

Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY



www.atos.org

September/October 2002

The
WALKER
Digital
UNIT ORCHESTRA

Regarding Service & Warranty

For some companies, the sale is the end of the business relationship. At Walker, it's just the beginning.

Whether it's computer control systems for pipe organs, digital voices, or complete organs, at Walker we remain committed to a very simple idea: building our products the best way we know how. And, while we build incredibly reliable instruments with self-diagnostic hardware and software, we also include one of the best warranties available, to protect your investment and your peace of mind.

Our consoles are built to look and feel absolutely authentic. Our components are rugged and durable. Our software is state-of-the-art. We use the highest sampling rate in the organ industry, re-creating beautiful sounds from the world's finest pipe organs. Once built, we back every Walker product with uncompromising service.

All this is expensive... but frankly,
our clients won't settle for anything less.



The
WALKER
Digital
UNIT ORCHESTRA

6610 Crown Lane, Zionsville, PA 18092 • 610.966.8585

Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

September/October 2002 • Volume 44, Number 5

ATOS
ARCHIVES / LIBRARY

www.atos.org

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

FEATURES

Be Our Guest at Disney's
El Capitan Theatre
Rob Richards, House Organist 2

Reflections on a New Day of Infamy
R. Jelani Eddington 4

Part 1: The ABC's of P-M-A
A How-To Guide for Promotions,
Marketing, and Advertising
Ken Double 12

The Mighty Wurlitzer Radio Hour
Larry Kass 22

Pacific Pipes 2002 Daily Schedule 54

Pacific Pipes 2002
The ATOS Annual Convention 56

Schmitt Theatre Organ Installation 69



DEPARTMENTS

General Information 8

Closing Chord 10

Theatre Organ Techniques
Cheryl Seppala 16

Members' Forum 20

"An Acre of Seats in a Palace of Splendor"
Steve Levin, Associate Editor 26

For the Records
Ralph Beaudry, Associate Editor 28

ORGANizing Popular Music
Al Hermanns 36

Chapter News 37

Classified Ads 64

President's Message



You know, history is a funny thing. Part of our mission is to preserve the theatre organ for future generations. Now that can mean discovering some 13-rank jewel buried in some small town in the mid-west whose local theatre has been closed for 30 years. It can mean dedicating monies for restoration programs and projects, the way our ATOS Endowment Fund does or supplying expert technical advice to chapters who are restoring instruments as our Technical Assistance Program provides. History . . . hmmm. Sometimes it requires a look backwards recognizing the efforts of those that have gone before us.

Recently I appointed our good friend and former ATOS Journal Editor, Tom DeLay, as official Historian for our society. A rather daunting job—attempting to follow which organs were in which theatres, where they were and where they are now and who played them can create much controversy. Once again this is an important job and it's even more important to get it right, since it is our heritage. I know Tom will do his usual thorough job, since it's done with his heart and not just with his head.

Speaking of doing this right, a number of years ago ATOS installed at great expense a society owned instrument at the Towe Auto Museum, which is located in Sacramento, California. The project was wisely envisioned as one that ATOS could point to with pride and be used as a model for installations around the country. Many programs through the years have featured the sounds of this theatre organ and in many instances goals for the Wurlitzer were fulfilled. As time has gone by, our Sierra Chapter has taken on a larger role in overseeing and programming the organ and frankly has a clearer vision as to how this instrument can be used to educate and expose the public to the theatre pipe organ, its history and its concert potential. It was decided at our most recent ATOS Board meeting, to donate the organ to our friends at the Sierra Chapter in recognition of their contribution to that instrument which they have so faithfully maintained for us. We are aware of their acute interest in developing greater programs and maintaining the instrument in a way that we, as an international organization, could not. Sierra's Chapter President, Tom Norvell and his team, have assumed a huge responsibility in accepting this donation and I can say personally that I know they are surely going to be doing a great job. Preservation never comes cheap and this is sometimes the price we all have to pay for protecting our history. Best of luck.

I look forward to seeing all of you in San Diego® for what promises to be an exceptional ATOS Convention. Don't forget, San Diego, November 29th through December 2nd. See you there!

Nelson Page

Be Our Guest

At Disney's
El Capitan Theatre
in Hollywood, the Red Carpet is ready and waiting!

By Rob Richards

IN HOLLYWOOD, magic happens! And so it is that the former San Francisco Fox Wurlitzer has found a perfect home in the very heart of movieland, enchanting audiences with its own brand of musical magic. This was the organ George Wright affectionately named "Ethel," and acknowledged as "the definitive theatre organ." It hardly seems possible that we've begun our fourth year with the Wurlitzer. Yet, on reflection, I realize I've personally played over *two thousand performances*. It's been a supercalifragilistic-expialidocious three years!

Entertaining over *a half million guests* to date, and covering a peak schedule of over forty shows a week would

be impossible without a dedicated team effort. I am privileged to serve as House Organist. John Ledwon has also been with the theatre since the organ opened in 1999, and is well known by the ATOS. Ed Vodicka joined the musical staff in 2001. During the 1970s, Ed won rave reviews as a teenage performer, touring for the Conn Organ Company at the same time as George Wright.

THE SAN FRANCISCO FOX ORGAN IN THE EL CAPITAN THEATRE

The legendary instrument was played (and recorded) most notably by the late great George Wright. In the sixties, when the Fox was scheduled for demolition, George played a

The magnificent restoration of the El Capitan created a perfect home for the former San Francisco Fox Wurlitzer. The Solo and Orchestral chambers are located directly behind the opera box.

WALT DISNEY COMPANY



series of “farewell” concerts to sell-out crowds of five thousand. It has been rightfully (Wright-fully!) suggested that George’s performances were the prototype for the theatre organ concert, as we know it today. Indeed, by creating an audience for the theatre organ long after its heyday, the concerts and recordings of George Wright also initiated the renaissance of the instrument.

When the Fox closed, the organ was procured by Frank Lanterman, and installed in his Southern California residence. With his passing, the organ’s future seemed uncertain. The El Capitan Theatre in Hollywood had undergone a breathtaking historical restoration, yet it seemed somehow not quite finished...the organ chambers were empty. But not for long! The Fox Wurlitzer was about to find its new home in Hollywood.

The organ is virtually as it was in the Fox, its sound immediately recognizable. Following the installation by George Buck and his crew, the organ has received excellent care and finishing by Ken Kukuk, and recent Tibia work by Ron Mitchell. Both Ken and Ron had long histories with George Wright (Ken on the Hollywood Philharmonic organ, Ron on the earlier Leslie studio organ in Pasadena). Ed Burnside ably assists with maintenance, and Bill Shutz has been involved with the organ since its removal from Lanterman’s home.

Of course, George Wright left his imprint on the organ, as he was known to do! The Dulciana was removed to make room for a Salicional celeste. The Solo Chamber large scale Tibia Clausa was removed, and replaced with a Robert-Morton “Muted Horn,” a small scale Tibia. It is here that the exquisite Murray Harris redwood Tibia plays, recreating George’s tonal scheme. The only pipes added in the El Capitan are those in the Flute celeste. The original Wurlitzer Musette was replaced by a copy in the Fox Theatre (for reasons not fully understood). At the same time an unusual percussion, the Grandfather Clock Chime, went missing. One day, perhaps, it will be replicated, along with a Crash Cymbal, which strangely the Fox organs never had!

For the 75th Anniversary (Spring 2001) of the opening of the theatre, “Ethel” received a “makeover!” On installation at the El Capitan, the console ornament was delicately highlighted. This detail, while quite lovely, didn’t “read” when the console was lit. Having learned gold leafing from Ken Crome’s wife, Rose, back in the ’70s, I got out my tools. Between shows, section-by-section, the gold leaf was applied. The color scheme is mostly gold-on-gold. However, there are also subtle accents of silver, copper and variegated (multi-colored) leaf. The console ornament now really “pops” when hit by the spotlights. “Ethel” has never looked better!

CONTINUED ON PAGE 18

The El Capitan Theatre and its companion Entertainment Center.

WALT DISNEY COMPANY





REFLECTIONS

On A New Day Of Infamy

R. Jelani Eddington

Prior to September 11, 2001, my generation had been fortunate enough to escape the unspeakable tragedies such as Pearl Harbor or the assassination of President Kennedy that defined the generations of my predecessors. Indeed, the most traumatic national events that I could recall prior to September 11, 2001, were the tragic explosion of the Space Shuttle Challenger in January 1986 and the bombing of the Murrah Federal Building in Oklahoma City in April 1995.

While these events were indeed tragic, the catastrophe of September 11th represents a new "day of infamy" that will unite the members of my generation—and indeed every person on earth—as we will remember September 11th every day of our lives. For me, the September 11th tragedy was all the more devastating, not only because the events literally unfolded before my eyes, but because the victims in the World Trade Center were my peers, many of whom had followed career paths not dissimilar to my own, and all of whom had arrived—exactly as I had—early in the morning of September 11th to get a head start on the day's activities. Neither they nor I could ever have anticipated the enormity of the tragedy that was about to occur.

Shortly after the terrorist attacks, I began to reduce my recollection of these events to paper—a process that continued for many months. As we as a nation reflect on the first anniversary of these tragic events, I wanted to share my recollections of the days surrounding what has been, and what will surely continue to be, one of the most profoundly defining moments of my life.

TUESDAY, SEPTEMBER 11, 2001 ***An Unlikely Witness***

September 11th had already begun in a very unusual way for me. On September 6th, the previous Thursday, I had taken my car to the Chrysler dealership in Union City, New Jersey, for an oil change. The mechanic had clumsily spilled oil around the engine, which caused a grayish-white smoke to emanate from under the hood. I made an appointment to return the car to the dealership at 7:30 a.m. on September 11th.

David Harris followed me to the dealership in Union City and had agreed to drive me to work after leaving the car. I arrived at the dealership promptly at 7:30, and by 7:50 was on my way into Manhattan to my office on 48th Street in Times Square. I arrived at my office by about 8:15, which was virtually unheard of for me, as I typically arrive between 9:15 and 10:00 on a normal day. After eating a quick breakfast at my desk and reading the then-current headlines of the day on the CNN.com website, I turned to the day's tasks.

The day had promised to be a busy one. In addition to my case responsibilities at work, approximately 15 new first-year litigation attorneys had arrived at the firm the previous day, and I had to prepare for a presentation to them about the mechanics of reviewing and producing documents. Our department had also planned a welcome reception for our new colleagues that evening at a nearby restaurant.

At 8:55, my office telephone rang. It was my friend, Tom Nichols, who asked if I had heard about "the plane crash." I

said that I had not, and he informed me that a plane had crashed "in Manhattan" at the World Trade Center. I clicked the "refresh" button on my web browser to consult the CNN.com website, which showed as "breaking news" that an unidentified plane had crashed at the World Trade Center. I also began to hear the sirens from emergency vehicles downstairs. I told Tom that I wanted to find out more about what happened and would call him back shortly.

Two thoughts entered my head at that point. The first was that there was a possibility that David was much nearer to the World Trade Center site than I, as he often frequented a coffee shop in the morning in Greenwich Village. His cell phone had broken several days before, and there was no way for me to get in touch with him. Assuming that he would be as concerned about these developments as I, I wanted to try to find him. My second thought was of concern for what was happening downtown. In no way realizing the magnitude of the unfolding catastrophe, I envisioned a small plane (a Piper or Cessna) that had wandered off course and inadvertently impacted the tower.

The combination of these two thoughts led me to leave my office quickly (so quickly that I left my briefcase, cell phone, and keys behind) and try to go downtown. After wandering around the streets near Times Square for a few minutes, trying in vain to catch a glimpse of the World Trade Center (which was impossible due to the visual obstructions of the midtown high-rise office buildings), I walked to the 42nd Street subway station and descended to the red line

1/2/3/9 trains. The first train to come along heading downtown was an express number 2 train, which I boarded. As the train continued its course downtown, it made several awkward stops between stations. At several points, the conductor made unintelligible service announcements, referring vaguely to an “emergency” at the World Trade Center. I sincerely hoped that I would not be caught underground on a crowded subway train as a result of that emergency.

Ultimately, it was announced that the train would stop only at Chambers Street before heading to Brooklyn. As this would be my only chance to get off the train in Manhattan, I left the train at Chambers Street and hurried up the subway stairs to the street level. It was 9:25.

The subway exit was located at a unique five-point intersection of Chambers Street, Hudson Street, and West Broadway—5 blocks (and 580 yards) north of the World Trade Center. The subway exit faced south, and the first thing I saw upon emerging from the station were the two gigantic World Trade Center towers. The damage was far worse than anything I had imagined or could ever have anticipated. There were two enormous blazing holes burning through both towers, sending dense black smoke billowing into the otherwise beautiful blue September sky. In addition to the smoke and flames, there were tens of thousands of glimmering pieces of paper and other debris fluttering as though suspended in the air hundreds of feet above the ground. I was dumfounded. My initial thoughts centered on how it would ever be possible to repair such extensive damage. That concern would ultimately be rendered moot.

I then noticed the immense crowds of hundreds of New Yorkers gathering in the street, some crying, some running, some with cameras—all stunned. Aside from the steady flow of emergency vehicles heading towards the burning towers, there was virtually no traffic in the street. Many cars had pulled up to the curb, with their drivers gazing up at the World Trade Center.

I began to overhear some of the people on the street discussing a *second* airplane that had struck the tower (which happened while I was underground in the subway). Naively, I asked an older gentleman how it was possible that *two* aircraft had crashed into the World Trade Center. The man replied condescendingly in a thick Irish accent, “You don’t really think it was an accident, do you?” I began to consider this bone-chilling rhetorical question. Indeed, I overheard one onlooker ask, “So was this that Osama Bin Laden guy?”

I have always had a general interest in aviation, so I turned to a younger man who claimed to have seen the second impact and asked him what type of aircraft struck the tower (still believing it to be a small airplane). I dismissed his response that it was an “Airbus-type” commercial aircraft. It was only when I heard from others on the street varying reports about a 747 or a 737 that it occurred to me that the doomed aircraft could have been a *commercial airplane with passengers on board*. This realization unsettled me to my core.

Horrible stories were already beginning to circulate among those who had witnessed the original airplane crashes. I overheard the man with the Irish accent telling me of the incredible heat that he felt when the airplanes crashed and



exploded. He also mentioned that he had counted about 15–20 people who jumped out of the building from above the impact to their deaths on the street below.

I did not have long to ponder the gravity of the situation, for several police officers started running up the street towards where I was standing shouting for everyone to “get back.” Rumors began to circulate that a third airplane (apparently the one in the air intended for the Pentagon) was heading for New York as well. A frantic middle-aged woman ran up the street shouting that she didn’t want to be around for that as well.

All of a sudden, presumably as a result of the police officers’ shouting, hundreds of people began to scream and run up the street away from the World Trade Center as quickly as they could. This chaos was unreal to me, as I felt as though I had seen something similar when I watched *Independence Day*. Nevertheless, the chaotic stampede of stunned onlookers prompted me to fear that I quite possibly had unwittingly walked into a death trap. The thought of being struck by a third crashing aircraft or being trampled by hundreds of frantic New Yorkers sent me up the street very quickly.

After several minutes passed, I stopped running. At that point, rumors were circulating that the towers might actually fall, which I promptly dismissed as rank speculation. Nevertheless, I decided it was time to leave. Unfortunately, the New York Metropolitan Transit Authority (MTA) had other ideas, as it quickly became clear that there was no more subway, bus, or taxi service anywhere downtown. I realized I would have to return to my office (roughly 60 blocks, and nearly 3 1/2 miles away) *by foot*.

Thus, I started walking (and sometimes jogging or sprinting) uptown. Hundreds of people remained in the street. By now, people were huddled around portable radios to listen to breaking news reports. A few taxicabs and delivery trucks had stopped at the curb, rolled down their windows, and turned up the radio so people could listen to news reports. The expressions on the faces of the people I passed varied tremendously—some were crying, others were desperately trying to go about their daily “routine.”

It did not look like I would be able to find David anywhere. In the chaos of the moment, I could not orient myself (not being particularly familiar with downtown) to figure out how to find David’s coffee shop. I realized that all I could do

was try to get back to the office, assuming that he would try to call me there. Strangely, as I walked uptown, I was frustrated that I was unable to call my secretary to let her know I would be late in getting back to the office! Of course, I would later learn that she, like so many others, would not be at the office at all.

I frequently turned back around as I walked uptown. Each time I turned around I was shocked anew by the sight of the two immense columns of black smoke and fire dominating the lower Manhattan skyline.

I continued my uptown exodus like a zombie. My state of mind was jarred once more by someone screaming from a second- or third-story window, "Oh my God, they've just hit the Pentagon!" The gasps of disbelief from those already stunned by the unfolding World Trade Center catastrophe were horrific. It seemed at that moment that the entire scenario was simply too unbelievable to be true. Yet, to my horror, the radios on the street were confirming reports of a plane crash at the Pentagon as well.

Once the news broke of a similar catastrophe at the Pentagon, it became clear to everyone that the country was literally under attack from all sides. My sense of shock quickly ceded to a sense of vulnerability; indeed, I began to wonder where the next attack would occur. Given the course of the events of that morning, it seemed as though a new attack could happen at any instant.

After some time had passed and I had reached the vicinity of 8th Street, there was a great commotion on the street, and people began to scream and shout. I turned around and saw not two, but *one*, World Trade Center tower. People were shouting in disbelief that one of the towers had collapsed. I did not see this tower collapse, but I saw massive amounts of dust and smoke in the background coming up from the ground.

I was stunned to the core. The improbable predictions were coming true—the World Trade Center was coming down. Some of those around me became hysterical about the acquaintances or loved ones they knew were in the tower. Others were trying in vain to console and comfort them. As if someone had flipped a switch, the adrenaline ran throughout my entire body, and I started to dash up the street, stopping occasionally to try to use various pay phones on the street to call my office.

Public pay phones were one of the many truly strange sights that morning, as people lined up—sometimes in lines up to 10–12 people deep—around public telephones to try to contact loved ones. Interestingly, in the years that I have worked in Manhattan, I believe I had used a pay phone only once. Moreover, with the popularity of cell phones, it would be virtually unheard of to see anyone waiting to use a pay phone—indeed, Manhattan pay phones are so infrequently used that they often do not work in any event. The World Trade Center was home, among other things, to numerous radio and cellular broadcast antennas, all of which were destroyed when the towers collapsed. As a result, virtually no one could use their cellular telephones, and masses of people lined up to use those few pay phones that were operational.

At 14th Street, I went down into the subway hoping to find some way (short of walking) to get back to my 48th

Street office. Although the station attendant claimed that trains were operational, it became clear that they were, in fact, not running. I even tried to find the PATH train station (which involved my wandering clumsily underground between 6th and 7th Avenue) to board an incoming commuter train from New Jersey going uptown to 33rd Street. These efforts were to no avail, and I resumed my uptown sprint. When I turned around to look downtown this time, the skyline that greeted me was particularly surreal—the sight of a solitary World Trade Center tower (and not two) was one of the eeriest things I have ever seen in my life.

Time seemed to stand still during my return jog to my office. I was aware of neither the passage of distance nor time. As I continued north, hundreds of stunned New Yorkers huddled around cars and trucks with radios, which were now confirming the collapse of the South Tower of the World Trade Center.

During this time, I heard the unmistakable roar of jet engines above, which was highly unsettling given the events of that morning. When I gazed skyward, I saw what appeared to be a military fighter jet patrolling the skies of Manhattan. Although the realization that there was now a military presence "on the scene" gave me some comfort, each time the jets passed overhead, those of us on the street began to panic and gaze wildly around the sky, fearing that more terrorist aircraft were *en route*. Particularly after the reports that a similar attack had occurred at the Pentagon, the realization that other aircraft could be bound for Manhattan was a horrific thought.

