He came to town, Dorothy picked him up at the airport and their rapport was instant—he adored her. Upon discovering that George knew and appreciated the French impressionist masters, Dorothy took him to the Detroit Institute of Arts to see their fine collection of paintings. We feared a tiger, and thanks to Dorothy, got a pussycat. I was unable to attend the second George Wright concert due to work commitments, and Dorothy, sensing my disappointment, invited me to go with George, Ray and her to breakfast the following day.

On top of the many committee and board positions, Dorothy was always there for the "rank and file" jobs that come with a group that owns their own theatre. She worked box office (her drawer ALWAYS balanced), the concession stand, sold 50/50 raffle tickets, concert tickets and did any other odd job that came up.

After “retiring” from the ATOS Board, Dorothy devoted her full attention to the process of obtaining financial grants for the improvement of the Redford Theatre and its concert programs. This endeavor required many trips to the state capitol in Lansing (more than an hour from her home) attending classes, seminars, luncheons, and other ambassadorial missions. Success did not come immediately for this—there are many hurdles and regulations to sift through and voluminous amounts of paperwork must be generated before money starts coming your way. Perhaps the most important factor is the personal touch—this is where Dorothy excelled. Members who accompanied Dorothy on her trips to Lansing were always amazed at the recognition she enjoyed with officials, all of whom knew her, knew off the top of their heads what she represented, and all seemed to genuinely enjoy her company.

This hard work paid off tremendously in this past year. The grant committee, organized, planned, cajoled and prodded by Dorothy, set their sights on replacing the broken down 1950’s seats in the theatre. Her careful organization, trips to Lansing, and ironclad paperwork resulted in over \$200,000 in grants. The seat installation was completed in March and the Gala re-opening concert that Dorothy had planned (featuring Tony O’Brien and the Michigan Opera Theatre Quartet) was a smashing success. We are all grateful that Dorothy lived to see this through to fruition—although she was too busy putting together the after show reception in the theatre’s lobby to sit and enjoy the program in the auditorium.

Having said a great deal about her countless accomplishments, I would like to try to characterize the warm loving person that Dorothy was to each of us. As fellow Motor City Chapter member Penny Francis said of Dorothy, “She could look at you with those beautiful blue eyes and ask you to do

something, and you just had to say yes—then really come through for her.” Her genuine care and concern for the well being of all others in our group was sincere. We all can recall the calls, cards, and warm words of encouragement one would receive from Dorothy. All of her organizational skill and diligence would be for naught were it not for the care and conviction she radiated. You saw her in action, saw her sincerity and wanted to help her accomplish whatever goal she brought to the table. All of us who came along as young people wanting to play this great instrument professionally knew no better ally than Dorothy. In an organization that is in the nostalgia business more often than not, Dorothy always looked to the future. The psychological state of negativity was absolutely foreign to her. I loved her upbeat, positive attitude. This was as elemental to her as breathing. She truly enjoyed a good party (and knew how to host a good party), an occasional cocktail, travel and a good meal.

Dorothy’s legacy will live on through ATOS via the programs she nurtured, and through the Redford Theatre, a building, a mission and a “family” Dorothy embraced wholeheartedly. The family has requested that memorials be sent to the Motor City Theatre Organ Society. I might suggest that anyone in ATOS who wishes to celebrate the life of Dorothy do so by working hard, working smart, and working to completion—that’s how Dorothy would have wanted it. I loved Dorothy very much, as did the large contingent from MCTOS who attended her funeral service. Our collective grief spoke volumes to the degree we all loved her.

Dorothy believed in the creed of the Lutheran church, in the love of her husband and family, and she believed in each of us.

John Lauter



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A Song Has Ended, But the Melody Lingers On...

By Ron Reseigh

There's an old cliché, "Where there's a will, there's a way." Dorothy VanSteenkiste found a way for every will. Upon learning of her passing on Sunday, May 5, it was a very hard time for me, as I know it was for her family and her many friends, who she treated like family. I want to take a little time and explain to you the type of person she was, how she impacted many of our lives, and a few personal experiences over the years.

Dorothy started her involvement with the theatre organ scene in the Detroit area, around the late 1970s, with her home chapter, the Motor City Theatre Organ Society. MCTOS has owned and operated the Redford Theatre since their purchase of the building in 1975. Since then, major tasks around the theatre, projects, and the like have been presented, and Dorothy was the type of person to roll up her sleeves, and see to it that things were done right. After becoming more active with MCTOS, she started her involvement with the American Theatre Organ Society Board of Directors, and again, rolled up her sleeves and jumped in with both feet. Dorothy was affiliated with many areas of the ATOS; such as many of the awards and recognitions, organist scholarships, she helped out with many annual conventions, and most importantly the Young Organist Competition. The YOC program played a major role in the lives of many organists today—and it was through her that it all happened.

Dorothy was the most energetic woman I've ever known. It didn't matter whether it was 8:30 a.m. or 8:30 p.m., her constant vibrant energy just plowed through like a bull in a china shop. To me Dorothy has always been like a second mother. I first met Dorothy at the 1995 ATOS Annual Convention in Detroit. Following Tony O'Brien's concert at the Redford, there was a jam session. Many people had encouraged me to go up and play, but I was nervous because I didn't know the organ, and I barely knew anyone there. It was shortly before I went up to play that night that we were introduced.

She heard that I was very interested in the theatre organ and she was very nice and encouraging to me, even though she had never heard me play. So I went up to play, scared out of my wits, and when I had finished, that began my first experience with Dorothy. She did nothing but compliment and encourage my playing and enthusiasm for the instrument. The last words out of her mouth that evening were, "Keep in touch." We did



Dorothy Van Steenkiste and Ron Reseigh at the Krughoff residence.

so very closely for the next five years. In that time I had played at the Redford and, with her assistance, numerous other Michigan venues. In 1997 I was involved with the VanAndel Museum in Grand Rapids, and was volunteering every weekend to play the 3/30 Wurlitzer installed there. Dorothy knew about this and felt I should enter the Young Organist Competition in 1997. At first, I really didn't want to, as I don't look at it as competition. But I later thought, "What could it hurt?" So, through Dorothy's encouragement, persistence, and

yes, constant nagging and tying a rope to my neck to yank me along, I entered. (*I'm a very stubborn individual, and she could tell this from the start!*)

Dorothy was also a grandmother to a very talented young girl named Heather Novak. I just told Heather not too long ago, her grandmother was her biggest fan, and I know she was because I talked with Dorothy many times about Heather—and the pride factor was jumping above the red line. Many-a-time have I sat back in the room while Heather was practicing and Dorothy would start critiquing something. You couldn't help but laugh, as that was typical Dorothy. Yet you knew the reason she did it was because she only wanted the best out of you—and that's always what she got. I know—as many times I got "a talking to" from her, and I realized every time, she was right.

As far as the competition goes, I had recorded my tape at the Museum, and sent it in. It was just a few months later that I found out I was the Intermediate winner. The following convention in '98 was in San Francisco, and that's where the three of us (Junior, Intermediate and Senior Contestants) were to compete for the over-all rating. Dorothy was back stage with us the whole time, encouraging all of us to do our best, keep cool, relax, and making us laugh so hard that I looked like I had been crying when I went to play. She was proud of all of us, and I will to this day, never forget that experience.

It wasn't just that year in the competition that she made "her kids" feel like that. It was every year. When I say "her kids," it is meant exactly how it sounds. I was talking, after her passing, to my friend and colleague Jelani Eddington, and he put it in a way I never thought of before. He said to me, "Every young organist that went through that competition, was "her kid." He couldn't have hit the nail more on the head. Some of

today's top organists all started with Dorothy in their corner, and now they are some of the most in demand artists on the circuit today. People including Jelani Eddington, Barry Baker, Chris McPhee, and Tony O'Brien are just a few who have been nurtured and encouraged by Dorothy. I think today, we will always remain "her kids." I know myself, that I would not be where I am today—literally, if it wasn't for her.

Year 2000 began a whole new world for me. That year the ATOS Annual Convention was held in Milwaukee, where Barry Baker was the featured organist at Organ Piper Pizza. It was within the first week or two in June that he had put in his three-week notice and was leaving for a job with the Baldwin Company. Gary Hanson, owner of the Organ Piper, had been talking to Dorothy one day about some last minute convention details and young organist competition material. He happened to tell her of this situation, and asked her if she knew of any organists in the Michigan area that may be able to fill the position. Dorothy recommended me, and within two hours, I had an e-mail from Gary introducing himself, and explaining everything. Two weeks after that e-mail I was up in Milwaukee trying my first weekend to see what everyone thought and to see how I liked it. The rest, as they say, is history, but the point is—Dorothy was the prime reason I am out here enjoying what I'm doing, and making music for hundreds of people a week.

I moved to Milwaukee in October of 2000, and I regret that Dorothy and I never really kept much in touch after that. However, something very special happened at the end of a recent concert I played at Jim and Sherrie Krughoff's during the Rialtofest weekend. Dorothy and Ray VanSteenkiste were not only there, but were in the front row. As I understand it, they were in the front row as Jelani and David performed their concerts at Paul Van Der Molen's the day before, as they are "her kids" as well. Having not kept in touch the last couple years I felt guilty, as we used to keep in touch sometimes once or twice a week. At the end of my concert, she came up to me and gave me the biggest hug, and at the same time proceeded to tell the audience in the room while people were mingling, "This is our boy!" Which again, made me feel like family, and even more like one of "her kids." I am very glad I was able to

see her one last time at Rialtofest. She was typical Dorothy, up to her usual self, talking, mingling, and a big smile on her face the whole time. That's why I'm sure to many this has hit hard, as we just saw her so soon before she passed.

Through many contacts in the Detroit area I've kept up with the progress of the Redford Theatre's restoration. For 25 years, MCTOS has been talking about restoring the Redford to its original 1928 splendor. Due to her tireless efforts in obtaining many grants and endowments, money has been available for the work to continue to the point that it is looking better now than it has in close to 50 years—new seats, painting, lighting, new floor, etc. All of the MCTOS members at the Redford who have devoted so much of their time and effort deserve a big round of applause for making it all happen. Without them, those projects couldn't have been completed. Dorothy played a prominent part in all of that and her efforts and enthusiasm will truly be missed.

As I sit here finishing this article, I realize that this may sound like I am trying to tell everyone what Dorothy did for "me" and I guess I am, because I will always be very grateful for Dorothy's encouragement and everything she did for me. However, I have realized that Dorothy's blood, sweat, tears, energy, and most importantly her enthusiasm for theatre pipe organs, their homes, and those who play them has had not only an impact on my life, but on all those that she knew and touched. I have definitely learned many lessons from her, all of which shall not be forgotten.

All of our hearts go out to Dorothy's family and especially Ray, who has always been by her side at every concert, convention, MCTOS function, and supported everything she did. I am very glad I was able to see her one last time. There are not many in this world like Dorothy VanSteenkiste and her achievements for both MCTOS and ATOS shall never be forgotten.

Dorothy, may you be seated in the front row in front of the mightiest golden-voiced Barton in Heaven. You will be missed more than you know. Thank you for everything you have done for theatre organ, and organists alike, and remember that you have a special spot in all of our hearts. 

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MEET THE RECENTLY ELECTED MEMBERS of the ATOS BOARD OF DIRECTORS

Harry Heth

I look forward to continuing in my service to ATOS. As a Director, I am pleased to chair the Young Organist Competition Committee. This is a very important project of ATOS as it encourages young people to be active in their local areas. I am also pleased to continue as the Editor of the ATOS *International News*.



ATOS is alive and has a future, particularly with our support of the younger members. We all must work to make them feel welcome and let them become a part of the organization. Like all other Directors, Officers and Staff of ATOS I appreciate your input and support.

Henry Hunt

The first money I collected from my paper route I found myself in a record store, buying a George Wright recording... and I was hooked from then on. My early career days found me working for Karl Haas (*Adventures in Good Music*) at radio station WJR (note only three letters, so that really dates me) and we received the Raymond Shelly record from Columbia Records and it was given to me by Mr. Haas knowing my



interest in the theatre organ. On the back of the record jacket were some names of the people involved "gluing together" the Detroit Fox Wurlitzer for this recording. Upon contacting one of the crewmembers, they told me they were involved in removing the organ from the Fisher Theatre and were starting the Detroit Theatre Organ Club. It was at that point I became involved with Lyn Larsen and started booking his concerts. That really hooked me and from there I became involved in a pizza parlor and we purchased the Detroit United Artist 260 Special, rebuilt it, and installed it in our pizza parlor.

At that time Virgil Fox helped me to become an organ dealer in Detroit. After many years I moved to Pasadena, California to become the Allen Organ dealer here in Pasadena. During all of this I have been involved with ATOS, working with Lyn Larsen and Stan Kann as a booking agent. I am presently involved with the Los Angeles Theatre Organ Society and working very hard to gain support and help to restore the Foort Touring Möller Organ presently installed in the Pasadena Civic Auditorium.

Carlton Smith

From a very early age, this native of Anderson, Indiana, has shown interest in history and music, along with demonstrated mechanical and artistic abilities. Throughout his academic years Carlton pursued education and training within the areas of fine arts and industrial arts. Starting in 1973, he enrolled at Ball State University working toward a Fine Arts teaching degree.



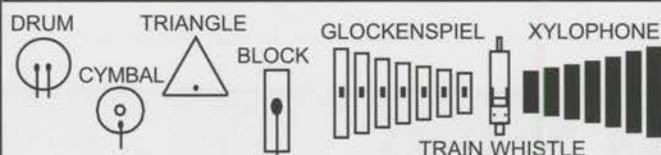
The theatre organ "bug" bit in 1974 when the late Lewis E. Hodson asked Carlton to lend his abilities to work on the Page organ in the Anderson (Indiana) Paramount Theatre. Mr. Hodson's request led to Carlton's becoming a member of the Paramount Organ Society and, in addition to restoration work on the Page organ, he also shared organ performance duties at weekend intermissions with Dr. John Landon into the mid 1980s.

Carlton moved to Indianapolis in 1976 to work for the late Thomas Ferree, owner of the Heaston Pipe Organ Company and Heaston Productions, a theatre exhibition company. When the organ company was closed some years later, Carlton moved to the parent company, Heaston Productions, as a carpenter, eventually moving up to Buildings Operation Supervisor, a position he held until 1988. During the years as an employee with Heaston, his theatre organ maintenance and restoration pursuits continued.

Through his profession Carlton met members of the Paramount Music Palace management in 1977 who later hired him in 1983 as their organ technician, a position that continued until 1994 when the business closed. Also during this time, Carlton worked for a short period as shop foreman for the J. K. Aikman Company where he was responsible for most of that company's theatre organ work.

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In 1990, with encouragement from many ATOS friends and professionals, he decided to establish Carlton Smith Pipe Organ Restorations—a company solely devoted to theatre pipe organ restoration. He has since become known internationally as a high-quality restorer of historically sensitive installations and art-case consoles and has led or played a key role in the restoration of theatre pipe organs in his native state of Indiana and throughout the United States. Recognition of his superb craftsmanship came at the 1992 Philadelphia ATOS Convention when he received the annual ATOS Technician of Excellence Award. Carlton has always cherished this honor, particularly since his peers and theatre organ musicians with whom he has held friendships for many years presented the award.

Carlton has been a Central Indiana Chapter member for 27 years, holding offices of President and Vice-President numerous times. Additionally, through Carlton Smith Pipe Organ Restorations, he has played a key role in restoration, installation and maintenance of the many fine theatre organs the Central Indiana Chapter owns or promotes.

An avid collector of vintage phonographs and 78 rpm recordings of dance orchestras since the age of 16, he has a real passion for popular music of the 1920–30s era. Presently he is the editor of the Indiana Antique Phonograph Society's newsletter and has held the office of President with this organization in the past.

Taking the theatre organ very seriously as a musical instrument, he has devoted a large portion of his life to the study of this musical art form. Carlton is extremely interested in the preservation of the theatre organ as an original American musical invention. As an ATOS director he hopes he can play an instrumental part in making the general public aware of these instruments. He feels ATOS should do more to help chapters and members with expert technical advice and guidance and strongly supports educational programs for students. He hopes his role as a director of ATOS will help further theatre organ as a truly American musical art form.

Youth Representative to the ATOS Board of Directors

Michael R. Cierski

Mike is very excited being appointed as the Youth Representative to the ATOS Board of Directors. He is 19 years old and a sophomore at South Suburban College (SSC) in South Holland, Illinois, completing a degree in music education and performance.

Mike is assistant director of the choir at St. Victor Church in Calumet City, Illinois. He is grateful for this experience and is proud of the accomplishments his choir achieved during his employment at St. Victor's. The choir successfully recorded two CDs—both were "sell out hits." Mike helped plan the renovation for St. Victor's choir loft and installation of a rebuilt pipe organ from the Berghaus Organ Company, Inc. Mike also was employed as "summer help" at Berghaus Organ Co., Inc. During this time he had hands on opportunity to build pipe organs from the ground up and learn the techniques of organ maintenance, building, voicing, cleaning, tuning, and of course all the "organ" jokes one can throw at you!



During high school, he was Drum Major and assistant choir director for two years, participated in ISSMA (Indiana State School Music Association) where he received first place honors two years in a row, and after graduating from Bishop Noll Institute (BNI) he was a *State Accompanist* for ISSMA. As part of his studies for a music degree, he is the artistic director of the BNI Traveling Choir.

Mike is an active member of JATOE and the Rialto Square Theatre, helping out with maintenance on the organ and playing for tour groups. He encourages students from his college and his peers to attend organ functions at the Rialto.

He took piano/organ lessons starting at age ten with Mr. Gary Plantinga. His lessons continue with Mr. Bill DeYoung at SSC. Just recently, he started theatre organ lessons with Mr. John Ferguson of Indianapolis, Indiana.

Mike had many opportunities to play the 3/17 Barton Grande at Beggars Pizza (formally Pipes & Pizza) in Lansing, Illinois during his freshman year of high school. It was a dream come true. He has been listening to that organ for many years. The organist is his friend and mentor—Mr. Dave Wickerham.

Mike practices on a Conn 651 theatre organ that his dad lovingly maintains. Mike's father found out, and it was confirmed by a former Conn engineering employee, that the organ is the first engineered model 651 built in 1974. His organ consists of three-manuals, a full AGO pedal board, four Conn speaker pipe units and one rare "W" type speaker unit, two model 710 Leslie speaker units, and a Thomas glockenspiel. Just recently he added a crash cymbal and triangle activated by two toe studs on the pedal board. Mike and his family are very proud and thankful having such a historic instrument.

Mike lives in Calumet City with his family and he thanks his family and friends, and especially God, for his accomplishments. If you have any ideas or you just want to talk to him to say "Hi," you may contact him at 526 Luella Avenue, Calumet City, IL 60409-3102. Email at cierski@atos.org. 

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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.

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ITEM NO.	CODE(S)	ARTIST	TITLE
4	S E	Alexander, Mildred	Live from the Wiltern
5	S E	Ayars, Lowell	At the Dickinson Kimball
6	S E	Ayars, Lowell	Ayars from the Armory
7	S E	Baga, Ena	Buckingham Concert
8	S E	Bailey, Rosemary	Fascinatin' Organ
9	M G	Baker, Don	NY Paramount Theatre Organ
10	S E	Baker, Don	Bakers Dozen
11	S E	Baker, Don	The Birmingham
12	S E	Baker, Don	Don Baker, Vol. 1
13	M G	Baker, Don	Far Away Music
14	S E	Baker, Don	Homecoming
15	M E	Baker, Don	Medley Time
16	S E	Baker, Don	NY Paramount Comes Down
17	M E	Baker, Don	Organ Moods for Listening
18	S E	Baker, Don	Sound Showcase
19	S E	Baker, Don	Shuffle off to Buffalo
20	S E	Barker, Jeff	English Style/Colonial Theatre
21	S E	Barker, Jeff	The Young Sound
22	M E	Baxter, Eddie	Holiday for Pipes
23	S F	Barlow, Eric	Ballroom Magic!
24	S E	Beacham, Dwight	Allen 620 Computer Theatre Organ
25	S E	Beaver, Paul	Perchance to Dream
26	S E	Bellomy, Dan	The Night is Young
27	S E A	Bellomy, Dan	Power Pipes
28	M E	Berry, Leon	Giant Wurlitzer Pipe Organ
29	M G C	Berry, Leon	Giant Wurlitzer Pipe Organ
30	M G C	Berry, Leon	Beast in the Basement
31	S E	Berry, Leon	Wurlitzer/Bells, Chimes, & Glock
32	M G C	Berry, Leon	Giant Wurlitzer Pipe Organ, Vol. 2
33	M G C	Berry, Leon	Giant Wurlitzer Pipe Organ, Vol. 3
34	M E	Berry, Leon	Giant Wurlitzer Pipe Organ, Vol. 4
35	M G C	Berry, Leon	Giant Wurlitzer Pipe Organ, Vol. 4
36	S E	Berry, Leon	Giant Wurlitzer Pipe Organ, Vol. 6
37	M G	Berry, Leon	Giant Wurlitzer Pipe Organ, Vol. 6
38	S E	Blackmore, George	Live at the Robert Morton
39	S E	Blackmore, George	Magnificent Möller!
40	S E	Blackmore, George	Regal Memories
41	S E	Blackmore, George	Sea Side Walk
42	M E	Bohr, Ray	The Big Sound
43	M E	Bohr, Ray	The Big Sound on Broadway
44	M G C	Bohr, Ray	The Big Sound on Broadway
45	M G C	Bohr, Ray	The Big Sound on Broadway
46	M F C	Bohr, Ray	The Big Sound on Broadway
47	M E	Bohr/Three Suns	Midnight for Two
48	M E	Bohr, Ray	Radio City Music Hall Organ
49	M E	Bohr, Ray	Radio City Music Hall Organ
50	S E	Bollington, Al	Lovely Way to Spend an Evening
51	S E	Bolshaw, Trevor	Contrasts
52	S E	Boyce, Jimmy	The Organ Blows its Mind
53	S E	Boyce, Jimmy	Showtime
54	S E A	Boyer, Stu	Feeling
55	M G	Brereton, Robert	Pipe Organ Encores in Hi-Fi
56	M E A	Brown, John	The Unique Sound of John Brown
57	S E	Brown, Jackie	The Flying Scotsman Goes on Tour

ITEM NO.	CODE(S)	ARTIST	TITLE
58	S E	Brubacher, Ray	Who is Ray Brubacher
59	S E	Buhrman, Bert	And the Pipes Will Play
60	M E	Calcaterra, Rob	Master of the Organ
61	S E	Calcaterra, Rob	Rob Calcaterra
62	M E	Carlley, Candi	Candi
63	S E	Carley, Candi	Just For You
64	S E	Carley, Candi	Sweet City Woman
65	M E	Carson, Paul	Music of Jerome Kern
66	M E	Carson, Paul	Music of Jerome Kern, Vol. 2
67	M G	Carson, Paul	Music of Vienna
68	S E	Carter, Gaylord	Classic Film Themes for Organ
69	S E	Carter, Gaylord	Fifty Years of Chasing
70	S E	Carter, Gaylord	Flicker Fingers
71	S E	Carter, Gaylord	The Golden Age of Silent Movies
72	S E	Carter, Gaylord	Golden Memories
73	S E	Carter, Gaylord	Million Dollar Echoes
74	S E A	Carter, Gaylord	Sounds from the Silent Screen
75	S E	Chadwick, Doreen	Princess of the Theatre Organ
76	S E	Chapman, Keith	Pops Concert at Grays' Armory
77	S E	Charles, Terry	My Way
78	S E	Charles, Terry	My Way
79	S E	Charles, Terry	Snazzy Rhythm
80	S E	Clayton, Donn	Mr. Entertainer
81	S E	Cleaver, Robinson	Aria ad Astra
82	S E	Coffman, Bill	Sounds from Old Town Music Hall
83	S E	Cole, Buddy	Autumn Nocturne
84	M E	Cole, Buddy	Buddy Cole Plays Cole Porter
85	S E	Cole, Buddy	Buddy Cole Remembered
86	S E	Cole, Buddy	Modern Pipe Organ
87	M E	Cole, Buddy	Organ Moods in Hi-Fi
88	M E	Cole, Buddy	Organ Moods in Hi-Fi
89	M G	Cole, Buddy	Pipes, Pedals and Fidelity
90	S G	Cole/Monty Kelly Band	Golden Age of the Dance Bands
91	S E	Cole/Monty Kelly Orch	Pops Concert Extravaganza
92	M E	Cole, Karl	At the NY State Fair Grounds
93	M E	Cole, Karl	Music Man
94	S E A	Cole, Karl	This is Karl Cole
95	M E	Cousins, Colin	Presenting Colin Cousins
96	S G	Crawford, Jesse	The Days of Wine and Roses
97	M E	Crawford, Jesse	Golden Opera Favorites
98	S G	Crawford, Jesse	Organ Fantasies
99	M G	Crawford, Jesse	Pipe Organ Magic
100	M G	Crawford, Jesse	Pipe Organ Magic
101	M G	Crawford, Jesse	Poet at the Pipe Organ
102	S F C	Crawford, Jesse	Poet of the Organ
103	S E	Crawford, Jesse	The Sound of Jesse Crawford
104	M E	Croom, Don	Thanks for the Memory
105	S E	Curtis, Ronald	The Happy Wanderer
106	S E	Curtis, Ronald	The Happy Wanderer
107	S E	Curtis, Ron	It's Wonderful
108	S E	Curtis, Ron	It's Wonderful
109	S E	Dalton, Bill	Bill Dalton, Vol. 1
110	S E	Dalton, Bill	Bill Dalton, Vol. 2
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	Extraganza (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	Rhode, 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	Stromy, Walt	Listener's Choice
327	S E	Million, Bill	A Million Happy Sounds	408	S E	Stromy, Walt	Organ Stop Pizza Presents
328	S E	Mills, Allen	Front and Center	409	S E A	Stromy, 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	Weich, 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	Gulbransen 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	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 Vlasak, Bill
504	S E C	8 Ways Brown, Jackie Cleaver, Robinson Curtis, Ron Hamilton, David Loxam, Arnold Rodwell, Bryan Selby, Hubert 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 Kibbee, Gordon Langford, Bill Martin, Emil Nourse, Everett Rawle, Len
513	S E	Magnificent Möller! Blackmore, George Creel, Cheryl Gorsuch, Chris Hansen, James Seppala, Wayne Stark, Tommy
514	S E	Majestic Morton! Gorsuch, Chris McCandless, Earl Woodward, Ty 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 Davies, William Leibert, Dick Mickelson, Paul Miller, Ashley Nalle, Billy Purvis, Richard Richmond, Robin Thomson, Bill
518	M E	The Organ Grinder (Denver) Presents Nordwall, Jonas Simon, Patti
519	S E	Organ Memories (4 records) Bohr, Raymond Dixon, Reginald Foort, Reginald Fox, Virgil
520	M G	Organ Memories (4 records) Bohr, Raymond Dixon, Reginald Foort, Reginald Fox, Virgil
521	M F C	Organ Memories (4 records) Bohr, Raymond Dixon, Reginald Foort, Reginald Fox, Virgil
522	M E	The Organ Plays Golden Favorites (4 records) Leibert, Dick Mickelson, Paul Nalle, Billy 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 Seng, John Scott, Dick
525	M E	Paramount Pictures Corp. Wurlitzer Pipe Organ DeWitt, Don Seng, John Scott, Dick
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 Fenelon, Tony Heyer, Jack Kennedy, Wendell McAbee, Kay McAlpin, Dolton Nolan, Buddy Olsen, Frank Reeve, Douglas Schrum, Dick Shaw, Gerald 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, Erna Blackmore, George Boyce, Jimmy French, Don Garrett, Roger Hammett, Vic Reeve, Douglas Schrum, Dick Shaw, Gerald Smith, Dick VanCamp, Bob Weaver, Eddie
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12 INCH LONG PLAYING THEATRE ORGAN RECORDS

ITEM NO.	CODE(S)	ARTIST	TITLE	ITEM NO.	CODE(S)	ARTIST	TITLE
530	S F	Allen, Don	Pop Goes the Organ	563	M F	MacClain, Leonard	Operetta for Theatre Organ
531	M G	Bohr, Ray	The Big Sound	564	M G	MacClain, Leonard	Theatre Organ in Hi-Fi
532	S E	Boyce, Jimmy	Showtime	565	M G	MacClain, Leonard	Theatre Organ in Hi-Fi
533	S E	Cole, Buddy	Autumn Nocturne	566	M G	Mather, George	Pipe Organ Favorites
534	M E	Cole, Buddy	Organ Moods In Hi-Fi	567	M E	Melander, Jim	The Echoing Antique Shop
535	S G C	Cole, Buddy	Pipes, Pedals and Fidelity	568	M G C	Miller, Ashley	The Radio City Music Hall Organ
536	M F	Crawford, Jesse	Deep Purple	569	M G C	Montalba, George	Pipe Organ Favorites
537	M G	Crawford, Jesse	An Enchanted Evening	570	M G	Osborn, Eddie	Fabulous Eddie
538	S G	Crawford, Jesse	In A Monastery Garden	571	S E	Palmistra, Dennis	Especially For You
539	S F	Crawford, Jesse	Over The Rainbow	572	S F C	Pandit, Korla	At The Pipe Organ
540	M G	Crawford, Jesse	Wedding Music	573	S N E	Pandit, Korla	The Pipes of Pan, Vol. 1
541	M G	Duffy, Johnny	An Excursion In Hi-Fi	574	S N E	Pandit, Korla	The Pipes of Pan, Vol. 1
542	M G	Duffy, John	Mighty Columbia Square Wurlitzer	575	S E	Pandit, Korla	Universal Language of Music-Vol. 3
543	S E	Erwin, Lee	Oldies for Pipe Organ	576	S G	Ralston, Bob	A Theater Pipe Organ Concert
544	S F	Erwin, Lee	Pipe Organ Favorites	577	S E	Roberson, Gene	Rides The Mighty Wurlitzer
545	S E	Erwin, Lee	The Sound of the Silents	578	S E	Seng, Johnny	Johnny Seng
546	S E	Farney, Gus	Colossus	579	S E	Weaver, Eddie	The Mightiest Wurlitzer
547	S E	Farney, Gus	Giant Five Manual Wurlitzer	580	M E	Wright, George	The Christmas Album
548	S F	Farney, Gus	Giant Pipes	581	M E	Wright, George	Christmas Time
549	M F	Farney, Gus	Giant Pipes	582	M E	Wright, George	Christmas Time
550	S E	French, Don	French Goes Oriental	583	S G	Wright, George	Encores
551	M F C	Gerhard, Ramona	Intermission Time	584	S G	Wright, George	Encores
552	S G A	Gerhard, Ramona	In Concert at San Sylmar	585	S F	Wright, George	Encores
553	S E	Hammett, Vic	A Buckingham Special	586	S G	Wright, George	Let George Do It
554	M G	Heaps, Porter	Beautiful Dreamer	587	S G	Wright, George	Merry Christmas
555	M F	Heaps, Porter	Beautiful Dreamer	588	M F	Wright, George	Paramount Theatre, New York
556	M F	Kiley, John	Big Pipe Organ, Vol. 1	589	S G	Wright, George	Plays the Mighty Wurlitzer
557	S G	Kiley, John	Big Pipe Organ, Vol. 2	590	M E	Wright, George	More George Wright
558	M G	Lane, Kenneth	Organ Magic	591	M E	Wright, George	Showtime
559	S E	Larsen, Lyn	The Magic of San Sylmar	592	S E	Wright, George	Tibia & Vox
560	S E	Larsen, Lyn	Organ Stop Pizza Presents Larsen!	593	M E	James/Nourse	Farewell to the Fox, Vol. 1
561	S F	Leibert, Dick	Christmas at Radio City Music Hall	594	S F	Tappen, Montalba, Erwin, Obermeyer	50 Years of Theatre Pipe Organ (5 record set)
562	M G	Leigh, Leonard	Roaring Hi-Fi Twenties				

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An Acre of Seats in a Palace of Splendor

By Steve Levin, Associate Editor

MAJESTIC

San Antonio, Texas

Opened: June 14, 1929 • Architect: John Eberson • Capacity: 3703

Organ: Robert Morton 3/10



The years 1928 and 1929 were exceptionally fertile ones for the Eberson office, recently relocated from Chicago to New York. Theatres opened then include the Paradise, Chicago; Valencia, Queens; Loew's, Akron; Majestic, San Antonio; and Paradise, Bronx. Most theatre devotees regard one or the other of the Paradises as Eberson's masterwork, but there is also considerable support for the Majestic.