After some time had passed and I had reached roughly 20th Street, a great commotion began on the street again. I turned around to witness the image that will remain with me for the rest of my life. As I turned my gaze to the south, a huge black cloud of dust, smoke, and debris seemed to pour like a fountain out of the sky. Nothing about that sight remotely resembled the World Trade Center tower, or my assumption about how such a tower would fall, envisioning something akin to a domino. Nevertheless, the gasps from the street and the horror in the pit of my stomach confirmed to me that I was witnessing the collapse and destruction of the remaining World Trade Center tower. Presumably as a result of the roughly 44 blocks separating me from "ground

CONTINUED ON PAGE 46



Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

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

September/October 2002 • Volume 44, Number 5

EDITOR **Vernon P. Bickel**
785 Palomino Court
San Marcos, CA 92069-2102
760/471-6194 • Fax 760/471-9194
bickel@atos.org

PRESIDENT **Nelson Page**
The Galaxy Theatre
7000 Blvd East / Guttenberg, NJ 07093
201/854-7847 • Fax 201/854-1477
page@atos.org

VICE-PRESIDENT **Fr. Gus Franklin**
6508 Willow Springs Road
Springfield, IL 62707-9500
217/585-1770 • Fax 217/585-0835
franklin@atos.org

SECRETARY **Jack Moelmann**
PO Box 25165
Scott AFB, IL 62225-0165
618/632-8455 • Fax 618/632-8456
moelmann@atos.org

TREASURER **Bob Maney**
229 Ellen Avenue
State College, PA 16801-6306
814/238-2022 • Fax 814/238-4034
maney@atos.org

ADVERTISING **Michael Fellenzer**
PO Box 551081
Indianapolis, IN 46205-5581
317/251-6441 • Fax 317/251-6443
fellenzer@atos.org

ATOS MARKETPLACE **Vern Bickel**
785 Palomino Court
San Marcos, CA 92069-2102
760/471-6194 • Fax 760/471-9194
bickel@atos.org

EXECUTIVE SECRETARY **Michael Fellenzer**
PO Box 551081
Indianapolis, IN 46205-5581
317/251-6441 • Fax 317/251-6443
fellenzer@atos.org

JOURNAL STAFF
EDITOR **Vernon P. Bickel**
ASSISTANT EDITOR **Doris Erbe**
CONTRIBUTING EDITOR **Tom DeLay**
EDITOR EMERITUS **Robert Gilbert**
ADVERTISING **Michael Fellenzer**
PUBLISHER **Bob Maney**
PUBLICATIONS MANAGER **Gus Franklin**

ASSOCIATE EDITORS
AN ACRE OF SEATS **Steve Levin**
AUDIO/VIDEO/BOOK REVIEWS **Ralph Beaudry**
CONVENTION REVIEWER **Ron Musselman**
ELECTRONICS **Jack Moelmann**
SILENT FILM REVIEWS **Robert Gates**

ELECTED DIRECTORS
Dan Bellomy **Henry Hunt** **Carlton Smith**
Don Bickel **John Ledwon** **Jim Sternke**
Harry Heth **Dr. Ed Mullins** **Jeff Weiler**

YOUTH REPRESENTATIVE TO THE BOARD
Michael Cierski • cierski@atos.org

CORPORATE OFFICE
American Theatre Organ Society, Inc.
5 Third Street, Suite 724
San Francisco, CA 94103-3200

DESIGN & TYPESETTING
ColorType

PRINTING
Neyenesch Printers, Inc.

MAILING
Modern Printing & Mailing

ATOS COMMITTEES & CHAIRPERSONS:
AWARDS & RECOGNITION, and AGO LIAISON

Dan Bellomy
PO Box 1326 / Burlington, MA 01803
617/834-8771 • Fax 707/598-2689 • bellomy@atos.org

ARCHIVES/LIBRARY

Jim Patak
Rialto Square; 5 E. Van Buren St., Suite 224
Joliet, IL 60432
708/562-8538 • patak@atos.org

ATOS INTERNATIONAL NEWS EDITOR

Harry Heth / 1247 Peden / Houston, TX 77006-1130
713/527-8096 • Fax 713/527-9182 • heth@atos.org

BYLAWS

Bob Maney
229 Ellen Avenue / State College, PA 16801-6306
814/238-2022 • Fax 814/238-4034 • maney@atos.org

CHAPTER RELATIONS

Ed Mullins
813 Grand Ave. / Billings, MT 59102
406/529-5555 • mullins@atos.org

CONVENTION PLANNING

Mike Kinerk
2655 Pine Tree Drive / Miami Beach, FL 33140
305/532-9000 • Fax 305/376-3679 • kinerk@atos.org

EDUCATION/TECHNICAL SCHOLARSHIP

Jeff Weiler
41 South Crescent Circuit / Brighton, MA 02135
316/371-7054 • weiler@atos.org

ENDOWMENT FUND

Gus Franklin
6508 Willow Springs Road / Springfield, IL 62707-9500
217/585-1770 • Fax 217/585-0835 • franklin@atos.org

GEORGE WRIGHT MEMORIAL FELLOWSHIP

Don Bickel
1586 N. Harding Avenue / Pasadena, CA 91104
Voice/Fax: 626/794-9652 • dbickel@atos.org

HISTORIAN

Tom DeLay
21100 Valle San Juan Drive / Salinas, CA 93907-9200
831/443-5917 • Fax: 831/443-5826 • delay@atos.org

INNER-CITY YOUTH PROGRAM

Ed Mullins
813 Grand Avenue / Billings, MT 59102
406/259-5555 • mullins@atos.org

MENTOR PROGRAM

Dan Bellomy
PO Box 1326 / Burlington, MA 01803
617/834-8771 • Fax 707/598-2689 • bellomy@atos.org

NOMINATIONS

Bob Miloche
80 Maywood Avenue / Maywood, NJ 07607
201/843-0083 • Fax 201/854-1477 • miloche@atos.org

ORGANIST SCHOLARSHIPS

Carlton Smith
2175 N. Irwin Street / Indianapolis, IN 46219-2220
317/356-1240 • Fax 317/322-2379 • smith@atos.org

PUBLIC RELATIONS

John Ledwon
28933 Wagon Road / Agoura, CA 91301
Voice/Fax: 818/889-8894 • ledwon@atos.org

PUBLICATIONS REVIEW

Gus Franklin
6508 Willow Springs Rd. / Springfield, IL 62707-9500
217/585-1770 • Fax 217/585-0835
franklin@atos.org

RESTORATION AND PRESERVATION

Allen Miller
167 Carriage Drive / Glastonbury, CT 06033-3231
860/633-5710 • Fax 860/633-7230
miller@atos.org

SIMONTON LITERARY PRIZE

Jeff Weiler
41 South Crescent Circuit / Brighton, MA 02135
316/371-7054 • weiler@atos.org

SMITHSONIAN INSTITUTION ORGAN PROJECT

Brant Duddy
PO Box 179 / Cedars, PA 19423-0179 • 610/584-4035

TECHNICAL

Jim Sternke
408 Courtland Court / Schaumburg, IL 60193-1456
847/534-9511 • FAX 847/534-1405 • sternke@atos.org

THEATRE ORGANIST HOBBYIST COMPETITION

Henry Hunt
1270 Lincoln Ave., #100 / Pasadena, CA 91103-2468
626/791-9193 • Fax 626/791-2556 • hunt@atos.org

THEATRE ORGAN INTEREST GROUPS

ELECTRONIC ORGANS (ETONES)
Jack Moelmann
PO Box 25165 / Scott AFB, IL 62225-0165
618/632-8455 • Fax 618/632-8456
moelmann@atos.org

PIPE ORGAN OWNERS GROUP (POOG)

John Ledwon
28933 Wagon Road / Agoura, CA 91301
Voice/Fax: 818/889-8894 • ledwon@atos.org

WEB SITE: www.atos.org

Dale Wood, Consultant
Box 10 / Stewarts Point, CA 95480-0010
Voice/Fax: 707-785-2408 • dalewood@mcn.org
Ivan de la Garza, Site Design
707/785-3818 • ivan1@mcn.org

YOUNG THEATRE ORGANIST COMPETITION

Harry Heth
1247 Peden / Houston, TX 77006-1130
713/527-8096 • Fax 713/527-9182 • heth@atos.org

YOUTH REPRESENTATIVE COMMITTEE

Don Bickel
586 N. Harding Avenue / Pasadena, CA 91104
Voice/Fax: 626/794-9652 • dbickel@atos.org



The 4/37 Wurlitzer, El Capitan Theatre, Hollywood, California.

www.atos.org

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

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

General Information

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

You will find the 2002 ATOS Annual 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. See pages 54 for a complete list of the convention events. Complete travel agent information will be found on page 9.

Attention All ATOS Chapters


It is most important for every chapter to keep our Executive Secretary informed of any changes in your chapter officers. Just as soon as there is a change in the leadership of your chapter, please send that information to Michael Fellenzer. Please review the listing of chapter presidents and secretaries that appeared

in the May/June 2002 issue of *THEATRE ORGAN*. If the information listed is incorrect, please notify Michael immediately. Your cooperation is greatly appreciated.

2002 ATOS Annual Convention Store

The 2002 ATOS Annual Convention store will provide members the opportunity to purchase recordings and other theatre organ related items not found anywhere else. For those of you who plan to offer your items for sale it is urgent that you contact the Convention Store management as soon as possible. Please see page 9 for further details.

ATOS Marketplace Items Are Still For Sale

Although the ATOS Marketplace Order Form has not been printed on the mailing cover of the last few issues of *THEATRE ORGAN*, the items listed on page 32 are still being offered for sale. Remember, many of the items offered make excellent holiday gifts for the theatre organ enthusiast. If you do not have an order form from previous issues, simply list the items you wish to order, enclose a check or money order, and mail to the ATOS Marketplace, 785 Palomino Court, San Marcos, CA 92069-2102, or contact Vern Bickel, ATOS Marketplace Manager, at bickel@atos.org 

OFFICIAL NOTICE

TO: Members of the American Theatre Organ Society (ATOS)
FROM: Jack Moelmann, ATOS Secretary
SUBJECT: Notice of 2002 Annual Membership Meeting
DATE: DECEMBER 1, 2002

The 2002 Annual Meeting of the members of the American Theatre Organ Society (ATOS) will be held at 10:00 a.m., December 1, 2002 at the Hanalei Hotel, 2270 Hotel Circle North, San Diego, California, during the 2002 ATOS Annual Convention.

AGENDA:

- Approval of the 2001 Annual Membership Meeting Minutes as printed in the *Theatre Organ Journal* (November/December 2001)
- Presentation and acceptance of the Treasurer's Report
- Old Business: Report of Board Actions during the past year by the Secretary.

OTHER STATUS REPORTS:

- New Business
- Announcement of next Annual Membership Meeting
- Adjournment

Please direct
all inquiries for
advertising information to:

MICHAEL FELLENER

ATOS Advertising Manager

P.O. Box 551081
Indianapolis, IN 46205-5581

317/251-6441
Fax: 317/251-6443

fellenzer@atos.org



CONVENTION STORE 2002 ATOS ANNUAL CONVENTION

If you would like to sell recordings, music, videos and/or other items in the 2002 ATOS Annual Convention Store in San Diego, please contact us as soon as possible for additional information.

FRANK HINKLE

2002 ATOS Annual Convention Store
3918 Nereis Drive, La Mesa, CA 91941-8018

619-460-1920

fyh3@yahoo.com



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.

LET'S TRAVEL

649 Sweetwater Road, Spring Valley, CA 91941

Toll Free: 888/523-4114 • Local Phone: 619/697-1367 • Fax: 619/697-2673

www.letstravelnow.com

Closing Chord

WILLIAM T. BENEDICT

William T. Benedict, 81, ATOS and CATOE member since 1967 died in Chicago on May 26 of complications from a lung biopsy. He held a Master's Degree in organ performance from Columbia University, New York City.

A willing, intelligent man, Bill was quickly elected to the CATOE Board of Directors. As Vice-Chairman and Program Chairman he did extensive publicity for numerous sold out shows at the Patio, Montclare, Pickwick and Oriental Theatres. That exposure established CATOE as a viable organization and fattened its bank accounts. It also brought early attention to the plight of these showplaces, especially the Oriental Theatre where CATOE's 1969 "Farewell to the Oriental" was a near sell out.

As Chairman of CATOE in 1969 he stepped in to rescue a floundering ATOS Convention, which wound up being a huge success. Also during his tenure CATOE bought the Senate Theatre Kimball organ (later lost to fire) and he helped secure the donation of the Downers Grove North High School 3/10 Wurlitzer from the Ohio Theatre, Lima, Ohio that re-premiered in 1970.

Bill was an early supporter of Chicago native Walter Strony, booking the then teenage artist for numerous CATOE social meetings and allowing Strony to practice on a variety of theatre organs and gain experience in front of audiences.

Bill was on the organ crews at the Oriental and Montclare Theatres, serving as chief at the Montclare until the 3/10 Barton was removed in the early 1980s. He visited the Montclare at least once a week to check the organ for leaks or vandalism, often playing impromptu pre-movie programs. His retirement as a band instructor from the Oak Park, Illinois schools was a field trip to the Montclare for the entire Beye School to hear Bill do a silent film and sing-along.

His interest in theatre organs soon turned to the theatres themselves. After his retirement he was active for more than 20 years as a volunteer for the Theatre Historical Society acting as administrator of its archives for most of that time. He was also a volunteer and paid usher at the Chicago Theatre from the time it reopened in 1986. He sang with Chicago's Apollo Chorus, was organist at Euclid Avenue Methodist Church, Oak Park and sang in the choir and was substitute organist at Chicago Temple/First Methodist Church.

Bill was a founder of Chicago Theatre Trust, the first group organized to save that landmark. He was elated that the Chicago's Wurlitzer played a starring role in the theatre's 80th birthday show in November 2001. One of his last usher assignments was for a joint ATOS/JATOE Chicago Theatre show with Clark Wilson and Simon Gledhill in April 2002 where he had final visits from many ATOS friends from across the country.

Bill Benedict's cremains will be interred in the family plot in Royal Oak, Michigan, his hometown and the place where he first heard theatre organ at the Royal Oak Theatre. A

brother, two nephews and a niece survive him. A memorial service was held on June 15 at the York Theatre in Elmhurst, Illinois with Mark Noller playing the Barton organ. Donations in his memory may be made to the Bill Benedict Memorial Fund, Theatre Historical Society, 152 N. York, Elmhurst, Illinois 60126. Information at 630/782-1800 or execdir@historictheatres.org.

Richard Sklenar

WILLIS CLIFFORD HASTINGS

Willis C. Hastings died on Sunday, June 16, 2002 at Provincetown, Massachusetts. Bill was 81 and enjoyed a special life surrounded by music and art. Born at West Sand Lake, New York, he used his natural gift of good pitch and taught himself to play the piano and organ well. His inquisitive personality and an incredible ability to listen well blessed him with expanded historical and musical knowledge of many areas of the arts. He was one of those enviable pros who somehow knew verse and tune of most any piece and could then sit down and play them well. By his teens he was performing on piano and organ in nightclubs in the Albany/Troy area. It was here that he was introduced to many of the area's Wurlitzers. After the Navy and World War II, he met Joe Colliano who became his companion of 53 years. They moved to North Truro, got jobs at the noted old Highland House Hotel and together starting creating JOBI Pottery which soon became a sought after collectible. In 1974 they sold the business and their collection of real estate, which by that time included the hotel, and essentially retired to a life of music and travel.

To the world of theatre organ, Bill is perhaps best remembered for the many years of ATOS meetings and summer concerts performed at their North Truro home and its dynamite 2/10 Wurlitzer—the JOBI Wurlitzer. With Bill at the organ and Joe at the Mason-Hamlin, they captured the hearts of the many who sought tickets through the local Historical Society to which the proceeds were always donated. Their home became a Mecca for many professional musicians visiting the Cape. At times, one could drop in and find Bill accompanying a Met opera singer, reminiscing with noted pianists and artists or engrossed in discussion with some of America's recorded classical and theatre organists. Bill was a long-time ATOS member, wonderful musician, loved companion and solid friend. For many, Cape Cod will never be the same.

Mike Foley

ROBERT JOHN NOEL KERR, M.D.

Robert John Noel Kerr, M.D. died on March 19, 2002 at age 73. Known as Noel to many friends and associates, he was a member of the Connecticut Valley Chapter in the 1970s. At that time he installed a 4/17 Marr & Colton (Capitol Theatre, Wheeling, West Virginia) in his Essex, Connecticut home. Like so many installations, his became a stop for a number of



organists and listeners who enjoyed good theatre organ with a commanding view of Connecticut's coastline. Noel's dad was an Episcopal priest and he was therefore introduced to the world of pipe organs at an early age. Bitten by the theatre organ bug, he made his way into many of Dublin and London's theatres playing all the Comptons, Wurlitzers and Konnikers he could. He leaves his daughters Noelle, Hazel and Heather, siblings David and Margaret and Lynda, his wife.

Mike Foley

EVERETT OLIVER

Everett Oliver succumbed to pancreatic cancer on Sunday, April 28, 2002. He was 81 and sadly, a latecomer to ATOS and the world of the theatre pipe organ. He graduated from Kings College and with his brothers, all entrepreneurs, went on to build a small empire of New Jersey based businesses ranging from construction and real estate, to marinas and health care facilities. True testimony to the art-of-the-deal, Everett welcomed business challenges to the day he died.

In his youth, he'd learned to play piano and organ and at 71 decided he'd had it with the ongoing trail of disappointing electronic organs he'd owned. It was time for a change. He engaged an architect, and an organ consultant and promptly initiated a nationwide search for a Wurlitzer. Within a year Tom Hazleton was performing the dedication concerts on what is acknowledged to be an exceptional 3/11. (See *Theatre Organ*, Volume 39, Number 6)

His decision to install a Wurlitzer led him to ATOS and the Garden State Chapter. Health restrictions kept him from being of physical help, but he was a staunch supporter and the chapter enjoyed a number of meetings at his home. He viewed the work of ATOS as important and even succeeded in getting ten new ATOS members for the "2000 in 2000" campaign.

Everett was a devout Baptist and flavored every endeavor with Christian guidance. He did this so well as to gain the respect of every person with whom he dealt or came in contact. Always dressed in his Hickey-Freeman best, he was infinitely professional at all times and left many with the wish that we enjoyed even a small portion of his acumen and stance. This is a man that, had he found ATOS earlier in life, would have left a profound mark on its future. He certainly did on those of us who came to know him.

Mike Foley



PHIL STOCK

Phil Stock died on April 10, 2002. He was 89. World traveler, Naval aviator, architect and organist he was blessed with a quick and very able mind. While at Yale in the mid 1930s he played the four-manual Möller at Loews Poli Theatre in New Haven. He also did short stints at the East Haven Howard and Hartford's Bushnell Hall. From a family of professionals, his surgeon brother, concerned Phil would toss Yale for the waning world



of theatre organ, once stood at the pit rail after the show at the Poli watching his young brother show off his musical talents. Phil related that when finished he turned, looking for acknowledgement or at least acceptance. His brother then said, "Are you going to be an architect or are you going to be a bum?" Phil got the message and enjoyed a successful career designing commercial and residential buildings.

In 1964 he purchased the 3/19 Bal 4 from the Paramount Theatre in Lynn, Massachusetts and installed it in his hilltop home in West Hartford, Connecticut. It became the site of some Connecticut Valley Chapter meetings and numerous other events. Ever drawn to the organ, Phil was always a member of the Musician's Union and for years was the official organist of the Hartford Whalers Hockey team. He leaves Rosa, his wife of 59 years, also his daughters Shannon and Rosemary and their families.

Mike Foley

MARTIN M. WICK

Martin M. Wick, 82 years old, died June 15, 2002, while working at his home in Highland, Illinois. Mr. Wick served as President of the Wicks Organ Company, a position he held for over 60 years. Son of Wicks Organ Company founder John Wick, Martin grew up building pipe organs, working alongside his father and his older brother John Henry Wick in developing new innovations in organ design and Direct-Electric® action. He learned the art of pipe voicing from Henry Vincent Willis, Jake Schaefer and from his brother John Henry.



He graduated from St. Louis University in St. Louis, Missouri. At the age of 22 Martin was called to run the family business after the early death of his older brother. He is credited with leading the company through some of its toughest times. During World War II, Martin kept the shop open by retooling to manufacture clock and airplane parts, and building new organs out of only existing materials. After the war, Wicks was the first American company to return to organ building after Martin successfully petitioned the government. Through perseverance and personal sacrifice, Martin Wick kept the company afloat through hard economic times that meant the demise of other organbuilding firms.

Mr. Wick was a talented organist and, although organ building was his first love, enjoyed many other passions, including flying and airplane building, sailing, collecting antique cars, being outdoors, being with his children and many grandchildren, and working around his house. He is survived by his wife Barbara, daughters Sharon L. Malloy, Patricia G. (Dennis) Riker, Kim Capelle, Mary Haberer, and Melinda Wick, sons Scott Wick and Mark Wick, and 17 grandchildren.

Martin took great pride in the Wicks Organ Company, and after 60 years still took time to walk through the shop and inspect every detail of every instrument, and to talk with his many employees. His last day at work was spent doing exactly this. Martin Wick died the way he lived, working hard at something he loved with his family near him.

Brent Johnson



PART ONE: THE ABC'S OF P-M-A

A How-To Guide for **PROMOTIONS, MARKETING, AND ADVERTISING**

By Ken Double

I have been threatening to do this for years as old Mr. Procrastination reared his ugly head. But after suffering through our worst-attended concert season in years at the Long Center in Lafayette, I thought it a good time to go over the basics of marketing and promotion for a concert event or series, and also offer some tips to all ATOS Chapters on packaging events with radio stations and sponsors to help drive ticket sales and overall income.

Over the next several issues, material will be presented that will cover the following areas:

- Budgeting—so that you know your bottom line costs and profit potential;
- Pricing—the days of the \$5 and \$8 ticket are over if you want a profitable show;
- Making each concert a “special event” which will add to its drawing power;
- Publicity—from mailing lists to brochures to press releases;
- The Marketing Package—how to match radio stations with sponsors to generate hundreds and thousands of dollars in sponsorship money.

The ideas and the tools to be presented over the next several issues of the Journal are basic promotional steps that I have learned in the last 20 years in my sports broadcasting career. More importantly, these are basic ideas that I incorporated in our series at Long Center. From 1987 to 1997, the Long Center organ series enjoyed corporate underwriting for most of the concerts. That underwriting ranged from as little as \$500 per concert to \$1,000 per concert. In addition, we were successful in selling advertising in our print programs for as little as \$25 to as high as \$75 per ad. For a four-year span, our season ticket base reached 550 tickets, and our average attendance was approximately 750 tickets per concert. Our net profit per year was \$20–25,000, most of which was poured back into the costs of the 1989–91 rebuild of the Long Center Wurlitzer. I mention this past history for two reasons: first, to remind myself that

it can be done; and secondly, to let you know these strategies work.

Your chapter will need some manpower (or, “people” power in this age of political correctness!). This can come in the form of a committee of chapter members, knowing that at least one person in this committee must have solid business background, and must be able to make a strong, in-person sales “pitch” to potential sponsors and radio partners. If this is not readily available in your chapter, then you will have to muster the financial resources to hire an ad agency to help with this work. More on that later.

WE ARE IN THE EVENT PRESENTATION BUSINESS

Those of us presenting theatre organ concerts are in the same business as *Disney On Ice*, *Ringling Bros. And Barnum and Bailey Circus*, movies, and other live concert events. We are trying to sell tickets to our brand of entertainment. We just don't have the same budget and resources the others do, and thus, we have to get a little more creative.

The basic idea in promoting your event is to give as many people as possible every opportunity possible to know about your event, understand its special nature, and determine that they want to buy a ticket to that event. To help them make that determination, we must promote well in advance, through every avenue possible, and make the event special.

In the 1960s, it was enough to just announce the old Wurlitzer plays again, and sell the nostalgia of a memorable night at the old movie palace. That's not enough anymore. At the risk of upsetting some long-time ATOSers, two hours of the organist's back won't sell to the general public. Yes, WE love it, but we are in the vast minority, and that fact is proven by the hundreds of empty seats at most of our events (this expressed with apologies to venues like Dickinson and others that DO draw well).

What can make an event more special? Something simple like a silent film adds to the “sale-ability” of a concert. Use piano with the organ, or add a vocalist or other instrumentalist to the bill. Do a “Keyboard Spectacular” and

bring an electronic classic instrument onto the stage and sell to the AGO audience. Do something special or something different to add spice to the program, and offer the public another reason to buy a ticket.

For those who will complain "I come to hear the organ!" I suggest then that they underwrite the whole event and they can have exactly what they want. If we are to sell to the general public, it will be easier to sell a variety event as opposed to just two hours of sobbing Tibias.

TOOLS AND TIMING

Once you have decided on your artist and your event, or better yet, your series of concerts, there are certain tools you have at your disposal for promoting the event, and there is proper timing involved in making the best use of these tools.

| Tool | Timing |
|--------------------------------|---|
| Mailing List | Word out at least two months in advance |
| Concert/Season ticket brochure | Sent out at least two months in advance |
| Press Release/ Media List | Distributed to media one month in advance |
| Print ads/Radio spots | Prepared one month in advance |
| Fliers/Posters | Mailed/displayed two weeks in advance |

Your press release should be distributed to EVERY radio station, TV station and newspaper in a multi-county area. Sometimes, the weekly newspapers in small surrounding communities can do a better job for you than the big-city papers. In this day of e-mail, it is sometimes easier to distribute photos along with a release to print media in this method. FOLLOW UP the release with a call to make sure it was received. Try and develop a relationship with your media partners. That personal contact will help get your release published.

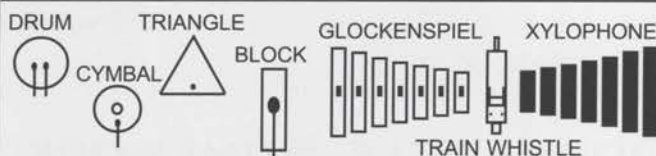
If your group produces a multi-concert series each year, it is best to have dates and artists set at a minimum of six months in advance. If your final concert of one season is in May and your first concert is the following September, you want to be selling tickets for the next season at the May concert. Some organizations do this well. Some are already booked TWO YEARS in advance! The longer range the planning, the better.

DO A BUSINESS PLAN

Your past history will indicate what size audience you are generating for your concerts. Based on those attendance figures, do a budget plan and determine what your bottom line for profit and loss will be. If your expenses are such that you need at least 400 tickets at \$10 to break even, it might behoove you to increase your ticket price.

PIPE ORGAN PERCUSSIONS

3105 POMONA ST.
BAKERSFIELD, CA. 93305-216
(661) 871-1232



CUSTOM AND REPRODUCTION ACTIONS & INSTRUMENTS

TRAPS EFFECTS PERCUSSIONS

THEATRE PIPE ORGAN AND ELECTRONIC ORGAN DESIGNS

ORDER NEW 2002, COLOR PRINTED CATALOG \$35.00
or CD-ROM \$10.00. POSTPAID IN 48 STATES.
Additional mailing charges elsewhere.
Make check payable to: DON SHAW
(refundable with first order)

THE ORGAN HISTORICAL SOCIETY

Publishers of the quarterly journal

"THE TRACKER"

P.O. Box 26811, Richmond, VA 23261
804/353-9226 • Fax 804/353-9266
tracker@organsociety.org

Zollman

Pipe Organ Services

- Installation • Restoration
- Service & Tonal Finishing—at its best
- Expert Installation of Relay Systems

Century II Exhibition Hall, 4/38 Wurlitzer, Wichita, KS
Coup Residence, 4/19 Wurlitzer, Wichita, KS
Wilcox/Johnson Residence, 4/48 Wurlitzer, Gig Harbor, WA
Washington Center for Performing Arts, 3/22 Wurlitzer, Olympia, WA
Aveni Residence, 4/60 Wurlitzer, Gates Mills, OH

Ed Zollman • 3310 Forest Ridge, Wichita, KS 67205
316-729-6860 • zollmanpipeorgans@msn.com
www.zollmanpipeorgans.com

That can be painful, but as ATOS seeks to move forward, we need to understand that OUR new audience is the same audience that is paying \$40 a ticket to see Tony Bennett or a touring Broadway show. A \$15 ticket for one of our concerts would not be out of the question, depending on your market size. (Bristol, Tennessee is going to be different than Minneapolis or Los Angeles.)

DO A LITTLE HOMEWORK

The next issue will offer the full details on how to package a sponsor with a radio station to maximize your exposure and generate sponsorship income and free advertising. These packages are simpler to do than you would imagine, and radio stations and ad agencies use them all the time. To this end, you have two assignments. Before the next issue, your chapter or sponsoring group needs to do a little homework.

In putting together your media list for press releases (contact a station or newspaper and ask where you can get a copy of an area "MEDIA GUIDE" that will list EVERY station and paper), find out which radio station has an "easy listening" or "big band" music format. This would be a good station with which to develop a partnership. Some market areas do not have that kind of a format. In that case, we are best suited to developing a partnership with the station in your area that is seen as the most solid station for news and public affairs. Do not include NPR stations in this effort. We are looking for a commercial outlet with solid ratings and a station that will actively promote our event. Get your overall media list, and

pick out a station or two that you think will work as a partner.

Next, generate a list of at least 10 or 12 companies, businesses or corporations that can be approached as potential sponsors. To generate ideas as to which companies might work, find out who is underwriting area symphony concerts, or touring pops artists and Broadway shows. Those companies listed as underwriters on NPR or public television would be good candidates as potential sponsors. At Long Center, we had success with local banks, large manufacturers such as Alcoa and Eli Lilly (who have major plants in Lafayette), upscale retirement communities, etc. The local Coke and Pepsi distributors have budgets for such events and can be approached. Target and Wal-Mart stores have specific dollars budgeted for such events.

Work on your list of stations and potential sponsors. List them. Do NOT present anything until you see the next issue. It will have a complete "how-to" guide for putting together your professional six-page sponsorship/media proposal. And we are going to ask for \$1,500, which ought to help anybody's bottom line. Also, if your chapter doesn't have the people-power to do this, we'll address approaching ad agencies than can do it for you.

We will also address writing proper press releases, making use of interns from area colleges who can help with this effort, and things that will help your area arts critics write about your event. Artists Beware! You will be urged to have your program determined WELL ahead of the concert. The days of scribbling out your programs ten minutes before the show need to come to an end.

As we say in the broadcast business, "Stay tuned!"



A Kaleidoscope of MUSIC, COMEDY & FILM



**STAN
KANN**

Resident Organist Fox Theatre -
St. Louis for 22 Years

Henry Hunt Management
1270 Lincoln Avenue
Pasadena, California 91103

818/791-9193

JEFF WEILER

ARTRA
ARTISTS MANAGEMENT
555 W. Madison St. • Suite 2110
Chicago, IL 60661
312-648-4100

COMPUTER ENGRAVING

- 1-4 Day service
- Your tab blanks or ours
- Original Wurlitzer
Matching Engraving
\$2.65 per tab
- Also Barton, Robert
Morton, Kilgen and
Moller engraving

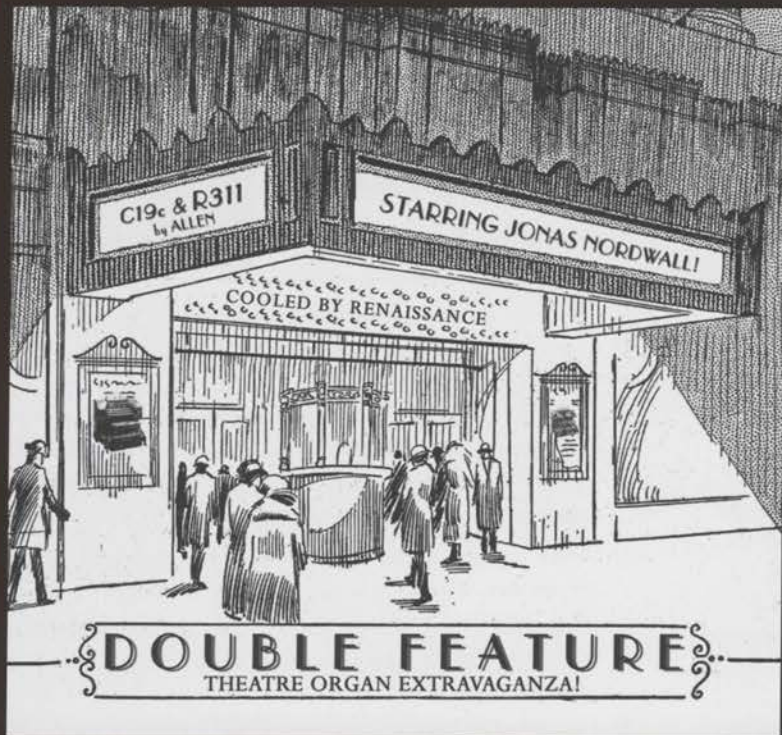
Send \$7.50 (U.S.A.) for our
85+ page organ parts catalog

Arndt Organ Supply Co.

1018 Lorenz Dr. • Box 129
Ankeny, IA 50021-0129
Phone/Fax: (515) 964-1274

Quality Since 1966





DOUBLE FEATURE THEATRE ORGAN EXTRAVAGANZA!

- | | | |
|--------------------------------------|-----------------|-------------------------------|
| 1. Music, Music, Music | BRAND | Weiss, Baum |
| 2. Birth of the Blues | | DeSylva, Brown, Henderson |
| 3. The Bullfighter | NEW | Green |
| 4. Cherry | | Gilbert, Redman |
| 5. Flying Saucers | RELEASE! | Magnante |
| 6. I Write the Songs | | Johnston |
| 7. Valencia | | Padilla, Boyer, Grey, Charles |
| 8. Smoke Gets In Your Eyes | | Kern |
| 9. Take Five | | Desmond |
| 10. You Made Me Love You | | McCarthy, Monaco |
| 11. Ramona | | Wayne, Gilbert |
| 12. Nagasaki | | Warren, Dixon |
| 13. That's My Desire | | Kresa, Lovesday |
| 14. Espana Cani | | Marquina |
| 15. When the Organ Plays at Twilight | | Wallace, Campbell, Connelly |
| 16. I'm Confessin' | | Neibu |

DOUBLE FEATURE

played on a new Allen C-19c (8 ranks) and the new R-311 (13 ranks)

ALL RECORDINGS STARRING JONAS NORDWALL



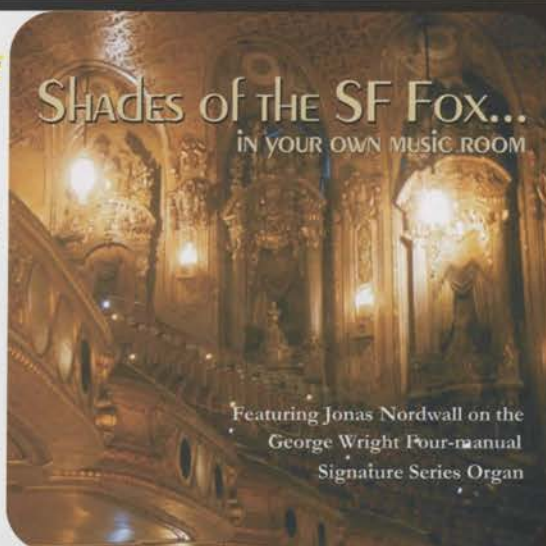
STILL AVAILABLE

Definitive...

played on a George Wright Signature Series GW-319EX.

Shades of the SF Fox...

played on a George Wright Signature Series GW-4.



Compact Discs—\$18 each (*Includes S/H inside US*)

(For Canada/Mexico add \$2; All Others add \$5. CA residents add 8.25% Sales Tax)



Credit Cards Welcome—Checks Accepted In US Dollars



Buy online at www.jnelson.com—Site Secured by GeoTrust

To order by mail or fax, please submit to: **J. Nelson & Company**

4231 Park Blvd., Oakland, CA 94602-1311—Phone: (510) 482-3900 Fax: (510) 482-8152

Theatre Organ Techniques

By Cheryl Seppala



As a beginning organ student, the first major accomplishment is to successfully combine a single-note melody, a sustained chord, and a pedal all at the same time. You may remember what a thrill it was to use three limbs at once to make music! Even with a few wrong notes and a little hesitation, you were on your way to a whole new world of fun and creativity.

After mastering legato chord transitions you soon hunger for something more interesting to do with your left hand and feet to alleviate that tedious drone of sustained accompaniment. The first variation you should try is alternating pedals—moving your foot lightly back and forth between the root and the fifth of the chord. Usually in 3/4 time the pedals should alternate on count one of each measure and in 4/4 time on counts one and three. With many 4/4 Latin rhythms play the root on count one and the alternate pedal on counts three and four. You should memorize all alternating pedal combinations. The more advanced student could practice alternating between the root, fifth and octave, using the right foot when needed. For example, play low G pedal with the left toe, up to middle D pedal with the left or right toe, up to high G pedal with the right foot. This is a great way to get your right foot working, rather than resting on the swell pedal.


A few reminders regarding pedal technique:

1. Sit centered in front of middle C on the manuals. The bench should be a comfortable distance from the console, so that your legs can swing freely, just brushing the tops of the pedals without having to lift your legs. Do

whatever is necessary, including the use of bench blocks, to avoid back strain and leg cramps.

2. When practicing alternate pedals or any other rhythmic pedal study, use a light gliding motion. Lifting your leg or stomping on the pedals is unnecessary work, although it may look fancier to your audience! Generally a staccato touch is best for most rhythm patterns.
3. Strive to play on the inside of your feet to avoid striking two pedals at once.
4. Play on the tips of the black pedals and far forward on the tan pedals to minimize unnecessary back and forward motion.
5. Consider investing in a pair of good organ shoes. They may be mail-ordered from Organmaster Shoes or Tic-Tac-Toes Shoes. If you prefer, you may use a dress shoe with a thin, flexible leather sole. Ladies must insure that the heels are wide enough not to fall between the pedals.

In the next few issues, we will begin a study of 3/4, 4/4, and Latin rhythm variations. To accomplish any rhythm, you first must get your feet in gear. Do spend a few minutes each day on pedal technique. There are countless books of pedal exercises available for the classical organist which would also be helpful for the theatre organ student.

Although you may think your audience really cannot hear which pedals you are playing, rest assured pedal accuracy is as important as keyboard accuracy. 



In a Persian Market
and other favorite transcriptions
Jonas Nordwall playing the
Berkeley 4/33
Wurlitzer Unit Orchestra

CD: (72 minutes playing time) \$20 US. (Prices are for USA, Canada, Mexico; all other countries add \$1.25.) VISA and MasterCard welcome. Checks and money orders in U.S. dollars.

Order from: **NOR-CAL TOS**,
P.O. Box 27238, Oakland, CA 94602-0438

Donna Parker



for booking information:

DONNA PARKER
PRODUCTIONS,
INCORPORATED

Post Office Box 6103
Aloha, Oregon 97007

503/642-7009

Now appearing at the world famous
New York Paramount Wurlitzer...
Jelani Eddington
in



Paramount

Featuring

This Could Be The Start of Something Big • Veradero •
A Tribute to Jesse Crawford • Tico-Tico • Waltz of the Flowers
• Overture from "West Side Story" • Russian Lullaby •
Fantasie-Impromptu and much more!
Over 68 minutes of continuous enjoyment!

Ordering information:

Compact Disc \$18.00 (U.S.) and Cassette \$12 (U.S.). Add \$2 for shipping and handling, plus \$1 per each additional item. All foreign orders add \$3 per item. Check or money order only. No credit cards or C.O.D. Allow 2-3 weeks for delivery.

Send payment and ordering information to:

R. Jelani Eddington Organ Recordings
P.O. Box 3034 • Hoboken, NJ 07030-3034

STEVEN BALL



“Refreshingly
innovative...”

-Dr. Henry Aldridge
Professor of Film,
Eastern Michigan
University

“Electrifying...”

-Scott Smith
President,
Lansing Theater
Organ

SILENT FILMS CONCERTS

CONTACT INFORMATION:

STEVEN BALL

STAFF ORGANIST

THE MICHIGAN THEATER

603 EAST LIBERTY STREET

ANN ARBOR, MI 48104

734-668-8397 EXT. 38

WWW.STEVENBALL.COM

INFO@STEVENBALL.COM

PREMIERES AND SPECIAL ENGAGEMENTS

The playing of the Wurlitzer at the El Capitan Theatre is one facet of the "red carpet treatment" in the best Disney tradition. The theatre plays host to many Hollywood premieres, including celebrities and their families. Tickets to these events are among the most sought-after in town. During our first three years, there have been some extra-special guests and memorable moments. For example . . .

For the organ's inaugural presentation during the 1999 *TARZAN* stage and screen spectacular, brilliant composer/arranger Bruce Healy was temporarily lured away from his post as Disneyland's Musical Director to create special music for the El Capitan. In a specialty number, the Wurlitzer co-starred with Cruella DeVil in a delightful interweaving of the *Bach Toccata in D Minor* and the jazzy Cruella theme song. I had the pleasure of coaching Cruella on her performance. She was on her best behavior, and was a very quick study, particularly with regard to the record/playback features of the snazzy new computer relay. As a matter of fact, her every performance was perfect . . . a flawless re-creation of mine, show after show. (Imagine that!)