Texas was very important to Eberson's career: his first important commissions came from Karl Hobbizelle's Inter-

state Theatres Company, and he designed his first full atmospheric (the Majestic, Houston) for that firm (see *Theatre Organ*, Vol. 43, No. 6). The Majestic, San Antonio, was his last Interstate project and the second-largest theatre he ever designed, the largest being the Paradise, Bronx, with 3884 seats.

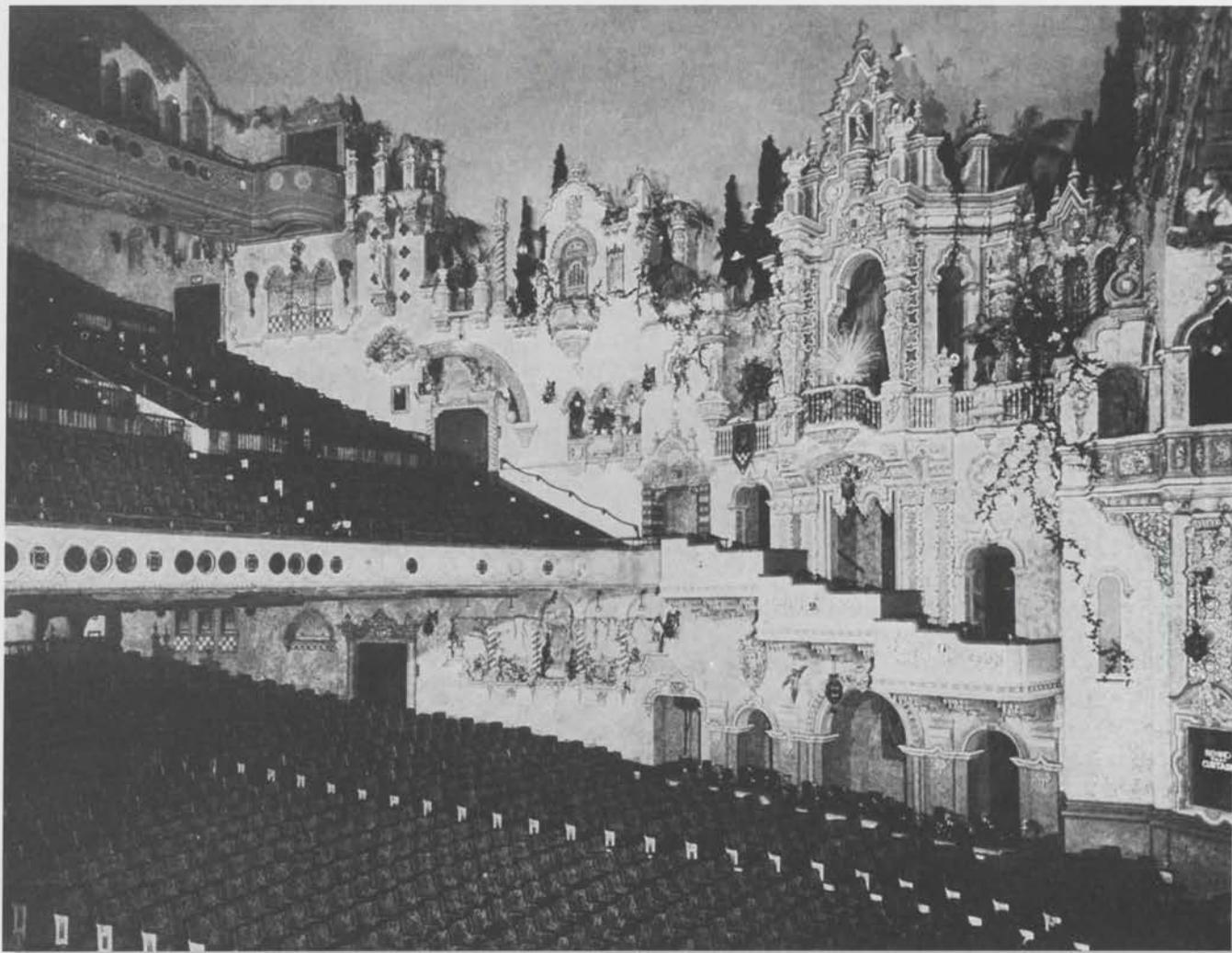
The size and budget of the San Antonio job gave Eberson the opportunity to indulge his love of intricately detailed ornament on an especially grand scale. The Spanish baroque design certainly had more context in

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Texas, which had been colonized by Spain, than in, say, Ohio, which had not.

As was typical of Eberson, the sidewall designs are well balanced but not identical. Writing in 1929, he elaborates: "This is essential in a scheme of this kind for it gives the variety needed to sustain interest at the highest pitch and, most important of all, repetition would destroy this illusion—here illusion is all."

Despite the late date of its design and construction, the Majestic includes several features which harken back to

Eberson's "opera house" days: an open well at the back of the main floor, communicating with the mezzanine, and functional boxes along the sidewalls. The Majestic also holds the distinction of being his only atmospheric theatre with two balconies. Given the time and place, the upper one was no doubt a segregated space with its own entrance.

The Majestic closed as a movie theatre in 1974, but survives as a Performing Arts Center. The organ, a bit skimpy for so large a theatre, is no longer there.

For the Records

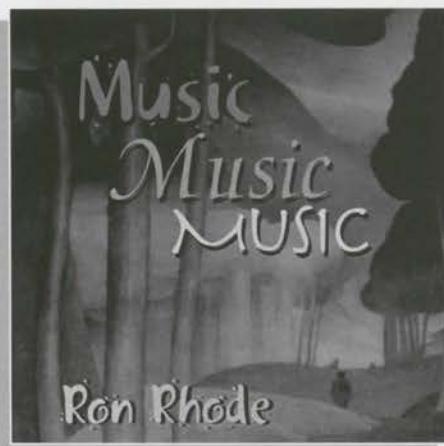
Ralph Beaudry, Associate Editor

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.

CD REVIEWS

MUSIC, MUSIC, MUSIC

Ron Rhode



On this, his 19th recording, Ron Rhode is once again playing both a fascinating program of enjoyable melodies and what can be considered the recording debut of another wonderful theatre pipe organ! This particular organ was originally a 4/20 Robert-Morton installed for the opening of Kansas City's Midland Theatre in 1927. In the 1960s it was removed and went into a private home but in the mid-'70s it was purchased by Sandy Fleet for his Southern California Organ Power Pizza chain. Fleet placed it in the former Solana Beach Theatre, which he had converted into the Plantation Restaurant. Sadly, that restaurant survived a mere six months; but it briefly reunited the late Billy Wright with the organ he had opened in the Midland Theatre so many years before! And, the organ was recorded by Billy and three other organists on the LP *Many Melodies from the Majestic Morton* (Doric Records #1412, reviewed in the Journal, June 1978).

This "cross-country" Morton was donated to the Central Ohio ATOS Chapter where it remained in storage until the late 1980s when Kansas City

Theatre Pipe Organ, Inc. was formed to install the organ (just a few blocks from its original home!) in Kansas City Convention Center's 2,800-seat art deco Music Hall. Rebuilding, expanding, and reinstalling required ten years and over 14,000 volunteer man-hours. Today its 27 ranks are housed in two chambers on either side of the Music Hall's proscenium arch. The organ is computerized and the console is MIDI ready (although no synthesized voices are used on this recording.) Along with its other assets the organ has two 32' Resultants (Bombarde and Tibia Clause) and three Tibias (both a Solo and Main Tibia Clausa and a Tibia Plena).

Ron enthusiastically swings right into his 71-minute program with Bernie Baum's cheerful "Music, Music, Music"—the tune that made perky Teresa Brewer "America's Singing Sweetheart" in the early 1950s. You'll immediately notice the rich and robust Robert-Morton voices and the wonderful "big theatre" acoustics of the Music Hall. And notice, too, Ron's bright, tricky-fingered fills—good fun! Some of the most cheerful, upbeat tunes ever written were composed in the depths of the Great Depression. Ron's "I've Got A Feeling You're Fooling" comes from the film *Broadway Melody of 1936* and it was quite nicely sung by none other than Hollywood's most handsome leading man—Robert Taylor! The tempo slows down a bit for a ballad that sounds familiar—but isn't. "Raining In My Heart" comes from the 1969 off-Broadway musical *Dames At Sea*, which spoofed all the Ruby Keeler-Dick Powell films and their music! It ran for 575 performances in New York, and is still running today in various venues around the world. And, debuting in the starring role in 1969, was a 16-year-old named Bernadette Peters—who today is acclaimed as Broadway's finest singing actress!

Fritz Kreisler was the last of the great

violinist/composers so, in a charming contrast, Ron presents captivating orchestral transcriptions of both his sweet, romantic waltz "Leibeslied" and his vigorous, challenging "Leibesfrued." From the land where the "dawn comes up like thunder out of China 'cross the bay" Ron creates a dramatic, martial picture of being "On The Road To Mandolay." When Meredith Willson's *The Music Man* opened on Broadway in 1957 its "competition" was *West Side Story*. But, even so, it won most of the Tony Awards. Next is an 11-minute medley of *Music Man's* best known tunes starting with the rousing "Wells Fargo Wagon," and continuing with the lovely ballad "Goodnight My Someone," an emotional "Till There Was You," and the bouncy "Gary, Indiana." In the show "Lida Rose" is first sung a cappella by the male quartet and then seamlessly segues into the heroine's lament (with orchestra) "Will I Ever Tell You?" And then the two quite different melodies are combined in a Broadway rarity—counterpoint! Ron follows that musical staging beautifully and concludes his medley with, of course, "Seventy-Six Trombones."

Opera expert William Berger has stated that "Musetta's Waltz" was "originally written without words, to be played by a military band at the launching of a battleship." In listening to Ron's deft arrangement of this melodious, dramatic music from Puccini's opera *La Boheme* one can easily picture how it might well serve for both a flamboyant dance and a battleship's launching! Another flamboyant, slightly gaudy (but proper) lady, whose personality made her the talk of the town, was introduced in the 1935 film *In Caliente*—she's "The Lady In Red" complete with castanets and a slight cha-cha beat. Great fun! Turning to a more serious subject is the dramatic "Wheels Of A Dream." In the recent musical *Ragtime* it's 1908 and Coalhouse

Walker has just purchased one of the brand new Model T Fords. He sings of the promise of freedom the car represents for his son. Ron and the Music Hall Morton build from a whisper-soft opening to a near heart-breaking emotional conclusion.

"Fit As A Fiddle (And Ready for Love)" is one of those ricky-tick delights Ron does so authentically—including even a "hey nonny nonny and a hotcha-cha." Henry Mancini wrote musical scores for 80 Hollywood films. Next is one of his most beautiful, though lesser known, ballads. "Sweetheart Tree" was composed for the rather loving spoof of silent films, *The Great Race*. Ron adds a wonderful touch of Al Melgard's version of "Asleep In The Deep" to his arrangement of Lew Pollack's bright and bouncy "At The Codfish Ball." John Philip Sousa is next and we're treated to one of his many marches not heard before on theatre pipes. It's the "Invincible Eagle" which Sousa referred to as his "Sunshine March." It's energetic, cheerful, and a welcome change for the listener!

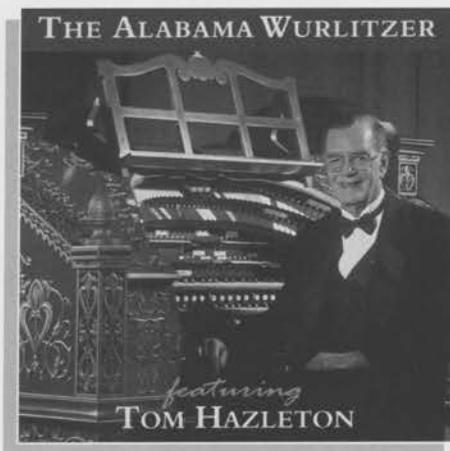
For his Grand Finale Ron takes us all the way back to the year 1746. Well, not exactly for it is a 13-minute medley of seven wonderful melodies from Lerner and Loewe's 1946 Tony Award-winning *Brigadoon*. The painting on this CD's cover is one of the art deco murals in the Music Hall's lobby. But it also could be the scene of an American tourist hiking in the Scottish highlands who is about to find the mystical town of Brigadoon, which appears for only one day every century! (Which explains why it's 200 years "younger.") After a brief introduction we hear the rousing "Down On MacConnachy Square," the enchanting ballad "Come To Me, Bend To Me," the lilting "Heather On The Hill," the wistful "There But For You Go I," and, in conclusion, the sparkling, upbeat "Almost Like Being In Love."

As always Ron's program is filled with enchanting melodies from beginning to end. And this Robert-Morton is a theatre organ buff's delight in its new home. Digital Sonics' recording engineer Jim Stemke has captured the organ and room in all their sonic glory. This album well deserves to be in every theatre organ lovers' home! Thanks to Marvin Merchant for his assistance in preparing this review.

Compact disc only for the postpaid price of \$20.00 in U.S., \$22.00 in Canada, and \$24.00 outside North America. You can charge your order to either VISA or MasterCard (be sure to include your complete account number and expiration date.) Mail order to: Roxy Productions, P.O. Box 93247, Phoenix, AZ 85070-3247. Or FAX your order to 480/460-2018 or by e-mail to azroxy@cox.net.

THE ALABAMA WURLITZER

Tom Hazleton



It's been a half dozen years since we've enjoyed hearing a new album of the Alabama Theatre's original installation Wurlitzer. (Lew Williams' CD *At Last* was reviewed in the Journal for November 1996.) At the time of its 1927 installation Opus 1783 was one of the 17 Publix 1s (4/20—the real "Crawford Special") build by Wurlitzer. At the time of Lew's recording two ranks had been added; one of which, as might be expected, was a Post Horn! In fact, Tom Hazleton's earlier LP *The Alabama Wurlitzer at its Best* (see the Journal, January 1987) caused reviewer Bob Shafter to write, "The only thing not original is a Trivo Post Horn which will part your skull. The only problem with this organ is that there just isn't enough organ to support that Post Horn . . . However, this is truly a wonderful instrument."

That minor problem has now been completely resolved for the organ, as it's heard on this new CD, is a 4/28! (The liner notes contain the new, complete specifications.) Part of the organ's recent "upgrading" also allows the organ to play back all performances so, while there was no audience present at the time this

disc was recorded, the performances of all of the selections took place with a live audience—either at the morning rehearsal or the afternoon concert on September 16, 2001. Thus the thrilling excitement of the live performance is evident throughout this 72-minute disc! In fact, the listener also will hear something the live audience did not for, knowing the Solo String Celeste would not be operational until the recording was actually made, Tom programmed that voice into his combinations! Ah, the benefits of the computer age!

Tom brings the console up with "... a rouser in the revivalist tent-show tradition that (Vincent) Youman commanded without equal"—according to musicologist Ethan Mordden. It's the title tune from Youman's 1929 show *Great Day*. In his brief Broadway career (1920–1930) Youman wrote fewer than 100 published songs before ill health forced his retirement at age 35; but many of them became "standards" and all were imbued with the irresistibly buoyant spirit of the Twenties. Hazleton does "Great Day" full justice! Hoagy Carmichael wrote superbly dreamy music for "Two Sleepy People," (which Bob Hope introduced in the 1938 film *Thanks For The Memory*) but the words were written by Frank Loesser; before he turned into the notable composer/lyricist of *Guys and Dolls* and *Most Happy Fellow*. William Croft composed the hymn "O God, Our Help In Ages Past" almost 300 years ago but—since Tom's concert took place so soon after September 11th—it is a most appropriate selection and the Alabama Wurlitzer has the authoritative power and magnificence to do it full justice.

With the passing of Peggy Lee last January we lost one of the 20th Century's greatest pop vocalists. Tom plays one of the many numbers she composed with her husband Dave Barbour—it's a saucy 1948 hit "Mañana (Is Good Enough For Me)." Cole Porter was once asked to name the most profound change in musical comedy history. He replied simply "Rodgers and Hammerstein." From their Tony Award and Pulitzer Prize winning

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1949 musical *South Pacific* Tom presents a sparkling 15-minute medley of "A Wonderful Guy," "Bali Hai," "There Is Nothing Like A Dame," "Some Enchanted Evening," "Honey Bun," and the splendid waltz "This Nearly Was Mine." Surprisingly, unlike most Broadway musicals, *South Pacific* has no real dance numbers—it's truly a "song show"—and Tom's registrations and arrangements serve the songs perfectly!

Again, from the 18th Century is Tom's second "classic" selection—and we don't recall ever hearing a more emotional version of John Newton's powerful "Amazing Grace." Back in the 1950s and '60s "Beautiful Mood Music" was in vogue and it was Percy Faith who made the first American recording of Argen-

tinean composer Terig Tucci's dainty, delectable "Edelma." Yes, George Wright's LPs introduced it to theatre organ buffs so you will hear some of George in Tom's updated arrangement! It's not often you hear a Virgil Fox composition on any organ recording but his "Princeton Loyalty" (a salute to his high school in Princeton, Illinois) is a brisk march—but with a wonderful fun middle section of calliope and drums—that works perfectly on this Wurlitzer and concludes with an outrageously Virgil Fox ending!

Eddie Cantor's 1928 Broadway show *Whoopie* was filmed by Hollywood in 1930. An exclamation point was added to the title and much of the musical score was changed but the film is a rare and accurate documentation of the stage version. One number which wasn't changed is "Makin' Whoopie" and Hazleton certainly whoops it up with simply astonishing Hammondized registrations. WOW! Tom's next two selections "Lolita" and "Clair de Lune," (as well as "Edelma") are also found on his recent Allen organ CD *Gone Is The Wind* (Journal, January 2002). Both are completely enchanting and feature the Alabama Wurlitzer's most delicate, sensual voices. Tom's sunny, funny-side returns with Allie Wrubel's joyous "Zip-A-De-Do-Dah" from the 1946 film *Song of the South*. (That was an early "special effects" feature film—from almost 60 years ago—for the humans were filmed live interacting with the animals, which were animated!)

Since this concert was just five days after the terrifying devastation of September 11th, Tom's 17-minute closing medley features an emotional mix of heartwarming patriotic and inspirational melodies. (During the actual concert this medley had audience participation in a sing-a-long so this recording contains the "rehearsal" version in which Tom demonstrates his truly impressive musicianship and console artistry.) The selections heard are "America the Beautiful," "America," "This Is My Country," "God of Our Fathers," "God of Grace And God of Glory" (the Welsh hymn "Cwn Rhondda,) and "God Bless America."

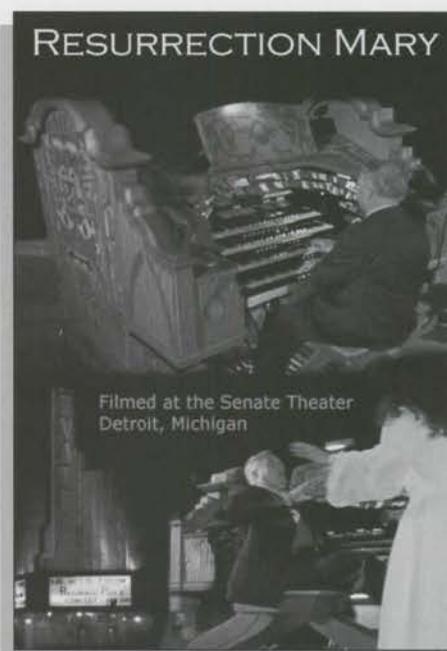
Because this was a live performance (only the playback for this recording was without an audience) there is an electri-

fying element to the playing, which we rarely find in a "studio" recording. Hazleton is at his very best and Tom Cronier's excellent recording and mastering puts the listener in the Alabama Theatre's best seat. It is a Must Have recording! Thanks to Lew Williams and Larry Donaldson for their assistance in preparing this review.

Compact disc only for \$20.00 (plus \$2.00 for shipping within the U.S.). Address your orders to the Alabama Chapter ATOS, 1817 3rd Avenue North, Birmingham, AL 35203.

VIDEO REVIEWS

RESURRECTION MARY



Rarely since the original 1925 silent filming of *Phantom of the Opera* has any pipe organ been featured in a movie. And, this time it's a theatre organ! In fact both Detroit's Senate Theatre and its famous "Mayan Console" 3/34 Wurlitzer are prominently displayed in this recently released full-length (87-minute) feature video, which, hopefully, soon will be converted to 35mm film format for theatrical distribution! However, first let's briefly recount some of the background material on which this ghostly story of *Resurrection Mary* is based.

There is a Resurrection Cemetery on Chicago's far southwest side (actually at

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7600 South Archer Avenue) which, since the middle 1930s, is thought to be the "home" of one of the city's most famous ghosts. It's said that some years ago on a stormy winter night a cab driver picked up a beautiful blond girl wearing a long white party gown. When she told him where to stop they were in front of the gates to Resurrection Cemetery. But the driver claimed that the cab door was never opened; she just simply disappeared! In the years since, many people have claimed to see the girl in a white party dress inside the cemetery. In 1977 the police were called to investigate a woman dressed in white who was locked inside the cemetery and tightly gripping the bars of the gate to pull them apart and get out. They found no one—but the solid iron bars had been bent by some superhuman force and bore the imprint of a woman's fingers!

This video's producer, Gerald Pulk, collaborated with writer/director/cinematographer Chris Forbes in recreating and expanding on Resurrection Cemetery's strange, unaccountable tale. *Resurrection Mary* is not a horror film (there is no graphic violence although deaths do occur in the story). Nor does it possess any religious-based theme. Rather, as they accurately describe it "... (this) is a fictitious, character-driven drama about the trials and tribulations of being trapped in the spirit world ... We wanted it to be a family-oriented movie, which is becoming hard to find these days." The two main characters in this story are Mary Price (played by Renee Reiter) and Daniel Warner (Gerald Pulk). There are a number of other speaking and non-speaking roles in addition to which we should mention that the film is in color and has an original sound score (in addition to the music

played on the Wurlitzer) by Ken and Christopher Forbes.

We'll briefly summarize the beginning of the plot line but, since this is both a "ghost story" and a coming to grips with the "reality" of "life" and "death," it would be inappropriate to reveal too much of the plot's fascinating twists and details. The video opens with a group of young people discussing unusual events that have happened to them. Daniel begins recounting his experience by explaining that Mary and her father, Reginald Price, live in an apartment above the Senate Theatre. Mr. Price is the manager of the theatre and also plays its Wurlitzer before the film. (An interesting aside is that Reginald is played by Detroit Theatre Organ Club member Tom Lewandowski who is, in real life, the actual manager of the Senate Theatre!) Daniel's story begins 30 years earlier (1971) as Mary, dressed in a beautiful white gown, is leaving on a date to go dancing while her father prepares to open the Senate for its evening show.

We follow Reginald as he goes to the theatre's basement to visit a memorial he has made there to his late wife. Then he starts the blower, walks through the chambers checking the pipework and prepares to play the Wurlitzer. But Mary's evening isn't going well as it turns out her boyfriend is only driving her to the dance and, once again, will abandon her for his real date! She objects and he forces her out of his car, leaving her at the side of the road. When she stoops to pick up the bouquet of flowers her father had given her at the theatre a passing car hits her and she is killed.

It's now 1981 and a motorist driving past Resurrection Cemetery thinks he has run over a young girl dressed in white but finds no one under the car.

Flash forward to 1991 and the girl in a white gown is sitting on a bench outside Resurrection Cemetery. A passing motorist offers her a ride but, after entering the car, she immediately disappears. In 2001 young Daniel Warner, after visiting his parents' grave in Resurrection Cemetery, sees Mary sitting by the road and offers her a ride. She accepts and is delighted to find she has finally been able to actually leave the cemetery! They find they are attracted to each other and visit the Senate Theatre and several other places Mary has been before—but we'll not reveal any more of the plot which, needless to say, has some "ghostly" surprises in store for both Daniel and the viewer.

As we've indicated, Reginald Price does play the Wurlitzer briefly in several scenes; Schubert's "Ave Maria" is heard several times and later there is an emotional revelation using an original piece of organ music that is aptly titled "Price's Pandemonium." (Although Lewandowski admits to being able to play "a little bit," the well-known Detroit organist Lance Luce dubbed the Wurlitzer music for the video.) There are several excellent scenes of the Senate's exterior, lobby and auditorium as well as some of the other areas that theatre patrons probably have never seen.

Although the cast and production personnel for this video may be relative newcomers, they present an interesting, indeed gripping, tale of the "unknown." Due to the nature of its content we concur with the producers that a PG, or PG-13, rating is completely appropriate.

The video is VHS format only and is available for \$24.99 postpaid in the U.S. (overseas orders add \$4.00 additional postage). Order from Ion Films, P.O. Box 436, Eastpointe, MI 48021. 