In January 2000, after a sixteen-year hiatus, Disney "welcomed home" the Sherman Brothers, Richard and Robert, the songwriting team who won two Academy Awards for *MARY POPPINS*. For the opening night of *THE TIGGER MOVIE*, we presented a "salute to the Shermans" on the Wurlitzer (played by yours truly), followed by a stage appearance of the Shermans themselves, singing and playing their original tunes. The Shermans, the Wurlitzer and I all received notices in *Variety* magazine. What a thrill!

When we premiered the sing-a-long version of *MARY POPPINS*, Julie Andrews was unable to attend, but sent a lovely note asking us to excuse her absence, as she was in England. No such note was necessary for the premiere of *THE PRINCESS DIARIES*. Miss Andrews was the honored

Cruella DeVil, the star of Disney's 101 Dalmations made a special appearance at the Wurlitzer during the organ's debut in 1999.



PHOTOS PAGES 18 & 19: THE WALT DISNEY COMPANY, FROM THE PERSONAL COLLECTION OF ROB RICHARDS



Rob Richards meets Robert and Richard, the SHERMAN BROTHERS, at the TIGGER MOVIE premiere, January 2000.

guest at three premiere screenings in one weekend, followed by a formal English tea with Disney princesses! She is still truly lovely, even more so in person than on film. She was quite taken with the Wurlitzer. On meeting, she excitedly asked me a series of questions about the organ!

The premiere screening of *THE HAND BEHIND THE MOUSE* was a tribute by young director Leslie Iwerks, to her grandfather Ub Iwerks, the Disney animator and technical genius who *single-handedly* drew the first Mickey Mouse cartoons! I was delighted to play for and meet Roy Disney (Walt's nephew) at this event. I also met Marc Davis, the animator who created Tinkerbell and Cruella DeVil. Davis' passing just weeks later makes this memory particularly poignant.

For those of us who love movies, the panel discussions, which precede many screenings at the El Capitan, are particularly captivating. Occasionally these are hosted by affable film critic Leonard Maltin, and it is always terrific hearing from the people who participated in the creation of some of our favorite films. The panels have included notables such as film composer Danny Elfman (*THE NIGHTMARE BEFORE CHRISTMAS* and *BATMAN*), Charles Fleisher (the voice of Roger Rabbit), Dee Dee Woods (who choreographed *MARY POPPINS*), Alfred Hitchcock's daughter Pat, Buddy Hackett, and even Virginia Davis (who starred in Disney's "Alice" comedies in the 1920s).

THE ORGAN IN A STARRING ROLE

The El Capitan Wurlitzer has played a featured role on several occasions. For the premiere silent film presentation, Dennis James played a meticulously prepared score for the silent version of *PETER PAN* and a short *ALICE* comedy. A complete sellout, rumor has it tickets were being scalped outside the theatre for \$100 a seat!

For the first organ concert (Wurlitzer Weekend 2001) Walt Disney appeared via film, introducing theatre organist Oliver Wallace (Disney film composer and Jesse Crawford's mentor). The first two Mickey Mouse cartoons were originally silent films. They ultimately received scores and soundtracks by Carl Stalling, another great theatre organist who went on to fame as the composer for Warner Brothers' cartoons. But I had the honor of accompanying them with the Wurlitzer, as originally conceived, in addition to playing concert selections and Disney favorites.

We've also enjoyed concerts by guest organists Chris Elliot and Barry Baker. Chris



Mickey and Minnie join Rob Richards at the console.

played a beautiful accompaniment for the encore presentation of the silent feature *PETER PAN*. And Barry played the Wurlitzer Weekend

2002 concert, with his exciting trademark virtuosity, dynamic arrangements and imaginative registrations.

Organ aficionados have waited nearly forty years for a new recording of the famed Wurlitzer. The wait will soon be over! The *DISNEY PIPES* project has become a reality, with a fall release date anticipated.

The newest chapter of theatre organ history is now being written. Just think . . . a whole new generation is falling in love with charismatic sounds of the "Mighty Wurlitzer!"

BE OUR GUEST!

We are truly looking forward to our ATOS Convention guests on November 30, 2002. The El Capitan Theatre and our staff welcome you . . . the Wurlitzer and the red carpet are ready and waiting! We're planning an extended organ pre-show especially for the organ enthusiasts in the audience.

Please consider this our personal invitation to you, to visit Hollywood . . . and "BE OUR GUEST!"

Peering through the Brass Saxophone, the Murray Harris Tibia seems very much at home amidst a sea of Wurlitzer pipework, in the Solo chamber.



ROB RICHARDS



New look for the theatre's 75th anniversary: The Wurlitzer console in opulent gold-on-gold.

EL CAPITAN 4/37 WURLITZER THEATRE PIPE ORGAN

Originally installed in the San Francisco Fox Theatre

FOUNDATION (9 ranks)

- Solo Brass Trumpet (15" w.p.)
- Diaphonic Diapason (25" w.p.)
- 32' Octave unenclosed, Stage right
- Tibia Clausa (15" w.p.)
- Gamba & Celeste (15" w.p.)
- Clarinet (10" w.p.)
- Musette (10" w.p.)
- Harmonic Flute (15" w.p.)
- Vox Humana (6" w.p.)

MAIN (12 ranks)

- Tuba Horn (15" w.p.)
- Open Diapason (10" w.p.)
- Horn Diapason (10" w.p.)
- Krumet (10" w.p.)
- Viol d'Orchestra & Celeste (10" w.p.)
- Salicional & Celeste (10" w.p.)
- Concert Flute & Celeste (10" w.p.)
- Lieblich Flute (10" w.p.)
- Vox Humana (6" w.p.)

SOLO (11 ranks)

- Brass Trumpet (10" w.p.)
- Tibia Clausa (Murray Harris/Wurlitzer, 10" w.p.)
- Brass Saxophone (10" w.p.)
- Solo String #1 (10" w.p.)
- Solo String #2 (10" w.p.)
- Vox Humana (6" w.p.)
- Orchestral Oboe (10" w.p.)
- Kinura (10" w.p.)
- Quintadena (10" w.p.)
- Oboe Horn (10" w.p.)
- French Horn (10" w.p.)

ORCHESTRAL (5 ranks)

- Tuba Mirabilis (25" w.p.)
- English Horn (15" w.p.)
- Tibia Clausa (25" w.p.)
- Solo String (25" w.p.)
- Solo Vox Humana (10" w.p.)

MISCELLANEOUS

- | | |
|------------------|--------------------|
| 3 Xylophones | Glockenspiel |
| 2 Chrysoglotts | Piano |
| 2 Marimba Harps | Tuned Sleigh Bells |
| Tower Chimes | Tuned Tympani |
| Cathedral Chimes | |

Members' Forum*

Dear Editor:

I am writing to point out a mistake in the Adelaide Hall double CD review: Page 32, May/June 2002 edition. The reviewer is un-named and he could well be quoting from the accompanying sleeve notes, but I am surprised that he cannot tell the difference between an "un-identified Wurlitzer" and a Hammond organ! The track TRANSATLANTIC LULLABY is most certainly an early Hammond, possibly the Lafluer model,

played by Nigerian organist Fele Sowande. He made at least eight known 78rpm records with this artist, but where the tracks are clearly identified as being a pipe organ, the chances are it was the 2/6 Decca studios Wurlitzer. The review mentions six tracks with organ accompaniment, but without a full list of them I can't say for sure which are electronic and which are pipe. Certainly Fele used electronic organ on a number of her recordings, because I have the originals, but to add to the confusion, some are listed as being with instrumental accompaniment, and are definitely the Hammond Lafluer played by an un-identified organist (or organists)! This might also be the same instrument that Robin Richmond is credited with as accompanist . . . (he being one of the pioneering Hammond organ players in the UK) but I don't have a copy to check against.

Alan Ashton, United Kingdom



Dear Editor:

This letter of thanks is directed not just to one person, but also to perhaps dozens, and still more people who are not known by name.

When we were appointed to the position of "ATOS Convention Reviewer" four years ago, the goal was to write at least adequate coverage of annual and regional events. It had been our pleasure for the previous 20 years or so to write several articles for the Journal on various theatre and theatre organ-related items. This included feature articles, record reviews, technical pieces, and occasional concert highlights. But when my friend Tom DeLay recommended me to the ATOS Board for the events reviewer slot, a whole new opportunity was unleashed. At first, it was a bit intimidating: Added to the original proposal to document all the events in writing was the chore of "Convention Photographer." But this was soon absorbed as just another part of the routine.

In the years that followed, many wonderful benefits have been realized. My writing skills and perception have matured and been honed considerably, many dozens of fine folks in the ATOS fraternity have become personal friends (as have several of our immensely-talented console artists), and the travel that goes with the territory has given us a first-hand look at much of this country's splendid heartland. The friendships are permanent, and the memories will never be forgotten.

As a ten year-old kid from Oildale, California, a lifetime interest was discovered when my mother brought home three LP's from the local Safeway supermarket record rack. Two of them were typical generic "cheapies" of that era, but the third vinyl disc was *Hymns That Live*, played by George Wright. And that mostly-restrained sacred album would initiate a major influence on my musical tastes for the rest of my life. As the

Coming Soon!

AN ALL-NEW RECORDING FEATURING THE LEGENDARY SAN FRANCISCO



MIGHTY WURLITZER THEATRE PIPE ORGAN

• **ROB RICHARDS** •

DISNEY PIPES!

AT HOLLYWOOD'S HISTORIC EL CAPITAN THEATRE

"IT'S SUPERCALIFRAGILISTICEXPIALIDOCIOUS!"

BE AMONG THE VERY FIRST TO EXPERIENCE THE MAGIC!

ORDER TODAY!

RELEASE/SHIPPING DATE: NOVEMBER 2002
\$20 POSTPAID OVERSEAS \$26

THE LEGEND CONTINUES!



CHECKS PAYABLE PLEASE TO: ROB RICHARDS • 138 14 VENTURA BLD., SHERMAN OAKS, CA 91423

old saying goes: "One thing leads to another". . . . And that's how the chain of events progressed in my personal interests. One pivotal event was being able to attend the first of George Wright's three "Farewell to the Fox" concerts in 1962—an historical event that is still bearing fruit to this day.

Two decades later, I joined ATOS and a window was opened that revealed just how big and varied the theatre organ scene was and is. It was beyond the wildest imagination that the opportunity to expand my service to "the cause" would come up in 1998. Again, most heartfelt thanks must be given to the Journal editor of the time, Tom DeLay, and current ATOS President Nelson Page, a brilliant visionary and effective motivator who has offered so much encouragement. And we must also mention the mild-mannered, soft-spoken but very intelligent ATOS Publisher and ATOS Treasurer Bob Maney, who has continually cheered on our efforts. And Vern, you have also been most helpful: I have learned many indirect lessons from your editing decisions as well as your many positive comments. Which brings up another point, and perhaps the main reason for this letter. An amazing amount of positive feedback from the editor's office, generated by member letters, phone calls, etc., has been totally unexpected but most affirming. Another pleasant surprise has been the number of "Thank-you's" from convention hosts after their convention review was published. And several stop-rail wizards have written letters of appreciation, one of them even stating that his concert bookings increased after our positive reviews! And we must admit to feeling a giddy sort of flattery after being mentioned by name from the stage on more than one occasion. It's nice to be recognized, but just working quietly in the background and getting the job done is reward enough. In fact, it seems as though some of the most rewarding moments are those in which ideas are hatching, material is being assimilated and molded, and the whole thing is coming together on paper.

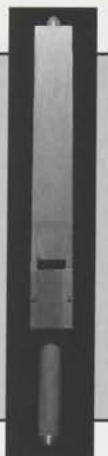
By the way, before this is forgotten again, thanks must be given to you, Vern, for working with us on some very tight post-convention deadlines and allowing much-needed extra time so the job could be done correctly.

It can be accurately stated that the past four years have amounted to a valuable education in creative writing and journalism. As a result, several more articles for *THEATRE ORGAN* are in the works. And beyond that, the writings for the Journal have been helpful in an endeavor that will eventually give birth to the biography of a certain California organist many of you may be familiar with.

Just one more thing that I have found to be interesting, and almost uncanny: In the past year or so, remarkable numbers of Journal readers have said, independently of each other, that our articles "make me feel as though I was at the events you covered." It is most satisfying to hear things like that, because they indicate that the target has been

PHOTO CORRECTION

This is the middle C pipe from the rare Wurlitzer Lieblich Flute, in the former San Francisco Fox Wurlitzer, now in the El Capitan Theatre, Hollywood. It was mistakenly attributed to organbuilder Murray Harris on page 83 in the July/August issue. (Rob Richards' search for a complete Murray Harris set continues!)



hit. That is precisely why these pieces are written, in addition to providing a detailed record of events for future reference. In fact, two groups of people are being addressed. The first is those who, for some reason or other, were unable to attend—and that's as high as 95% of the entire membership. The second group is those who were there, and these writings are to help them relive the experience to some degree.

Vern, many thanks to you, and all of the ATOS family. I look forward to many more years of service.

Sincerely, Ron Musselman, Fresno, California

**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.*

FROM RAGTIME TO SWINGTIME!



Organist LYN LARSEN
joins JACK BETHARDS
and his Orchestra

**"WURLITZER WEEKEND"
2002 GRAND FINALE!**

RECORDED "LIVE!" AT
PLUMMER AUDITORIUM
FULLERTON, CA

THE HAPPIEST, TOE-TAPPING-EST CD IN YEARS!

1. Under the Double Eagle* 2. Dainty Miss* 3. Deep in My Heart Dear* 4. Who Cares
 5. I'd Love to Call You My Sweetheart 6. Hungarian Rag 7. On the Air 8. Soldier on the Shelf**
 9. Once in a Blue Moon 10. The Shadow Waltz* 11. I Guess I'll Have to Change My Plan
 12. Wake Up and Live* 13. "Showboat" selections* 14. Crazy Rhythm 15. Brazil
 16. Song from "Moulin Rouge" 17. Just a Memory 18. Tico-Tico* 19. In the Mood 20. Good News
- * organ solo **orchestra solo

DON'T WAIT! ORDER YOUR COPY TODAY!

CDs \$20 each, postpaid • Available NOW from

BELDALE RECORDS • P.O. Box 5786, Fullerton, CA 92838

The Mighty Wurlitzer Radio Hour

By Larry Kass

America's only
Live musical
variety show
on the air!

The Mighty Wurlitzer Radio Hour



**...the way radio was intended!
Exclusively on WCLV AM 1420 and WCLV FM 104.9**

The Mighty Wurlitzer Radio Hour, live, on the air!



The Mighty Wurlitzer Radio Hour ensemble cast.

a Mighty Wurlitzer on the air? With solo vocalists, a Theater of the Air chorus, dramatic performers and instrumentalists? All this and more in 2002? Yes, it's true, and it's occurring in none other than Cleveland, Ohio.

In 1986, Sara and Larry Kass acquired the 1928 3/19 Wurlitzer

Opus 1949 from Cincinnati's Ron Wehmeier, who installed the organ in 1987 in a new music room designed to showcase the spectacular instrument with its French style console finished in mahogany and gold ornamentation. Previously, the organ was in the Plaza Theatre in Kansas City, Missouri, where it was used at the beginning of the talkie era and into the thirties to entertain moviegoers. Over more than a decade, Ron added to the instrument, restored it and refined its tonality, and it is regarded as one of the foremost home installations in the country (see articles in *Theatre Organ*, January 1990 and January 2001).

Five years after the Wurlitzer was installed in the Kass residence, Ron became aware of a beautiful 1927 Steinway Model XR Duo-Art reproducing grand with art case and bench all made of American walnut and hand carved by Aeolian craftsmen. At the time, the Steinway was on the showroom floor of a piano store located in Atlanta, Georgia. Formerly, the piano was owned by K.T. Keller, CEO of Chrysler Motor Company from 1935–1950, who had bought it as a Christmas gift for his wife, Adelaide, in 1927. After the Kass' purchased the Steinway, Ron and Tony Geers of Geers Piano Company in Cincinnati restored it, and Ron interfaced it with all three manuals and the pedal keyboard of the Wurlitzer. Two years later, the Kass' acquired a rare 1927 Wurlitzer vibraphone from Bob Maes. Ron restored the vibraphone, and connected it to the Wurlitzer.

From 1987 until 1993, the organ was used for private and public performances and for recordings, with Larry Kass at the console of the Wurlitzer and the Steinway Grand. In early 1993, David Lemire of Breit's Kitchen and Bath, Inc. and a sponsor on Cleveland's award winning classical station WCLV FM 104.9, stopped at the Kass residence and heard Larry playing the Wurlitzer. Larry said to David, "Why don't you sponsor a radio show, broadcast directly from the Wurlitzer room?" David thought for a moment, then said with determination, "I'm going to the station!"

One week later, David brought WCLV's President Robert Conrad over to the Kass residence. For over 40 years, Robert has been the radio voice of the world famous Cleveland Orchestra, and was and is one of the most respected names in radio broadcasting, having won many awards including three honorary doctorates. Robert listened to Larry playing the Wurlitzer for less than two minutes, then left to go into another room.

For a moment, Larry wondered whether or not Robert was actually interested in the organ, and, with some degree of resignation and disappointment, turned off the organ. Suddenly, Robert walked back into the Wurlitzer room, stepped onto its stage, and exclaimed in an animated way, "We will do a Mighty Wurlitzer Radio Hour with you at the organ and piano, and Wayne Mack as the host!"

Wayne Mack was a legendary Cleveland radio announcer and showman, whose career started on radio in 1931, and who

wrote, directed, and produced all his own shows without interruption for nearly 70 years. Quickly, and in succession, there were 12 Mighty Wurlitzer Radio Hour shows featuring Larry Kass at the organ and piano, Wayne Mack as director, producer, scriptwriter and host, and Robert Conrad or Jim Mehrling as announcers. These programs were performed before a live studio audience, and were digitally recorded in stereo for broadcast several weeks later.

Following Wayne's death at age 89 in 2000 and as a tribute to his remarkable career in radio, Larry expanded the show to



Wayne Mack, Larry Kass and Robert Conrad—First broadcast of *The Mighty Wurlitzer Radio Hour*, March 28, 1993.

include solo vocalists, a Theater of the Air Chorus, dramatic performers and classical instrumentalists, including a concert pianist and a concert violinist. In other words, there was "something for everyone." All of the different elements of the program were designed to simulate one of the great variety shows of the Golden Age of Radio, such as the *Eveready Hour* which went on the air in 1923 from the WEA studios on Broadway in New York City, and featured Nathaniel Shilkret conducting the *Eveready Orchestra* and a variety of singers, instrumentalists, and dramatic performers week after week.

With the expanded format, the *Mighty Wurlitzer Radio Hour* went "live" for the first time on October 28, 2001 to commemorate the opening of the John Milton Williams Museum of Radio Broadcasting History; a world class exhibit of rare broadcasting microphones and memorabilia from the Golden Age of Radio. Now with an original script written by Larry Kass, the expanded program was an instant success, and four more live *Mighty Wurlitzer Radio Hour* shows were scheduled by the station for 2002.

To make the live broadcasts possible, WCLV installed a dedicated ISDN line into the Wurlitzer room itself. By this time, WCLV had expanded its own operations, and was now known as *Classic Pops 1420 AM*, *WCLV FM 104.9* as the classical arm of the station, and www.wclv.com for worldwide broadcasting. Beginning with the museum dedication show on

October 28, 2001, all of the Mighty Wurlitzer Radio Hour shows will be broadcast live and simultaneously on Classic Pops 1420 AM, WCLV FM 104.9, and around the world on www.wclv.com.

In 2002, a live broadcast of the Mighty Wurlitzer Radio Hour, *Springtime In Cleveland*, was heard on April 7. Another live show was heard on Sunday, June 30, 2002 at 3 p.m.—the *July Fourth Jubilee*. Be sure to tune in on Sunday October 6, 2002 at 3 p.m. for *Gateway to Autumn*, and Sunday December 15, 2002 at 7 p.m. for *Christmastime in Cleveland*.

As musical director, scriptwriter, organist and pianist, and producer, Larry Kass selects the songs and identifies which singers for whom they seem appropriate. Patrick Janson, a gifted musician and performer who spent three years in New York City arranging and conducting Broadway musicals and as assistant to composer Cy Coleman, is the arranger and conductor of the Theater of the Air Chorus. The Chorus is composed of all seven of the solo vocalists, who step in and out of the chorus when they perform their solos, including duets.

All of the popular and classical performers and dramatic actors and actresses are professionals and reside in the Cleveland/Akron area. They include legendary songstress and Columbia Records recording artist June Anthony, star vocalists Cindy Good, Kari Kandel, Adele Karem, Scott Posey, Joe Morin, and Cynthia O'Connell, and dramatic performers Eric Coble and Penny Deutsch. Michael Schneider is the concert pianist, and Nicholas DiEugenio is the concert violinist.

In every program, there are dramatic actors and actresses, such as Cleveland's revered stage performers Dorothy and Reuben Silver. For the short dramatic episodes in the shows, the organ can be heard in the background, providing emphasis and creating musical moods in the style of dramatic shows on Radio Yesteryear. For special effects, there is a sound effects box that includes an ordinary door and doorknob, a creaking door, and a bell and buzzer, all built by Robert Hahn of the Razzmatazz Productions staff.

All of the shows include the Theater of the Air performers re-creating the opening of a Broadway show, with a crowd outside the theatre marquee, or backstage on opening night, leading into an overture to a major Broadway show such as *Kiss Me Kate*, *Annie Get Your Gun*, or *Of Thee I Sing*. The chorus and solo vocalists then perform well-known songs from each of these shows, and conclude with a "big finish" that includes the chorus and the Wurlitzer.

Other songs in the program are popular standards by composers like Rodgers and Hart, Jerome Kern, Irving Berlin, Burton Lane, Cole Porter, and many others. A typical show contains 15-20 different songs, and usually includes a solo popular organ number and a solo popular piano number, as well as a classical piano piece by composers such as Paderewski, and a classical violin piece by Dvorak or Rachmaninoff, to name only a few.

Time is short for rehearsals, since all the performers have day jobs. Rehearsal with the entire cast occurs the night before the broadcast, and there is only one complete "run-through" an hour before the show. To "feed the cast" after rehearsal the night before the show, Sara Kass and her capable staff create a sumptuous buffet supper. For the live show the following day, Sara serves an assortment of delectable hot and cold hors-

d'oeuvres and an array of confections from an authentic soda fountain.


As the studio audience of 80-100 invited guests enter to take their seats, one can sense the excitement and the anticipation of what is to come. A hush falls over the audience as WCLV technical director James Patrick Murphy at the mixing console raises his hand and gives the signal to signify the start of the show. When show director Bill O'Connell steps up to the WCLV microphone and announces, "The following is a special *live* presentation of the WCLV Theater of the Air," adrenalin starts to flow as the performers take their places for the opening number and the fanfare is heard on the Wurlitzer. As the chorus swings into the show's theme song, "I Feel A Song Comin' On" by Jimmy McHugh and Dorothy Fields, the fast moving show is on the way, and finishes all too quickly in an hour.

Rapidly, word about the show disseminated in the Northern Ohio area, and, as a result, WVIZ/PBS, Channel 25 in Cleveland, decided to feature it on the Applause program on May 9, 2002. With its talented producer and host Julie Henry, the production staff of WVIZ including cameramen and technicians televised the entire production of the April 7th show and interviewed many of the vocal performers and dramatic actors and actresses. In particular, there was a segment involving the history of the Opus 1949 Wurlitzer, how it came to reside in Hinckley, Ohio, and the story of how the Mighty Wurlitzer Radio Hour came into being.

At each of the broadcasts, representatives of the two Public Radio Stations in Northern Ohio, namely WCPN 90.3 FM and WKSU 89.7 FM, attend the shows, since many of the radio professionals remember with nostalgia the days when music was live on the air. For the April 7, 2002 show, a busload of Mighty Wurlitzer Theatre Pipe Organ enthusiasts and Radio Yesteryear buffs came from Cincinnati. They included the general manager of WMKV FM 89.3 Alan R. Bayowski, and network radio and television legend Bill Nimmo who currently resides in Cincinnati. The group plans to attend all future broadcasts of the show.

So, the Mighty Wurlitzer Radio Hour has taken its place as a unique live radio program. And, as best we know, it is the only live musical variety show of its type on radio in the USA. It's a genuine pleasure for all of the vocalists, instrumentalists, and dramatic performers to work together in creating the show, and to work with true radio professionals like the show's host Robert Conrad of WCLV, Del Donahoo who started as a staff announcer at WHO in Des Moines, Iowa in the 1940s and for 37 years has been on WKYC channel 3 NBC in Cleveland, and Jim Mehrling who has been an announcer and producer on Cleveland radio for 30 years and at WCLV for 15 years, all of whom are familiar radio and television voices in Northern Ohio.

On the Mighty Wurlitzer Radio Hour, when the authentic 1930's RCA "On Air" sign flashes above the organ, we're off on a radio adventure that we hope will delight and entertain anyone who tunes in and loves the best of American popular music...and...the sound of a Mighty Wurlitzer *live* on the air!

For those listeners who may have missed the live broadcasts, they can be heard on the WCLV Audio Archives at www.wclv.com, or by purchasing a CD of the show from Razzmatazz Productions, Inc. at 1-877-590-4849 toll free. 

Holiday Sale of CDs!

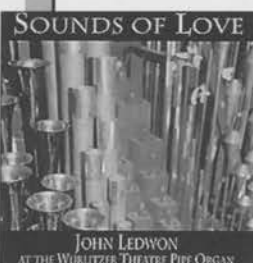
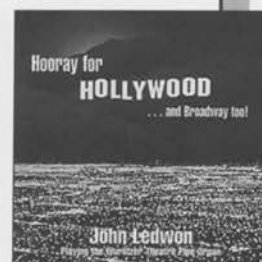
All CDs by John Ledwon on sale!

Get these unique CDs with many contemporary selections at the special holiday price of \$15.00 each—including postage!



WURLITZER ON STAGE AND SCREEN: *Selections:* Phantom of the Opera; Andrew Lloyd Weber songs from Jesus Christ Superstar, Starlight Express, Joseph and the Amazing Technicolor Dreamcoat, Evita, and Cats; West Side Story; John Williams Medley including Star Wars, E.T., Superman, Raiders of the Lost Ark, and more.

HOORAY FOR HOLLYWOOD: *Selections:* Hooray for Hollywood; Love Changes Everything from "Aspects of Love"; Napoleon's Last Charge; Selections from "Stop the World, I Want to Get Off"; Papa, Can You Hear Me? from "Yentl"; On the Robert E. Lee and Hello Again from "The Jazz Singer"; Selections from "Kismet"; Serenade from "The Student Prince"; Master of the House from "Les Miserables"; I Could Have Danced All Night, from "My Fair Lady"



SOUNDS OF LOVE: *Selections:* Love is a Many-Splendored Thing; Endless Love; A Time For Us; Always and Forever; My Cup Runneth Over; Through the Eyes of Love; We've Only Just Begun; Love Story; The Twelfth of Never; Lady; For Once In My Life; The Hawaiian Wedding Song.

CURTAIN UP: *Selections:* Transcriptions of: Poet and Peasant Overture; Orpheus in the Underworld; Night on Bald Mountain; In a Persian Market; William Tell Overture; Morning, Noon, and Night in Vienna Overture; Beautiful Galathea Overture.



BEYOND THE SUNSET: *Selections:* I Just Feel Something Good Is About to Happen, He, The Old Rugged Cross, Suddenly There's a Valley, When the Roll is Called Up Yonder; How Big is God, Great is Thy Faithfulness, My Tribute, In the Garden, Amazing Grace, Ave Maria, Because He Lives, Beyond the Sunset, He Touched Me, How Great Thou Art, Jesus is Coming Again, Blessed Assurance, This Ole House, The Lord's Prayer.

ALL CDs ARE \$15.00 INCLUDING POSTAGE

Order from

JBL PRODUCTIONS

28933 Wagon Road, Agoura, CA 91301

www.organhouse.com

An Acre of Seats in a Palace of Splendor

By Steve Levin, Associate Editor

ORPHEUM

Seattle, Washington

Opened: August 28, 1927 • Capacity: 2599 • Organ: Wurlitzer 3/13, Style 240, Op. 1674

Vancouver, British Columbia

Opened: November 7, 1927 • Capacity: 2794 • Organ: Wurlitzer 3/13, Style 240, Op. 1764


Architect for both: B. Marcus Priteca

Between 1909 and 1926 most Orpheum Circuit theatres were designed by San Francisco architect G. Albert Lansburgh, but a dispute during the construction of the Los Angeles Orpheum led to his dismissal, so the contracts for the last two West Coast Orpheums went instead to B. Marcus Priteca of Seattle. The two had been rivals for years, based on their affiliations: Lansburgh's with Orpheum and Priteca's with Pantages, the number-two vaudeville chain in the West.

The two Northwest Orpheums were similar in character, but differed considerably in detail, with the Seattle house (*upper photo*) being the more elaborate. They were nothing like anything Priteca had done before; ironically, the theatre they most resembled was the Los Angeles Orpheum, suggesting that somebody in the Orpheum office had a measure of input into their design. They also reveal that Orpheum had finally realized that movies, not vaudeville, would be their principal business: the Los Angeles

Orpheum opened in 1926 with functional boxes on two levels and no organ; the Northwest houses, only a year later, had organs and no boxes.

The Seattle Orpheum closed in 1967; the Vancouver house operated into the early 1970s, just long enough for its potential to be recognized; the city bought it in 1974 for conversion into a symphony hall. With a permanent orchestra shell inspired by the gothic tracery of the auditorium, and a new ceiling mural by Tony Heinsbergen, the Orpheum reopened on April 2, 1977, and remains in operation.

For no reason we can discern, the Style 240, introduced in 1927, was much favored by vaudeville circuits for both new installations and the replacement of older, more churchy, instruments, with Orpheum being the biggest single customer. Seattle's was removed when the theatre closed, and until recently could be heard at Uncle Milt's pizzeria in Vancouver, Washington. The Vancouver, BC, organ is still in place. 

For membership, back issue publications, photo availability,
research and museum hours information, contact:

THEATRE HISTORICAL SOCIETY OF AMERICA

152 N. York St., #200 • Elmhurst, IL 60126-2806
630/782-1800

email: execdir@historictheatres.org
www.historictheatres.org



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

MIGHTY WURLITZER RADIO HOUR— OCTOBER 28, 2001

Larry Kass and Others



Once upon a time—specifically from the early 1920s to the late 1940s—radio broadcasts were the primary source of entertainment and information for almost every family in North America. According to an article in the August 2002 issue of *American History*, during World War 2 “Ninety percent of families owned at least one radio set and they listened to an average of 3 to 4 hours of broadcasts a day.” Of course, going to the movies was popular too; especially on the nights they played Screeno for cash prizes or gave away dishes. But listening to the radio was free and it featured all kinds of entertainment! In the daytime hours there were dramatic shows like the soap operas *Ma Perkins* and *One Man’s Family*. At night there were Big Bands (some heard by “remote,” from famous ballrooms around the country,) symphony orchestras, classical virtuosos, even operas, as well as comedy and variety shows like *Fibber McGee and Molly*. Top-billed comedians Jack Benny, Ed Wynn

and Fred Allen kept their studio audiences and unseen listeners roaring with laughter. Add to that the “kiddie” shows, like *Jack Armstrong*, *The Lone Ranger* and *Little Orphan Annie*, and it’s obvious radio provided entertainment for the whole family!

And that is just a sampling of what us “shady side of 50 citizens” enjoyed while we stretched our imaginations—and rested our eyes! It was free and it was live—often broadcast in front of an audience in New York’s Radio City or Chicago’s NBC Studios in the Merchandise Mart. Although the major network shows featured well-known orchestras, Wurlitzer organs were installed in radio stations all across the country and were heard played by famous organists in “solo” broadcasts or as background music for soap operas, suspense dramas, and weekly comedies like *Amos and Andy*. Indeed, most stations always had an organist on “standby” for the occasional time the telephone line went dead during a network program. In the past few years Dr. Larry Kass (yes, he is an MD—as well as having been a child prodigy pianist who, in later life, studied with George Wright!) has worked with Cleveland, Ohio’s fine music radio stations WCLV-AM and FM to recreate a wonderful sampling of what America’s radio entertainment was like between the Roaring ’20s and the end of WW2.

Much about Larry Kass and the WCLV program can be found in a feature article in this issue of the Journal so we’ll just summarize some of the details. The one-hour radio broadcast heard on this disc is the first in a planned quarterly series of radio programs (the second one is described in the following review). This October 28, 2001 broadcast coincided with the opening of the John Milton Williams Museum of Radio Broadcasting History, which Kass has established nearby. The Wurlitzer organ

heard on these discs is Opus 1949—a 3/9 Style 220 Special—first installed in Kansas City Missouri’s Plaza Theatre in 1928. Its history has been well documented in the Journals for December 1978 (when it was playing as a 3/13 in Ron Wehmeier’s Cincinnati home), January 1990 (when its installation as a 3/19—which includes its original nine ranks—was completed in the Kass residence outside Cleveland), and in the January 2001 issue (an update with its complete specifications).

This 56-minute disc begins with the on-air announcement: “The following is a special live presentation of the WCLV *Theatre of the Air*.” There is an organ fanfare followed by “And it’s a special live presentation of *The Mighty Wurlitzer Radio Hour*.” With that the organ and chorus swing right into an enthusiastic version of “I Feel A Song Coming On.” (This jaunty Jimmy McHugh tune was written for the 1935 film *Every Night at Eight*, which one movie critic appropriately described as “. . . a photographed radio show.”) In true radio tradition the opening theme is faded a bit while the announcer gives a “voice over” explanation that it’s part of the dedication of the John Milton Williams Museum of Radio History and then invites the listeners to “. . . stroll through the kilocycles of yesteryear . . . when topnotch professional entertainers could be heard in your own living room FREE!”

Larry Kass at the Wurlitzer kicks the show off with a snappy arrangement of Irving Berlin’s “Alexander’s Ragtime Band.” (For today’s listeners it should be noted that every radio studio had extensive sound proofing to prevent any hint of reverberation or echo to “muddy-up” the broadcast; thus this Wurlitzer has the tight, close-up clarity that was typical of all radio station organs.) While the organ continues with “Beyond the Blue Horizon” and “I Love A Piano” there is a

fascinating, but brief, voice-over history of radio's development since the Titanic disaster in 1912. In a salute to one of radio's earliest songbirds, Ruth Etting, vocalist Cindy Good, with Larry Kass at the piano, sings the 1926 song "It All Depends On You."

Back in radio's early days all the major programs were created and sponsored by business firms. As Kass plays a bit of "If I Could Tell You" the announcer recounts that Firestone Tires sponsored one of the finest shows ever aired—*The Voice of Firestone*. (Though there are no liner notes, nor list of selections for this disc, the announcers give the listener interesting information about each of the programs, their featured artists and orchestras, and the title of the musical selections.) In this case we hear a beautiful performance of Rachmaninoff's "Vocalise in A Minor" by violinist Nicholas DiEugenio and pianist Michael Schneider which is followed by June Anthony (with Kass at the piano) singing Kern's "Can't Help Lovin' Dat Man." The first major variety show on radio was the *Eveready Hour*, which sometimes featured George Gershwin playing one of his new tunes. Larry Kass gives an outstanding Gershwin-type performance at the piano on "Fascinating Rhythm."

Vocalist Mimi Testen (with Kass on the piano) sings Gershwin's "The Man I Love" to recreate a typical *Atwater-Kent Hour*. Next, for a bit of variety, and as a salute to those ubiquitous soap operas the ladies used to love, there is a brief dramatic sketch. Tenor Patrick Janson (with Kass on organ) does a fine impression of Rudy Vallee on *The Fleischmann Hour* singing a bit of "My Time Is Your Time" and all of "Say It Isn't So." Although Big Bands were often broadcast from "remote locations" like ball-

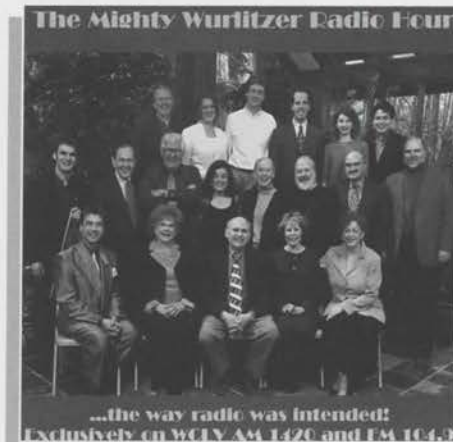
rooms and night clubs, *The Manhattan Merry-Go-Round* only made-believe they left the studio; so we next hear a bit of their bouncy theme music from Kass at the organ followed by June Anthony singing Jimmy McHugh's "Don't Blame Me" from the delightfully titled 1932 musical review *Clowns In Clover*.

Typical of the music heard on the *Old Gold Show* Cindi Good and Joe Moran team up for a duet version of the great toe-tapper "Them There Eyes." A bit of "Indian Summer" is heard on the organ to introduce a tribute to the *Palmolive Beauty Box Theatre* with Cynthia O'Connell recreating one of Jessica Dragonette's big hits, Victor Herbert's "Kiss Me Again." Since there were dozens of mystery/suspense radio shows we next have a wonderful recreation (complete with sound effects and organ punctuations) of a typical radio thriller. *The Bell Telephone Hour* was another radio show, which featured the finest concert artists. In tribute to them pianist Michael Schneider plays virtuoso pianist/composer Ignace Jan Paderewski's "Legends."

Closing out the broadcast, in typical *Carnation Contented Hour* style, is "How About You?" sung by Mimi Testan and Joe Morin accompanied by Kass at the organ. As the announcer gives the voice-over credits to the artists and others involved in this broadcast, the chorus sings the closing theme "Smile, Darn Ya Smile" and there is well-deserved, enthusiastic applause from the studio audience. If you do remember those wonderful old days when we "watched" the radio, you'll certainly smile too. But if you are too young to remember what live radio was like, give this disc a try, as it's a wonderful tribute to the marvelous entertainment so many of us enjoyed daily—once upon a time!

Compact disc is \$15.00 plus \$1.50 postage in the U.S. (Ohio residents add the appropriate sales tax) from Razzmatazz Productions, P.O. Box 401, Hinckley, OH 44233. Charge orders can be sent by FAX to 877/590-4849 or by e-mail to skass@prodigy.net.

**MIGHTY WURLITZER
RADIO HOUR—
APRIL 7, 2002**
Larry Kass and Others
Reviewed by Glenn White



The above-titled disc is subtitled "... the way radio was intended! Exclusively on WCLV AM-1420 and FM-104.9." To understand what this means, I suggest you read the article by Larry Kass that appears elsewhere in this issue. Kass tells a fascinating story of a restored Wurlitzer, a restored Steinway DuoArt reproducing piano, and the organization and broadcasting of a series of radio programs based on various radio shows heard from the late 1920s through the 1930s.

This disc is a live recording of the April 7, 2002 radio broadcast and it contains 16 tracks that encompass 58 minutes of playing time. There are no liner notes in the jewel box nor is there any

Fr. Andrew Rogers
401 Davis
Fenton, MI 48430
Phone: 888-389-4007
Fax: 810-750-5121
Email: Rogmill@tir.com
Concerts & Silent Films

CONCERTS • SILENT FILMS
CLARK WILSON
• CONCERT PRODUCTIONS •
1029 AMBROSE AVENUE
EAST LIVERPOOL, OHIO 43920
opipes@clover.net
330•385•4568 330•385•2210

information on the back to identify what the tracks contain. I find this rather odd and quite disconcerting—the only way to find out what is on the tracks is to listen to all of them. This, however, is a very pleasant experience for the entire disc sounds exactly correct from a nostalgic standpoint, and all the performers, announcers, actors and singers are extremely good at what they do.

In listening to the various tracks I found that most of them are vocal selections, either solos or duets (with an occasional small chorus) accompanied by the Wurlitzer or the piano. Many of the musical selections, such as Lerner and Loewe's "Almost Like Being In Love" and Cole Porter's "I Love You," are from Broadway shows. Most of the performances are memorable in their authentic style and musical quality, and this goes for the accompaniment as well as the singing. An example is Gershwin's "Embraceable You" featuring a beautifully realized piano part. Another is "April In Paris" which is sung extremely well by Cindi Good.