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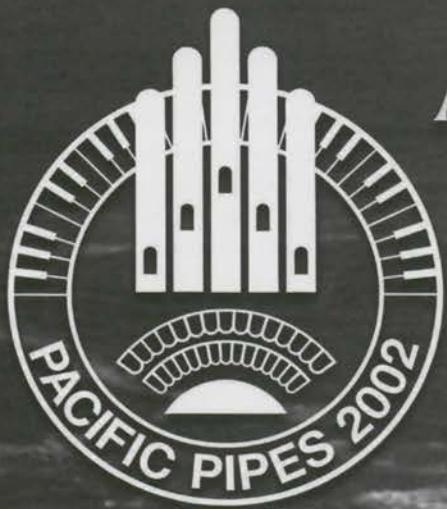
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2002 ATOS ANNUAL CONVENTION



SAN DIEGO, CALIFORNIA

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

AND THE WINNERS ARE

The winner of the 2002 ATOS Hobbyist Competition is John Clark McCall Jr. of Moultrie, Georgia.

The winners of the 2002 ATOS Young Organist Competition are Robert Wetherall (Senior Division) of the Australia Felix Chapter and Adam Evans (Intermediate Division) of the London & South of England Chapter. There was no Junior Division entrant this year. Robert and Adam will be presented at Plummer Auditorium during the 2002 Annual San Diego Convention to determine who the Overall Winner will be for 2002.

We will all remember Dorothy Van Steenkiste and the years of devotion and work that she put into these programs.

CONVENTION FEES

Here is a comparison of the basic fees associated with the three major organ conventions this year:

AGO, \$335 + \$98 ground transportation; Hotel, \$119 + tax

ATOS, \$185 (1 meal); banquet, \$50; Hotel, \$99 + tax

OHS, \$549 (10 meals), Hotel, \$125 + tax

CALLING ALL KIDS

The kids will get involved if you give them a chance. Why not go to a trade school, or a college and look for kids with mechanical engineering potential. Can you imagine how they would respond to see the mechanics of a pipe organ in action, and hear the fantastic results of the wind pressure, through a bunch of pipes, activated by a keyboard, where ONE finger can call up every voice in the orchestra!!!!!! You would be inundated with helpers!!

Coralie Romano via the internet.

THEATRE IS LOOKING FOR AN ORGAN

Built in 1929, the Egyptian Theatre in DeKalb, Illinois has been painstakingly restored to its original beauty by the Preserve the Egyptian Theatre, Inc. (P.E.T.) whose volunteers support and maintain it. Several PET volunteers are organists and one is experienced in pipe organ building and maintenance.

One important element of the restoration project will be finding a theatre organ. The theatre manager Carrie Brantley will be heading the project to find a suitable instrument. Although no one can identify what kind of organ was originally installed, serious consideration will given to finding a WurliTzer™ as that company had ties to the DeKalb area in its latter years.

The EGYPTIAN THEATRE has many advantages that would truly make an organ installation worthwhile. The building has chambers just waiting for 10 or 12 ranks of pipes. The windline is intact over the proscenium which makes it viable to use the chambers.

The proximity of Northern Illinois University which offers an organ degree program could be a plus in generating interest in an organ venue in DeKalb. Many of the students come from the Chicago area and suburbs and the access to DeKalb from I88 could make programs an attractive possibility for folks in the Chicago area.

The EGYPTIAN receives tremendous support from the community and the City of DeKalb and is considered to be a vibrant part of the area's cultural life, hosting such organizations as the Kishwaukee Symphony, community theatre production featuring both children's and adult's groups, and touring shows. The addition of an organ to this theatre can only be considered a plus in expanding the opportunities for other productions including organ programs and silent film presentations.

The EGYPTIAN is looking for an organ. If you know of any instruments which could meet our needs please contact the theatre or pass the information to

International ATOS NEWS

THE NEWSLETTER OF THE
AMERICAN THEATRE
ORGAN SOCIETY

VOLUME 5, NUMBER 3

<http://www.ATOS.org>

JULY, 2002

CATOE who have agreed to gather information for us. Egyptian Theatre, 135 N 2nd St De Kalb, IL 60115-3203, Phone: (815)758-1215

Jon Habermass via the internet.

ROOSEVELT PARK ORGAN

The organ is not in danger of being removed at this time. The board of trustees does not see a future for the organ nor can they justify spending the money to restore it. I'm fighting just to keep it intact and in it's original location. What I need is public interest, donations, etc. Any help or suggestions are greatly appreciated.

Thanks, Kyle B. Irwin, 323-340-1436, Organist-Curator Roosevelt Memorial Park, <TheOrganst@aol.com>

ATOS SHOP NOTES

The 379 page ATOS SHOP NOTES volume compiled by Allen Miller has been reprinted and a limited number are now available from the ATOS Marketplace. The cost is \$75.00 for orders shipped in the USA and \$85.00 for all orders shipped outside of the USA. This volume contains all of the theatre pipe organ technical articles that have appeared in ATOS publications throughout the years. It is a must have reference for all technicians who are building, restoring or maintaining a theatre pipe organ. It is published in loose-leaf form so that it is convenient to use while working on organ components in or out of the chamber. Send your order to: ATOS Marketplace, 785 Palomino Court, San Marcos, CA 92069-2102.

WANT TO HELP?

The Theatre Organ Society of the Delaware Valley (Greater Philadelphia area) is currently involved in two theatre pipe organ projects and would be grateful to anyone willing to donate their time.

Our most active project is in the Keswick Theatre in Glenside, PA. The organ is a 3/19 Möller TPO — a "twin" of the Möller in the Trenton, NJ War Memorial, which just celebrated its rededication.

Since the organ is in a working (and busy) theatre, our times of access are limited and are usually during the day on weekdays. Occasionally, a weekend day becomes available, but that does not happen too frequently.

Our other project is restoring a WurliTzer for installation in the Phoenixville, PA. area.

If you have time and interest in participating with these projects, please contact me and I will put you in touch with the crew chiefs of the projects.

We will appreciate any and all participants—

regardless of age or experience!

*Dick Metzger, Treasurer—TOSDV,
dick@netreach.net*

THE GREAT HOLLYWOOD STUDIOS OF YESTERYEAR

VHS Video (Documentary - Circa 1920's) A truly rare film find. Tour the streets of Hollywood and the great studios. Pathe, Universal, Fox, and Warner Bros. Visit M-G-M studios and follow the making of a film from beginning to loading the film on the truck. Too many famous stars of yesteryear to list. Background music provided by a mighty WurliTzer Theatre Pipe Organ. Approx. 60 Minutes.

Hollywood's Attic, P.O. Box 7122 Burbank, California 91510, (818) 843-3366, Toll Free Fax 800-253-9612 (USA only) Outside USA Fax (818) 843-3821

ATLANTIC CITY'S MUSICAL MASTERPIECE

The Atlantic City Convention Hall Organ Society, Inc. is pleased to announce the publication of a new book about the Atlantic City Convention Hall Organ.

After 20 years of research, Stephen D. Smith provides a comprehensive guide to the world's largest pipe organ. Virtually every detail concerning the Atlantic City Convention Hall organ is found here, including a wealth of information never before published. There are over 300 photographs, diagrams, and tables including a master stop list, along with biographies of Senator Emerson L. Richards and other individuals involved with the creation of the instrument. The original, even larger, design is outlined, along with the various conflicts and controversies surrounding the instrument built with \$500,000 depression era dollars.

The hardbound book has 522 pages, and is completely indexed. It sells for \$46 and is available online at www.acchos.org or by calling 1-800-813-6655.

JESSE CRAWFORD ON CD

Jesse Crawford's recordings from the late 1920s and early 1930s have been gathered onto a new CD on the Piping Hot label which is imported by the Organ Historical Society <http://www.ohscatalog.org> These tracks that made Jesse Crawford a household name were recorded in the WurliTzer Building in Chicago and the Paramount Theatre Studio in New York. They are remarkably well restored for good sound, especially considering their early provenance.

Organ Historical Society, P.O. Box 26811, Richmond, VA 23261, (804) 353-9226.

ATOS CALENDAR OF EVENTS

Please send in your concert listings at least 120 before the concert so that it can be listed in this calendar.

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

Codes used in listing: A=Austin, B=Barton, C=Compton, CHR=Christie, GB=Griffith Beach, H=Hybrid, K=Kimball, M=Möller, MC=Marr & Colton, P=Page, RM=Robert-Morton W=WurliTzer

Example: (4/19W) = 4 manual, 19 rank WurliTzer Schedules subject to change

■ ALASKA

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

■ ALABAMA

Alabama Theatre, 1817 3rd Ave. North, Birmingham

ham, 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.orpheumtheatre.org>>

■ CALIFORNIA (NORTH)

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

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

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

Berkeley Community Theatre, 1930 Alston Way, Berkeley, CA, (510)632-9177, (4/33W); All concerts at Sun, 2:30pm; 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; Sun, Jul 14, 11:00am, Chris Elliott, *Girl Shy*; Sun, Jul 14, 7:30pm, Dennis James, *Hell's Heroes*

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; <<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; <<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; Jul 7, Carol Williams; Mon, Jul 8, 7:30pm, John Kuzma; Jul 14, Carol Williams, Michael Morgan, bass; Mon, Jul 15, 7:30pm, Douglas Major; Jul 21, Carol Williams; Mon, Jul 22, 7:30pm, Ben van Oosten; Jul 28, Carol Williams; Mon, Jul 29, 7:30pm, Dennis James, Silent Movies; Aug 4, Carol Williams; Mon, Aug 5, 7:30pm, Frederick Swann; Aug 11, Carol Williams; Mon, Aug 12, 7:30pm, Robert Plimpton, Virginia Sublett, soprano; Calvin Price, trumpet; Aug 18, Carol Williams; Mon, Aug 19, 7:30pm, Gordon Turk; Aug 25, Carol Williams; Mon, Aug 26, 7:30pm, Carol Williams, Joshua Rifkin, piano; <<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; <<http://www.baytheatre.com>>

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.elcapitan.tickets.com/>>

Founders' Church of Religious Science, 3281 W. 6th, Los Angeles, CA, (818)366-3637, (4/31W); Sun, Jul 21, 1:00pm, Bob Ralston & Todd Caleca

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, 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); Sun, Aug 18, call for concert time, Don Story; Bill Field at the Wurlitzer; Fri & Sat 8:15 pm, Sat & Sun 2:30 pm; Jul 19/20/21 The Black Pirate; Jul 26/27/28 All Star Comedy Festival; Aug 9/10/11 Charlie Chaplin Festival; Aug 23/24/25 Cobra; Sep 13/14/15 Seventh Heaven; Sep 27/28/29 Harold Lloyd Festival; Oct 25/26/27 Phantom of the Opera; Nov 29/30 Dec 1 Buster Keaton Festival; Dec 27/28/29 All Star Comedy Festival; Dec 13/14/15 Scrooge; 2003 Schedule; Jan 31 Feb 1/2 Laurel & Hardy Festival; Feb 28/Mar 1/2 The General; Mar 28/29/30 Buster Keaton Festival; <<http://www.otmh.org>>

Orpheum Theatre, 842 S Broadway, Los Angeles, CA, 1-310/329-1455, (3/14W); Sat, 11:30am, organ is featured as part of the guided tour of theatre; Wed, Jul 3, 7:00pm, Robert Israel, *Girl Shy*; <<http://www.laorpheum.com>>

Plummer Auditorium, 201 E Chapman, Fullerton, CA, (714)671-1300, (4/36W); Sun, Sep 15, 2:00pm, John Giacchi; Sun, Nov 17, 2:00pm, Lew Williams; Sun, Apr 6, 2003, 2:00pm, Barry Baker; <<http://www.plummerorgan.com>>

Trinity Presbyterian Church, 3092 Kenwood, Spring Valley (San Diego), CA. (619)286-9979, (4/24W); Sat, Sept 14, 7:00pm, Russ Peck, Silent Movie Nite with Laurel & Hardy; Sat, March 9, 2003, 7:00pm, Greg Breed, Silent Movie Nite with Charlie Chaplin in "The Circus"

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); <rcavarr@home.com>

Paramount Theatre, 1621 Glenarm Pl, Denver CO, (303)671-8333, (4/20W); Sun, Nov 3, 2:30pm, Big Band-Big Pipes-Big Sound, Dean Bushnell Band & twin consoles of the organ.

■ 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; Sep 28, John Giacchi; Nov 9, Donna Parker; Sat, Jan 25, 2003, David Peckham; Mar 15, Robert Wolfe; Jun 14, Ken Double; Nov 9, Donna Parker; Jan 25, 2003, Dave Peckham; Mar 15, 2003, Robert Wolfe; Apr 26, 2003, simon gledhill; Jun 14, 2003, Ken Double; <<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; Nov 3, Paul Roberts; Mar 16, 2003, Jelani Eddington

The Kirk Of Dunedin, 2686 Bayshore Blvd, Dunedin, FL 34698, (813)733-5475, (4/100H); Thu & Fri, Oct 17 & 18, 8:00pm, Terry Charles; Sat, Oct 19, 2:00pm, Terry Charles; Thu & Fri, Nov 14 & 15, 8:00pm, Rob Richards; Sat, Nov 16, 2:00pm, Rob Richards; Thu & Fri, Dec 12 & 13, 8:00pm, Terry Charles; Sat, Dec 14, 2:00pm, Terry Charles; Thu & Fri, Dec 19 & 20, 2:00pm, Terry Charles; Sat, Dec 21, 2:00pm, Terry Charles; Thu & Fri, Jan 16 & 17, 2003, 8:00pm, Terry Charles; Sat, Jan 18, 2003, 2:00pm, Terry Charles; Wed, Feb 12, 2003, 2:00pm, Phil Kellsall; Thu & Fri, Feb 13 & 14, 2003, 8:00pm, Phil Kellsall; Sat, Feb 15, 2003, 2:00pm, Phil Kellsall; Thu & Fri, Mar 13 & 14, 2003, 8:00pm, Terry Charles; Sat, Mar 15, 2003, 2:00pm, Terry Charles; Thu & Fri, Apr 10 & 11, 2003, 8:00pm, Rosemary Bailey; Sat, Apr 12, 2003, 2:00pm, Rosemary Bailey; Thu & Fri, May 8 & 9, 2003, 8:00pm, Terry Charles; Sat, May 10, 2003, 2:00pm, Terry Charles; Fri, Jun 27, 2003, 8:00pm, Terry Charles; Sat, Jun 28, 2003, 2:00pm, Terry Charles; <<http://www.kirkorgan.com/>>

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

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

Tampa Theatre, 711 Franklin St, Tampa FL, (813)274-8286, (3/12W); Movie Overtures, Bob Baker, Stephen Brittain, Bill Brusick, June Carter, Sandy 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> 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

Iowa Theatre, 1st Ave & 3rd St, Cedar Rapids, IA, (319)364-6300, (3/14B); Sun, Aug 18, 2:00pm, Dan Bellomy

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; Sun, Apr 6, 2003, 2:30pm, Lew Williams

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>

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.lincolnthatre-belleville.com>

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

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); <http://www.EmbassyCentre.org>

Long Center For The Performing Arts, 111 N 6th, Lafayette, IN, (765)742-5664, (3/21W); <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); <http://www.parathea.org/>

Warren Center, 9450 E 18th St, Indianapolis, IN, (317)356-3561, (3/18B); 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

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

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

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

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>

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>

■ MAINE

Merrill Auditorium, 389 Congress St, Portland, ME, (207)883-9525, (5/98A); All concerts Tue, 7:30pm unless otherwise noted; 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

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 Canda; Scott Foppiano, Gil Francis, John Lauter, Tony O'Brien, Sharron Patterson; <http://theatreorgans.com/mi/redford>

Senate Theatre, 6424 Michigan, Detroit, MI,

(313)894-4100, (4/34 W); Sat, 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); 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); <http://www.gstos.org>

■ NEW YORK

Auditorium Center, 875 E Main, Rochester, NY, (716)544-6595, (4/22W); Sat, Sep 21, 8:00pm, John Giacchi; Sat, Oct 8, 8:00pm, Len Rawle; <http://www.theatreorgans.com/rochestr/>

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

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

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

Riviera Theatre, 67 Webster Ave, N Tonawanda, NY, (716)692-2113, (3/19W); All concerts Wednesday, 7:30pm unless stated otherwise; Jul 24, 1:30pm & 7:30pm, George Kraji; Aug 21, 1:30pm & 7:30pm, Fr Andrew Rogers; Sep 18, Byron Jones; Oct 16, Paul

ATOS NEWS

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

Please address all news correspondence to:
1247 Peden, Houston, TX 77006-1130
Phone: 713/527-8096; FAX 713/527-9182;
E-mail: tibvox@aol.com.

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

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

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 Knudson; <<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; Thu & Fri, Aug 1 & 2, Clark Wilson, *Ben Hur*; <<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/>>

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, 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, 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/wurlit2/index.html>>

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

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

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

■ WASHINGTON

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

Hokum Hall, 7904 35th Ave SW, Seattle, WA, (206)937-3613, (2/10W); Saturday and Sunday, 2:00pm, silent movie. Call to verify schedule.

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);

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);

■ AUSTRALIA

Capri Theatre, 141 Goodwood Rd, Goodwood, SA, (08) 8272 1177, (4/29W+H); 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 & How-

den); 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, Aug 11, 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

Church of the Redeemer, 89 Kirkpatrick St, Kingston, ON, (613)386-3695, (3/27K);

■ UNITED KINGDOM

Ashorne Hall, Ashorne Hill, Nr. Warwick, Warwickshire, 011 44 (0)1926 651444, (3/15W) (3/12C); Open first and last Sundays of each month for tours and Cinema Organ Show; <<http://www.ashornehall.co.uk>>

The Assembly Hall, Stoke Abbot Road, Worthing, Sussex, (0)1903-206 206, (3/23W); All concerts Sunday at 3:00pm unless noted otherwise; Dances Saturday, 7:15pm; **Barry Memorial Theatre**, Gladstone Road, Barry, South Wales. 44 1267 267267. (5/15 CHR); 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.

Civic Hall, North Street, Wolverhampton, W Midlands, (0)1902 552121, (4/44C); Friday noontime concerts 11:15 - 12:15; All concerts Sat, 2:00pm; Jul 27, Peter Jebson; Aug 24, Jean Martyn; Sep 28, Robert Wolfe; Oct 19, Kevin Grunill; <www.wolvescivic.co.uk/htm/compton/index.asp>

Portslade Town Hall, Victoria Rd, Portslade, Sussex, (0)1293 844788, (3/18C); 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 Oden; 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, 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, 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, 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, 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

The ATOS Marketplace

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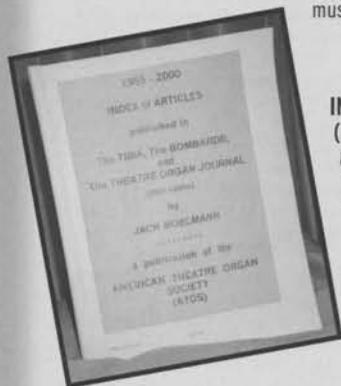
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The back issues of *THEATRE ORGAN* contain invaluable information about the history of the theatre pipe organ. The articles that have appeared in the Journal provide the necessary information to fully understand and appreciate the rich heritage of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



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

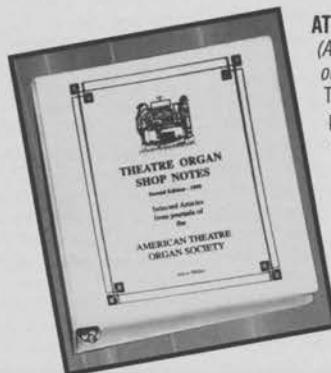


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This publication was developed to help educators teach the history of the theatre pipe organ. It is designed to be used with students in the upper elementary school grades through junior high school age. It approaches the subject of the history of the theatre pipe organ by focusing on the history of the 1920s. Students study the important social issues and events, style and fashion, prominent personalities, dance, music, silent films, and

two uniquely American creations that embody the very essence of life in the Roaring Twenties—the movie palace and the theatre pipe organ.



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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.

Our History—Our Heritage

Gems From THEATRE ORGAN 40 Years Ago

The following article was published in the Summer 1962 issue of THEATRE ORGAN.

The Reuter Theatre Organ



2m/7r Reuter organ (with player), Opus 270, Radio Station KMA, Shenandoah, Iowa.

Story by JACK L. SIEVERT

If one's travels did not carry him through the central United States during the late 1920's, and more specifically within listening range of a Dent-managed theatre in Texas, then he very possibly has not seen or heard a theatre organ bearing the nameplate "The Reuter Organ Co., Lawrence, Kansas". Of the forty-seven opus numbers assigned to orchestral type instruments, thirty were credited to Texas, six to Kansas, three to California, two to Illinois, and one each to Arkansas, Missouri, Minnesota, Iowa, New Mexico, and Idaho. Thirty-eight of these forty-seven numbers represent complete instruments, the remainder being horseshoe consoles and/or additions to church organs adapted for the theatre use except for two opus numbers assigned to organs for theatres which were never built. Actually during no period did production of theatre organs exceed 25% of the total Reuter output, this firm having been (and

still is) primarily a builder of church and recital organs.

It is also possible that a few theatre organ devotees with photographic memories recall another similar name when "Reuter" is mentioned—that of Reuter-Schwarz. The latter is actually the name under which the present company was founded in Trenton, Illinois, during the year 1917. Of the first fifty or so instruments built under this banner, only two found their way to theatres, the first being that in the Hippodrome Theatre, Murphysboro, Illinois (Opus 26 installed in 1919), and actually the last organ built in the Reuter-Schwarz, Trenton, Illinois plant prior to their move to Lawrence, Kansas, the present home of the Company. The Hippodrome organ was a "straight" two manual with couplers encompassing fourteen ranks, and, other than minor nomenclature changes, bore far more resemblance to its church brethren than to the already distinctive theatre instruments of various other builders.

The second theatre installation, and the only other theatre organ built under the name of Reuter-Schwarz, was also a two manual of fifteen ranks and design similar to the Hippodrome organ,

this being for the Royal Theatre, Little Rock, Arkansas.

The third venture into the "entertainment" world, and the first of a series of Texas installations, involved the addition of an echo division to an existing Smith-Seeburg Organ in Wichita Falls. All went well—until the organ became lost enroute during rail shipment. Fortunately, this temporary delay did not dampen the interest of the Dent Theatres Inc. in the future purchase of the Reuter product.

Following this episode were several opus numbers assigned to replacement consoles for other makes of organ, and it was actually not until 1925 that the first indications of a truly orchestral instrument began to emerge from this firm, a two manual, five rank unit organ for the Iris Theatre, Houston, Texas. During this year some five additional small unit organs were sent to Texas theatres, each blossoming a little further. until Opus 199 was reached when a two manual, eight rank unit, with a fairly complete supply of traps and percussions, was contracted for by the Orpheum Theatre, Topeka, Kansas. Actually the installation of this organ was never completed in this theatre with the organ being removed, resold, and reinstalled in the Columbia Theatre, Junction City, Kansas.

Close on its heels was Opus 204 for the Varsity Theatre of Lawrence, Kansas, home ground for the Reuter factory. Obviously this three manual eight rank unit equipped with ample accessories was to be the show organ for the Reuter Company, which now was seeking to make itself known in the theatre organ world. This installation was completed in 1926 and was expected to be the foundation for greater inroads in the field of orchestral instruments. Unknown to the builder, however, less than two and one half years remained before the last theatre organ was to be built by the firm.

The prime cause for the purchase of the Varsity instrument was the renovation of the parent building including an ample stage for vaudeville plus enlarging the seating capacity to 1200. Installation of the organ was looked forward to with exceptional interest since it was to be the first in a Lawrence theatre. Excerpts from the review of the opening recital indicated that not all the effects were found to be in the organ. "An amber-colored spot light was turned on the ivory and black console of the organ and the whole theatre was beautiful in the blue and purple light effects." This concert was performed by Harold Loring, specialist in "American Indian Music", and Miss Elsie Arbuthnot, contralto. Note was also made concerning a vocal encore, "a Spanish waltz song, Carmena. In the accompaniment of this song the

tambourine and castanets were used as part of the organ accompaniment, with almost startling effect."

Its actual cost was approximately \$12,600.00, although it was highly publicized as a \$25,000.00 instrument. The organ was divided in the usual two chambers with the Solo and Percussion on the right and the "Main" on the left. Complete specifications are found elsewhere in this article.

The largest orchestral type instrument created by the Reuter Company, was a four manual fourteen rank organ for the Arcadia Theatre, Dallas, Texas, in 1927. A quotation from "The Dallas Journal" of September 20, 1927, indicated that "the Arcadia Reuter . . . will be the largest theatre organ in Dallas; . . . the organ will have more pipes, more degrees of unification, more stopkeys, will cover more space and will weigh more than any theatre organ ever installed in Dallas." Even with this buildup of the "largest" and "more", it proved to be the only four manual orchestral unit built by the Reuter Company.

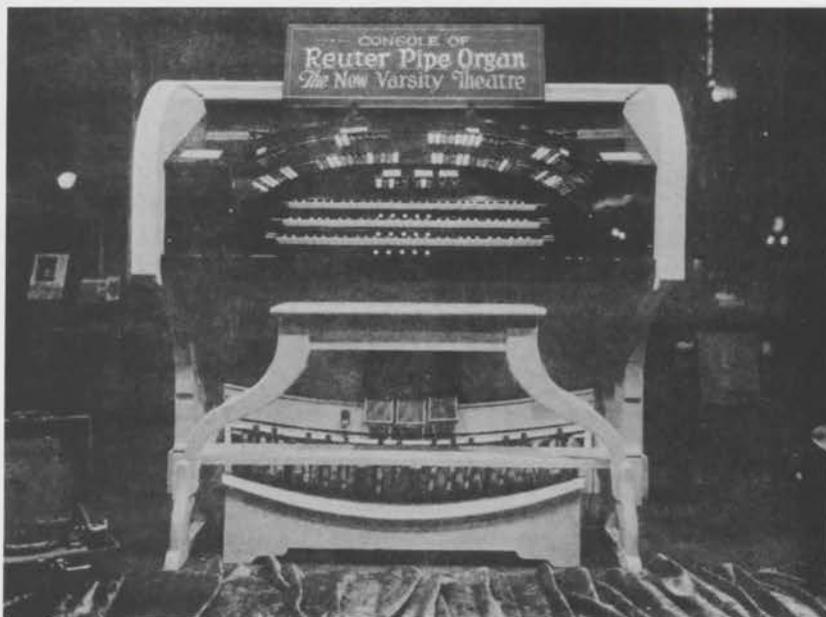
It is interesting to note that although over 60% of the Reuter Theatre Organs were sold in Texas, few of these contained any traps or percussions and rarely were they on greater than 5" to 7" pressure. These were nearly all designed by W. G. Redmond, the then Reuter representative in Dallas, which perhaps gives some clue to their variant from the remainder of the "family". On the other hand, nearly all the Kansas, Missouri, Minnesota, and other central

states organs were on 8" to 10" pressure, the latter proving to be the highest pressure utilized by this firm.

None of these organs is known to still exist in original condition and in their original habitat. Several were moved to churches, and in that position,

some remain in use without major modification. Fire, water, and the price of scrap tin, however, have taken a severe toll of the majority of these instruments as with those of many other builders.

Perhaps partly due to a relatively (please turn page)



3m/8r Reuter organ, Opus 204, Varsity Theatre, Lawrence, Kansas

SPECIFICATIONS OF THE REUTER ORCHESTRAL ORGAN, VARSITY THEATRE, LAWRENCE, KANSAS

SOLO CHAMBER - 10"	Compass	Pipes	Pedal	Accomp.	Acc. 2nd	Great	Gt. 2nd	Solo
Tuba	16'-8"	73	16-8	8	8	16-8	16	16-8
Tibla Clausa	16'-4"	85	16-8	8	16	16-8-4	8	16-8-4
Vox Humana	8'-4"	73		8		16-8		8-4
Chimes		13				x		x
Xylophone		37			x	x		x
Orchestral Bells		37				x		x
Glockenspiel				x		x		
Bass Drum			x					
Snare Drum (Roll)				x				
Snare Drum (Tap)			x					
Tympani			x					
MAIN CHAMBER - 10"								
Open Diapason	8'-4"	73	8-4	8	8	16-8-4		8-4
Concert Flute	8'-1-3/5'	89	8	8-4-2-2/3-2		8-4-2-2/3-2-1-3/5		2
Violoncello	8'-4"	73	8	16-8-4		8-4		8
Viole Celeste	8'-4"	61		8-4		8-4		
Clarinet	8'	61	8	8		8	8	8
Saxophone	8'	Syn.				8		
Orchestral Oboe	8'	Syn.		8		8		8
MISCELLANEOUS PERCUSSIONS								
Cymbal			x					
Triangle			x		x			
Castanets				x				
Tom-Tom				x				
Tambourine				x				
Chinese Block				x				
Door Bell (Piston)								
Siren (Piston)								
Auto Horn (Piston)								
Bird Call (Piston)								
Crash Cymbal (Toe Piston)								
Buzzer (Piston)								
Couplers			Ac-Pd 8					Ac-So 8
Pistons				5 & Ped		5 & Ped		5 & Ped

GENERAL

Tremolo, Main Expression, Main Balanced Crescendo Pedal
Tremolo, Solo Expression, Solo Crescendo Indicator Light

low dependence on theatre business, the Reuter Company was not severely harmed by the advent of talking pictures. This, coupled with conservative fiscal management, permitted the firm

to continue operation throughout the depression, reopen after World War II, and with progressive second generation leadership, develop a healthy backlog

of orders during the current period. The following is believed to be a complete factory listing of Reuter Theatre Organs.