Track 10 starts out with a rousing introduction on the Wurlitzer complete with train-related sound effects and

prominent use of the piano as part of the organ. This then blends into a skit about some audience members discussing various topics among themselves while waiting out on the street before attending a Broadway show. It segues into an exciting rendition of "Another Op'nin', Another Show" sung by several soloists followed by the full chorus. Altogether a very clever production number! After this the same track takes a different direction with a beautiful boy-girl duet on Cole Porter's "So In Love" which is also from Broadway's *Kiss Me Kate*. Mr. Kass' inventive and beautiful accompaniment on the Wurlitzer is particularly enjoyable here.

Other tunes that are especially well done are "It's A Good Day (For Singin' A Song)," "I Know Why And So Do You," "S'Wonderful," and "It Might As Well Be Spring." An especially touching number is Edward MacDowell's "To A Water Lily" sensitively played on the piano by Michael Schneider. Another fine selection is Nicholas DiEugenio's violin performance (with piano accompaniment by Schneider) of Dvorak's "Scherzo from the Sonata for Violin and Piano"—a most welcome change of pace. Not all of the tracks are musical numbers; for instance, there is an engaging, dramatic recitation of "Casey At The Bat" and a nicely done nostalgic, sentimental skit featuring a man and a woman at their 50th high school reunion.

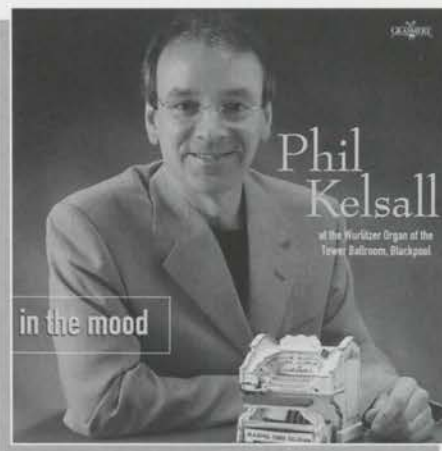
The piano and organ accompaniments are almost all played by Larry Kass and they couldn't be better—technically, musically, and stylistically speaking. The same must be said of the various announcers whose impeccable style and relaxed delivery is remarkable, as are the actors taking part in the skits, each one with a distinctive voice and fine sense of timing and pacing. All these people are truly professionals, some with long experience in radio broadcasting under their belts. It's a distinct pleasure to listen to this disc and I must add my agreement to the last sentence on the back of the jewel Box—"Yes, indeed, it was the way radio was intended."

The only minor complaint I have is that the Wurlitzer could have been a bit louder. The organ accompaniments are so well done that it is a shame they are not more prominent.

This CD is available for \$15.00 plus \$1.50 postage in the U.S. (Ohio residents add the appropriate sales tax) from Razzmatazz Productions, Inc., P.O. Box 401, Hinckley, OH 44233. Charge orders can be sent by FAX to 877/590-4849 or by e-mail to skass@prodigy.net.

IN THE MOOD

Phil Kelsall



A few years ago the change in ownership and management of Blackpool's Tower Ballroom put the future of this world-renowned venue and its organ in doubt. Fortunately that period of uncertainty has passed. Phil Kelsall has now completed over a quarter of a century playing the Ballroom's 3/14 Wurlitzer and his liner notes tell us that the organ's keyboards "After 67 years of heavy duty use . . . were due for retirement . . . as soon as this recording was completed . . . (and) I am looking forward to putting the new 'ivories' to the test over the (2002) Easter weekend."

In The Mood is a 65-minute album featuring concert (rather than "strict tempo for dancing") arrangements of 32 tunes. Eight are played "solo" and each of the remainder, though heard in medleys, receive a full musical treatment rather than just once through and on to the next. Phil's program kicks off with a trio of cheery melodies in an accelerated quickstep tempo: "The Darktown Strutters' Ball," "I'm Just Wild About Harry," and "Those Good Old Bad Old Days." Although one music critic has labeled that first tune "a racist melody," it was written by Shelton Brooks, a black composer/lyricist in 1917, whose other best-known hit tune is Sophie Tucker's life long theme song, "Some Of These Days." Eubie Blake composed the second

THE DIAPASON

AN INTERNATIONAL MONTHLY
DEVOTED TO THE ORGAN,
HARPSICHORD, CARILLON AND
CHURCH MUSIC

Official Journal
International Society for
Organ History and Preservation

- ◆ Feature articles by noted contributors.
- ◆ Reviews of organ, choral and handbell music, books and recordings.
- ◆ Stoplists and photos of organ installations.
- ◆ Monthly calendar of events.
- ◆ Extensive classified advertising section.

THE DIAPASON

380 E. Northwest Highway, Ste. 200,
Des Plaines, IL 60016-2282
847/391-1045 • Fax 847/390-0408
website: www.thediapason.com

number for 1921's musical review *Shuffle Along* and, of course, it was Harry Truman's reelection campaign song in the late 1940s. The British composer/lyricist team of Anthony Newley and Leslie Bricusse wrote several great scores for very successful Broadway shows and "Those Good Old Bad Old Days" is the title tune from their last collaboration that, sadly, never made it to New York.

Topping the *Billboard* charts for nine weeks in 1960 was Max Steiner's lovely ballad "Theme From A Summer Place," the first of Phil's "solo" selections. The others given full concert arrangements are a lovely, mellow "Granada," the sensual ballad "I Know Him So Well" (which was written by the Scandinavian composer/singers Abba after that group broke up), a dainty, untremmed "Butterflies In The Rain," the charming concert waltz "Moonlight On The Alster," a rousing "Mexican Hat Dance," an inspirational "Let There Be Peace On Earth," and the brisk march "American Patrol" which Phil's liner notes say might date back to the American Civil War. Not quite for Frank Meacham composed this popular march—as a piano piece!—in 1885 by using bits of other famous marches of that day including "Columbia, Gem of the Ocean."

Although we haven't room to list all the titles in Phil's medleys, there is a delightful group of four French tunes (each played in a different tempo and very reminiscent of those sung by Edith Piaf), three familiar Latin melodies, and a wonderful combination of Frankie Carle's "Falling Leaves" (a striking upbeat contrast to the more familiar autumn tune) and the light and danceable "Moonglow" (without the usual *Picnic* theme). Closing the program is album producer Bob Barratt's cute

melody "Too Good To Be True," a quite subdued "Hot Toddy," and, for a stimulating Big Band finish, Joe Garland's "In The Mood."

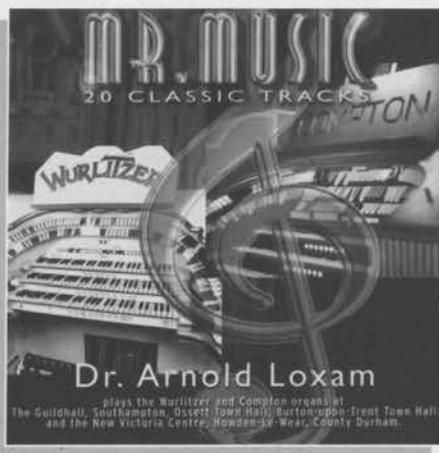
Once again Kelsall has put together a nicely balanced concert with a few well-known, but not overplayed, favorites along with an assortment of great tunes you won't find elsewhere on theatre organ recordings. And, as always, the Blackpool Wurlitzer and wonderful acoustics of the Ballroom have been beautifully recorded—Recommended!

Available in cassette format at \$13.00 and on CD at \$21.00 (plus \$3.00 per order postage) from Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184-5918.

MR. MUSIC

Dr. Arnold Loxam

Reviewed by William Stamm



This CD, *Mr. Music*, is a compilation taken from various earlier releases, most of which are now deleted from the catalog but may still be available from the Organ Literature Foundation (see the information at the end of this review) and/or other sources. It contains 70 1/2

minutes of wonderful theatre organ music played on four different English organs—two Wurlitzers and two Comptons. It's a sampling of Arnold Loxam's best, and most varied, recorded songs—each of them is a showcase for Arnold Loxam and the theatre organ being played.

The first four tracks and tracks 9 through 12 are played on the 3/8 Wurlitzer in the Town Hall at Burton Upon Trent. This organ, relatively small in size compared to the other organs on this CD, has a sweet clean sound. The first four tracks are from Loxam's earlier album *Wurlitzer Seasons* and the first tune here, "Wurlitzer March" by Johnson, is alone worth the cost of this CD! It's a typical British number that will quicken your step, and is played in a bouncy style that is a delight. Arnold now lives in Drighlington, England, south of Leeds, and likes to relax at his caravan near Morecambe Bay, which is probably the inspiration for his next selection—one of several of Loxam's own compositions heard on this disc—"Sunset Over Morecambe Bay." It's a slow sweet tune with a nice counter melody and gives Arnold a chance to do some wave and wind effects. The other songs played on this 3/8 Wurlitzer are "Roses Of Picardy," "Wear A Smile," "Wild Roses," "Winsome Waltz," "Pudsey The Bear," and "Drighlington Waltz" (also written by Loxam).

Tracks 5 through 8 are played on the Ossett Town Hall's 3/13 Compton/Christie and come from the CD *Theatre Organ Time* reviewed in the *Journal* for September 1999. (That review includes an extensive history of the organ and Loxam's long time association with it.) One of the selections heard here, "Little Things Mean A Lot" by Stulz and

Candi
CARLEY-ROTH
"Concerts That Are Different"

Theatre Organist
Pianist
Vocalist

3240 Lilac Ave.
Trevose, PA 19053
(215) 953-0115

JBL Productions

Concerts and Compact Disks



John Ledwon

28933 Wagon Road
Agoura, CA 91301

Phone: 818-889-8894
Fax: 818-889-8894

E-mail: jbl@organhouse.com

Web: <http://www.organhouse.com>

Lindeman, allows Arnold to present the organ's solo voices while providing a steady accompaniment in the Loxam style with the piano adding effective accents. The other three selections from this organ are "Avalon," "Santiago," and "Samum."

Tracks 13 through 16 come from the album *At The Console*, which was recorded on Southampton's famous Guildhall Compton with its dual consoles. (The theatre console controls 31 of this organ's 51 ranks plus the tuned and untuned percussions and Melotone.) The consoles are positioned on plinths to the front of and at the sides of the stage while the chambers are over the stage. The first song on this organ, "Marta," is played in a rhythmic beguine style with Arnold making good use of the toy counter. The second selection, a haunting "Somewhere Out There," is played slowly and features some of the Compton's solo voices along with a simple harmonic accompaniment. The other selections on this Compton are "Foxye Foxtrot" and "Los Amigos."

The New Victoria Centre in Howden-le-Wear has a 3/12 Wurlitzer that is featured on tracks 17 through 20. These "cuts" come from the CD *Dr. Arnold Loxam Celebrates* (reviewed in the July 1999 Journal). The four selections heard here are "Berliner Luft," "This Is My Mother's Day," "The Storm At Sea" and Loxam's signature tune, "Come Back To Sorrento." "Storm At Sea" is actually a medley of six tunes that give Arnold an

opportunity to play the standard sea related songs which build up to his impression of a raging storm in the "Skye Boat Song" and ends with the prayer-like "Eternal Father, Strong To Save."

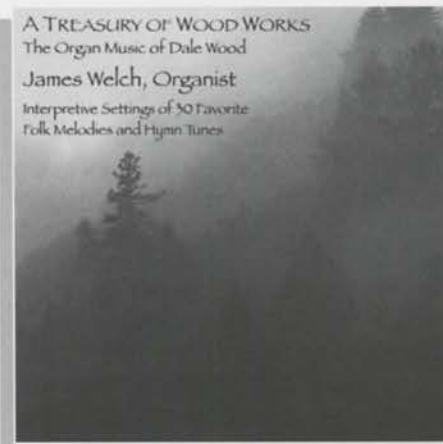
For you who have not heard Arnold Loxam before, this CD is a must. It provides a tremendously wide range of music from well-known ballads to songs written by the artist and a few other melodies you may not have heard before. Stylistically they run from the semi-classical all the way to the typically Blackpool. To sum it up, the title Mr. Music says it best. He has done it all from classical piano and organ music to theatre organs in cinemas and today he maintains a busy concert schedule including his well known Christmas programs in Leeds. At age 83 Loxam is still quite active and is getting better with age like a fine wine.

This compact disc is \$21.00 (plus \$3.00 per order postage) from Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184-5918. (Those interested in Loxam's earlier recordings should inquire as those mentioned in this review may still be available in compact disc and/or cassette format from OLE.)

ATOS WEBSITE:
www.ATOS.org

A TREASURY OF WOOD WORKS

The organ music of Dale Wood
James Welch, Organist
Reviewed by Tom DeLay



Any church pianist or organist worth any effort is highly familiar with modern-day composers such as the late Richard Purvis, the late Fred Bock and the music of the very much living Dale Wood. Some of Mr. Wood's compositions and arrangements have sent musical terror through lesser musical lights: It is from that pew that I listen to these Wood Works arrangements.

Dale Wood has been a fixture in church music circles for years. Many of our concert/theatre artists have chosen to place Mr. Wood's superb music in their programs. A keynote of Mr. Wood's arrangements is a forever changing and moving left-hand accompaniment with

The ATOS Marketplace

785 PALOMINO COURT • SAN MARCOS, CA 92069-2102

THE FOLLOWING ITEMS ARE FOR SALE THROUGH THE ATOS MARKETPLACE:

BACK ISSUES OF THEATRE ORGAN—\$4.00 Each
(Add \$2.00 for each issue shipped outside the U.S.)

INDEX OF ATOS PUBLICATIONS (1955-2001)—\$5.00 Each
(Add \$2.00 for each index shipped outside the U.S.)

EDUCATOR'S GUIDE TO TEACHING THE HISTORY OF THE THEATRE PIPE ORGAN—\$10.00 Each
(Add \$5.00 for each guide shipped outside the U.S.)

INDEX OF ATOS PUBLICATIONS (1955-2001)—\$5.00 Each
(Add \$2.00 for each index shipped outside the U.S.)

THEATRE ORGAN BINDER—\$14.00 Each
(Add \$10.00 for each binder shipped outside the U.S.)

WURLITZER FACTORY VIDEO—\$24.00 Each
(Add \$5.00 for each vcd shipped outside the U.S.)

ATOS LAPEL PIN—\$3.00 Each
(Add \$2.00 for each pin shipped outside the U.S.)

ATOS SHOP NOTES—\$75.00 Each
(Add \$10.00 for each copy shipped outside the U.S.)

If you do not have a Marketplace order form from previous issues of *Theatre Organ*, simply list the items you wish to order, enclose a check or money order, and mail to the **ATOS Marketplace, 785 Palomino Court, San Marcos, CA 92069-2102**. If you have any questions, please contact **Vern Bickel, ATOS Marketplace Manager at bickel@atos.org**.

magnificent harmony; dare I say theatrical harmony? I first became aware of the music of Dale Wood during a Tom Hazleton concert ages ago.

Not many know Dale is also a refugee of the Los Angeles Orpheum Theatre and its 3/14 Wurlitzer. Dale played intermissions at "The Orph" while he was in college! More recently, Dale has been the website consultant for some organization known as ATOS—he is responsible for selecting and editing site content. He assists Ivan de la Garza who maintains the website for ATOS. When Dale first came on board, this thankfully retired ex-ATOS Journal editor asked Mr. Wood if he was "THE Dale Wood"? I do not exactly recall what he said in reply, but it was with the humor and warmth much as his music reflects (wanting to know if I might be friend or foe!) Fellow ATOS members, I cannot stress enough that we have further musical greatness amongst our ranks with Dale Wood. Dale's hymn arrangements can be found in church hymnals around the world.

Concert organist Dr. Jim Welch has been known to tour with organist Dennis James when they are presenting some wonderfully esoteric musical instruments ranging from organ to glass armonica. Welch is an internationally performing concert artist and a member of the faculty at Santa Clara University in the Bay Area. He holds a music doctorate from Stanford University, studying with the late Herbert Nanney. Other studies have

included the late Alexander Schreiner, organist of the Tabernacle Salt Lake City. Schreiner of course had a theatre organ background added to his superb music pedigree having played the 4/32 Wurlitzer in the Los Angeles Metropolitan/Paramount Theatre. During the last several years of his life, Schreiner did free-lance concert work that once took him to the 4/16 Barton in the Coronado Theatre, Rockford, Illinois. Schreiner was certainly not a "stuffed shirt" when it came to the theatre organ (or the organ in general).

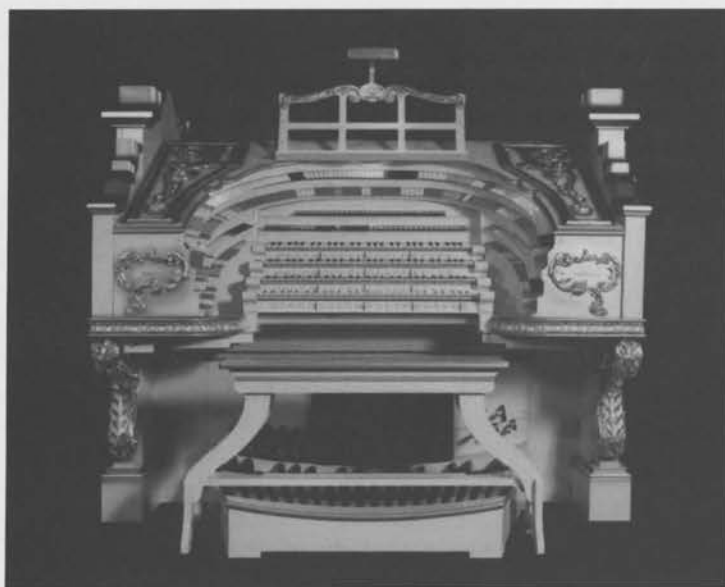
With a musical background including Stanford, one might suspect Dr. Welch could be a musical "stuffed shirt"? A stuffed shirt is far from the case; Dr. Welch plays these Wood Works in a rich, romantic organ tradition with superb technique, expression, and excellent registrations demanded by the music. Dr. Welch, as would be expected, superbly handles tempos and phrasing.

The organ is a 1987 II/30 25-voice Schoenstein and Company organ in the Church of Saints Peter and Paul, San Francisco. This American-built organ is a delight. None of the ugly, extreme chuff and tracker clatter of organs imported to the U.S. a generation ago will be found in this instrument. The Schoenstein Company designed a colorful organ in much the style of a G. Donald Harrison/Skinner organ of the 1930–45 era. The Saints Peter and Paul organ is rich with colorful Flutes, Gambas, Reeds (including a juicy Vox Humana), clean, clear

non-strident Principals and Mixtures.

The tune list provides 74:35 minutes of superbly played music: "When Morning Gilds the Skies," "Amazing Grace," "Lead, Kindly Light," "In Christ There Is No East or West," "Rock of Ages, Cleft for Me," "Shall We Gather at the River?," "There is a Happy Land," "How Firm a Foundation," "Sweet Hour of Prayer," "Beneath the Cross of Jesus," "Softly and Tenderly, Jesus is Calling," "Let the Earth Rejoice!," "Pastorale," "Prepare the Way, O Zion," "Lost in the Night," "All Glory Laud and Honor," "A Way to Calvary," "Were You There?," "When I Survey the Wondrous Cross," "That Easter Day With Joy Was Bright," "The Good Shepherd," "Come With Us, O Blessed Jesus," "Brother James Air," "Praise and Thanksgiving," "Be Thou My Vision," "I Heard the Voice of Jesus Say," "This Joyful Day of Days," "Come, O Thou Traveler Unknown," "The King of Love My Shepherd Is," "If God Himself Be for Me."

Yes, these are all hymn tunes in the Christian tradition. If a person has a problem with these titles and subject matter—ignore the subject matter and enjoy some magnificent atmospheric, dreamy music. Selection 20 ("That Easter Day With Joy Was Bright") is like a bouncy, happy walk down a lane in springtime. Indeed, ignoring the musical roots of these Dale Wood arrangements, any of these hymn settings could add life and color to a silent film accompaniment!



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?

When you demand authenticity, quality, and reliability, there's only one choice...

CROME ORGAN Co.

P.O. Box 18212 • Reno, NV 89511
Telephone (775) 852-1080

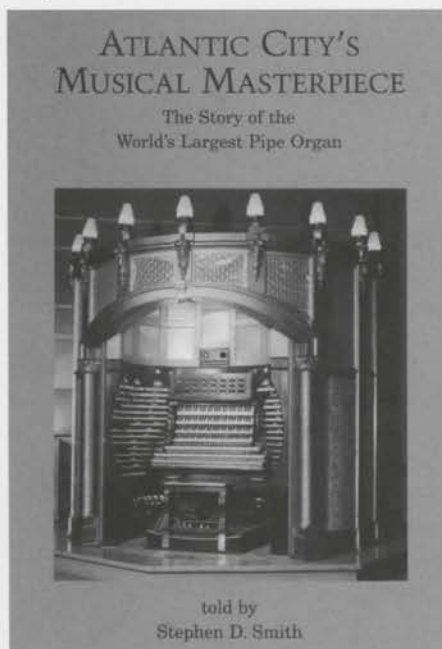
CD \$12.00 each plus \$3.00 shipping. Make check or money order payable to: James Welch Recordings, 3330 Saint Michael Drive, Palo Alto, CA 94306-3057. More information on Dr. James Welch can be found at: <http://www.welchorganist.com/>

Further information on composer and ATOS Website Consultant Dale Wood see: <http://www.mcn.org/k/woodworks/>

BOOK REVIEWS

ATLANTIC CITY'S MUSICAL MASTERPIECE

Stephen D. Smith



As its subtitle states, this 524 page 6 $\frac{3}{4}$ x 10" clothbound book (with nearly 200 photographs, 34 drawings and numerous charts, lists, and layout diagrams) is "The Story of the World's Largest Pipe Organ." In truth we should amend that subtitle to read "The Complete Story" of the truly gigantic Midmer-Losh organ that today is well on its long overdue journey to once again become fully playable. The author, Stephen D. Smith, as the dust jacket quite rightly proclaims, "... is recognized as the world's leading authority on the instrument's history, construction, and tonality ... (f)or over a quarter of a century he has ... researched the instrument and has amassed an unrivaled collection of material about it."

Almost since its beginnings a mystique has grown up about this organ that has raised innumerable questions such as what is its exact size, why was it built, was it ever really completed, and, most critically, is it worth saving? Those questions—and dozens more—are examined and answered in this book. The astonishing amount of details found in these pages may not be for the casual reader—although Smith is a master of clear expository writing—but the serious students and pipe organ technicians will find it a veritable gold mine of fascinating information! As the author points out in his Introduction "... there is surprisingly little information about an instrument that had every right to be the most publicized organ ever ... (but) details of the instrument's design and construction were recorded ... (however) it was *mis-information* about the instrument that largely found its way into organ lore, and sifting through the various stories in an attempt to separate facts from apocryphal tales and downright mischievous *dis-information* has been a time-consuming process."

Chapter One describes in detail "The World's Largest Auditorium" and explains that "... filling the immense auditorium with music could not be accomplished by any band or orchestra—it would require an immense organ ... (to) overcome the absorption of sound by 40,000 people..." The second chapter, titled "The World's Largest Pipe Organ," describes the location of the chambers in the auditorium and the plans for a seven-manual console while Chapter Three, "Still the World's Largest—But Only Just," explains how the instrument's size was scaled back due to the original design being "... too expensive and, almost certainly, too big to be accommodated in the six chambers provided." With Emerson Lewis Richards as the organ architect and the Midmer-Losh firm the designated builder, Chapter Four contains generous quotations from "The Contract" and Chapter Five's 36 pages are devoted to "Construction Details."

The 72 pages of "Departments and Their Components" (Chapter Six) have numerous photographs of sample pipes from each rank in each department of the organ. "The World's Loudest Organ Stops" are described in Chapter Seven while "The World's Largest Organ Pipes"

(the 64' Dulzian) are discussed in the next chapter and there is also a short chapter, "The Pittsburgh Pair," describing the added Trombone rank in the Fanfare department and the Violone in the Echo organ. Titled simply "Stop List," Chapter Ten's 45 pages is "... in many respects, the core of this book, as it contains much of the reported information about each stop, including details of construction, wind pressure, scale ... (and) also lists the pitches at which the stops are available ... their numbers ... (and has) (t)onal descriptions and related comments made by Richards in the contracts and other documents..."

Chapter 11 presents an interesting analysis of the Atlantic City organ by providing an answer to the question, "A Straight Instrument or a Unit Organ?" while the following chapter gives the "Raison D'etre and Rationale" for building the world's largest pipe organ! In 64 pages Chapter 13 describes (in words and close-up photographs) the design, construction and stop layout for the world's only seven-manual organ console while 22 pages of the following chapter fully explain the five-manual console. "Finance and Aftermath" (Chapter 15) devotes 36 pages to reproducing the various invoices covering the cost of building the Midmer-Losh organ while "Maintenance" (Chapter 16) devotes almost 20 pages to details of how the organ has been cared for in the years since its premiere.

The book's final two chapters (17 and 18) are devoted, respectively, to a history of the Midmer-Losh firm and the biography of Senator Emerson Richards and includes some information about the Kimball organ in the Ballroom (located over the main entrance to the Auditorium) and several other organs designed by Richards. There are four Appendices. Appendix A contains "Some Notes Concerning Pipe Numbers" while the 44 pages of Appendix B explain "The Auditorium Organ's Previous Schemes" (those proposed and/or altered during the actual organ construction). On one page Appendix C lists the recordings that have been made on the Auditorium organ and D lists "American Pipe Scales."

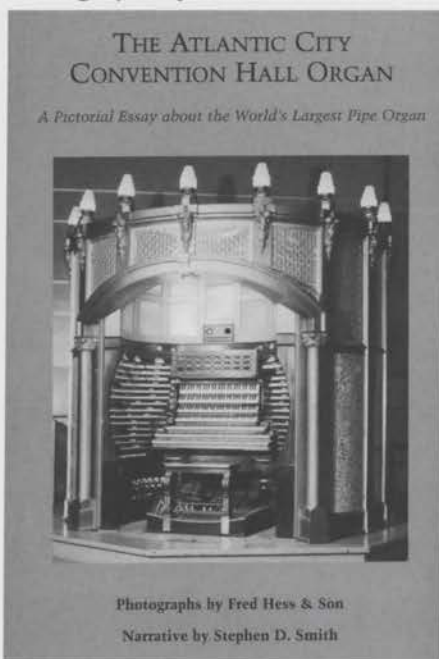
Although it is hard to do full justice to such a monumental work in the space of a review, we fully endorse former ATOS President Stephen Adams' state-

ment "We wish to commend Mr. Smith for his work, which sets a high standard for both technical and historical documentation—one that will be hard for anyone to match." This volume was published by Peter E. Randall of Portsmouth, New Hampshire who has produced an exceptionally beautiful volume with a full color dust jacket. All profits from the sale of this volume will be used by the 700 plus members of the Atlantic City Convention Hall Organ Society for the ongoing restoration and maintenance of the Midmer-Losh and Kimball organs.

Copies of *Atlantic City's Musical Masterpiece* are available for \$46.00 plus shipping and handling charges. Orders may be placed on-line with your credit card at www.acchos.com or by phone at 800/813-6655.

THE ATLANTIC CITY CONVENTION HALL ORGAN

Photographs by Fred Hess and Son



Sub-titled "A Pictorial Essay about the World's Largest Organ," it's the companion book to *Atlantic City's Musical Masterpiece*, also reviewed in this issue of the Journal. This beautifully printed, cloth-bound book is a whopping 11½" x 13" in size. On its 100 pages are—in their original negative size—94 of the 170 photographs taken by the photography firm Fred Hess and Son during the

years (1929 to 1932) that the enormous Midmer-Losh organ was being installed in the world's largest auditorium!

In addition there are double page photos of the auditorium's spectacular interior on the front and rear end leaves. The rear leaf picture is of some 2,500 GIs doing calisthenics sometime during World War 2. But the front end leaf photo is even more spectacular (and more brilliantly lighted) for it shows the entire stage end of the auditorium (with the seven-manual organ kiosk at house right) and much of the left side of the auditorium. Five of the organ's eight chambers are clearly visible and, with the three right side chambers being "mirror images" of those on the left, it is easy to understand how the organ's 449 ranks (totaling 33,114 pipes) would provide a truly thrilling, all-encompassing, awe inspiring sonic experience!

Although some of this volume's photographs have been previously published in earlier periodicals and books issued by the Atlantic City Convention Hall Organ Society, here they are printed full size and in the stunning clarity of the original negatives. And Stephen D. Smith has written unusually informative captions for each of the pictures. It should also be mentioned that, since most of the photos were taken during the organ's construction, there are fascinating views of some of the largest pipes being installed *before* the chambers were filled; views that are impossible to be seen today. For example, one picture shows the longest pipe of the 64' Dulzian, which had to be mitered 20' from the top, before being erected upright in its chamber.

While there are about 40 pictures of the pipework in the chambers, there are also many that show sample pipes from many of the organ's ranks—and all are identified in the captions. There are also a few photographs of the blowers and wind lines and a half dozen or so of the almost unbelievably complex relays. More than 20 picture the seven-manual and five-manual consoles—inside and out—during their construction and after their completion. Although all the book's photos were taken before the age of color film, the dust jacket has a recent full color shot of the seven-manual console in its kiosk that is worthy of being framed!

The price for this volume is \$45.00 plus shipping and handling. See the previous review for the ordering details.

A CORRECTION AND ALFREDO MENDEZ DISCOVERED!

Our apologies for an unfortunate misspelling of the music title "Colonel Bogey March" (we had spelled it with two "o"s!) in the May/June issue of the Journal. Although Hollywood composer Malcolm Arnold wrote the score for the Academy Award winning 1957 film *The Bridge on the River Kwai*, director David Lean had planned to use the World War I song "Bless Them All" for the tune whistled by the prisoners as they marched off to build the bridge for their Japanese captors. But the rights to that song were too expensive so Lean, remembering a song he had sung as a child, substituted the "Colonel Bogey March" which was composed by Kenneth Alford in 1914. Film music historian Laurence MacDonald has written, "Arnold... did compose an original march theme as a counterpoint to the "Colonel Bogey" melody. Mitch Miller incorporated the tunes in his recording so that the final product is a hybrid of the Arnold and the Alford tunes."

Thanks to ATOS member Richard Hohwiesner of Clearwater, Florida, we believe the mystery of who was Alfredo Mendez has finally been solved! As we mentioned in a footnote in the May/June Journal, the Spring 1958 issue of *The Tibia* carried a review of the LP *Fiesta for Pipe Organ* by Alfredo Mendez. For many years it was believed that was a non de plume for either Jerry Mendelson or Ashley Miller. Mr. Hohwiesner tells us Frederick Mendelson (or possibly Mendelsohn) made that recording and also occasionally played Hammond organ with *The Three Suns* (which was formed in 1939 and disbanded in 1965). He knew Frederick Mendelson in the late 1950s when Mendelson was a music teacher and the organist for Long Island's St. Martha Catholic Church in Uniondale, New York. He tells us Mendelson gave him a copy of that LP and, when asked why it was all Latin music, replied that those selections were chosen by the record producer. 🎵

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.

You are invited to become a subscriber. Persons who are engaged full-time in the organbuilding or organ maintenance professions are also encouraged to request information regarding membership in the American Institute of Organbuilders.

Please enter my subscription to the American Institute of Organbuilders' quarterly publication *Journal of American Organbuilding*.

Enclosed is a check for:

- \$12.00 (1 year, 4 issues)
- \$22.00 (2 years, 8 issues)
- \$32.00 (3 years, 12 issues)

Name _____

Firm or Institution _____

Mailing Address _____

City/State/Zip _____

Check here if mailing address is for HOME delivery.

Make checks payable to:

American Institute of Organbuilders

Mail this form and payment to:

AMERICAN INSTITUTE OF ORGANBUILDERS

P.O. Box 130982 / Houston, Texas 77219



ORGAN-IZING POPULAR MUSIC

by **AL HERMANN'S**

The subject most students, amateurs and home organists need help with is chord sequences for improvising introductions, repeat-endings and modulations. One of the easiest and most useful of these is the diminished chord sequence. After playing the final chord of a song, move your foot up a half tone to the nearest pedal and play the diminished chord that includes that note. The next chord will be the V⁷ with the 5th of that chord on the pedal. This will give you three pedals in a row—the 4th pedal will be the root of the V⁷ chord. In 4/4 time this will require two measures. In 3/4 time it will require four measures.

This will either take you back to the beginning of the same song or to another song in the same key. This may also be used as an introduction to any song starting with the I chord and proceeding to the diminished chord, followed by the V⁷ chord. As an introduction, it can be either two or four measures and the melody of the song can be improvised with the right hand on the lower manual.

Figure out these chord sequences and practice them in the five common keys: C – F – G – B^b – E^b. They will then be useful for any song.

This subject to be continued next time.



BARRY BAKER CONCERTS



3012 Portsmouth Avenue #4
Cincinnati, OH 45208-1549
Concert Booking Line: 513-321-4346

The Song is You



Jelani Eddington
plays the Saunders Wurlitzer

Featuring:

All's Fair In Love and War • Leaning on a Lamp-post • Sophisticated Lady • The Petite Waltz • Overture from "Mame" • Love Is Here To Stay • Who's Sorry Now? • Greensleeves • The Best of Cole Porter • The Song Is You • Overture from "Die Fledermaus"

Ordering Information:

CD only—\$18.00 (U.S.) Add \$2 for shipping and handling, plus \$1 per each additional item. All orders from outside the U.S., add \$3 per item. Check or money order only. No credit cards or C.O.D. Please allow 2-4 weeks for delivery.

Send payment and ordering information to:

RJE Productions • P.O. Box 3034 • Hoboken, NJ 07030-3034 • USA

DOROTHY VAN STEENKISTE REMEMBERED

On June 28, 2002, the Michigan State Senate adopted Senate Resolution number 236 memorializing and celebrating the life of Dorothy Van Steenkiste.

NEW OWNERS FOR ORGAN

The organ installed in what was the Johnson mansion, Gig Harbor, Washington is going to have a future as the new owners of the property are organ lovers and will preserve the instrument.

NEW NAME FOR ORGAN

The organ installed in the Towe Auto Museum, Sacramento, California has been named the Dale Mendenhall Memorial Theatre Pipe Organ in honor of his many years of service to the Sierra Chapter and to ATOS.

SAENGER'S 75TH

During the last weekend of June, the Saenger Theatre in New Orleans, Louisiana celebrated its 75th year of operation. For the event, they scheduled "Some Like It Hot", "The Wizard Of Oz", and "Gone With The Wind" all at 1920's prices. The house was sold out for almost every show. The theatre has been beautifully restored. The 4/26 Morton was heard before each movie.

THE 2002 ANNUAL CONVENTION

For those of you who have never visited San Diego, this is an excellent opportunity to see a unique city and what it has to offer.

You will be able to hear Barry Baker, Peter Richard Conte, Carlo Curley, Catherine Drummond, Adam Evans, Tom Hazleton, Lyn Larsen, Rob Richards, Wayne and Cheryl Seppala, Bob MacLeod, Robert Wetherall, and Carol Williams.

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

International ATOS NEWS

THE NEWSLETTER OF THE
AMERICAN THEATRE
ORGAN SOCIETY

VOLUME 5, NUMBER 4

<http://www.ATOS.org>

SEPTEMBER, 2002

ATOS CALENDAR OF EVENTS

Be sure to get your schedules in well in advance, at least 120 days.
The listing can be only as good as the input.

—Thanks, Ed, <Tibvox@aol.com>

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@pci.net>

■ ALABAMA

Alabama Theatre, 1817 3rd Ave.North, Birmingham, AL. (205)252-2262, (4/28W); Sat, Oct 26, 7:00pm, Tom Helms, *Phantom of the Opera*; <<http://www.AlabamaTheatre.com>>

■ ARIZONA

Organ Stop Pizza, 1149 E Southern Ave, Mesa, AZ (480)813-5700, (4/74+W); Winter organ hours, Sun-Thu, 4:30pm - 9:00pm, Fri-Sat, 4:30pm - 10:00pm; Summer organ hours, Sun-Thu, 5:30pm - 9:00pm, Fri-Sat, 5:30pm - 10:00pm; Charlie Balogh, Lew Williams; <<http://www.organstoppizza.com>>

Orpheum Theatre, 203 W Adams, Phoenix, AZ, (602)252-9678, (3/30W); Sunday Silent Films with concert at 2:30pm, Ron Rhode; Sep 22, *Phantom of the Opera*; Nov 3, Douglas Fairbanks Double Feature; Dec 15, *The General*; Feb 9, 2003, *Blood and Sand*; Mar 9, 2003, *Rebecca of Sunnybrook Farm*; Apr 15, 2003, *The Gold Rush*; <<http://www.silentsundays.com>>

■ CALIFORNIA (NORTH)

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

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

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

Berkeley Community Theatre, 1930 Alston Way, Berkeley, CA, (510)632-9177, (4/33W); All concerts at Sun, 2:30pm; Oct 6, John Giacchi; Nov 3, Ron Rhode; Jan 12, 2003, Clark Wilson; Mar 16, 2003, David Wickerham; May 18, 2003, David Peckham; <<http://www.theatreorgans.com/norcal>>

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

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

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

Kautz Vineyards and Winery, 1894 Six Mile Rd, Murphys, CA, (209)728-1251, (3/15 RM); Winery tours, theatre pipe organ; <<http://www.ironstonevineyards.com/main.html>>

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

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, (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; <<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, Sep 8, 1:00pm, Charlie Balogh; Sun, Oct 20, 1:00pm, Jelani Eddington; Sun, Dec 15, 1:00pm, Tom Hazleton; <<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.elcapitantickets.com/>>

Nethercutt Collection, 15200 Bledsoe St, Sylmar, CA 91342, (818)367-2251, (4/74W); Guided tours twice a day, Tue-Sat at 10:00am and 1:30pm. Free admission by reservation; Organ is played at the end of each tour; Organ Concerts: Reservations required in advance; Fri, Oct 11, 8:00pm, John Giacchi; Sat, Oct 12, 2:00pm & 8:00pm, John Giacchi; Sat, Dec 7, 2:00pm & 8:00pm, Ron Rhode; Sat, Dec 14, 2:00pm & 8:00pm, Tom Hazleton; Sat, Dec 21, 2:00pm & 8:00pm, Lyn Larsen; Fri, Jan 24, 2003, 8:00pm, Tony Fenelon; Sat, Jan 25, 2003, 2:00pm & 8:00pm, Tony Fenelon; Fri, Apr 25, 2003, 8:00pm, Scott Foppiano; Sat, Apr 26, 2003, 2:00pm & 8:00pm, Scott Foppiano; Fri, Jun 27, 2003, 8:00pm, Ken Double; Sat, Jun 28, 2003, 2:00pm & 8:00pm, Ken Double

Old Town Music Hall, 140 Richmond St, El Segundo, CA, (310)322-2592, (4/26W); Bill Field at the Wurlitzer; Fri & Sat 8:15pm, Sat & Sun 2:30pm; 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; <<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; Sat, Nov 30, ATOS 2002 Annual Convention; Sun, Apr 6, 2003, 2:00pm, Barry Baker; Sun, Jun 22, 2003,

2:00pm, Chris Elliott, Silent Film; <<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

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, 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, Bob Courtney, Sandy Hobbs, and Tom Hoehn; <<http://www.tampatheatre.org>>

■ HAWAII (On the Big Island)

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

■ ILLINOIS

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); <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; <<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, Dennis Scott; Saturday, Freddy Arnish; <<http://www.classiccinemas.com>>

York Theatre, 150 N. York Rd, Elmhurst, IL, (630)834-0675, (2/7B); Theatre organ overtures on Friday nights, Freddy Arnish; Saturday nights, Roland Frase; <<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); Sun, Sep 15, 2:30pm, Ken Double; <<http://www.parathea.org/>>

Warren Center, 9450 E 18th St, Indianapolis, IN, (317)356-3561, (3/18B); <<http://www.theatreorgans.com/cicatos>>

■ IOWA

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; Thu, Sep 12, 7:30pm, Thomas Hazleton; Oct 29, David Peckham, *Phantom of the Opera*; Mon, Dec 23, 7:30pm, Ray Cornils, Christmas Concert; Fri, Feb 14, 2003, 7:30pm, Dennis James, Silent Movie; <<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