OPUS	CONTRACTED FOR	REMOVAL OR DISPOSITION	MANUAL OR RANKS	PRESSURE	INSTALLED
26	Hippodrome Theatre Murphysboro, Ill. (Reuter-Schwarz)		2 / 14 (straight)		Dec. 1919
33	Royal Theatre Little Rock, Ark. (Reuter- Schwarz)	Removed 1933	2 / 15 (straight)		Apr. 1920
113	Strand Theatre Wichita Falls, Tex.	(See Opus 176)	3 rk, Echo added to Smith-Seeburg	4"	Apr. 1924
129	Palace Theatre El Paso, Tex.	Reported to be in Montebello, Calif. in 1954	3 / 12 (straight)	5" & 4"	Oct. 1924
130	Queen Theatre Bryan, Tex.		2 manual console for 4 ranks		Apr. 1924
134	Ideal Theatre Corsicana, Tex.		2 manual console for 10 ranks		Oct. 1924
135	Palace Theatre Corsicana, Tex.		2 manual console plus 1 set pipes		Oct. 1924
137	Iris Theatre Houston, Tex.		2 / 5	5"	Mar. 1925
140	W. G. Redmond Residence Dallas, Tex.	Console removed and attached to Hilgreen-Lane Organ, Parkway Theatre, Dallas, Tex.	2 / 4	5"	Mar. 1925
140	W. G. Redmond Residence Dallas, Tex.	Enlarged from above. Sold in early '30s.	3 / 9 & perc.		1927
145	Arcadia Theatre Tyler, Tex.	Moved to Catholic Church, Tyler; removed about 1956.	2 / 5	5"	Jun. 1925
149	Auditorium Theatre Crockett, Tex.	To Methodist Church, Henderson, Tex.	2 / 5	5"	May 1925
158	Broadway Theatre Cisco, Tex.	To Methodist Church, Sterling City, Tex.	2 / 5		Oct. 1925
160	Capital Theatre New Braunfels, Tex.		2 / 6 & Xylophone	5"	Sep. 1925
172	Queen Theatre Abilene, Tex.		2 / 6		Dec. 1925
176	Strand Theatre Wichita Falls, Tex.	(See Opus 113)	2 manual console plus 2 ranks	6"	Jan. 1926
177	Olympia Theatre Wichita Falls, Tex.		3 manual console plus 1 rank	7"	Jan. 1926
188	Mayflower Theatre Florence, Kan.	In First Presbyterian, Conway Springs, Kan. - 1940	2 manual console. renovation 11 stop Estey		Mar. 1926
194	Plaza Theatre Paris, Tex.	In First Christian Church, Commerce, Tex. - 1936	2 / 5		May 1926
195	Hotel Orndorff El Paso, Tex.	To Asbury Methodist, El Paso - 1928, still there in 1951	2 / 6		Aug. 1926
199	Orpheum Theatre Topeka, Kan. Resold to: Columbia Theatre Junction City, Kan.	Installation not completed	2 / 8 w/traps & perc.		
204	Varsity Theatre Lawrence, Kan.	To Dickinson Theatre, Lawrence - 1930's, removed and destroyed around 1940	3 / 8 w/traps & perc.	10"	Sep. 1926
214	Palace Theatre Corpus Christi, Tex.	To Church of the Good Shepherd - 1939 (since renamed All Saints Episco- pal), traded in on electronic to Oneal Piano Co. - early 1950s.	3 / 8 & Xylophone	7"	Oct. 1926
216	Majestic Theatre Wichita Falls, Tex.	Believed moved to residence, Wichita Falls - 1941	2 / 7		Oct. 1926
218	Mission Theatre Amarillo, Tex.	To Center St. Methodist Church Tucumcari, N. M. - 1937	2 / 5	5"	Dec. 1926
224	Booth Theatre Independence, Kan.	To Baptist Church, Nevada, Mo. - replaced in early 1950s	2 / 7 w/traps & perc.	10"	Jan. 1927
225	Vernon Theatre Vernon, Tex.		2 / 5	5"	Feb. 1927
228	Ellanoy Theatre El Paso, Tex.	To Paramount Theater, Amarillo, Tex. - 1931	3 / 8 plus perc. - no traps	7"	Mar. 1927
236	Florence Theatre Los Angeles, Calif.		2 / 3	5"	Apr. 1927
246	Ward Theatre Pismo Beach, Calif.	Removed in 1929, resold to Eagle Rock Baptist, Los Angeles - 1929	2 / 4	7"	Jul. 1927
250	Arcadia Theatre Dallas, Tex.	To Baylor University, Waco, Tex. - 1938	4 / 14 w/traps & perc.	Main 10" Echo 7"	Sep. 1927
251	Florencia Theatre Los Angeles, Calif.	To our Savior's Lutheran, Long Beach, Calif. - 1930	2 / 3	5"	Jul. 1927

(continued on next page)

CONCLUSION OF REUTER THEATRE ORGAN LIST

256	Colonial Theatre Kansas City, Mo.	Destroyed by fire	2 / 5 w/traps & perc.	10" Vox 6"	Sep. 1927
261	Lyric Theatre New Ulm, Minn.	To Zion Lutheran, Ocheyedan, Iowa - 1941; still there in 1959	2 / 5 plus traps	10"	Dec. 1927
262	Harlandale Theatre San Antonio, Tex.	To Christian Church, Alexandria, La. - still there in 1951	2 / 5	5"	Nov. 1927
263	Beacon Hill Theatre San Antonio, Tex.	Moved and rebuilt, First Baptist, Ft. Scott, Kan. - early 1940's	3 / 9	10"	Dec. 1927
264	Highland Park Theatre San Antonio, Tex.	Ruined by water, sold as parts - 1935	2 / 5	5"	Dec. 1927
265	Alamo Heights Theatre San Antonio, Tex.	Planned for theater which was never built	2 / 5	5"	
266	Main Avenue Theatre San Antonio, Tex.	Planned for theater which was never built	2 / 5	5"	
270	Radio Station KMA Shenandoah, Iowa		2 / 7 w/auto. player	7"	Dec. 1927
275	Arcadia Theatre Harlingen, Tex.	To Walla Walla College, College Place, Wash. - believed rebuilt late 1940's	2 / 7	7" Tibia 8"	Mar. 1928
280	Reuter Studio Chicago, Ill.	To Trinity Ev. United Brethren, Kansas City, Mo. - 1931; still in existence	3 / 5	6"	Feb. 1928
282	Arcadia Theatre Ranger, Tex.	Known to have been for sale in late 1930's	2 / 6	7" & 10"	Apr. 1928
285	Uptown Theatre Wichita, Kan.	Removed late 1930's or early 1940's	3 / 5 plus traps	10"	May 1928
290	Arcadia Theatre Temple, Tex.	To church in Breckenridge, Tex. - 1939	2 / 7	7"	Jun. 1928
293	El Morrow Gallup, N. M.		2 / 5 plus traps	10"	Jul. 1928
310	Uptown Theatre Junction City, Kan.	To Catholic Church, Junction City - 1939; moved to All Angels Episcopal, Denver - 1953; Still in existence	2 / 5	8"	Sep. 1928
329	Strand Theatre Pocatello, Idaho		2 / 5	5"	Mar. 1929



3m/5r Reuter organ; Opus 285, Uptown Theatre, Wichita, Kansas

Chapter News

ATTENTION ALL CHAPTER CORRESPONDENTS: The deadline for receiving Chapter News items for the November/December issue is September 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



Tuskegee Airmen

ALABAMA

Dan Liles, President, 205/669-9322

Birmingham, Alabama. The Alabama Theatre was selected to host a very special event on February 28, 2002. A documentary sponsored by Alabama Power Company honored the Tuskegee Airmen, America's first African-American flying squad, for their service in World War II. An estimated 1,600 invited guests, including former President George H. W. Bush, Olympic bobsled gold medallist VONETTA FLOWERS, ten of the original Tuskegee Airmen and many other dignitaries, attended the premiere.

Alabama Public Television aired the documentary the following evening. The documentary is scheduled to air nation-

ally on PBS. Videotapes of the documentary will also be distributed to Alabama schools.

The documentary focuses on the two wars the Airmen fought—one against the Axis forces in Europe and the other against prejudice at home. Although the Tuskegee Airmen played a major role in the Allied victory in World War II, military leaders initially did not want to allow them to fly. The group trained in Tuskegee, Alabama and became an elite fleet of airmen that escorted bombers on their missions—the only escorts who never lost a bomber during World War II. The airmen's distinguished service helped pave the way for desegregation of the U.S. military.

A vintage red-tailed P-51C Mustang—the same aircraft the Tuskegee Airmen flew in World War II—was on display in front of the Alabama Theatre during the showing of the documentary, and Third Avenue was blocked to traffic. This plane was flown into the Birmingham Airport from its museum home in Minnesota.

The Alabama Theatre Mighty Wurlitzer, under the control of house organist Cecil Whitmire, played World War II vintage selections. An honor guard from Woodlawn High School and the West End High School Marching Band also added to the festivities. Members of the Tuskegee Choir and the vocal group U.S. Beat from Atlanta also performed.

Those involved with the operation of a vintage Movie Palace would find it interesting that the Birmingham Fire Marshal made an extensive inspection of the Alabama Theatre several weeks

before the event in preparation for the Secret Service and former President Bush. All temporary lighting cables on stage had to be removed. Emergency power systems were exhaustively tested. Besides 14 Secret Service agents, there were 50 Tactical Squad members throughout the building and on roofs in the area.

While Cecil played the Wurlitzer, the Secret Service performed a security sweep of the backstage and basement area for the impending arrival of former President Bush. When Cecil finished playing, in a traditional theatre organ manner, he played the console down into the orchestra pit and exited to the backstage area. He was met by a Tactical Squadron member (obviously not a theatre organ fan) who asked how he got into a secure area. The obvious answer, "I rode the organ down" was not good enough. It took several minutes of radio discussions with the command center to settle an anxious agent.

On Sunday afternoon, April 14, at 2 p.m. at the beautiful Alabama Theatre, the artist was James Thrower of Marietta, Georgia. Mr. Thrower is a church organist at Maple Avenue United Methodist Church in Smyrna, Georgia.

THURMAN ROBERTSON



James Thrower

In addition to being a church organist, he has been playing theatre organ for 30 years. Mr. Thrower has several instruments in his home. He has a Rodgers Olympic

three-manual organ with live percussion and a Webber piano. He also possesses a Wilcox and White reed organ. He has played as house organist at the Rylander Theatre in Americus, Georgia. The program played by Mr. Thrower was varied from smooth melodious ballads to lively numbers featuring the percussion instruments on our organ.

Wurlitzer installed the organ at the Alabama Theatre when the theatre was built in 1927. It is an Opus 1783 designed by Jesse Crawford and has been expanded to 28 ranks. It is one of the few theatre organs that is still in its original location.

The concert was well attended by visitors as well as members. After the concert Dan Liles, our President, invited those who wished to stay for open console. Many of our visitors from Georgia, as well as local members, took advantage of this opportunity.

Tom Cronier and Virginia Robertson

CEDAR RAPIDS

Darren Ferreter, Chairman
319/939-4129, GEU30CG@aol.com

Cedar Rapids, Iowa. The absence of chapter news over the past few issues of the Journal should not be taken as an absence of theatre organ activity here in Cedar Rapids, but rather it reflects the considerable activity of the CRATOS organization and also the presence of other opposing demands on our volunteer activities. Since the last report,

CRATOS has completed the 2001 series of three annually scheduled concerts. On May 6, Simon Gledhill performed a wonderful program at the Paramount Theatre's 3/12 Wurlitzer, delighting the audience with both his talent at the keyboard and his friendly approachable manner both before and after the concert. This most enjoyable gentleman greeted many fans at the door. Thank you, Simon!

On August 12, Cincinnati's Barry Baker returned for a great concert on the "Rhinstone" Barton at Theatre Cedar Rapids, formerly known as the "Iowa Theatre." All enjoyed his program, which seemed to be ideally suited to the somewhat "jazzy" personality of this unique instrument built for Barton by Wangerin.

A special July 4th celebration variety program featuring Jack Moelmann's great "Tribute to America" was incorporated into the 2001 Cedar Rapids Freedom Festival. This was an inspiring and unique opportunity to expose the power of the Mighty Wurlitzer to the general public. Such opportunities are very valuable, keeping the public aware of our two original theatre organ installations, so wisely appreciated and protected here in Cedar Rapids!

Dennis James rounded out the 2001 concert season at the Paramount Theatre with his signature accompaniment of two Charlie Chaplin films, *A Dog's Life*, and *The Pilgrim* on the mighty

Wurlitzer. The audience was also treated to a hilarious yarn spun around one of Dennis' traveling companions, a tiny timid Chihuahua puppy! Everyone seemed to be wearing a smile leaving the theatre after this great concert.

As our unusually forgiving Iowa winter draws to a close, we look forward to another three great concerts scheduled for the 2002 season. We have scheduled the return of Mesa's staff organist, Lew Williams, to the Paramount Theatre's mighty Wurlitzer on May 5. Lew's talent needs no explanation, and we are anxious for his return. Further into the year, we expect to feature Dan Bellomy on August 18 on the Rhinstone Barton in a jazz-oriented concert at Theatre Cedar Rapids. The final 2002 concert on October 20 will feature Rob Richards. This will be Rob's first appearance in Cedar Rapids, and he will appear at the Paramount's mighty Wurlitzer.

Annual CRATOS 2002 Board elections were held at the Annual Chapter Meeting on December 9. The entire group of 2001 board members was re-elected. The chapter officers are Darren Ferreter, President; Ray Frischkorn, Vice President; George Baldwin, Treasurer; Jeff Korn, Secretary; Paul Montague, David Kelzenberg, and Scott Wiley, Directors at large.

The Paramount Theatre also forms the home of the Cedar Rapids Symphony Orchestra. Breaking new ground for the Wurlitzer, they have incorporated

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the Wurlitzer into a Symphony performance, which has met with great success, and opening the door to another opportunity to keep the Wurlitzer featured as the most important asset of the Paramount. Darren Ferreter and Jeff Korn were called upon to make sure the Wurlitzer sang along at a harmonious A440. Future plans may include programming more extensive organ/symphony works to be performed by the symphony and featuring world-class theatre organists!

In regard to the upcoming renovation and expansion of the performance area of the Paramount Theatre, CRATOS board members continue to participate in meetings with all of the bidders on the project. President Ferreter met with about 40 contractors and gave them an extensive tour of the main chamber and relay room. The Paramount people have REALLY stressed the importance of maintaining the integrity of the organ. Building administrators continue to stress that the organ is the most important asset the Paramount has. The CRATOS Board is extremely pleased with their cooperation. On one occasion, the line of the day was something heard before CRATOS' President Ferreter was actually introduced to the contractors. One contractor said, "I sure don't want to see the headline of the newspaper if someone shuts that organ down." Wonderful!

Construction, which will involve areas occupied by the organ, have been

pushed back to the summer of 2003. Particular areas of concern are the necessity of moving a hallway access to the relay room without damage to relays and wiring, and protecting chambers and the relay room from construction dust and debris.

Rounding out the past few months' activities were the membership meetings. On September 8, members gathered at the Paramount for an afternoon of fellowship. An open console was included as well as a guest appearance featuring Jim Patak from Joliet, Illinois. Tours of the theatre and the organ chambers are also always available.

January 13 found the group gathering at Theatre Cedar Rapids for the annual holiday party featuring a terrific "eat-in!" Members shared wonderful treats while the Barton accommodated those who came for the open console! President Ferreter presented a short business meeting and reported on the proceedings of the Annual Meeting in December.

February 3 found the group back at the Paramount, for a great time of conversation and open console on the mighty Wurlitzer! President Ferreter conducted a short business meeting, and presented an update on the status of the construction. Treasurer George Baldwin entertained us on the Wurlitzer. He is a favorite of the membership and the long relationship he has had with CRATOS, the theatre and the organ are best demonstrated by his performances!

The March 17 meeting was held at

Sinclair Auditorium on the Coe College campus. Many who attended the ATOS Regional Convention will remember the glorious sounds of the wonderful 4/58 E. M. Skinner organ once located in the Cedar Rapids Municipal Building, and now serving at Coe College.

Darren Ferreter

CENTRAL FLORIDA

Bill Shrive, President, 727/546-0564

Tampa, Florida. In March the chapter met at the home of Bill and Becky Shrive in Pinellas Park. Bill is our President and also our crew chief for the Pinellas Park Wurlitzer project. This

ALEXANDER ZEMAN



George Losinger at Bill Shrive's 2/4 Robert Morton.

month we were entertained by member, George Losinger, on Bill and Becky's 2/4 Robert-Morton. George began his program with some Irish tunes since it was St. Patrick's Day. He gave a wonderful program. After the concert, many of our talented organists played during open console. Bill also thanked Richard Glea-

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son and Dennis Werkmeister, our very fine technicians, for their help in tuning the Robert-Morton. Richard is our crew chief for the Tampa Theatre project and Dennis is our crew chief for the Polk Theatre project.

In April our meeting was held at the Pinellas Park Auditorium in Pinellas Park. President Shrive reported that the five-rank Wurlitzer chest is about 90% completed. The chapter is using the organ for short programs once a month open to the public and featuring volunteer organists of CFTOS. The Senior Center is located across the street from the Pinellas Park Auditorium and we have been very successful in getting those people to attend.

It was reported that a new Post Horn and Orchestral Oboe have been ordered for the Tampa Theatre Wurlitzer. Recently the volunteer organists and technicians at the Tampa Theatre enjoyed an appreciation dinner for the work and pre-show music provided.

Work is progressing nicely at the Polk Theatre. The theatre's management is pleased with the work being done.

It was announced that chapter member, Winona Sullivan, passed away on March 29. Winona was our current historian and was very active in promoting theatre organ. We all will deeply miss her.

All members and guests enjoyed the potluck dinner and open console on our Wurlitzer. Also members George Losinger and Johnnie June Carter had a

great time in a lively jam session on the Wurlitzer piano.

Sandy Hobbis

CENTRAL INDIANA

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

Indianapolis, Indiana. Imagine the anticipation. The start of a theatre organ concert, audience members applauding as the first notes escape the chambers, the expectation of a rousing 'console riser' omnipresent in every occupied seat. Continuing through the emotional and melodic introductory bars, certainly a cymbal roll will bring a switch in the mood and the awaited console ascent. Feel like you are there? If you were sitting in the audience of Ron Reseigh's superb concert on March 10, you fully understand this anticipation. Ron opened his concert at the Manual High School mighty Wurlitzer with a stirring arrangement, and as you have gathered at this point, added drama by not bringing the console up. Letting concert patrons relax and sit back from the edge of their seats, Ron brought the lift to life with his second piece. The remainder of the spring-like Sunday afternoon continued as a journey through 1940 to 1998. Throughout the concert it was obvious that audience and artist alike were enjoying their afternoon of pipe performance!

The month of March came to a close with more hard labor for the Central Indiana Chapter. A small group of volunteers donned gloves and work clothes

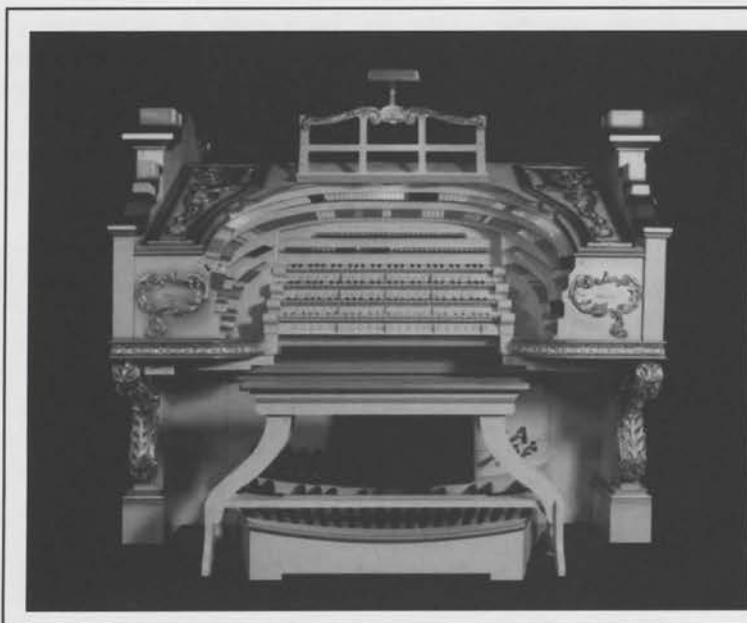


Ron Reseigh at the Manual High School Wurlitzer.



Tom Nichols at the Hedback Theatre Page/Wurlitzer.

to move the future Walker Theatre Wurlitzer the amazing distance of about 25 feet. It doesn't seem far, however, judging by the grunts, groans, and other unmentionable noises and words involved, it was a physically demanding job. The sweating and swearing, albeit a small amount, was to combine the Walker Wurlitzer and LaPorte Wurlitzer into one area large enough to hold both instruments and allow workspace to



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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begin restoration and rebuilding efforts. Speaking of such efforts, another group of anxious volunteers met on April 20 in the new space to organize the work area and begin the task of rebuilding the manual chests for the Walker Wurlitzer. The new workroom should be a very productive area due to the fact that it has no windows workers might peer through pondering what else they might be doing on a sunny spring Saturday, and theatre organ music is continually piped in from Carlton Smith's shop across the hall.

Before a citation from the chronology police happens, we need to head back to April 7 for our monthly meeting which with pun intended took place at the Hedback Community Theatre in downtown Indianapolis. During the business meeting many names were added to the ever-growing list of members able to renew above the basic membership level. This continually expanding list along with previously mentioned volunteer time demonstrates the dedication and generosity of Central Indiana Chapter members. Also during the business portion of April's meeting were hearty congratulations to CIC members Irle and Pat Miner on the celebration of their 50th wedding anniversary. The artist for April's meeting was none other than Past President Tom Nichols. Tom starting off the afternoon with a number that had him punching pistons like mad to achieve quite a variety of sounds through the two-manual console. Having recently finished Holy week as Director of Liturgy and Music at a sizeable downtown Indy Catholic church as well as two Masses earlier in the day, there was some fear that Tom might mistake stop tabs for draw knobs. Yet, without missing a note he pulled off—or should that be pushed down—a most enjoyable afternoon of music from the toe tapping to

the spiritual, console intact.

The April meeting was held on the first Sunday rather than our usual second Sunday spot on the calendar to avoid conflicting with a silent film production at the Paramount Theatre in Anderson. At the gleaming gold console of the Grand Page organ, Clark Wilson provided a phenomenal accompaniment to *King of Kings*. A dilemma of sorts faced Central Indiana members at the end of April. The choice had to be made between attending the Rialtofest Weekend in the Chicago area or a Keyboard Spectacular at the Long Center for the Performing Arts featuring Martin Ellis at the 3/21 Wurlitzer, Charles Manning at the Allen classical organ, and a most-talented young pianist from Lafayette. Regardless of the choice made, members attending either were treated to remarkable performances!

Shawn Chase

CHICAGO AREA

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

Chicago, Illinois. The beautiful Tivoli Theatre in Downers Grove was the scene of our first 2002 social. Dave Reed

J.C. HABERMAAS



Dave Reed featured artist at the February 9 CATOE Social at Downer Grove's Tivoli on CATOE's own 3/10 Wurlitzer.

was the featured organist on CATOE's 3/10 Wurlitzer. Dave always presents a



Ralph Cox featured on the Pickwick Theatre's original 3/11 Wurlitzer organ at April 13 CATOE Social in Park Ridge, Illinois.

J.C. HABERMAAS



Chicago ABC7's Frank Mathe interviews Clark Wilson before the ATOS Chicago Theatre concert on April 25.

well-balanced program that brought waves of applause from a throng of appreciative members and friends.

Perry Petta starred at the Howell/Wurlitzer in the magnificent auditorium in Mundelein on March 23. Perry works magic on this organ, one he obviously relishes playing. A fine turnout heard an excellent program—mixing traditional and jazz. Perry is the premier pianist at the elegant Pfister Hotel in Milwaukee and has done stints at The Organ Piper in Greenfield, Wisconsin.

On April 13, we held a combined social and business meeting at The Pick-

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John Grune is shown in front of the 3/16 Geneva-Marr & Colton theatre organ at the Arcada Theatre in St. Charles, Illinois after his very successful Organ and Big Band Jamboree show on April 21.



Milwaukee organist Perry Peta is the featured artist on the 4/19 Howell-Wurlitzer organ at the March 23 CATOE Social in the seminary auditorium at Mundelein, Illinois.

wick Theatre. Ralph Cox was our artist. He is a pro with an extensive repertoire. Nominations were heard from the floor.

On April 21, John Grune and his Air-Flow Deluxe Orchestra drew more than 800 enthusiastic fans to the Arcada Theatre in St. Charles. The Arcada has been beautifully redecorated by Joseph Ducibella. The 3/16 Geneva/Marr & Colton, upgraded by Jim Shaffer's CATOE crew, responded well to Grune's solo numbers and while he was scampering back onstage, an alluring Mae West impersonator did her thing. The John Grune

show presented a quartet of wonderful jazz singers and a highly talented dancing duo that reveled in the band's arrangement of tunes from the '20s through the '40s.

The ATOS show at The Chicago Theatre delighted more than 300 in attendance. It was an experiment according to ATOS President, Nelson Page. We are grateful to Nelson for allowing us to follow his opening welcoming with a long-delayed presentation of a plaque to The Chicago Theatre by our Vice-President, Bob Boin. Also speaking on behalf of CATOE was Richard Christiansen—retired *Chicago Tribune* theatre critic—who presented Nelson with a Proclamation from Mayor Richard M. Daley designating this as ATOS Day, and Lou Raizen, President of the Joint Corporation of The Netherlander and Clear Channel Corporation.

The Joliet Chapter staged another rousingly successful P.O.E. 6 that will be reviewed by JATOE, but CATOE heartily applauds continuing this fine tradition that annually brings the biggest house to The Rialto Theatre—the jewel of Joliet.

This has been a busy theatre pipe organ season in this area and we look forward to many events in the future. Also, LOLTOS rates a huge hurrah for presenting Rosa Rio at The Coronado Theatre in Rockford.

Hal Pritchard

DAIRYLAND

Gary Hanson, President, 414/529-1177

Racine/Milwaukee, Wisconsin. We began the New Year with a social on January 20 at the Racine home of Marilyn and Tom (Stulken) Rench. The instrument is a three-rank classical pipe organ, built by Tom, who is an organ builder. Marilyn played several Christmas and classical pieces. She also showed two

videos, one was *Big Business* with Laurel and Hardy selling Christmas trees, and the other was a tour of the Wurlitzer factory in the early 1920s showing how they built theatre organs from start to finish.

In February we celebrated Valentine's Day with a social on the 17th at the Racine Theatre Guild. The program was all open console with each organist playing music with the theme of "love." Boxes of candy were given as prizes for those married the longest, etc.

March 17 DTOS remembered St. Patrick's Day with a social at the Racine home of Bob and Gene Leutner. Bob has a Rodgers Model 360 three-manual theatre organ with ten channels, coupled with a K2500 Kurzweil rack unit containing ancillary organ voices. We were encouraged to wear green for the day and most of the music was Irish. We even had a sing along of well-known Irish tunes.

Sunday, April 14 we had an event at Brookfield Congregational Church where Gary McWithey has been the organist since 1990 and Music Director since 1997. The church has an Allen organ, which is the equivalent of about a 70-rank pipe organ. The congregation was also invited to this event. Gary showed his mastery of the organ by playing music appropriate for church. He also did two beautiful piano/organ duets with David Rappley on piano, and the church's Chancel Choir did several numbers too.

Sandy Knuth

EASTERN MASSACHUSETTS

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

Wellesley, Massachusetts. Our chapter's "home," Babson College, had our March 3 social featuring Gary Phillips as organist. Besides demonstrating some of

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the various stops of our 4/18 Wurlitzer, he played a number of familiar tunes from the '20s, '30s and '40s era. Gary knows how to get the most from any organ, as he is also a fine technician. My notes say, "Well played."

Rob Richards was our concert artist on March 16 and a pleasant surprise as this was his first time with EMCATOS. Rob is a personable individual who quickly establishes himself with his audience. Our President, Bob Evans, introduced our soloist wearing a pair of Mickey Mouse ears as an appropriate starter.

Being employed by the Walt Disney Company, Mr. Richards spoke of the legacy of good music associated with Disney and played several pieces from Dumbo and others in medley format. He utilized our upright piano frequently with the organ for variety. Rob spoke of early silent movie organist Oliver Wallace and of his competence and one to emulate.

With your eyes shut one could imagine Jesse Crawford or George Wright at the console as our artist paid tribute to these two icons of the theatre organ world with like registration.

Rob included a short silent Disney movie demonstrating his superb ability to accompany silent films.

His mix of selections was well received by his enthusiastic listeners and his encore featured several Irish numbers so dear to the Bostonians as he was bathed in a green spotlight. A standing, shouting, clapping ovation resulted to close a most entertaining evening.

Patrick Aiken was our guest musician for our April 14 Babson social. This organist has among his credits playing for three Presidents. He is basically a church organist, but is learning theatre pipes and is one of the Providence Performing Arts musicians in their "Wonders of the

Wurlitzer" spring and fall series.

Mr. Aiken included in his program some well-known selections from Broadway shows, Gershwin pieces especially, and mixed in some classical including Sir Edward Elgar's grand stately music. Double pedaling is a must on the latter pieces and our Wurlitzer sounded like a fine church instrument with proper registration and tremos off. It is safe to say that this gentleman will be on our bench again.

Stanley C. Garniss

HILO BAY

Bob Alder, President, RLalder@aol.com

Hilo Bay, Hawaii. At the 2001 ATOS Annual Convention in Indianapolis, Indiana a chapter charter was granted to our new organization. Our chapter goals are: 1. To assume ownership of the Palace Theatre. 2. To air-condition the building. 3. To install the long awaited seat sponsors name plaques. 4. To call upon our large network of community volunteers to clean, repair and refurbish the Palace as needed, and then reopen with a program of quality new movies, classic and foreign films, and live concerts. 5. To work in phases, to reconfigure the seating areas to allow for more leg room between rows and improve patron comfort as well as to reopen the balcony seating area. 6. To partner with local and national organizations to use the Palace Theatre for a wide variety of purposes for the benefit of residents and visitors.

Our local membership includes founders of Honolulu's Hawaii Theatre Center, business people, and community volunteers who have the necessary professional experience to restore, maintain, and operate the Palace Theatre. Our members have worked on the Palace Theatre project for many years and were directly responsible for its reopening in

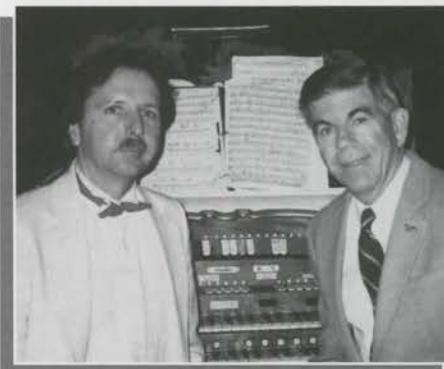
1998. The plans of the Hilo Bay Chapter include completing the reinstallation of the Palace's original 7-rank Robert-Morton theatre pipe organ. Then, the best of the well-known Waikiki Theatre 4/15 Robert-Morton organ will be added to create a 4/20 or 4/21 organ.

Bob Alder

HUDSON-MOHAWK

Frank Hackert, President, 518/355-4523

Schenectady, New York. The activities of the Hudson-Mohawk Chapter during the months of March and April centered on regularly scheduled activities. Customarily, the chapter meets once monthly in general session; typically at the end of each month at the historic Proctor's Theatre in the heart of Schenectady, New York. The theatre is the proud guardian of *Goldie*, the mag-



Carl Hackert and Ned Spain

nificent 3/18 Wurlitzer theatre organ. The Hudson-Mohawk Chapter is responsible for the maintenance of the instrument. At times, general meetings are also held at members' homes or special genre-related venues.

The March and April meetings were held at Proctor's Theatre. On March 18, David Lester gave an informational and useful demonstration of major/minor improvisation. Continuing the technical

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Carol Williams

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theme into the next month, Carl Hackert demonstrated how to create good combinations on April 29. Both meetings were well received. At the April meeting, Chapter Chair Frank Hackert asked for a volunteer to replace incumbent Program Chair David Lester. Many thanks to member Thomas Mann for agreeing to take over this important position commencing with the 2002-03 season and to David Lester for his many productive and innovative seasons as Program Chair.

The chapter sponsors, in association with Proctor's Theatre, monthly noon-time free theatre organ concerts typically played by one of our gifted members. The series events always feature *Goldie* and a talented organist and sometimes involve multiple artists as well. March and April's installments were both of the multi-artist type. On March 20, Ned Spain and Carl Hackert delivered their usual excellent programs. They are both local favorites and delighted their many fans. On April 29, organist Al Moser presented a true variety program which, besides his excellent performance on *Goldie*, featured vocalists Janice Thompson and Janet Stasio; violinist Ernest Horvath and the *Way Over the Hill Dixieland Band*. All in all, a fun-filled well applauded hour.

Norene Grose

JESSE CRAWFORD

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

Billings, Montana. Charter members Charlie Malone and Ed Mullins visited the Las Vegas home of Phil Maloof on February 13, 2002. Malone recently relo-

cated from Huntington Park, California. He has a 2/7 Wurlitzer pipe organ installed in California that he is thinking of moving to Las Vegas. Organ man Bob Maes was also present. Maloof gave them a royal welcome and allowed them to play the six-manual, 815-stop Barton Chicago Stadium console that controls 44 ranks of pipes. This was a real thrill for Ed Mullins who was born and raised in Chicago. Charter member Martin A. Lilley of Fremont, California paid a visit to Maloof on April 10. Martin is the owner of the five-manual console formerly in San Francisco's Grace Cathedral. Martin and three colleagues were attending the National Association of Broadcasters convention in Las Vegas. Lilley reported that they all said it was the highlight of their trip.

Not only is Bob Maes working on the 4/17 Wurlitzer from the Sheridan Theatre in Chicago but is also restoring the Kimball organ from the Wiltern Theatre in Los Angeles. Malone commented that the "Whatever happened to the Wiltern Kimball?" mystery was solved. It is in the workshop of the classic automobile collection, in a different location.

Dr. John Landon has painstakingly transferred all of Jesse and Helen Crawford's 78 rpm and early (1933) long-playing discs to compact discs. The complete set of CDs is available to Jesse Crawford Chapter members for only \$10.00 per compact disc postpaid in the USA. Dr. Landon owns multiple copies of most of these rare original discs. He played each of them and selected the quietest and clearest recordings. Of course these are 78-rpm discs for the most part with certain inherent surface noise, but to preserve all of the music no filtering or tam-

pering with the original sound has been done. Members may order the entire set of 15 CDs or any single disc, which they might wish to have. For reference sake turn to the Appendix in the back of Dr. Landon's biography of Jesse Crawford. Remembers this is for chapter members only. We are planning to release more rare material featuring Jesse Crawford only to chapter members.

Dr. Edward J. Mullins

JOLIET AREA

Jim Stemke, President, 847/534-9511

Joliet, Illinois. JATOE is still working very hard on Extravaganza VI with over 1,100 registered as of this date (April). The organ crew at the Rialto Theatre has been very busy rebuilding the toy counter of the Grande Barton. They also put the harp on wheels to obtain easy access to the shutters. A new computer has been installed in the console. The base drum has a new skin on it. This organ is in such tiptop shape that it is hard to believe that it even needs any more work!

The organ is used almost daily for tours, bus trips, commercial shows, weddings, graduations, etc. Along that line the Pataks celebrated 50 years of wedded bliss on April 21 at the Rialto with Warren York at the Barton organ and also playing his own electric organ in the lobby for dinner.

Jim Patak, with the help of Dolores, is in charge of the ATOS Archives and library that is housed in the Rialto Theatre building. Keep that in mind when you have some ATOS related material or music to part with. They put in many hours just sorting, hauling, opening, etc. to keep everything in proper order.

Barb Petry

CHARLIE MALONE



Ed Mullins, Phil Maloof and Bob Maes at six-manual, 815-stop, Barton Chicago Stadium console in Music Room of Maloof residence in Las Vegas, Nevada.

ED MULLINS



Mystery solved? Phil Maloof, left and Charlie Malone with the Los Angeles Wiltern Theatre Kimball console in Maloof's organ workshop in Las Vegas being restored by Bob Maes.

LONDON AND SOUTH OF ENGLAND

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

Memorial Theatre Barry
March 21, 2:30 p.m.
Grand Easter Tea Dance
Organist—Len Rawle.

Committee members left early to drive to Barry in South Wales in order to prepare the Christie organ and the venue for our Easter Tea Dance. The day started a bit misty and damp but by

lunchtime an improvement with a little weak sunshine gave us hope of a large turn out of dancers. Sadly as we have experienced before at Barry this was not to be. After our success with our Christmas Tea Dance we had hoped that we could rekindle some interest, unfortunately the numbers were less than half those needed to break even with the cost.

Those dancers who did come enjoyed a mini-concert from Len on the four-manual Christie from 2 p.m. until 2:30 p.m. and then dancing until 5 p.m.

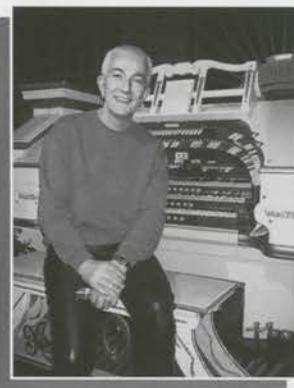


Tea Dance

Halfway through a sumptuous tea was served at the tables, which was well appreciated. Everyone had a good time and said how much they had enjoyed themselves. It is unfortunate that despite the committee's efforts and the efforts of those members local to Barry, that we cannot attract enough interest to make these events pay for themselves. If this had been a success in terms of numbers, we had planned to hold future dances later in the year—these plans have now had to be cancelled.

Woking Leisure Centre
March 23, 7:30 p.m.
Organist—Eddie Ruhier.

Eddie currently lives in West Yorkshire where he has a well equipped music



*Eddie
 Ruhier*

studio for recording dance music for ice rinks and roller dance venues both in this country and abroad. During his

musical career he has been director of music at most of the famous ice rinks in Britain. He is much in demand for concerts throughout the country and is equally at home on both pipes and electronics and has his music played often on the radio programme *The Organist Entertains*.

Neither myself nor most of the audience had heard Eddie on a Wurlitzer before, so most of us did not know what to expect. I for one found his style of playing and registrations to be 'like a breath of fresh air.' Eddie certainly has his own style and technique for playing a theatre pipe organ, which does not try to copy or emulate any other well-known artists. He sets registrations, which suits him, not those that might be considered to be the norm, and in so doing produced a whole new set of interesting and pleasurable sounds, which the audience loved.

We were treated to a wide choice of music, which included many tunes not often heard on a theatre organ. The programme included some 14-step ice dance music, Latin American, Rock and Roll, film and TV themes, a blues selection, to mention just a small part of what we enjoyed. Sadly all too soon it was time for our concert to come to an end, which it did to tumultuous applause, and of course we had to have an encore. Many kind words were heard to be said from the audience as they left after a wonderful evening of entertainment.

Kilburn State Theatre
April 7, 2:30 p.m.
Organist—Catherine Drummond.

Since becoming the overall winner of the International Young Theatre Organist Competition in America last year



*Catherine
 Drummond*

Catherine has been a very busy organist indeed. Somehow she manages to fit in concerts with her science studies at Lon-

don University and we were very pleased to have her back to play for us on the 4/16 Wurlitzer at the Kilburn State after the fine concert she gave us at Woking last November.

Catherine quickly showed her mastery of the instrument when she got off to a flying start with a well-known and popular march, followed by two Jerome Kern numbers. In the first half we had music from the pen of Randy Newman, Lloyd Weber and George Gershwin to name but three. In the second half we started off with some Cole Porter, then some more Gershwin followed by a Viennese Waltz. Appropriately Catherine then played a Sidney Torch number, which was very well received by the audience. After a haunting tune from *Willie Wonka and the Chocolate Factory*, a lovely selection from *The King and I* Catherine brought a perfect afternoon of theatre organ to a close. I have heard her play several times now on different instruments and I always marvel at the definition which she achieves on the very fast runs, as well as her superb choice of registration! Of course an encore was the order of the day. What a wonderful way to spend an April afternoon.

**Annual General Meeting followed by
 Open Console on the Wurlitzer.**
Woking Leisure Centre
April 17, 7:30pm.

We had quite a good turn out for our meeting, the business part of which barely lasted an hour. As usual all the reports and accounts were published in a special newsletter weeks in advance so it was only necessary to ask for questions rather than present the reports at the meeting. This saves an enormous amount of time. The agenda was followed and the standing committee was re-elected en bloc with the exception of Ron Allen who felt that due to ill health he could no longer continue as a committee and technical team member. The chairman expressed the committee's regret at his decision and thanked him for the vast number of years' service that he had given to the chapter. Ron was one of the founder members of our chapter and had been a committee member and a member of the technical team since the very beginning. The committee will miss the help and guidance, which only his vast experience could bring. Catherine Drummond who had been co-opted onto

the committee earlier in the year was nominated as a full committee member and was elected to the committee. The business part of the meeting ended and everyone adjourned to Wurlitzer Hall and to our Open Console session. Under the guidance of Len Rawle members then enjoyed playing the mighty Wurlitzer until 10:15 p.m.

Ian Ridley

MANASOTA

Robert Alexander, President
941/758-7909

Sarasota, Florida. When a concert audience stands and gives enthusiastic applause, you know that a good program has been played. And that is what happened at Grace Baptist Church on March 10 when Lew Williams performed on the 4/32 Forker/Wurlitzer. His March 10 concert demonstrated some very creative stop setups and his music included popular songs; show tunes, contemporary music and light classics, something to delight everyone. Williams is now house organist at Organ Stop Pizza in Mesa, Arizona.

Following the chapter's April 21 meeting, members and guests were treated to a program featuring two local artists, both chapter members. First was LaTerry Butler, now serving as Music Minister at St. James United Methodist Church in Sarasota. A Michigan native, Butler earned degrees from Wayne State University and later studied at both Jul-

iard and Manhattan School of Music. He holds AGO credentials and has won awards in WWRL Radio's Gospel Search and in the Yamaha Organ Festival. Butler had feet tapping with some lively jazz tunes and progressed by sets through several music styles, inviting the audience to "name that tune" on blank lines provided on the printed program; folks were scribbling like crazy and enjoyed the challenge. The second performance was by John Phipps, of Cape Coral, Florida. Phipps presented a program of old favorites and popular modern tunes. His lifelong love of the organ was evident and the audience was delighted.

At this writing, the chapter is anticipating a program by fellow member Stephen Brittain following its May 19 meeting. Brittain performed here a year ago and everyone is anxious to experience his organ stylings again. He has served as Director of Music for First Baptist Church of Fort Myers and as organist/choir director at that city's Unitarian Universalist Church. He was also house organist for Harborside Convention Center and is one of the pre-show organists at Tampa Theatre. Fellow member Robert Courtney has agreed to a performance following the chapter's June 16 meeting.

The chapter is still in negotiations for a November 3, 2002 concert by Paul Roberts of England, and a March 16, 2003 concert by Jelani Eddington.

George Milburn

NEW YORK

David Kopp, Chairman, 973/305-1255
dave@dydacomp.com

New York, New York. Our public concert season opened with an outstanding performance by organist Juan Cardona, Jr. on Saturday, March 23, at the New York Military Academy in Cornwall, New York. Juan drew upon the theatrical, orchestral and classical resources of the Academy's 4/33 Möller to present a musically varied program that offered something for just about every musical taste. Highlights included operatic arias, big band jazz and swing, and beautifully orchestrated transcriptions of current popular film scores. Juan earned a standing ovation and treated his appreciative audience to an encore. Thanks to the efforts of Bob Welch, Calvin Fenton and Tom Stehle, the big Möller was concert ready and in fine tune.

Hundreds of patrons packed the Lafayette Theatre in Suffern, New York on Wednesday evening, April 17, to enjoy the musical talent of organist Bernie Anderson as he accompanied the Buster Keaton silent feature *Go West* at our Ben Hall Memorial 2/11 mighty Wurlitzer. After an opening organ solo, Bernie led the audience in an old time sing-along to song slides, before beginning his excellent and creative musical accompaniment of the Keaton film. The program, presented as a fundraiser for the Suffern Civic Association, was a great success musically, cinematically

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Organist Rolf Krohn provided music on the New York Chapter's 3/12 Wurlitzer at the Middletown Paramount at ceremonies marking the theatre's inclusion on the National and State Register of Historic Places.

and financially, and succeeded in exposing a wide audience to the incomparable sound and resources of the theatre pipe organ. Coverage by the *New York Times*, which featured a major article on Sunday, April 20, spread the word of our Wurlitzer across the country and around the world. Thanks to Bruce Courter and Earle Seely, the organ was in top tune, and thanks also to NYTOS Chairman, Dave Kopp, for his assistance with the production.

A bit to the north in Hyde Park on April 13, John Vanderlee presented an informative and entertaining slide and sound program on the history and technology of the pipe organ and the theatre organ to help generate support from the



Juan Cardona, Jr. at the New York Military Academy 4/33 Möller in Cornwall, New York, where he performed for the New York Chapter on March 23.

local and school community for the installation of a chapter owned theatre pipe organ in the auditorium of Franklin D. Roosevelt High School. Organists Juan Cardona, Jr. and Kevin Donnelly played a Rodgers electronic theatre organ to provide a taste of both theatre and classical organ music. Two student choral groups performed and Juan Cardona closed the evening with a fine accompaniment of a Buster Keaton short silent comedy. The theatre pipe organ, mostly Wurlitzer, was donated to the New York Chapter by the late Gus Pratt and will be installed as a 3/14 or 3/15 instrument when complete. Groups of student volunteers comprise much of the crew that is working with John on the restoration of the instrument.

Finally, our 3/12 mighty Wurlitzer at the Paramount Theatre in Middletown, New York was very much a part of a ceremony on April 26 that placed the Paramount on both the New York State and the National Registers of Historic Places. Organist Rolf Krohn was at the console to provide music for the happy occasion. The mayor and the city's cultural and civic affairs director were presented certificates from the New York State Office of Parks, Recreation and Historic Preservation. Designed by Rapp and Rapp and built in 1930 as a sound movie theatre, the building is now owned by the City of Middletown and serves as a performing arts center and community auditorium. The New York Chapter installed the present instrument in the theatre in recent years to replace the original 3/11 Wurlitzer that was removed during the 1950s and moved to the West Coast.

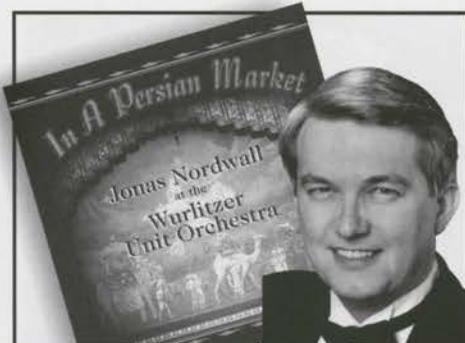
Tom Stehle

NORTH TEXAS

Earl McDonald, President
214/348-4436, olemac7456@aol.com

Dallas/Ft. Worth, Texas. Behind the scene of normal chapter activity, a group of enthusiastic theatre organ restorers in the North Texas Chapter has taken on the task of reawakening from a two-decade slumber the 3/10 Wurlitzer organ in the residence of NTC member E. M. Johnson. This organ, Opus 2110, was built for and installed in the First Presbyterian Church in Corpus Christi, Texas in May 1930. In 1960, when the church wanted to change their organ, they offered the Wurlitzer for sale. E. M. and his wife had just begun looking to buy a theatre organ for their planned new residence and, in April 1960, acquired it.

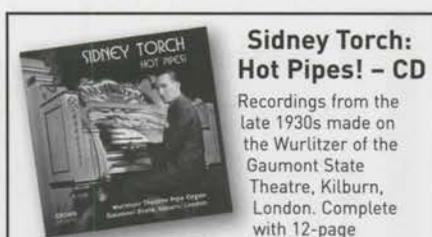
Mr. Johnson explains that he and his teenage son, Bryan, had taken on the construction of a Shober electronic organ from a kit, primarily to encourage young Bryan's interest in electronics. Subsequently, E. M. learned of a group of people in Dallas that were in the midst of a burgeoning interest in theatre organs and very quickly became involved with this group (who ultimately became the North Texas Chapter). Several other North Texans in this group had been acquiring theatre organs and installing them in their homes and the



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Father and son; E.M. and Bryan Johnson, installed Wurlitzer 3/10, OPUS 2110, in 1960. E.M. Johnson residence, Dallas.

Johnsons decided to join this admired group. With help and encouragement from members of these enthusiasts, they learned of the 3/10 Wurlitzer available from the Corpus Christi church and purchased it.

The next step was to fulfill their desire for building a new residence and decided that they would get their architect to design and build a home "around the organ." The house is truly built around the organ with the organ chambers running through the center of the home with organ grills facing the open living area. E. M. and son Bryan planned the layout of the Main and Solo chambers and the trench that contains the wind trunk from the blower in the attached garage along with the cable from the console in the great room to the chambers. And thus it has been for forty years!

The Johnson home quickly became a desired meeting place for the fledgling North Texas Chapter and hosted many chapter meetings over the years. In the early 1980s, with family grown, E. M. and his wife gave their other consuming interests full sway and the organ was largely neglected. That is until, January 2002, when NTC President, Don Peterson, asked E. M. if he was interested in getting his Wurlitzer restored with help from some eager restoration enthusiasts. He and son Bryan were enthusiastic. And so it is that a small group led by Don Peterson has been working with E. M. and Bryan on weekends to bring the organ back to full playing condition.

Joining Mr. Peterson has been: Rick Mathews, Daphne Head, Matt Milford, Richard Stewart, and Doug Johnston, as the work has progressed. It is notable



Restorer, Don Peterson, removes last two pipes from Main chamber chests to tackle needed repairs.

that Matt Milford is a Senior in High School and that he, Richard Stewart and Doug Johnston are new to NTC and are engrossed with theatre organ restoration. This "labor of love of theatre organ restoration" is being done thoroughly and we commend these enthusiasts for their dedication. We look forward to hearing this grand instrument playing again, soon.

Irving Light

ORANGE COUNTY

Ed Bridgeford, Chairman, 714/529-5594

Fullerton, California. Scott Foppiano was our artist at the Plummer Wurlitzer for the April concert. Scott played songs from the thirties, forties and fifties,

including a medley from the *Sound of Music*. He did a fine job of playing accompaniment to the Laurel and Hardy silent film, *With Love and Kisses*. Scott also provided a rarely seen (in theatre organ concerts) play list, so that a printed program of musical selections could be given to the audience. Revolutionary idea, Scott, wonder if it will catch on?

Our new CD from WURLITZER WEEKEND IV, *From Ragtime to Swingtime* is now available. This encore production features Lyn Larsen at the Wurlitzer, with Jack Bethards and his orchestra. It can be ordered by mail with a \$20 check or money order payable to: Beldale Records, P.O. Box 5786, Fullerton, CA 92838. Be sure to include your return address.

We have recently renovated the Great manual keyboard. Randy Bergum replaced some of the worn and cracked ivory key tops, using ivory recovered from old keyboards that would, in turn, be restored using plastic. Randy has been successful in a method of bleaching discolored ivory keys back to their original white. Other organ work includes re-leathering two ailing regulators after pulling them out of the main chamber. Bob Trousdale, Ed Bridgeford and Randy Bergum helped out with this project, with Don Near providing his usual expert re-leathering service.

We are looking forward to our June concert, a full-length silent film with Chris Elliot at the Wurlitzer console. We

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are pleased to have Chris for this screening of *The Mark of Zorro*. Chris studied with the late Gaylord Carter and brings his considerable talent and ability to this special music, which accompanies the silent screen.

We are proud to have been chosen as a venue for the 2002 ATOS Annual Convention, and we encourage you to make plans to join us at Fullerton's Plummer Auditorium. Concerning another L.A. area venue; for those of you who haven't visited the restored El Capitan Theatre in Hollywood, it is a pristine jewel, and with the addition of the legendary San Francisco Fox Wurlitzer, will be one of the highlights of your trip.

Jim Merry and Bob Trousdale

ORLANDO AREA

Warren Thomas, President
386/761-0592

Orlando, Florida. The magical musical bus was on the road again this past March, originating in Mt. Dora and picking up members and guests in four counties. The destination was a most unique community located just south of Daytona Beach. It is called Spruce Creek Fly-In, and is populated by general aviation pilots and enthusiasts. John Travolta was once a resident. Many of the houses are valued in the seven-figure range, and quite a few have a standard garage on one end and a one or two plane hangar on the other. Some even dwarf the imposing residences to which they are attached. It's not unusual to see a sign on a public street proclaiming: "Aircraft have the right-of-way."

Our destination had neither plane nor hangar, but did have a spacious music room, the centerpiece of which was a magnificent Allen "George Wright" 4/43 EX organ. Our hosts, Al Konger and his wife Julia greeted their guests warmly and then he gave us an hour plus concert on the Allen. As a piece de resistance, Al then accompanied the silent film classic, *The Balloonist* via the LCD projector permanently mounted in the ceiling of the music room. Open console followed, with several members trying their hand at the "George." There are some purists who, upon hearing one of these electronic marvels says, "It ain't the real thing!" But one would have to have a really good ear to tell the difference.

On the last Sunday in April we welcomed an old friend and former member back to the console of our Don Baker Memorial Wurlitzer. Brian Bogdanowitz returned to Lake Brantley High School to present a flawless concert of show tunes, standards, and classics. Brian's long absence from the chapter was due in large part to his duties as Music Director at one of the larger Episcopal Churches in Indian River County. It's quite a chore to play for the 12:45 p.m. mass and then drive 90 to 100 miles to a 2:00 p.m. chapter meeting. In fact, this day's meeting was delayed until 3:00 p.m. in difference to Brian's schedule. We hope in the future to see this excellent artist more often.

Jack Doyle

PUGET SOUND

Barbara Graham, President
206/525-7859

Seattle, Washington. Puget Sound Chapter's 3/8 Wurlitzer/M&C theatre pipe organ has been housed in north Seattle's Haller Lake Community Club since 1969. The building has never been wheelchair accessible, and last year the Haller Lake group initiated an upgrade project to include an elevator and handicap-accessible restroom. An expensive project, it sparked numerous fund-raising activities, one of which was a recent St. Patrick's Day Pizza Party organized by Puget Sound Chapter and jointly promoted to members of both groups.

A Sunday afternoon event, it began with a catered meal. PSTOS members Charlotte Blackwell and Jo Ann Evans provided the musical program, an unusual combination of harp and pipe organ solos and duos. Charlotte, an accomplished harpist, played a Celtic suite in celebration of the day, and other appropriate numbers. Jo Ann provided background pipe organ music during the food service, and then played a number of popular tunes from the '30s and '40s. Several organ-and-harp duets and an Irish sing along with words projected on the screen finished the musical portion of the program. Two movies completed the entertainment.

The event enjoyed the largest PSTOS attendance at this venue in over 13 years, generating proceeds of nearly \$1,000 to swell the HLCC Accessibility Fund coffers. A wonderful side benefit

was the strengthening of ties between the two groups from closely working together on the event.

Jo Ann Evans

RIVER CITY

Greg Johnson, President, 402/753-2486

Omaha, Nebraska. "Who Threw the Overalls in Mrs. Murphy's Chowder?" To

PAUL KANKA



George Rice first lectured about the original 1927 Wurlitzer in this theatre (which was removed and shipped to Tuscon, Arizona, when the Paramount Theatre closed). Then, George played a medley of songs to demonstrate resources of the present Wurlitzer theatre organ.

TOM JEFFERY



Our own Leprechaun, Jeanne Mehuron, and Doyle Schwaninger, the Jolly Green Giant, presented a lively St. Patrick's Day show for us.

be brutally frank, I don't think we'll ever know! But, our March 17 St. Patrick's Day meeting, hosted by Bob and Joyce Markworth, was an absolute delight—all of us were Irishmen for the day. Jeanne Mehuron, our very own "Leprechaun," was guest organist, and served up a potpourri of traditional Irish music on the Markworth Kimball theatre organ. Jeanne was joined on many songs by an Irish tenor, the "Jolly Green Giant" (alias Doyle Schwaninger, a longtime high school teacher from Fremont, Nebraska). Both of our entertainers wore

elaborate green costumes, complete with pointy-toed shoes. Markworth's pet dog really didn't know what to make of the Jolly Green Giant's getup and lunged at Doyle's pointy-toed shoes during a solo. Joyce Markworth came to Doyle's rescue and removed the very confused pooch. At this meeting we were told that member Fred Henninger has generously donated a complete drum set to River City Chapter. Fred, a talented drummer, often joins-in on drums for jam sessions during open console.

Our April 21 meeting was hosted at the Rose Theatre (ex Riviera, Paramount, Astro Theatres), home of the Omaha Theatre Company for Young People. The Rose Theatre currently boasts a 3/20 Wurlitzer theatre pipe organ, used occasionally for public performances. Our guest artist for the day was member George Rice, who lectured about removing the theatre's original 4/15 Wurlitzer (Opus 1571) when the Paramount Theatre closed. The organ was shipped to Arizona, for the Organ Stop Pizza parlor in Tucson, and eventually made its way to the Sanfilippo Estate in Barrington, Illinois. George Rice played a medley of tunes to demonstrate the resources of the present Rose Theatre Wurlitzer.

An update on the Markworth Kimball installation: on the Monday following the March 17 concert, Bob's organ crew (Paul Kanka, Warner Moss, Steve Barker and Harold Kenney) removed all the manual chests, regulators, and wind lines from the Solo Chamber. Two Wurlitzer chests, a 3-rank and a 4-rank, were to be replaced with rebuilt Kimball chests. Bob Markworth reports that the Kimball chests had been water damaged and were "basket cases." Over a period of months in 2001 his crew rebuilt them, replacing primaries, valves, pouches and much more. They even had to fabricate new pipe rack boards, a challenge to get the correct hole spacing. The two major tasks were to rewind the chests, regulators and trem. Because the rebuilt chests had all been tested in advance, before installation in the chamber, the crew got the organ up and playing in just 15 days after dismantling the Solo Chamber! Kudos to Bob Markworth and his loyal organ crew.

*Paul Kanka, Bob Markworth
and Tom Jeffery*

ROCKY MOUNTAIN

Lois Cady, President, 303/771-4728
cadyloism@aol.com

Denver, Colorado. BRETT VALLIANT: A WINNER! The Denver area and RMCATOS members were treated to a delightful program that showcased the talents of this personable young man from Wichita. He truly presented a won-



Brett Valliant at the console East High School Allen MDS 312.

derful concert at the console of the Allen MDS 312, East High School, at 2 p.m., Saturday April 20. As a special treat, Doug Bushnell, a most accomplished trumpet player, joined Brett on stage for several selections. The combination of organ and trumpet is a powerful force, and these two artists certainly complemented one another.

Not to be satisfied with the afternoon, many of our members and friends reconvened at the home of John Diffendal and Ed Benoit for a jam session par excellence. Sharing the bench with Brett were John Diffendal, Mike Schuh, Bob Castle and Helen Bingham, enhanced by Ed Benoit on the baby grand piano 'til the wee hours. WOW!

Sunday, April 20, the fun and the music just go on. This time, a solid group gathered at the late Joel Kremer's Music Barn in Kiowa to hear Brett on the Hybrid 4/436. Due to the efforts of David Weesner of the Pikes Peak Chapter, and Don Wick, dual member of Pikes Peak and Rocky Mountain Chapters, the organ is in great shape and sounds wonderful. The property and the building housing the organ has been sold and we appreciate the new owners allowing access to groups to be able to enjoy this marvelous instrument. Thank you!



John Diffendal at console jam session at Ed Benoit/John Diffendal home.



Ed Benoit at the Baby Grand Piano.

What did Brett win? The hearts of his many new friends in Denver.

We now turn our thoughts to the upcoming concert of Patti Simon and Dick Kroeckel to be held on May 19 at 2 p.m., Paramount Theatre, Denver.

Priscilla Arthur

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SAN DIEGO

Frank Hinkle, President, 619/460-1920
fh3@yahoo.com

San Diego, California. The entire focus of the San Diego Chapter has been on arranging all of the details for the upcoming ATOS Annual Convention in November/December. It has been a lot of work and frustration and I for one was getting weary. Then today I received my May/June issue of the THEATRE ORGAN Journal. What an issue, with all of those wonderful pictures. That's our organ on the cover. Now I'm getting excited. I can't wait to get to San Diego and see all of those beautiful sights. Wait a minute—I live here already. Well anyway, I'm going to be at the convention and I hope all of you will too. All of the planning and details that have been made are because of the fine leadership of Vern Bickel and Jackie Porter, Convention Chairpersons, and the hard work of our Convention Secretary, Jeff Johnson, Convention Treasurer, Marshall Gurley, Convention Transportation Chair, Bill Cooper and Convention Food Service Chair, Linda Johnson.

We continue to present the finest artists for our Pops Presentations. Simon Gledhill played for us in April, and I am still amazed at the talent of this young man. One lady remarked that, "Simon is the Tiger Woods of the Organ." I know that everyone there is still in awe, and those that didn't make the concert are still kicking themselves for missing such an opportunity to enjoy this great talent.

I would like to thank Bob Brooks for hosting a dinner party for Simon and friends on the evening prior to his program. It gave all of us a chance to just meet and chat. I'm sure that he felt much more at home after that get-together. I think that it would be very nice for our chapter to do this for all of our visiting artists. I'm sure they would enjoy any meal that didn't include a Coke and fries. It must be very lonely sitting in a hotel room and eating all alone in the nearest fast food restaurant.

We are continuing our Spring Pops Series with the always popular Bob Salisbury and then Dave Wickerham. Bob has played for us several times, and along with his wife, always presents a very entertaining and unusual program. Dave is rather new to San Diego, but is a great entertainer. Libby and I loved his pro-

gram during the Milwaukee Convention and have been anxiously waiting to hear him play our Wurlitzer.

I can't begin to tell you how much Libby and I have enjoyed being involved in the San Diego Chapter. I would urge all of you to take an active part in your local chapter.

Frank Hinkle

SIERRA

Tom Norvell, Chairman, 916/947-0673

Sacramento, California. Apropos of the Friday before Good Friday, Clark Wilson accompanied Cecil B. DeMille's masterpiece, *The King of Kings*. We were at the Towe Auto Museum with the ATOS Wurlitzer. This film allows little lambaste and fast pace, but requires subtle shadings and nuances from the accompanist. Clark performed masterfully using the full resources of the 16 ranks for many, many subtle registration changes that matched the action, or inaction, on the screen. He received a well-deserved standing ovation.

April started with Morton Madness VIII featuring Dave Wickerham from Wisconsin at the consoles. This event combined two concerts on two different 3/15 Robert-Morton's on the same beautiful spring day. The Nor-Cal and Sierra Chapters jointly sponsored it. The afternoon concert was at the Hartzell's "Blue Barn" in Lodi where they have installed an earlier, gentler RM in a more intimate setting. The evening concert was immediately after dinner on a late-edition RM, which can really breathe fire into the large room at the Kautz Winery in Murphys. Dave's concerts included music from throughout the twentieth century. He showed his extensive repertoire by taking requests at the end of his concert at Hartzell's. Then, during dinner at Kautz', he circulated among the tables asking for requests for the night's concert. Dave's audience was delighted by his playing.

Also in April, Dave Moreno, Sierra Chapter member, accompanied two films on the ATOS 3/16 Wurlitzer at the Towe Auto Museum. The first was an early silent *Our Gang* comedy. The feature was *The Patsy* starring Marion Davies. About 200 people enjoyed this very rare public presentation of Davies' great comedy. Dave received a well-deserved solid round of applause for his work.

Pete McCluer

SOONER STATE

Joyce Hatchett, President
918/743-1854

Tulsa, Oklahoma. We are so delighted to be meeting back at Tulsa Technology Center's Broken Arrow campus, where our 3/13 Robert-Morton is installed. For our March meeting we had an official program, ably played by Vernon Jackson and Sam Collier.

Vernon's selections were a "Musical Journey," songs of places all around the world, and finishing up in the USA! Sam played a fun program as well, mostly popular standards. Five persons then played at open console, and since it was almost St. Patrick's Day we heard some pretty, and also some lively, Irish music.

We had thought that this year's production of Tulsa's Central High School DAZE would include use of their big Kilgen pipe organ, as it had been last year. Unfortunately, the organ is temporarily not playable, so it could not be used.

Our April meeting was a wild and wonderful "AGO Guest Night!" Two of our members, Barbara Purtell, (who plays for St. Stephen's Methodist Church in Broken Arrow) and Jeanette Maxfield (organist and choirmaster of Tulsa's St. Luke's Episcopal Church) are also AGO members and they showed us that they not only play church music but theatre style as well! We also heard some wonderful music from member Carolyn Craft, who plays for Tulsa's Evangelistic Temple.



Sooner State Chapter's Sam Collier and Carolyn Craft at the console of the chapter's 3/13 Robert Morton.

Open console was fantastic! Seven persons played, all fun to listen to, but AGO Tulsa Chapter Dean Walter Stout (who plays for Tulsa's St. Mary's Catholic Church) was absolutely magnificent on a Sousa March! He hadn't played our organ before and with Wayne

Barrington pushing stop tabs to key in the drums and cymbals it was all we could do to keep from getting up and marching around the room! He has since then wondered if he has been "bitten by the bug." We'd sure like to sign him up as a member of our theatre organ chapter!

Dorothy Smith

TOLEDO AREA

Nelda Reno, President, 419/478-5959
MOMRENO@aol.com

Toledo, Ohio. Visitors are welcome to see our four-manual Marr & Colton organ by appointment. We will be working on reinstallation of the organ this summer, so be sure to check that it is playable. We still need several Marr & Colton manual chests to replace damaged ones. The reinstallation will be a divided chamber one of about 18 ranks, replacing the original left side chamber one which has 11 playable ranks. We are also seeking silent movies to add to our small collection for school and other programs.

The big organ event of our Fall/Winter Season was a concert on October 14, 2001 entitled "Let Us Entertain You!" House organist Bill Yaney presided at the console for both a silent movie short as well as a program of pop and show tune classics. The Paragon Barber-shop Quartet added musical variety with their numbers of popular vocal tunes from the 1900s through the 1960s. Don Edwards, Toledo radio and television

personality, hosted the musical proceedings. The concert was a great financial success as well and prompted several generous gifts, which will cover our operating expenses for the year. Many thanks to the artists and super salesperson Nelda Reno for the fine promotion and ad sales.

President Nelda Reno also presided at the console for the Fall Ohio Theatre Art Auction. The annual Ohio Theatre Christmas show was another success. It is a combined program featuring various musical and theatrical groups, which use the theatre, so we can sample each other's artistic efforts.

Bill Yaney returned to the console for organ prelude for the "Mickey Rooney, One Man, One Wife Show," which played the Ohio Theatre in January. The audience was a different group from our regular organ events and we added many names to our mailing list for future programs. The Ohio Theatre has incorporated organ preludes for their classic film series. Many people are attending for the organ music alone. Members appearing for the film series include Bob Gosling, Denny Kroeckel, Don Gottschalk, Betty Taylor, Frank Hamann and Dick Lee.

The spring and summer months are our chance for field trips to other theatres and home pipe organ installations. The organ is not scheduled to be used in the hot months because of tuning difficulties. The Ohio Theatre is operating a schedule of family films and live events,



Bill Yaney at the console during the Christmas program in the Ohio Theatre, Toledo, Ohio.

while we will work on the organ on the days the house is not in use. We are relying on the talents of organ building members for the improvements and rebuilding of the components. New member Dave Vincent has been diligently working on the master plans and doing all the research and fact finding necessary for the best possible installation.

Bill Frisk

VALLEY OF THE SUN

John Bittner, President, 480/802-9709

Phoenix, Arizona. Our Chapter was very fortunate to be able to hold a Benefit May 5, 2002 to reduce the debt on the Orpheum Theatre Wurlitzer Organ installation here in Phoenix. William P. Brown owns a wonderful

CONTINUED ON PAGE 68

UP, UP AND AWAY!

Simon Gledhill

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“MY KIND OF TOWN...”

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generally grouped by type and are found on several different levels. Again, we'll let the photographs fill in the details. As dumbfounded as we already were, the most mind-boggling feature of this 44,000 square foot palace still awaited to be seen (and heard) in the music room. And this crowning jewel of the Sanfilippo collection has to be the ultimate musical instrument. Most of its many voices are behind the theatre-sized decorated blue stage curtain at the front of the room. It is the largest theatre pipe organ in the world—80 ranks of pipes played from a five-manual super-sized Chicago Paradise style console. Although configured differently, the music room has the approximate proportions and volume of a 1,000-seat theatre and gives this pipe organ somewhat of an in-theatre sound.

■ Charlie Balogh

At 1 p.m., Charlie Balogh played the first of two concerts, starting with “That’s Entertainment,” displaying a massive, well-balanced ensemble. Mr. Balogh, a recent ATOS “Theatre Organist of the Year,” could not have improved on the excitement and drama he injected into this stirring console riser. “Do You Know What It Means To Miss New Orleans?” is a nice ballad that sauntered along, propelled by a tasteful jazz cymbal. He brought things up a bit with a waltz time “Lover,” featuring a pleasing Vibraphone passage with flue work counter melody. Charlie went for a big close, bolstered by a dose of the 32s. After a mellow “Skylark,” ushered in with celested stops, he intro’d a march with the big unenclosed trumpets in the balcony area. They were loud and penetrating from our vantage point on the main floor, so this pipework must have restyled some hairdos upstairs. Balogh did a jazzy “Blue Moon,” played in a slinky beguine tempo, and showed off some nice reeds in solo, including a big, beautiful Tuba that sang out as if right in the room. As “Blue Danube” began to unfold, he rendered a startlingly orchestral sequence that was the musical equivalent of a glowing sunrise. This waltz was well-played with a large variety of combinations and solos for this type of music. I have never heard a Strauss waltz delivered with such finesse. “When You Wish Upon A Star” was a good example of the imagination of a first rate talent at work—right from the soaring string ensembles that foreshadowed the melody. Charlie likes that Vibraphone, and it provided a luxurious finish. “Deep Night,” a song of longing, featured one of our favorite sounds—a big Tibia and Clarinet together. There was an interesting ensemble in the middle of this tune. It was big, complex, and yet gentle to the ear—much like an orchestral texture. “Clap Hands” started with some mean, powerful brass, and then took off on a fast tempo, good times romp. Then he turned the heat up even farther and the audience rewarded him (along with applause), with several cries of “whee!” Charlie closed with a real fire breather—“Malagueña,” starting with a most dramatic piano-topped pedal section punctuation. The mightiest Wurlitzer did full justice to this pulse-quickening classic. There was a most effective reed solo that gave pause for thought before the rhythmic Latin motif picked up again and escalated into an ending that had a remarkable impact, musically and physically. His inevitable encore was an old time rag, played faster and with considerably more energy than the original! To put it

mildly, Charlie Balogh is one heck of a musician.

During intermission, the crowd had a chance to look over treasures they had missed earlier. It would take at least two or three days to even begin to absorb the beauty of this marvelous collection. As for me personally, time was found to meet a few more people and finish up some conversations from earlier. And during a couple of minutes with Prez Page, we relaxed on a gorgeous sofa, and as someone shot a picture of us, in a whimsical act, Nelson quickly curled up and managed to look like an adorable puppy. Best laugh of the day.

■ Rob Richards

As we settled back into our seats for the final concert of *Rialtofest '02*, the emcee said of Rob Richards, “He’s come through several styles over the years, both musical and hair.” With that, Rob came up on the rotating lift with a riveting “Slaughter On 10th Avenue,” with extra emphasis from the big 32’ Bombardier. It was excellent, as have been his recent performances of this true concert piece. He even used new alternative registration in some places. And with this 80-rank colossus at his disposal, “Slaughter” was astounding. In this room, there was a sense of nearly infinite possibilities and almost unearthly power. In the environment of a live 5,000-seat theatre, this wonderful machine would be absolutely devastating. After we recovered from that experience, he relaxed the pace a bit with a happy, brassy little tune, “Shakin’ The Blues Away.” Then it was time for some tunes from our childhood—selections from the score of *Snow White*. We believe that Rob’s great joy in theatre organ voices is the Murray Harris Tibia. He even penned an interesting article on it in the ATOS Journal entitled “The Stradivarius of Tibias.” Partway through the intro to his *Snow White* medley, he stopped playing and yelled, “The Murray Harris Tibia!” Then continued with a solo on it. Among the featured tunes: “Whistle While You Work” with my favorite “zip” combination, Oboe family reeds and Tibia, and “Some Day My Prince Will Come,” loaded with all the hope he could pack into it. Richards continued with an extensive tribute to the legendary George Wright. It started with a faithful recreation of “Ain’t We Got Fun,” with all the sounds and George’s irrepressible musical wit intact. Jesse Crawford’s “Forgotten Melody” was one of those emotion-awakening moments for those who are aware of the historical facets of this music. Again, Rob adhered closely to the original (and the later George Wright enhancements). He shifted gears with “The Whistler And His Dog,” with accents on that powerful, incisive Posthorn. This big tip of the hat to George Wright concluded with one of George’s pieces, “Jalousie,” and it was given all the symphonic sweep that the master gave it nearly 50 years ago.

After some “space music” that included some epic tremors off concert organ style playing, Richards turned his attention back to Disney and a piece of music that Walt co-wrote with Carl Stalling. Rob recited the delightfully lame lyrics before playing the neat little novelty piece—very clever console work with a lot of rapidly deployed details. From *Lady And The Tramp* he played the lovely “Bella Notte.” Rob has a sentimental streak a mile wide and that’s good. It aids his playing of material like this. “Bella” has a great melody to begin with, and his interpretation was a little slice of heaven. The coda was a mighty,

CONTINUED ON PAGE 71



■ Sanfilippo mansion



■ Stained glass skylight in entrance hall ceiling



■ Entrance to the Sanfilippo mansion



■ Grand staircase



■ A very small part of the Sanfilippo collection



■ The 5/80 Wurlitzer in the Sanfilippo residence



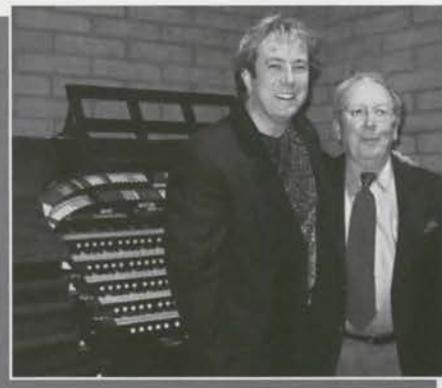
■ The stage area of the Sanfilippo music room. Note the organ console is still in the pit.

CHAPTER NEWS

CONTINUED FROM PAGE 65



Bill Brown's Wurlitzer



Rob Richards and Ralph Wolf

Wurlitzer five-manual instrument, with nearly every toot and whistle one could think of, and was gracious enough to open his home to our chapter members and friends. Rob Richards donated his normal concert fee and provided us with a wonderful musical afternoon at William P. Brown's residence. If it wasn't enough for Rob to come and play, he brought along Ralph Wolf! The two of them played up a storm! Ralph's eyesight has suffered considerably, but to watch and listen to his artistry, one would never know! Rob and Ralph did a duet on the piano and changed positions at the keyboard right in the middle without the loss of a single note!!! Great talent, those two!!! Delores and John Sheak donated refreshments, which were served on the patio during intermission. A wonderful time was had by all!

Dale E. Caplin

WESTERN RESERVE

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

Cleveland, Ohio. Much has happened since our last report. Most notably, WRTOS continues in the



The interior of the Aveni residence where we had our holiday party.

groove of sponsoring concerts on the 3/15 Wurlitzer that we maintain, located at the Historic Grays Armory (built in 1893) in downtown Cleveland. We followed up our successful Barry Baker concert by presenting Lance Luce on April 6. The weatherman cooperated with a brisk clear spring day to encourage a near sell-out crowd into attending. And boy did Lance warm us up with his stylings.



Lance Luce at the console of the Grays Wurlitzer.

Lance has one of the widest backgrounds among the active performers, and he borrowed from each part of his career to thrill us with his talent. His program contained patriotic numbers, traditional theatre organ stylings, pizza parlor specials, and several sacred numbers. But Lance really shines when he pipes the Blues and Boogie Woogie. The lighting crew had their work cut out for them. Many thanks to Concert Director Carolyn Carson and her volunteer crew for making the evening a huge success.

The club has been active every month with organ events. Social directors Harold Wright and George Cooper continue to arrange varied locales for us. In November we met at Grays Armory for election of officers plus a lot of open console time on the Wurlitzer. In December we had our holiday party at

the home of Vince and Pat Aveni. Our gracious hosts greeted every one of over 160 members and guests that assembled in their music room. Vince gave us a tour of his wide variety of mechanical instruments—each with its own heritage and interesting story. His crowning jewel is the 4/59 mostly Wurlitzer pipe organ in its impressive housing. Many of our members tried their hand on it during the open console portion of the evening.

January found us at the Graves Piano Recital Hall, where we socialized around a few different Hammond instruments. In February we were off to the Lorain Ohio Palace Theatre with its original installation 3/16 Wurlitzer. This organ is kept in great shape, and the 1300-seat theatre is undergoing a finishing touch restoration (improving all the little details) to make the experience all the more enjoyable for future generations. About nine club members participated in the open console session.

March took us to the Renaissance Theatre in Mansfield, Ohio. WRTOS supported the Richland Performing Arts Center by making their Ron Rhode concert a WRTOS club activity. Our thanks to the Mansfield group for making this possible and making us feel welcome. This concert was all the more enjoyable due to the locale—a historic 3/20 Wurlitzer in a well-restored theatre. This organ is the original instrument used by Gaylord Carter at radio station KNW in Hollywood to play the theme music for the *Amos and Andy Show* broadcasts. Many readers will remember his weekly rendition of "The Perfect Song."

We have a full schedule of events planned for the next six months, and we plan our next concert for October 2002 (after the baseball season due to downtown parking limitations).

Don Frerichs

YUMA

Barbara Mignery, President
928/342-5367

Yuma, Arizona. The Yuma Organ Society had a short season this past quarter due to preparing for the restoration of our historical theatre, but even though it was short we had good attendance for each concert on our Allen 317 theatre organ.

It began in November of 2001 with W.C. (Bill) Field of Old Town Music Hall in El Segundo, California playing



Ron Rhode



Don Story



Lew Williams

old theme songs and accompanying two silent movies—a Buster Keaton film and a Laurel and Hardy film. These silent classics brought much laughter from our crowd.

After the program a reception was given by the hostess Barbara Mignery and Bill Kelso at their home. We also had a surprise visit for the events from Don Story of Tucson, Arizona and everyone enjoyed music played Barbara's Allen 4600.

Starting our New Year 2002 we had as our artist Ron Rhode from Phoenix, Arizona. He started his program playing some marches, showing off the percussions on the Allen console, and then played some ragtime selections. Next in his program were some tunes from the '30s. We have many winter senior visitors so they enjoy hearing these tunes, and Ron always has a few little quotes to add to his presentations. He then gave us some tunes from his new CDs, a Fritz Kreisler tune and Eddie Dunstetter's theme song. He ended his program with many requests from the audience. Ron always gives an awesome program. Even with his busy schedule, he is always willing to come over and play for us.

In February we had artist Don Story from Tucson, Arizona to give us a won-

derful program of music from the early 1900s, which Don is famous for. The audience really enjoyed those songs. Don also played many requests, told many stories pertaining to the writers of the old tunes, and gave us a grand program.

In March our featured artist was Lew Williams from the Organ Stop Pizza in Mesa, Arizona. Lew is always willing to come to Yuma to give us a program of his fantastic arrangements. He opened his program with rousing 1930 tunes and followed with a lot of music from the earlier years. He played some Spanish tunes, using a lot of percussion stops, continuing with musical show tunes, country songs, music by John Denver, and the Oak Ridge Boys, which brought a lot of applause. He also played, as Lew says, "His sweaty songs." Everyone always enjoys Lew's humor and wit. His program also included songs from *Singin' In The Rain*, *Dr. Zhivago* and some classical music. Being here on St. Patrick's Day he gave us renditions of Irish folk tunes. Lew walked through the audience asking for requests, which the people greatly enjoyed. To end his program he honored the military by playing music for all of the branches of the military.

Our concert season was much shorter this year but a lot of fantastic music was

heard and we had great audiences. The acoustics in this old theatre are great and really bring out the sounds in that Allen 317 console.

Our club went on a bus tour to the Organ Stop Pizza in Mesa, Arizona in January and had 58 people on the tour. We enjoyed a program by Lew Williams and the pizza buffet was great.

We ended up our season with a potluck at the Mignery/Kelso home with 40 people attending, with the food being furnished by our ladies of the club.

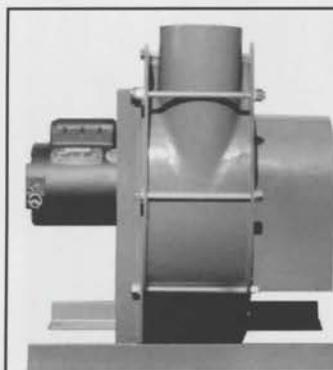
To let everyone know, the restoration on our theatre is to begin in April 2002. They will be re-placing the floor, taking out all seats, approximately 700 to be re-upholstered, some electrical work, removing some rows of seats for wheel chair space and many more things including some new extra buildings to be added to the original construction. The sad part is, the time frame is to be a possible 18 months. For the protection of the console we have had it removed from the theatre and stored in a moving company, so as you see it will be sometime before we will be able to return to continue our concerts. We want to thank all for their concern and support the last few years.

Barbara J. Mignery 

The Organist Entertains

The Organist Entertains is a weekly radio program broadcast on BBC Radio 2 in the United Kingdom and worldwide via the net. British organist Nigel Ogden hosts the show. You can listen to the show every Tuesday at 2000 hours UK time at:

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■ Charlie Balogh

■ Oriental Theatre façade



■ Rob Richards



■ Ron Musselman and Nelson Page



■ Chicago area scene



■ Gulliver's Restaurant

"MY KIND OF TOWN..."

CONTINUED FROM PAGE 66

swelling push, very seldom experienced in any venue. He took a moment to acknowledge Mister Sanfilippo and the audience rose, turned around to face him and began applauding. It was a nice and fitting gesture. Rob then closed with "The Battle Hymn of the Republic," and the appropriate powerhouse ending brought a standing ovation. He then brought *Rialtofest '02* to a close with "When You Wish Upon A Star." And "Hooray For Hollywood."

A lot of people began packing and leaving as soon as they returned to the hotel. Others hit the sack for an early departure, so many goodbyes were said right there in the Sanfilippo's music room. On the ride back, all I could think of was the series of unforgettable sights and sounds of the day. I remember talking with someone nearby and saying, "How could any one person make all of that happen?"

A Personal Afterglow

We had booked a late Monday flight out of Chicago to allow an extra day of material gathering and sightseeing. We had planned to rent a car and go on a self-guided tour. Luckily, the Kollers found out about our plans and said, "Hey, let us pick you guys up at the hotel in the morning and we'll show you around." Accepting their generous offer proved to be a wise decision. We covered an amazing amount of territory, and I found another dozen reasons to come back to Chicago again. We saw at least a ten mile stretch of unbelievable homes up in the affluent North Shore area, uncountable neighborhoods and business districts, each with its own personality, an enormous temple of unusual and beautiful construction, lush green parks and wooded areas, century old college campuses, the famed Aragon Ballroom and Chicago's largest movie palace—the gigantic Uptown Theatre. But that's a story that will have to wait for another time.

At lunchtime, Jim and Cyndae took us to Gulliver's, an Italian Restaurant with statuary, stained glass and hundreds of custom vintage lamps hanging from just about every square foot of the ceiling. Jerry, the friendly owner with a very strong "please the customer" attitude, took us into a third unlit dining area that is used for frequent overflow crowds. He then turned on at least 300 ceiling lights in that room so we could take pictures! Again, the pictures tell the story. After we had seen all we could in the available time, our gracious hosts and guides drove us to the shuttle train at the edge of the airport. This largely unplanned afterglow is something we'll never forget.

It continues to amaze how each convention or major "bash" holds new, unprecedented surprises. Just when one thinks he's seen and heard it all, something in the lineup pops up and elicits the comment, "Wow! Glad I didn't miss this one!" And that's how we felt about our event-packed trek to the great state of Illinois. It was one of those experiences that cannot be anticipated in terms of ambience until you are actually there. It is beautiful and interesting country, and we boarded our California-bound jet with more than a little reluctance. While the *Rialtofest* was not an inexpensive four days, what took place from Thursday to Sunday was well worth the cost. We are already looking forward to next year.



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A Membership Nonprofit Public Benefit Corporation

ARTICLE I Offices, Chapters, Purpose

Section 1.1 PRINCIPAL OFFICE. The principal office for the transaction of the business of the American Theatre Organ Society (hereinafter referred to as the Society) shall be located at such place as may be determined by the Board of Directors. The Board is hereby granted full power and authority to change the principal office from one location to another.

Section 1.2 OTHER OFFICES. Branch or subordinate offices may be established at any time by resolution of the Board of Directors.

Section 1.3 CHAPTERS. Chapters may be established by resolution of the Board of Directors.

Section 1.4 PURPOSE. This Society is a nonprofit public benefit Corporation formed under the California Nonprofit Corporation Law. It is for public and charitable purposes, and not for the private gain of any person. The public purposes shall include:

- a. The preservation and enhancement of the theatre organ;
- b. To further public appreciation of the theatre pipe organ and its music with educational programs and concerts;
- c. To encourage talented musicians to preserve the art of theatre organ playing, through competitions and awards;
- d. To encourage skilled organ builders and technicians to preserve the art of theatre pipe organ building and maintenance through educational seminars, written books and articles, and on-the-job training of aspiring pipe organ builders and technicians.

Section 1.5 LIMITATIONS.

a. No substantial part of the activities of this Corporation shall consist of carrying on propaganda, or otherwise attempting to influence legislation, and this Corporation shall not participate in or intervene in (including the publishing or distributing of statements in connection with) any political campaign on behalf of any candidate for public office.

b. The property, assets, profits and net income are dedicated irrevocably to the purposes set forth in Section 1.4 above. No part of the profits or net earnings of this Corporation shall ever inure to the benefit of any of its Directors, trustees, Officers, members, employees, or to the benefit of any private individual.

c. Upon the winding up and dissolution of this Corporation, after paying or adequately providing for the payment of the debts, obligations and liabilities of the Corporation, the remaining assets of this Corporation shall be distributed to a nonprofit fund, foundation or corporation which is organized and operated exclusively for charitable purposes and which has established its tax-exempt status under

Section 501(c)(3) of the Internal Revenue Code of 1954 or the corresponding provision of any future United States Internal Revenue Law.

ARTICLE II Membership

Section 2.1 CLASSES AND BENEFITS OF MEMBERSHIP. There shall be two classes of membership: Regular and Honorary. A Regular member must be dedicated to the purposes set forth in Section 1.4. A Regular membership may be a family membership (one or more adults and dependent children living at the same address). A family membership is entitled to one vote and one copy of each regularly issued membership publication, and only one individual in a family membership may serve on the Board of Directors at any one time. An Honorary member shall be a Regular member who has rendered outstanding service to the Society over an extended period of time, and who has been selected for such recognition by the Board of Directors. The Board may select one or more Honorary member(s) each year, and such Honorary member(s) shall enjoy all the rights and privileges of a Regular member for life without the payment of dues.

Section 2.2 ADMISSION. Any person meeting the qualifications set forth in Section 2.1 may apply to become a Regular member. Membership shall be without regard to race, sex, religion, national origin, disability, or age. Applications for membership shall be approved by the Board of Directors, or by a committee or officer charged by the Board of Directors with responsibility for such decisions.

Section 2.3 FEES, DUES AND ASSESSMENTS. The Board of Directors may set such fees, dues and assessments for membership in the Society as the Board, in its discretion, determines. Upon learning of such fees, dues or assessments, a member may avoid liability for them by promptly resigning from membership, except where the member is, by contract or otherwise, liable for them. This provision authorizing such fees, dues or assessments does not, of itself, create such liability.

Membership dues shall be for a period of one year, commencing on the first day of the month following the month in which the application was received. Membership may be continued by paying dues each year on or before the anniversary date. Dues shall become delinquent and membership will be terminated if not paid by that date.

Section 2.4 TERMINATION OF MEMBERSHIP. Any membership may be terminated for cause by decision of the Board of Directors. Written notice of termination, stating the effective date and the reason(s) for the action, shall

be sent immediately to the member by first class, certified, or registered mail. The effective date of termination shall be at least 15 days after the mailing of the notice. The member being terminated shall have the right of appeal to the Board not less than five days before the effective date of termination. Such appeal may be made orally or in writing; if oral, the Board shall notify the member in a timely manner of the date, time and place of the hearing. The decision of the Board following an appeal shall be final. Any action challenging a termination of membership must be commenced within one year after the date of termination. Any person whose membership has been terminated by the Board action shall be entitled to a pro rata refund of dues paid.

Any member may resign from the Society by submitting to the Secretary a written statement of resignation, specifying a future date on which the resignation is to become effective. A member resigning from the Society shall not be entitled to any pro rata refund of dues, fees, or assessments.

Section 2.5 TRANSFER OF MEMBERSHIP. No member may transfer his or her membership. Upon the death of a member who is part of a family membership, the rights and privileges of the membership may continue to reside with the surviving eligible family members, if they so elect. If they do not so elect, a pro rata refund of dues paid may be made if requested.

Section 2.6 PROPERTY RIGHTS. No member shall have any right or interest in any property or assets of this Society.

Section 2.7 LIABILITY. No member shall be personally liable for the debts, liabilities or obligations of this Society.

ARTICLE III Membership Meetings and Voting

Section 3.1 ANNUAL MEETINGS. A meeting of members of the Society shall be held at least annually, at a time and place determined by the Board of Directors. In the absence of a quorum, see Section 3.5a, motions from the floor will be accepted by the Board of Directors for action at their next meeting. The Board of Directors will report the action taken on each motion to the members at, or before, the next Annual Meeting. Any motions which cannot be resolved by the Board of Directors will appear in the notice of the next Annual Meeting for resolution at that time.

Section 3.2 SPECIAL MEETINGS. Special meetings of members, for any purpose, may be called at any time by the President or by the Board of Directors.

A special meeting of members shall be called by the President upon written request

from any member (except members of the Board) holding signed authorizations from at least 5% of the voting members of the Society. The request must state the business to be transacted at the special meeting, and it must be mailed to the principal office of the Society, or delivered to the President, the Vice-President or the Secretary. The President shall, within 20 days from receipt of such a request, cause notice to be given to all members entitled to vote, stating the nature of the business to be transacted and the place, date and time of the meeting. The meeting shall be held not less than 35 nor more than 90 days after receipt of such a request. No other business than that specified in the notice may be transacted at a special meeting.

Section 3.3 NOTICE OF MEETING. Notice of the annual meeting of members shall be given by the Secretary to all members entitled to vote. The notice shall be in writing, shall state the place, date and time of the meeting, and shall be sent by first class mail to every member at his or her last address of record. The notice must be sent at least ten days but no more than 90 days prior to the date set for the meeting. Publication of the required information in the Society's journal or other publication shall constitute acceptable notice, so long as the time limits specified herein are observed.

Notice of a special meeting shall be given as specified in Section 3.2.

Section 3.4 ADJOURNED MEETINGS. Any meeting of members, annual or special, whether or not a quorum is present, may be adjourned from time to time by the vote of a majority of the members present in person, but in the absence of a quorum, no other business may be transacted at any such meeting. No meeting may be adjourned for more than 45 days. It shall not be necessary to give any notice of the time or place of the adjourned meeting or of the business to be transacted thereat, other than by announcement at the meeting at which such adjournment is taken. If, after the adjournment, a new record date is fixed for the adjourned meeting, a notice of the adjourned meeting shall be given to each member of record entitled to vote at the meeting.

Section 3.5 QUORUM

a. Number Required. The presence in person of at least 50 members entitled to vote at any membership meeting shall constitute a quorum for the transaction of the business set forth in the required notice of the meeting. If one-third or more of the voting members of the Society attend the meeting, a motion from the floor not set forth in the required notice of the meeting may be acted upon.

b. Loss of Quorum. The members present at a duly called or held meeting at which a quorum is present may continue to transact business until adjournment, notwithstanding the withdrawal of enough members to leave less than a quorum, if any action taken (other than adjournment) is approved by at least a majority of the members required to constitute a quorum.

Section 3.6 WAIVER OF NOTICE OR CONSENT OF ABSENTEES

a. Written Waiver or Consent. The transactions of any meeting of members held without proper call and notice shall be as valid as if regular call and notice were given, if a quorum

is present in person, and if, either before or after the meeting, each member entitled to vote who was not present in person signs a written waiver of notice, or a consent to the holding of the meeting, or an approval of the minutes thereof. All such waivers, consents or approvals shall be filed with the Society records as part of the minutes of the meeting.

b. Waiver by Attendance. Attendance by a member at a meeting shall also constitute a waiver of notice of that meeting, except when the member objects at the beginning of the meeting to the transaction of any business because the meeting was not lawfully called or convened. Attendance at a meeting is not a waiver of any right to object to the consideration of matters not included in the notice of the meeting, if that objection is expressly made at the meeting.

Section 3.7 VOTING. Each member of the Society is entitled to one vote on matters requiring membership approval. Family memberships shall have one vote. Voting shall be by voice, unless the chairman of the meeting at which such vote takes place directs such voting to be by ballot. No single vote shall be split into fractional votes, and no cumulative voting shall be authorized. If a quorum is present, the affirmative vote of the majority of the members present at the meeting shall be the act of the members, unless the vote of a greater number is required by California Nonprofit Corporation Law.

Section 3.8 ACTION WITHOUT MEETING BY WRITTEN BALLOT.

Any action which may be taken at any regular or special meeting of members may be taken without a meeting if a written ballot is distributed to every member entitled to vote. Such ballot shall set forth the proposed action, provide an opportunity to specify approval or disapproval of any proposal, and provide a reasonable time within which to return the ballot. Approval by written ballot shall be valid only when the number of votes cast is at least equal to a quorum as specified in Section 3.5, and the number of approvals is at least a majority of a quorum. Ballots shall be distributed to members in accordance with the requirements for notice of meetings, as set forth in Section 3.3, and shall indicate the number of responses needed to meet the quorum requirements and the time by which the ballot must be received in order to be counted.

Section 3.9 RECORD DATE. The record date of membership shall be that shown on the most recent revision of the roster of members of the Society. The roster shall be revised at intervals of two months, prior to distribution of the official journal.

Section 3.10 PROXIES. There shall be no right to vote by proxy.

Section 3.11 CONDUCT OF MEETINGS.

Meetings of members shall be presided over by the President of the Society, or in the absence of the President, by the Vice-President, and in the absence of both of them, by a chairman chosen by a majority of the Board of Directors. The Secretary of the Society shall act as secretary of all meetings of members, provided that in the absence of the Secretary, the presiding officer shall appoint another member as acting secretary of the meeting.

ARTICLE IV Board of Directors

Section 4.1 POWERS. Subject to the limitations of the Articles of Incorporation, of the Bylaws, and of the General Nonprofit Corporation Law of the State of California as to action to be authorized or approved by members, and subject to the duties of Directors as prescribed by the Bylaws, all corporate power shall be exercised by or under the authority of, and the business affairs of the Society shall be controlled by, the Board of Directors. Without limiting the foregoing, the Board of Directors shall have the power to levy dues and assessments, to select and remove all officers, agents, employees and contractors, and to fix reasonable compensation therefor, to authorize and empower officers or agents to enter into contracts and other commitments on behalf of the Society, to appoint officers and agents, and to delegate responsibilities and authority to committees, officers and agents.

Section 4.2 NUMBER AND QUALIFICATION OF DIRECTORS.

a. Elected Directors. Any member at least 18 years of age and who has been a member of the Society for two years prior to the date nominations are closed may serve as a Director of the Society. There shall be nine Directors who serve by reason of election, herein referred to as the Elected Directors. They shall have full voting rights on all matters before the Board.

b. Appointed Directors. There shall be four Directors who serve by virtue of an office or position held, referred to in these Bylaws as Appointed Directors, as follows: the President, the Vice-President, the Secretary, and the Treasurer. The Appointed Directors shall have full voting rights on all matters before the Board, except the appointment of Officers.

c. Ex-Officio Director. There shall be one Ex-Officio Director who shall be the Immediate Past President. For the purposes of this Section 4.2, the person serving as President upon the expiration of the term shall be considered the Immediate Past President. The Ex-Officio Director serves in an advisory capacity and shall have no right to vote on matters before the Board.

d. Determination of Number of Directors. In the event a person holding office as an

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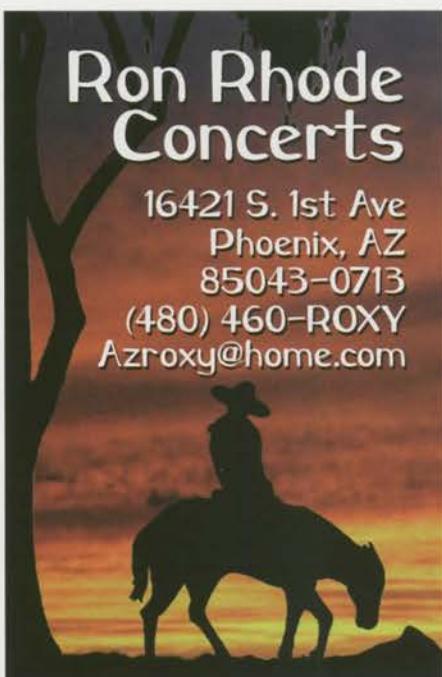
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officer of the Society is elected to serve as an Elected Director, that person shall serve as an Elected Director. He or she may also continue to serve as an officer at the discretion of the Board of Directors; if continuing in office, there shall be one fewer Appointed Directors while that person serves as an officer.

Section 4.3 NOMINATION AND ELECTION OF DIRECTORS.

Elected Directors shall be elected by annual written ballot in accordance with this Section 4.3. In the event that the Society fails to comply with this Section 4.3, then Elected Directors shall be elected at the annual meeting of members or at a special meeting of members. Notice shall be given members not earlier than November 1 and not later than December 31 of each year that nominations for positions of Elected Directors are open. Each member is eligible for nomination and may nominate himself or herself or be nominated by other members, in which case written consent of the nominee is required and must be received before the nominee's name can be placed on the ballot. The close of nominations shall be not less than 50 nor more than 120 days before the day Directors are to be elected. No nomination for the Board of Directors can be made after the date set for the close of nominations. Each nominee shall furnish to the Nominating Committee Chairman such personal information as is specified in the notice by certified, returned receipt, mail postmarked on or before January 15th.

The Nominating Committee shall prepare a list of candidates for the position of Elected Director, which list shall contain but not be limited to all nominations submitted by the members in accordance with this Section 4.3. The Nominating Committee shall report its selection of candidates for Elected Director to the Board of Directors on or before February 15 of each year. If, after the close of nominations, the number of nominees is not more than the number of Directors to be elected, the Board then serving may without further action declare those nominated and qualified to be elected.

On or before March 5, a written ballot and

information on the candidates shall be sent to every member entitled to vote. The ballot and information shall be sent in the most expeditious manner or by inclusion in the official journal. The ballot shall name each candidate, arranged in alphabetical order according to surname, shall have a space marked "withhold" which shall indicate that the authority to vote for the election of Elected Directors is withheld on such ballot. Any ballot marked "withhold" shall not be voted either for or against the election of a Director or Directors.

All ballots shall be returned to the place designated and shall be postmarked not later than April 15 in order to be counted; further, all ballots shall be counted the day following the last day for receiving ballots. In any election of Directors, the candidates are elected who receive the highest number of votes up to the number of Directors to be elected. On or before May 15, the Secretary shall notify the candidates and the Board by mail of election results. Following notification of the candidates and the Board, the members shall be notified of the results of the election, which may be done by publishing the results in the official journal or other Society publication.

Section 4.4 TERM OF OFFICE.

a. Elected Directors. Each Elected Director shall serve for a three-year term; provided, however, that terms of less than three years may be served pursuant to Section 4.5. Three Elected Directors shall be elected each year by the members as provided in these Bylaws. If no election of Elected Directors is held, they shall continue to serve in office until the election of successors. An Elected Director may serve for no more than two consecutive terms of any duration, and shall not be eligible for re-election or appointment until at least two years have elapsed from the expiration of his or her last elected term.

b. Appointed Directors. Each Appointed Director shall serve for a term commencing at the meeting at which such officer was approved and shall continue to serve until his or her respective successor has been appointed and qualified for such office or position, subject to the requirements of Section 5.2.

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*—Sandie Nelson, manager,
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—Bob DeBruyne, program chairman of the organ committee for the Public Museum of Grand Rapids

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c. Ex-Officio Director. The Immediate Past President shall serve as Ex-Officio Director for one year, immediately following retirement as President.

Section 4.5 VACANCIES. Vacancies in the Board of Directors shall be filled at the next regular election by the candidates receiving the highest number of votes. Each Director so elected shall hold office until a successor is elected at an annual meeting of the members or at a special meeting called for that purpose, or by written ballot in accordance with Section 4.3.

A vacancy shall be deemed to exist in the case of the death, resignation or removal of any Director, or if the authorized number of Directors be increased without election of the additional Directors so provided for, or in case the members fail at any time to elect the full number of authorized Directors; provided that, except upon notice to the Attorney General, no Director may resign where the Society would be left without a duly elected Director in charge of its affairs. The members may at any time elect a Director to fill any vacancy not filled by the Directors, following the procedures for the nomination and election of Directors set forth in Section 4.3, except that the dates and times therein shall be adjusted as necessary to assure that the vacancy or vacancies be filled as promptly as possible. Upon the tendering of resignation by any Director to the Board of Directors, the Board shall have the power to elect a successor to take office at such time as the resignation shall become effective. No reduction in the number of Directors shall have the effect of removing any Director prior to the expiration of such Director's term of office.

Section 4.6 PLACE OF MEETING. Meeting of the Board of Directors may be held at any place within or without the State of California which has been designated by the Board or by written consent of all the Directors. In the absence of such designation, meetings shall be held at the principal office of the Society.

Section 4.7 ORGANIZATIONAL MEETING. Immediately preceding the annual meeting of members, the Board of Directors shall hold its annual meeting for the purposes of organizing the Board, the election of officers and the transaction of such business as may come before the meeting.

Section 4.8 SPECIAL MEETINGS. Special meetings of the Board of Directors for any purpose may be called at any time by the President or by any two Directors. The use of telephonic conference calls as a means to hold special meetings of the Board is permissible under the provisions of Section 4.11.

Section 4.9 NOTICE OF MEETINGS. Notice of the time and place of each meeting of the Board of Directors not fixed by an express provision of the Bylaws shall be given to each Director not less than 48 hours before the date of the meeting if given personally or by telephone or e-mail, and not less than seven days before the date of the meeting if given by first class mail.

Section 4.10 CONSENT TO MEETINGS. The transactions of the Board of Directors at any meeting however called and noticed or whether held, shall be as valid as though done at

a meeting duly held after call and notice, if a quorum be present, and if either before or after the meeting each Director not present signs a written waiver or notice or a consent to the holding of such meeting, or approval of the minutes thereof, or who attends the meeting without protesting, prior thereto or at its commencement, the lack of notice to such Director. All such waivers, consents or approvals shall be filed with the corporate records as a part of the minutes of the meeting.

Section 4.11 ACTION WITHOUT MEETING. Any action required or permitted to be taken by the Board of Directors under any provision of the California General Nonprofit Corporation Law may be taken without a meeting, if all members of the Board shall individually or collectively consent in writing to such action. Such written consent or consents shall be filed with the minutes of the proceedings of the Board. Such action by written consent shall have the same force and effect as a unanimous vote of the Directors. Any certificate or other document filed under any provision of the California Nonprofit Corporation Law which relates to action so taken shall state that the action was taken by unanimous written consent of the Board of Directors without a meeting, and that the Articles of Incorporation and the Bylaws authorize the Directors to so act. For the purpose of this section only, "all members of the Board" shall not include any Interested Director as defined in Section 4.19.

Section 4.12. QUORUM. A majority of the then-acting voting Directors shall be necessary to constitute a quorum for the transaction of business, except to adjourn as hereinafter provided. Every act or decision done or made by the Directors present at a meeting duly held at which a quorum is present shall be regarded as the act of the Board of Directors unless a greater number be required by law or by the Articles of Incorporation.

Section 4.13 ADJOURNMENT. A majority of the Directors present, whether or not a quorum is present, may adjourn any Directors' meeting to meet again at another time or place. In the event a meeting of the Board of Directors is adjourned for more than 24 hours, notice of any adjournment to another time or place shall be given prior to the time of the adjourned meeting to the Directors who were not present at the time of the adjournment.

Section 4.14 FEES AND COMPENSATION. Directors shall not be compensated for serving on the Board of Directors. Directors shall be entitled to reimbursement of expenses incurred on behalf of the Society. Members of committees may receive such compensation for their services and such reimbursement for expenses as may be determined by the Board of Directors; provided, that such compensation shall be reasonable and shall be comparable to compensation paid by unaffiliated entities for a like position.

Section 4.15 NONLIABILITY OF DIRECTORS. Subject to compliance with the provisions of Section 4.17, 4.18, and 4.19 of these Bylaws, no Director shall be personally liable for the debts, liabilities, or other obligations of this Society.

Section 4.16 INDEMNITY FOR LITIGATION. The Society shall have and hereby agrees to

exercise the power to indemnify any person who was, or is, a party, or is threatened to be made a party to any proceeding by a reason of the fact that such person is or was a Director, officer, employee or other agent of the Society, to the full extent allowed under the provision of Section 5238 of the California Nonprofit Corporation Law relating to the power of a corporation to indemnify any such person. The amount of such indemnity shall be as much as the Board of Directors determines and finds to be reasonable, or, if required by Section 5238, the amount of such indemnity shall be as much as the court determines and finds to be reasonable.

Section 4.17 INTERESTED PERSONS. In accordance with Section 5227 of the California Nonprofit Corporation Law, no more than 49% of the Directors serving on the Board may be "interested persons." For the purpose of this section, "interested person" means either:

a. Any person currently being compensated by the Society for services rendered to it within the previous 12 months whether as a full-time or part-time employee, independent contractor, or otherwise; or

b. Any brother, sister, ancestor, descendant, spouse, brother-in-law, sister-in-law, son-in-law, daughter-in-law, mother-in-law or father-in-law of any such person.

Section 4.18 STANDARD OF CONDUCT. In accordance with Section 5231 of the California Nonprofit Corporation Law, a Director shall perform the duties of a Director, including duties as a member of any committee of the Board upon which the Director may serve, in good faith, in a manner such Director believes to be in the best interest of the Society and with such care, including reasonable inquiry, as an ordinarily prudent person in a like position would use under similar circumstances. In performing the duties of a Director, a Director shall be entitled to rely on information, opinions, reports or statements, including financial statements and other financial data, in each case prepared by:

a. One or more officers or employees of the Society whom the Director believes to be reliable and competent in the matters presented; or

b. Counsel, independent accountants or other persons as to matters which the Director believes to be within such person's professional or expert competence; or

c. A committee of the Board upon which the Director does not serve, as to matters within its designated authority, which committee the Director believes to merit confidence. Provided, that in any such case, the Director acts in good faith after reasonable inquiry when the need therefor is indicated by the circumstances and without knowledge that would cause such reliance to be unwarranted.

Section 4.19 SELF-DEALING TRANSACTIONS. In accordance with Section 5233 of the California Nonprofit Corporation Law, the Society shall not be a party to a transaction in which one or more of its Directors has a material financial interest ("Interested Director") unless:

a. Approval by Attorney General. The Attorney General, or the court in any action in which the Attorney General is an indispensable party, has approved the transaction before or after it was consummated; or

b. Approval by Board. Prior to entering

into the transaction, after full disclosure to the Board of all material facts as to the proposed transaction and the Interested Director's interest, and after investigation and report to the Board as to alternative arrangements for the proposed transaction, if any, the Board in good faith and by a vote of a majority of the Directors then in office (without including the vote of the Interested Director):

(i) Resolves and finds that the transaction is in the Society's best interests and for the Society's own benefit, the transaction is fair and reasonable as to the Society, and after reasonable investigation as to alternatives, the Society could not have obtained a more advantageous arrangement without reasonable efforts under the circumstances; and

(ii) Approves the entire transaction; or

c. Interim Approval by Authorized Committee or Person. If it is not reasonably practicable to obtain approval of the Board prior to entering into such transaction, and, prior to entering into said transaction, a committee or person authorized by the Board approves the transaction in a manner consistent with the procedure set forth in subsection (b) of this section; and the Board, after determining in good faith that the Society entered into the transaction for its own benefit and that the transaction was fair and reasonable as to the Society at the time it was entered into, ratifies the transaction at its next meeting by a vote of the majority of the Directors then in office, without counting the vote of the Interested Director.

In light of the foregoing limitations, all Directors shall fill out an annual questionnaire dealing with this subject matter.

Section 4.20 PUBLICATIONS. The Board shall publish an official journal, and may publish other publications for distribution to the members.

ARTICLE V Officers

Section 5.1 OFFICERS. The Officers of this Society shall be a President, Vice-President, Secretary, Treasurer, and such other officers as the Board of Directors may appoint. One person may hold two or more offices, except that the offices of President and Secretary shall not be held by the same person. Each shall hold office until resignation or removal or otherwise disqualified to serve, or until a successor shall be selected and qualified.

Section 5.2 SELECTION AND TERM OF OFFICERS. Any member at least 18 years of age and who has been a member of the Society for two years prior to the nomination may serve as an Officer of the Society. The Officers of the Society, except such Officers as may be appointed in accordance with the provisions of Section 5.3 or Section 5.5, shall be elected or appointed annually by the Board of Directors. Neither the President nor Vice-President may serve for more than three terms of one year each.

Section 5.3 SUBORDINATE OFFICERS. The Board of Directors may appoint, or may empower the President to appoint, such other officers as the business of the Society may require, each of whom shall hold office for such period, having such authority, and perform such duties as are provided for in the

Bylaws or as the Board of Directors may determine.

Section 5.4 REMOVAL AND RESIGNATION. Any officer may be removed, either with or without cause, by the Board of Directors at any regular or special meeting thereof, or, except in the case of an officer chosen by the Board of Directors, by any officer upon whom such power or removal may be conferred by the Board of Directors.

Any officer may resign at any time by giving written notice to the Board of Directors, to the President, or to the Secretary of the Society. Any such resignation shall take effect on the date of receipt of such notice or at any later time specified therein, and, unless otherwise specified therein, the acceptance of such resignation shall not be necessary to make it effective.

Section 5.5 VACANCIES. A vacancy in any office because of death, resignation, removal, disqualification, or any other cause, shall be filled in the manner prescribed in the Bylaws for regular appointments to such office.

Section 5.6 PRESIDENT. Subject to the approval of the Board of Directors, the President shall have general supervision, direction and control of the business and affairs of the Society. He or she shall preside at all meetings of the members and of Directors, shall appoint all committees except the Nominating Committee and Endowment Fund Committee, shall serve as an ex-officio member of all committees except the Nominating Committee, and shall have such other powers and duties as may be prescribed by the Board of Directors.

Section 5.7 VICE-PRESIDENT. In the absence or disability of the President, the Vice-President shall perform all of the duties of the President and in so acting shall have all of the powers of the President. The Vice-President shall have such other powers and duties as may be prescribed by the Board of Directors.

Section 5.8 SECRETARY. The Secretary shall keep a full and complete record of the proceedings of the Board of Directors, shall keep the seal of the Corporation and affix it to such papers and instruments as may be required in the regular course of business, shall make service of such notices as may be necessary or proper, shall supervise the keeping of the records of the Society, shall deliver the annual statement required by Section 7.5 to the members, and shall have such other powers and duties as may be prescribed by the Board of Directors.

Section 5.9 TREASURER. The Treasurer shall receive and safely keep all funds of the Society and deposit them with such depositories as may be designated by the Board of Directors, shall disburse the funds of the Society as may be ordered by the Board of Directors, shall render to the President and Directors, whenever they request it, an account of all transactions as Treasurer, and of the financial condition of the Society, and shall have such other powers and duties as may be prescribed by the Board of Directors.

Section 5.10 EXECUTIVE SECRETARY. The Board of Directors may enter into an independent-contractor agreement for an Executive Secretary (under Section 5.3) on an annual

basis. The Executive Secretary will handle membership and other specific duties as established by the Board. The amount of payment for the provision of such services shall be determined by the Board. The Executive Secretary shall not vote on Board matters, nor be responsible for creating policy, but shall complete tasks requested by the Board or Executive Committee.

ARTICLE VI Committees

Section 6.1 APPOINTMENT OF COMMITTEES. The Board of Directors, by resolution adopted by a majority of Directors then in office, may authorize such committees as the Board deems necessary or appropriate to conduct the business and further the objectives of this Society. The President shall appoint all committees except the Nominating Committee and the Endowment Fund Committee. Any committee having the authority of the Board shall have two or more Directors appointed to it.

Section 6.2 COMMITTEES.

a. Executive Committee. The Executive Committee shall consist of the President, Vice-President, Secretary, and Treasurer, plus two other Board members elected annually by the Board.

b. Nominating Committee. The Board of Directors shall appoint a Nominating Committee, and the chairman thereof, and send the list of names to the Secretary, who shall notify the members of the Nominating Committee of their appointment. The committee shall consist of not more than five members, none of whom may be currently holding office as a Director or officer.

c. Endowment Fund Committee. The Board of Directors shall appoint an American Theatre Organ Society Endowment Fund Board of Trustees annually. The Board of Trustees shall consist of the Treasurer, two members of the Board of Directors, and two other members of the Society in good standing.

Section 6.3 POWER AND AUTHORITY OF COMMITTEES. The Board of Directors may delegate to the Executive Committee or to any other committee having the authority of the Board, any of the powers and authority of the Board of Directors in the management of the business and affairs of the Society, except in the following:

a. The approval of any action for which the California Nonprofit Corporation Law also requires the approval of members of the Society;

b. The filling of vacancies on the Board or in any committee which has the authority of the Board;

c. The amendment or repeal of Bylaws or the adoption of new Bylaws;

d. The amendment or repeal of any resolution of the Board which by its terms is not so amendable or repealable;

e. The appointment of committees of the Board or the members thereof; or

f. The approval of any self-dealing transaction except as permitted in Section 4.19 of these Bylaws;

g. The approval of expenditures greater than \$5000 for each Board-approved budget item.

ARTICLE VII Miscellaneous

Section 7.1 FISCAL YEAR. The fiscal year of the Society shall end on the last day of December of each year.

Section 7.2 INSPECTION OF CORPORATE RECORDS. The books of account and minutes of the proceedings of members and Directors, and of any Executive Committee or other committees of the Directors, shall be open to inspection at any reasonable time upon the written demand of any member. Such inspection may be made in person or by an agent or attorney, and shall include the right to make photocopies and extracts.

Section 7.3 CHECKS, DRAFTS, ETC. All checks, drafts or other orders for payment of money, notes or other evidences of indebtedness issued in the name of or payable to the Society and any and all securities owned by or held by the Society requiring signature for transfer, shall be signed or endorsed by such person or persons and in such manner as shall be determined by the Board of Directors.

Section 7.4 FIDUCIARY STATEMENT. Unless otherwise specifically directed in the instrument by which such assets are vested in the Corporation, the Board shall be authorized to invest the same or the proceeds of separately or together with other assets of the Corporation in such investments as the Board may in its discretion deem advisable and to retain any investments made. The Board, by its treasurer, shall invest in prudent, conservative instruments, for example by way of illustration, certificates of deposit, U.S. Treasury bills, blue chip securities, rather than speculative instruments with a high level of risk, such as low rated debt ("junk bonds") or high risk equity securities (stock of companies in developing countries). Preservation of capital rather than increase in capital appreciation is an important investment objective.

Section 7.5 ANNUAL STATEMENT OF CERTAIN TRANSACTIONS AND INDEMNIFICATIONS. In accordance with Section 6322 of the California Nonprofit Corporation Law, the Board of Directors shall cause an annual statement of certain transactions and indemnifications to be sent to the members and to the Directors not later than 120 days after the close of the fiscal year. If the Society issues an annual report or financial statement of the Society to all members, this requirement shall be satisfied by including the required information, as set forth below, in said annual report. Such annual statement shall describe:

a. The amount and circumstances of any indemnification or advances aggregating more than \$10,000 paid during the fiscal year of the Society to any officer or Director of the Society; provided, that no such report need be made in the case of indemnification approved by the members; and

b. Any "covered transaction" (defined below) during the previous fiscal year of the Society involving more than \$50,000 or which was one of a number of "covered transactions" in which the same "interested person" (defined below) had a direct or indirect material financial interest, and which transactions in the aggregate involved more than \$50,000. The statement shall describe the names of any "interested persons" involved in such covered

transactions, including such "interested person's" relationship in the transaction, and where practicable, the amount of such interest; provided, that in the case of a transaction with a partnership to which the "interested person" is only a partner, only the interest of the partnership need be stated. For the purposes of this section, a "covered transaction" is a transaction in which the Society was a party, and in which either one of the following had a direct or indirect material financial interest:

- (i) Any Director or officer of the Society;
- or
- (ii) Any holder of more than 10% of the voting power of the Society.

Section 7.6 CORPORATE LOANS, GUARANTEES AND ADVANCES. The Society shall not make any loan of money or property to, or guarantee the obligation of, any Director, officer, or member upon the security of the membership in the Society, except as is expressly allowed under Section 5236 of the California Nonprofit Corporation Law.

Section 7.7 PARLIAMENTARY AUTHORITY. The rules contained in the current edition of *Robert's Rules of Order Newly Revised* shall govern all meetings of members and of the Board of Directors when applicable, provided they do not conflict with these Bylaws or with any special rules of order the Board of Directors may adopt, or with provisions of the California Nonprofit Corporation Law.

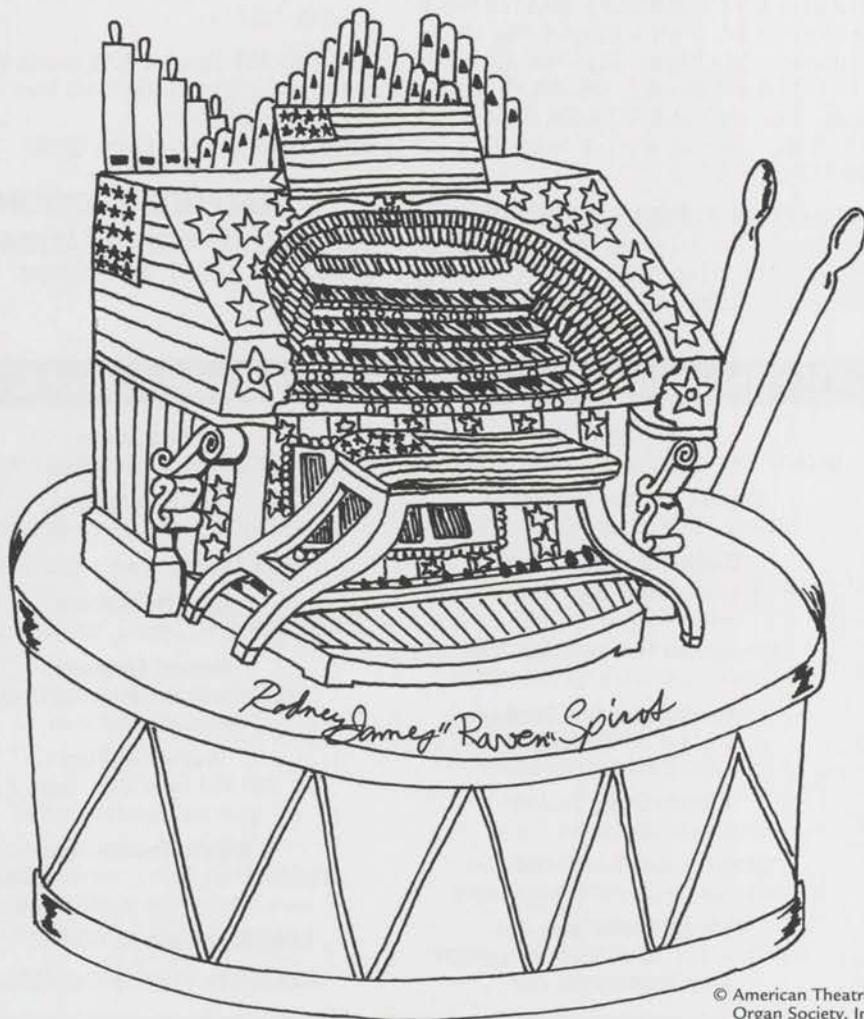
ARTICLE VIII Amendments and Effective Date

Section 8.1 AMENDMENTS. These Bylaws may be amended or repealed and new Bylaws adopted by the vote of the majority of the members of the Board of Directors then in office upon proper notice, unless the action would materially and adversely affect the rights of the members as to voting or transfer, except that Bylaws affecting the following may be adopted, amended or repealed only by the affirmative vote of a majority of the members present and voting at a duly held meeting of members at which a quorum is present, or by written ballot in accordance with Section 3.8:

- a. A Bylaw specifying or changing the number of Directors;
- b. A Bylaw increasing the term of office of Directors;
- c. A Bylaw increasing the quorum of members; and
- d. A Bylaw repealing, restricting, creating or expanding proxy rights.

Section 8.2 EFFECTIVE DATE. Amendments to these Bylaws shall become effective immediately upon their adoption unless the Board of Directors or members of the Society in adopting them provide that they are to become effective at a later date.

These Bylaws were approved at a meeting of the Board of Directors, April 24, 2002, in Chicago, Illinois. 🎵



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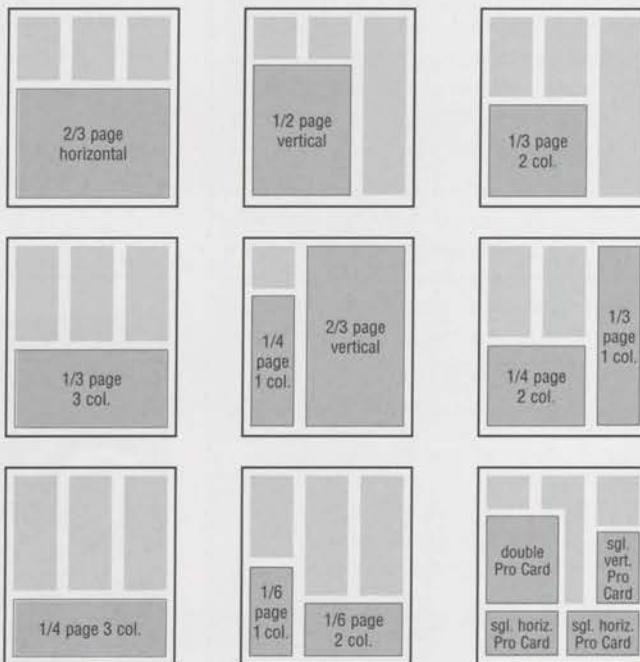
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Journal of American Organbuilding

Quarterly Publication of the American Institute of Organbuilders

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

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

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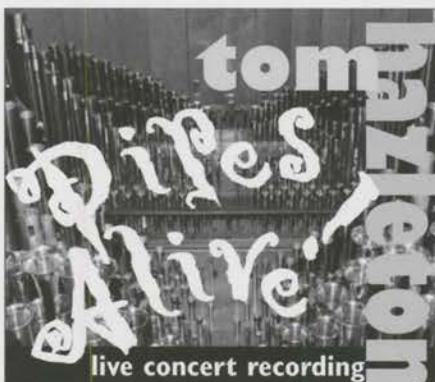
ORGAN-IZING POPULAR MUSIC

by
AL HERMANN'S

A number of ATOS members have written to me agreeing with my March/April column about the decline of theatre organs, home organs and all kinds of organ music. Many suggested that organs in theatres or other venues be made more available to young people. After concerts or chapter meetings, young people could be invited up to watch those playing for open console and ask questions. They should then be invited to try it.

Also, during or after a concert, the organist should demonstrate the sounds of the organ stops. The words Kinura and Chrysoglott do not mean anything until you hear the actual sound of them.

I have another suggestions: Back in the 1930s when theatre organ music was on the radio every day all over the country, some organists sang or accompanied other singers. If any of our members are acquainted with any country-western or other popular singers, their families or their agents, try to convince them that their recording would add variety and sound better if they were accompanied by a fine, big theatre organ instead of guitars or whatever they have been using. If we could convince one or two vocalists to try it, others would follow, and soon the public would again be acquainted with the sound of the mighty Wurlitzer. 



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The theatre organ's other stopped flute...

THE LIEBLICH FLUTE "The Little Tibia!"

By Rob Richards

House Organist, El Capitan Theatre, Hollywood

WHILE THE TIBIA CLAUSA IS LOVED and revered by theatre organ enthusiasts, the LIEBLICH FLUTE is less known. You might wonder: what exactly is a LIEBLICH FLUTE? And how does it fit into the tonal design of a theatre organ?

Like any family, the flute division in the pipe organ is populated by a diverse cast of characters. Irwin Stevens points out in his *DICTIONARY OF PIPE ORGAN STOPS* that "there are many kinds of flutes," among them metal, wood, open, stopped, and even double-mouthed pipes (such as the Doppel Flute). Of the stopped wooden variety, the heavyweight contender is the Tibia Clausa (as developed by Robert Hope-Jones). By contrast, what Wurlitzer referred to as the LIEBLICH FLUTE is a stopped wood flute of rather modest scale. The nomenclature for pipes of this type is varied, seemingly arbitrary and interchangeable, including: Liebllich Flute, Liebllich Gedeckt, Manual Bourdon, Stopped Diapason, and Stopped Flute. I once encountered a particularly lovely set labeled "Flute d'Amour!" While the LIEBLICH FLUTE suggests the color and texture of a Tibia, its weight (fundamental) and volume are considerably lighter. It is an accompaniment stop, pure and simple. (Note: it can, of course, be used to great effect by itself, in a "solo" manner, even though its primary use is as an accompaniment stop.) Kimball, Robert-Morton and even Barton sometimes included small-scale stopped flutes in their instruments.

If theatre organs had a weakness, it was a lack of light accompaniment stops. In a standard ten-rank organ, the keen strings and thick diapasons are often too obtrusive to be effective as accompaniment stops. The ubiquitous Concert Flute has its place in the ensemble of a theatre organ, as a sound binder with a transparent if undistinguished tone. In my opinion, more often than not they are too loud, and lack color. (In my career I have experienced only one Wurlitzer Concert Flute with an abundance of color and texture: Wichita's very early Miller Theatre set, now in Mike and Karen Coup's "Little River" home studio.)

Wurlitzer built at least four different kinds of LIEBLICH FLUTES, of different scales, including the flat languid (most common), scooped languid, scooped languid with a higher cutup, and scooped languid with a leather lip! Tibia guru Ron Mitchell personally has owned three different sets. The New York Paramount and San Francisco Fox organs had LIEBLICH FLUTES (as did the other Fox Wurlitzers in Brooklyn, Detroit and St. Louis). I'm convinced it was George Wright's association with these instruments that fostered his obsession with the LIEBLICH FLUTE, and small scale stopped flutes in general. Many organ buffs will remember stories of George Wright swapping out *just the open wood pipes* of the Concert Flute at South Pasadena's Rialto Theatre (and later at San Gabriel Auditorium), replacing them with pipes from his treasured Murray Harris Stopped Diapason (not to be confused with the equally cherished redwood Tibia). While George's experiments and pipe swapping often riled Wurlitzer purists, George knew exactly what he was doing, what he wanted to hear, and how to go about getting the results he desired.

The "conversion" of the Concert Flute into a LIEBLICH FLUTE accomplishes two things in a small instrument. It indulges the accompaniment in rich Flute color, and can conjure the illusion of two-Tibia contrast in a much smaller organ. It bears repeating: While the LIEBLICH FLUTE suggests the color and texture of a Tibia, its weight (fundamental) and volume are drastically lighter. With this change the accompaniment blooms. Additionally, the LIEBLICH FLUTE blends wonderfully with the "luxury" colors of Quintadena, Oboe Horn and French Horn. These ranks combined create the illusion of more going on than the few ranks actually registered.

My first memorable encounter with a LIEBLICH FLUTE was at the Roaring '20s Pizza Parlor in Grand Rapids, Michigan. (The organ is now installed in the Meijer Theatre, in Grand Rapids' Van Andel Museum Center.) This was an instrument blessed with the most gorgeous pipe work, exquisitely (tonally) finished in a

wonderfully live room. Included was the requisite Concert Flute (tamed by closing toe holes) paired with a matching Flute Celeste (lovely!). Additionally, there was a LIEBLICH FLUTE, and it was a peach! (The combination of these three ranks was a frothy mix of accompaniment flute color Jesse Crawford would have undoubtedly relished!)

I asked Musical Director John Ferguson the origins of this particular LIEBLICH FLUTE. It was a Möller (church organ) Stopped Diapason! I was intrigued to learn that many church organ Stopped Diapasons work extremely well as theatre organ LIEBLICH FLUTES, and adapt well to 10" wind pressure with a bit of regulation at the toe (or, sometimes, none at all!).

The Wurlitzer factory used stopped flutes for the bottom end of the Concert Flute, including the six lowest pipes on the manual chest. At 4' F# a break occurs and the open wood pipes begin (until the break into open metal trebles). In a Wurlitzer LIEBLICH FLUTE the stopped pipes simply continue uninterrupted, replacing the familiar Concert Flute open wood pipes with the scroll at the top.

I have a prized "LIEBLICH FLUTE" of my own, acquired in the early eighties. Between sets one evening at the Roaring '20s (in Lansing, Michigan), a rather rough-looking fellow approached me. Proving that looks can be deceiving, this old gentleman was no roughneck at all. With great emotion, he explained how hearing the Wurlitzer pipe organ was simply overwhelming. His eyes brimming with tears, he recalled taking the train to New York to hear Jesse Crawford play at the Paramount Theatre half a century earlier. His next line of conversation took me by complete surprise. He asked if I had any interest in buying some pipes from an old theatre organ. Curious and intrigued, I agreed to meet him a few days later.

Friend Scott Smith joined me, and I was grateful for his company and his expertise. What we encountered surprised and shocked us. A huge truckload of pipework had simply been dumped (in one humongous pile) in a dilapidated warehouse. Proving again that one man's garbage is another man's treasure, we picked through the rubble, pipe by pipe. Talk about search and rescue! The "needle-in-a-haystack" effort was amply rewarded with a delicately scaled Kilgen Stopped Diapason, complete and in surprisingly excellent condition! The fellow who sold me the pipes was adamant they had come from the very first pipe organ installed in a theatre in Detroit. (This remains unsubstantiated and unlikely. However, if true, it was undoubtedly a church organ in a very early

theatre installation.) Having agreed on the grand sum of seventy-five dollars for the pipes, he included a large album of his favorite Crawford 78s, which he insisted I take at no extra charge. Memories . . .

Some months later, while I was playing at the "Band Organ" pizzeria in South Bend, Indiana, I finally had the opportunity to get the Kilgen pipes "on wind." Tom Hazleton helped me install them during a memorable visit, and suggested we rescale them up (larger) by two notes (which we did). A quick tuning proved them to be incredibly lovely. (For the uninitiated, rescaling is accomplished simply by moving the pipes. C becomes D, C# becomes D#, etc. The stoppers of course get pushed deeper into the pipe to achieve the retuned, rescaled pitch.)

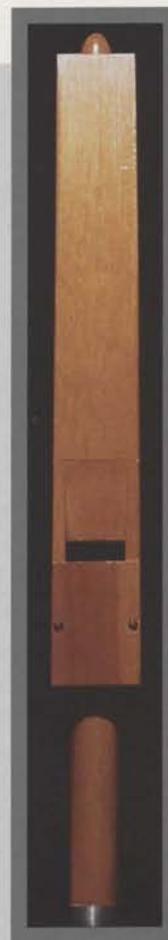
Years later, they were borrowed by George Wright, and played briefly in the Hollywood Philharmonic organ. George *loved* them! (Interestingly, he preferred them installed and tuned as originally scaled.) As I was reluctant to part with them permanently, George kindly saw to it that the pipes were returned to me, complete with his special "voicing tape" (masking tape) still on some of the toes! George later fabricated a "new" LIEBLICH FLUTE from a standard Wurlitzer Concert Flute, rescaled (cut down) and of course fitted with stoppers. (George got the idea during a concert trip to the United Kingdom, and with his usual wit and flair he named the newly created stop the "English Flute!") Having played the organ on more than one occasion, I can attest to the success of the experiment. This secondary LIEBLICH FLUTE was marvelous, and different from the "primary" Murray Harris Stopped Diapason already in the organ. For the record, both were tuned to unison pitch.

I am still searching for a Murray Harris redwood Stopped Diapason of my own. High hopes were raised in 2001 when I bought a set, assured by the organbuilder they'd come from a complete original Murray Harris organ he'd personally removed. The set turned out to be from the right family, but the wrong pipes: it was a very excellent Robert-Morton Tibia! These pipes went to Ron Mitchell (who is collecting components for his organ project). Perhaps one day I'll find a Murray Harris Stopped Diapason to duet with its kin, my redwood Tibia.

The LIEBLICH FLUTE (by any name) is a delightful stop which beautifully expands the theatre organ's resources. Different builders, various pipe scales, and even confusing nomenclature all fail to impair the "little Tibia" from lending its own unique voice to the theatre organ's palette of tone colors. 



These Kilgen pipes beautifully depict the scale relationships between the Lieblich Flute and the Tibia Clausa. The Stopped Diapason pipe on the left was originally built and voiced to play A#. When Tom Hazleton suggested re-scaling the rank, this became middle C. The center pipe is the original middle C from the same set. (George Wright preferred the delicacy of the set as originally scaled). The right pipe is middle C of a Kilgen Tibia, obviously much bigger scale. (The Tibia is from the first theatre organ Rob Richards ever heard, or played. Originally from a Minnesota theatre, it was discovered in the '70s installed in St. Mary's Catholic Church, in Aberdeen, South Dakota, complete with its original horseshoe console! What was left of the organ was acquired by Richards years after its removal from the church. The Tibia was a real surprise; a "heartbreaker," absolutely gorgeous!



This is Middle C from the Murray Harris Stopped Diapason, Middle C. Rob Richards searched for a set of these pipes for twenty years!

THE LIEBLICH FLUTE "The Little Tibia"

Here, the unique opportunity to compare a Wurlitzer Tibia with its diminutive sibling! Note the obvious differences in scale, and of course, the unleathered lip of the Lieblich Flute on the right.



Here we can readily compare middle C from five different ranks. Left to right: Wurlitzer Tibia Clausa (small scale), original Wurlitzer Lieblich Flute (El Capitan/Fox Wurlitzer), Murray Harris Tibia, Robert-Morton Tibia Clausa and Kilgen Stopped Diapason.

Pacific Pipes 2002

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 mil-

lion residents countywide. Within its borders of 4,200 square miles, San Diego County 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.

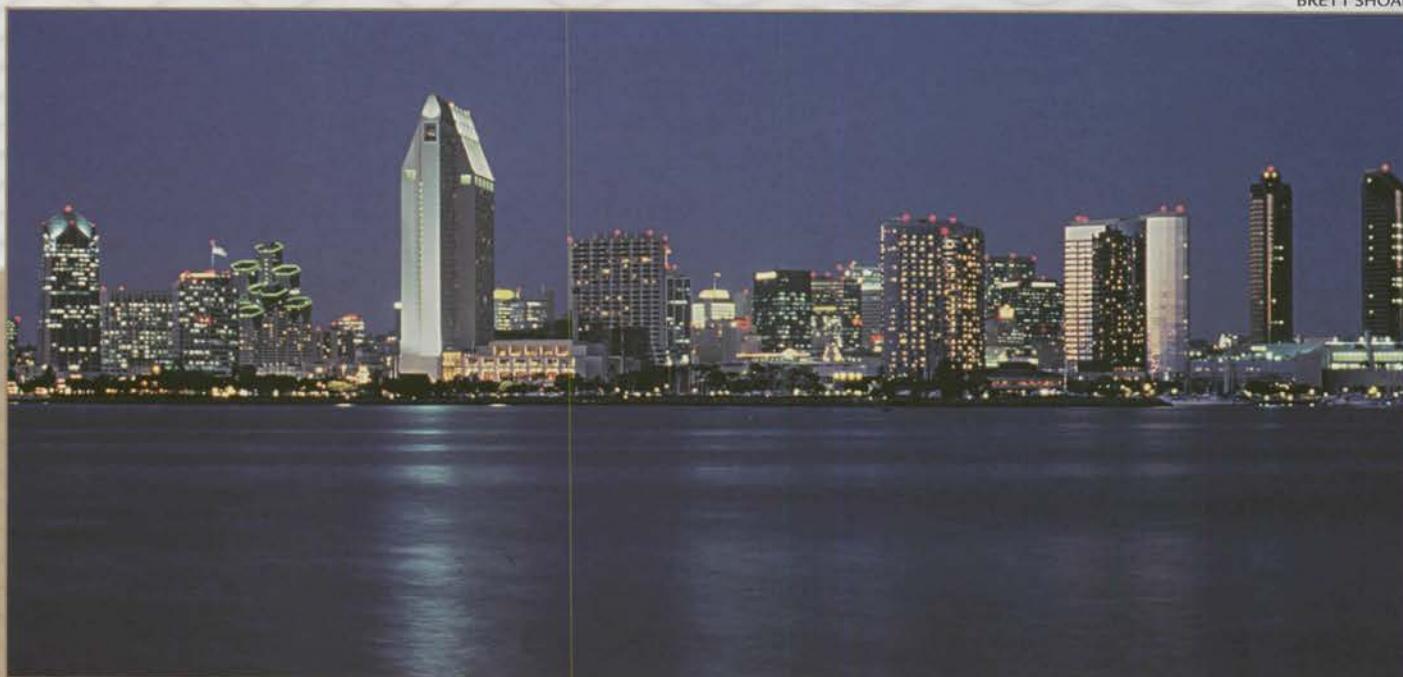
Known for its near-idyllic climate, 70 miles of pristine beaches and dazzling array of world-class family attractions, including the World-Famous San Diego Zoo and Wild Animal Park, SeaWorld San Diego and LEGOLAND California, San Diego offers a wide variety of things to see and do, appealing to guests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

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

BRETT SHOAF



San Diego skyline

The ATOS Annual Convention

San Diego, California • November 29 to December 2
Afterglow: December 3

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>



Hanalei Hotel

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 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, for-



Santa Sophia Church,
Allen GW IV Organ



Santa Sophia Church,
Allen Classical Organ



Hollywood & Highland
Complex, Hollywood



EL CAPITAN THEATRE COMPANY

El Capitan Theatre, 4/37 Wurlitzer



Plummer
Auditorium,
4/35
Wurlitzer

mer 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.

SUNDAY, DECEMBER 1

Following an extremely full and long day on Saturday, you will have the opportunity to sleep in and relax on Sunday



GENE WARNEKE

Spreckels Organ Pavilion, 4/37 Austin

PORT OF SAN DIEGO



South Shores Church,
5/333 Walker

Seaport Village

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 opportunity 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 tremors, 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.

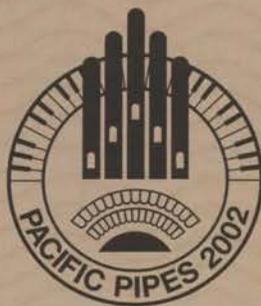
The closing event of the 2002 ATOS Annual Convention will be the Awards Banquet to be held in the Hanalei Hotel. This is a time when ATOS recognizes those who have made significant contributions to the organization and to the advancement of the theatre organ. This important social event gives everyone 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,



Enjoy the piano stylings of Bob MacLeod before the banquet, and the music of Wayne and Cheryl Seppala, the dynamic husband and wife team, following the banquet.



Trinity Church, 4/24 Wurlitzer



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.

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 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

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.

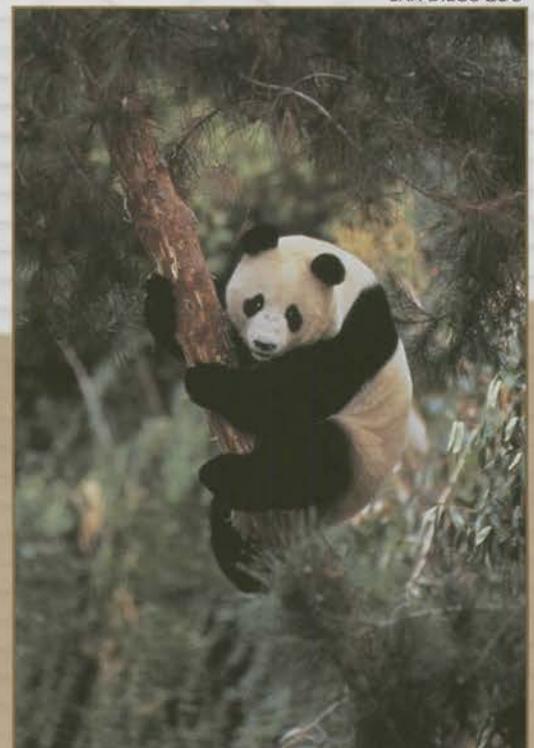
A Suggestion For The Adventurous Traveler

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, or phone 760/471-6194. 

SAN DIEGO ZOO

SEAWORLD



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