Michigan Theatre, 603 E Liberty, Ann Arbor, MI (616)668-8397, (3/13 B); Fri & Sat inter-

missions (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 Candea, 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 Wickham; 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); <<http://www.oceangrove.org>>

Symphony Hall, 1040 Broad St, Newark, NJ, (973)256-5480, (3/15GB); Used for special events; <<http://www.gstos.org>>

Trenton War Memorial, W. Lafayette St @ Wilson, Trenton, NJ (732)741-4045, (3/16M); Sun, Sep 15, 3:00pm, Candi Carley-Roth; <<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 19, 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, 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; Sep 18, Byron Jones; Oct 16, Paul Staley; Nov 20, Lance Luce; Dec 11, Cole Holland

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

■ NORTH CAROLINA

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

■ NORTH DAKOTA

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

■ OHIO

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

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

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

Ohio Theatre, 55 E State St, Columbus, OH, (614)469-1045, (4/34RM); Organ overtures and intermissions; <<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 (6469 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/wurli2/index.html>>

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

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

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

■ WASHINGTON

Everett Theatre, 2911 Colby, Everett, WA, (425) 258-6766, (3/16K); Sat, Sep 21, 3:00pm, Simon Gledhill; <<http://www.everetttheatre.org>>

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

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

■ AUSTRALIA

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

Coburg City Centre, 90 Bell St, Coburg, Melbourne, VIC, (9)338 5164, (2/9 Blackett & Howden); Sun, Oct 20, 2:00pm, Cliff Bingham & Craig Schneider; Mon, Nov, 25, 8:00pm, Len Rawle

Dendy Cinema, 26 Church St, Brighton, VIC, (03) 9781 5349, (3/15W); Organ before films, Saturday evening

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

■ 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, 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; Sep 28, Robert Wolfe; Oct 19, Kevin Grunill; <www.wolvescivic.co.uk/html/compton/index.asp>

Portslade Town Hall, Victoria Rd, Portslade, Sussex, (0)1293 844788, (3/18C); Sun, Sep 8, 3:00pm, Nicholas Martin; Sat, Sep 28, 2:30pm, Michael Maine; Sat, Oct 5, 7:30pm, Michael Wooldridge & Phil Solomon, Super Dance; Sat, Oct 13, 3:00pm, Nigel Ogden; Sat, Nov 10, 3:00pm, John Mann; Sat, Dec 8, 3:00pm, Michael Maine & Michael Wooldridge, Christmas Concert

The Ritz Ballroom, Bradford Road, Brighouse, W Yorkshire, 44 (0)1484 513879, (3/10W); All concerts, Sun, 2:30pm; Sun, 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

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 Kellsall; 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, Feb 2, 2003, 2:30pm Joyce Aldred

Stockport Town Hall, On A6, Main Road Thru Stockport, UK, 44 (0) 161 764 3979, (4/20W); Thu, Sep 19, 12:00noon, Joyce Aldred; Mon, Oct 7, 12:00noon, Joyce Aldred

Thomas Peacocke Community College, The Grove, Rye, East Sussex, 01424 444058, (2/6W); Sat, Sep 7, 2:00pm, Iain Flitcroft, Tea Dance; Sun, Sep 8, 2:30pm, Carlo Curley; Sun, Oct 20, 2:30pm, Claudia Hirschfeld & Thomas Horton; Sun, Nov 24, 2:30pm, Simon Gledhill & Lesley Van Egmond; Sun, Dec 8, 2:30pm, Byron Jones & Peter Hayward; Sun, Jan 26, 2003, 2:30pm, Robert Wolfe; Sun, Feb 16, 2003, 2:30pm, Brian Sharp; Sun, Mar 16, 2003, 2:30pm, Joyce Aldred & Penny Weedon; Sun, Apr 20, 2003, 2:30pm, Jean Martyn; Fri, May 16, 2003, Len Rawle & The Battle Town Band; Sat, May 17, 2003, 8:00am - 10:00am, Len Rawle; Sat, May 17, 2003, 11:00am, Len Rawle, Silent Movie; Sat, May 17, 2003, 2:00pm, Len Rawle, Tea Dance; Sat, May 17, 2003, Evening Concert, Nigel Ogden & The Kent Police Male Voice Choir; Sun, May 18, 2003, Morning, Len Rawle & Guests; Sun, May 18, 2003, Buffet Lunch, John Mann, Janet Dowsett, Richard Hills, & Michael Maine; Fri, June 13, 2003, 2:30pm, Trent Simms; Sun, Sep 14, 2003, 2:30pm, Paul Roberts; Sun, Oct 19, 2003, 2:30pm, John Mann; Sun, Nov 16, 2003, 2:30pm, Byron Jones

Woking Leisure Centre, Woking, Surrey. 44 2089 040220 (3/16W); All concerts start at 7:30pm unless stated otherwise; Sat, Sep 21, Len Rawle; Sat, Nov 16, John Mann; Sat, Dec 14, Len Rawle; Sun, Dec 15, 2:30pm

Chapter News

ATTENTION ALL CHAPTER CORRESPONDENTS: The deadline for receiving Chapter News items for the January/February issue is November 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.

JOHN TROULIAS



Stuart Thompson

ALABAMA

Dan Liles, President, 205/699-9322

Birmingham, Alabama. During the summer months, the Alabama Chapter has suspended our free public concerts at the Alabama Theatre. These concerts will resume in September.

The theatre is now in the midst of "Summer Movie Series 2002." The classic movie series began in 1986, when the Costa-Head organization owned the theatre. The Alabama ATOS Chapter, in agreement with Costa-Head, showed a classic movie every other weekend. In May 1987 the theatre was bought out of bankruptcy by newly organized, non-profit, Landmarks, Inc. Since that time the movies have been sponsored by Landmarks. The Alabama ATOS Chapter fully supported and still supports the Summer Movies with volunteer help. Lately the organ crew, under Larry Donaldson, has been rebuilding and replac-

THURMAN ROBERTSON



Cecil Whitmire

ing swell shade actuators and bumpers and the theatre will have new seating installed in the dress circle.

For theatre organ enthusiasts, a ticket to the movie includes a mini concert on our Wurlitzer pipe organ. The organ is Opus 1783. Jesse Crawford designed this type organ for the Publix Theatre chain theatres that were being built around 1927, thus its designation as Style Publix 1, currently tastefully expanded to 4/28.

We have three house organists for the movies this year. Cecil Whitmire and Stuart Thompson are back this summer. Gary Jones, after an absence from the area, is back. Each artist has his own unique style. "Sing Alongs" and music supporting the theme of the film being shown add to the entertainment.

The chapter produced CD *The Alabama Wurlitzer* by Tom Hazleton is still available. This is an outstanding recording featuring music from his concert on

THURMAN ROBERTSON



Gary Jones

September 16, 2001. One selection is a patriotic tribute to those whose lives were lost in the tragic events of September 11. Information about ordering the CD is available on the theatre web site at: <http://www.alabamatheatre.com/wurlitzer2.html>

Virginia Robertson

AUSTRALIA FELIX

Graham Ward, President
INT +618 8387 1554

Victoria, Australia. Those members of Australia Felix who are also members of our national organization, the Theatre Organ Society of Australia, are getting very excited about the coming Festival 2003 to be held in Adelaide, South Australia, over the Easter holiday period. Adelaide is a very attractive modern city of well over a million inhabitants, and is the gateway to the Australian Outback—in particular to the age-old

Flinders Ranges with the earliest fossils of living creatures on the planet, and the vast Red Centre. It is the home of two TOSA owned theatre organs—a fine 2/12 Wurlitzer, which was once in the Regent Theatre, Sydney as a 2/8 and later in the Plaza Theatre under the superb Regent in Melbourne, and of course the famous Capri 4/29. These organs will be heard in concerts by various fine Australian organists, including Adelaide's five young winners of ATOS scholarships and competition awards, with the main concert being given by Lew Williams on a welcome return visit to this country.

Other organs will be visited, including Richard Larritt's home installation and the Hill, Norman and Beard instrument in Saint Peter's Anglican Cathedral. Silent films with the inimitable David Johnston and some of John Thiele's full-screen dissolving slide shows (which I am certain have never been bettered anywhere) with organ and orchestral accompaniments to the narration will be presented in the theatre, as well as a nostalgic programme from the early sound era. These will feature a short history of the Capri Theatre and its organ, and nostalgic highlights of previous TOSA conventions.

There will be an after-glow bus tour of the Fleurieu Peninsula, which is one of several wine regions within a few miles of the city, and which a year or so back, among very many other South Aus-

tralian wines which have won gold medals in international wine shows, produced what was in the judges' opinions the world's best Methode Champenoise wine.

Those who would like to take advantage of a dollar, which buys as much here as a U.S. dollar does at home, and which will cost you just 57 cents, visit a country which is in very many ways a home away from home for Americans, and yet which is unique in so many different ways, with its fauna and flora and ancient landscapes within easy reach of large sophisticated cities, should contact Jim and Shirley Clausen of Portland Oregon, at <JSCLAUSEN@aol.com> for information. They are long-standing members of TOSA, and Honorary Australians. Alternatively, they could contact <tosa2003@senet.com.au>, or Greg Doman, at P.O. Box 3369, RUNDLE MALL SA, Australia 5000.

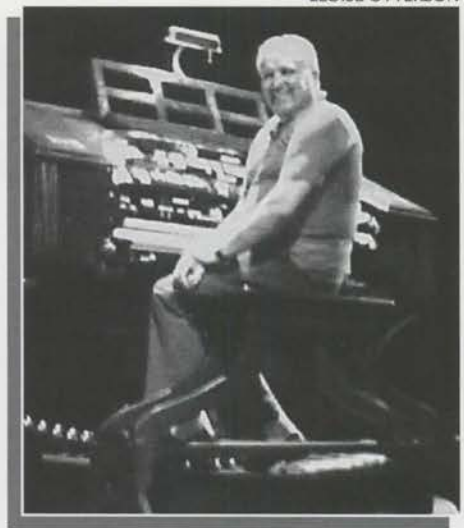
Above all, there will be fellowship with kindred spirits, who love the music of the theatre organ as much as you do, and who will welcome you into their homes and their hearts.

Brian Pearson

CENTRAL FLORIDA

Bill Shrive, President, 727/546-0564

Tampa, Florida. Our May meeting and open house was held at the Tampa Theatre. After a short meeting master of ceremonies, Bill Yeoman, gave members and guests some of his humor before



David Wilson, a visitor from Sunderland, England, enjoys his turn at open console at the Tampa Theatre Wurlitzer.

introducing wife Rosa Rio and Cliff Shaffer. Everyone enjoyed the wonderful duets on the Tampa Theatre's 3/12 Wurlitzer and the Mason and Hamlin concert grand. After the concert several talented members played at open console. We also enjoyed the playing of David Wilson, a visitor from Sunderland, England who entertained at open console. David is Secretary of the Sunderland Theatre Organ Preservation Society.

In June our meeting was held at the home of John and Eloise Otterson. John entertained us with some fine music on his Hammond. The concert was followed by open console with Rosa Rio and many other talented organists.

UP, UP AND AWAY!

Simon Gledhill
Plays the 3/18 Barton
Warren Performing Arts Center
Indianapolis, Indiana

Including:

- Up, Up and Away
- In a Country Lane
- Look Lively
- Anyone Can Whistle
- Apple Blossom Time
- The Nearness of You
- My Heart Belongs to Daddy
- Lush Life

To Order: CIC-ATOS
5440 N. Meridian St.
Indianapolis, IN 46208
US Funds Only, \$20 ppd. USA
\$22 ppd. Canada
\$24 ppd. All Others

Rhapsody

Jelani Eddington
plays the Saunders Wurlitzer

Selections include:

- Medley from "Top Hat" • That's Entertainment
- Something's Gotta Give • La Danza •
- Hungarian Rhapsody #2 in C# Minor •
- The Nearness of You ... plus many, many more!

Over 75 minutes of music!

Ordering information:
Compact Disc \$18.00 (U.S.), Cassette \$12.00 (U.S.). Add \$2.00 for shipping and handling plus \$1.00 per each additional item. All foreign orders add \$3.00 per item. Check or money order only. No credit cards or C.O.D. Allow 4-5 weeks for delivery.

Send payment and ordering information to:
R. Jelani Eddington Recordings, P.O. Box 3034, Hoboken, NJ 07030-3034.

TIMES SQUARE NEW YORK PARAMOUNT WICHITA WURLITZER CDS!

Upstairs, Downstairs

Featuring Clark Wilson in a unique recreation of an old radio show with selections on both the "upstairs" studio organ (3/19 Little River Studio Wurlitzer) and "downstairs" concert organ (4/38 former New York Paramount Wichita Wurlitzer). Jack Bethards recreates the radio program.

Best of Times:

Lyn Larsen Plays
The Jerry Herman Song Book
Mame, Hello Dolly! and more.
All are performed on the Wichita Wurlitzer.

\$20 US; \$25 ppd. overseas.
W.T.O., 6141 Fairfield Rd., Wichita, KS 67204
FAX: 316-838-3127; WTOPOPS@aol.com
www.nyparamountwurlitzer.org/new
More CDs, Cookbook, Apron, Mug, Tote
Concert Schedule Available

We are still waiting for the Post Horn and Orchestral Oboe at the Tampa Theatre. The new blower needs to be installed to handle the two new ranks, which will bring the Wurlitzer up to 3/14.

Work is progressing on the 3/11 Robert-Morton theatre organ at the Polk Theatre in Lakeland. The theatre management is very enthusiastic and took pictures to put in their newsletter of the work crew working. Our work crew is working hard to make the deadline for Rosa Rio to dedicate the organ in October. It should be a powerful sounding organ and we eagerly await its completion.

Sandy Hobbis

CENTRAL ILLINOIS

Fr. Gus Franklin, President
217/585-1770, franklin@atos.org

Springfield/Champaign-Urbana, Illinois. "It Was a Very Good Year" to quote ol' blue eyes, Frank Sinatra. "I Get My Licks on Route 66" also expresses who



"They're Back" (Well, at least their backs!) Jack Moelmann & Fr. Gus Franklin entertain the chapter at Jack's home.

we are in Central Illinois. Our meetings move from one home to another, or one theatre to another as time and weather permit.

The events this past year have included concerts by Mark Gifford on the Springfield High School 3/12 Barton from the old Springfield Orpheum Theatre as well as trips to hear the 2/8 Wurlitzer played by Warren York at the Virginia Theatre in Champaign. (This is not on Route 66!) The Vermilion Heritage Foundation hosted our Annual Membership Meeting at the Fischer Theatre in Danville, Illinois. The donat-

ed, and now in town, 3/14 Barton is to be restored, thanks to the dedicated members of the Foundation. (Come to think of it, this isn't on Route 66 either.)

The meeting at the home of Scott Hager in Dwight, Illinois was just off Route 66. There an interesting Yamaha HX-1, with software designed by Hector Olivera, resides. There was also a Technics EN-4 and an older Wurlitzer electronic for our inspection and playing.

Shuffling off south on 66 the members were entertained by Jack Moelmann at his home in O'Fallon. Jack's one-of-a-kind hybrid organ is amazing to see, hear, and play.



Bp. Ron Greeson at the 3/8 Wurlitzer in the Virginia Theatre, Champaign, Illinois.

The Williams, the Cramers, the Kikendalls, the Andrews, Jack Moelmann, and Fr. Gus Franklin continue to open their homes for monthly meetings, and they are most generous with open console time. A significant impact has been made on our awareness of the entertainment the theatre organ can provide for all ages for all time. We indeed get our kicks on, or at least near, Route 66!

Martha J. Bradley

CENTRAL INDIANA

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

Indianapolis, Indiana. The familiar advertising slogan proclaims that membership has its privileges. For the Central Indiana Chapter the phrase should be stated that it is a privilege to have members. This is of course true in the case of all our hard working volunteers serving in numerous capacities. However on



Dan Bellomy having a bit of fun at the Hedback Community Theatre.

May 5 the words rang louder than normal with CIC member Dan Bellomy at the Hedback Theatre Page/Wurlitzer as artist for our monthly meeting. Due to scheduling conflicts and venue availability, the meeting was shifted to the first Sunday from our traditional second Sunday spot on the calendar. During the performance—accompanied by M.L. Foote on bass as always—Mr. Bellomy's most talented fingers coaxed sounds from the chambers of the 2/11 instrument that left many in amazement and filled with envy. The fiery-jazz filled set kicked off with the artist's signature tune. It is no secret that the Hedback organ is a hybrid instrument, yet through some crafty registration, Dan took that a step further. Ever hear of a Page/Wurlitzer/Hammond?

The business portion of the May meeting included an announcement that Carlton Smith, with assistance from John Struve, had installed the MIDI Marimba in the Hedback Theatre main chamber, completing a series of improvements to the 2/11 Page/Wurlitzer. Also discussed was the generous donation of a Barton console lift to the Central Indiana Chapter from the Grand Theatre in Wausau, Wisconsin.

May 19 found a dilemma familiar to theatre organ enthusiasts in Indiana with having to decide between two concert events. Jelani Eddington presented a fantastic afternoon of music along with accompaniment to the Charlie Chaplin silent comedy *The Rink* at the Paramount Theatre Center in Anderson. While Mr. Eddington was entertaining patrons at the Paramount, Barry Baker pulled off his best Ken Double impersonation at the Embassy Theatre in Fort Wayne. The fine concert and



Ken Double and Dyne Pfeffenberger at the Long Center for the Performing Arts.

CLETUS GOENS



Ron Rhode at the Warren Performing Arts Center Barton.

impersonation was the result of Mr. Double unexpectedly having to commentate a hockey game for the Houston Arrows. (How dare they go into postseason play when there are theatre organ concerts to attend to!) Can you think of a more difficult decision to make, two superb artists, two stunning venues, and two

original Page theatre organ installations?

Memorial Day weekend found a return to manual labor for Central Indiana Chapter members. First, Warren York hitched up a trailer to his van and along with Carlton Smith, Tom Nichols, and Shawn Chase ventured to the Northland to retrieve the donated console lift from the Grand Theatre. You will have

to ask Warren how he convinced the lift to climb itself out of the pit. Giving up a portion of their holiday, Warren and Tom were joined by Kevin Ruschhaupt and Todd Saul to add the lift to CIC's growing collection of organ components in storage on Memorial Day.

With the Hockey season finally at a close, Ken Double arrived back home again in Indiana for his traditional June concert at the Long Center for the Performing Arts in Lafayette on the 8th. Also as is tradition, Ken couldn't resist a guest in his program. To the delight of the audience, this year pianist extraordinaire Dyne Pfeffenberger joined Ken for a few Steinway-Wurlitzer duets as well as a solo medley of music associated with New York City, which was simply grand.

Concluding a weekend of fabulous concert performances, Ron Rhode returned to the Warren Performing Arts Center and the 3/18 Barton on Sunday the 9th. With selections from novelty

tunes to poignant ballads to symphonic and classical works, the afternoon was filled with old favorites and soon to be favorites performed by a genuinely talented artist.

Shawn Chase

DAIRYLAND

Gary Hanson, President, 414/529-1177

Racine/Milwaukee, Wisconsin. Our annual spring concert was held on Sunday May 19 at the Avalon Theatre with our own Dave Wickerham as the organist. In addition, the New South Rampart Street Paraders Band, a Dixieland group, played along with the organ on many numbers and soloed as well. The theme

MARY THIEL



Dave Wickerham hosted the June DTOS social at his home.

for the concert was to recreate a live radio show, which we titled "On The Air." We even had an actual radio announcer from a local radio station, Bill Taylor, who did all of the announcing during the concert. The Wurlitzer and Dixieland Band blended well and it

THE LEAGUE OF HISTORIC AMERICAN THEATRES

a network of hundreds of people who love historic theatres, working all over North America to save theatres, fix them up, take care of them and keep them operating.

WE ARE EAGER TO SHARE OUR ENERGY AND OUR EXPERTISE WITH YOU!

Our quarterly newsletter, *inLEAGUE*, is filled with useful information and news. At League conferences, theatre tours, seminars and workshops, we share successful solutions to restoration and operations issues, visit theatres and spend time getting to know one another. If you would like more information about the League call, or e-mail us today!

THE LEAGUE OF HISTORIC AMERICAN THEATRES

34 Market Place • Suite 320 • Baltimore, MD 21202

410 / 659-9533 • Fax 410 / 837-9664

info@lhat.org • www.lhat.org



Gary Reseigh at the Dairyland Ice Cream Social.

made for a great afternoon for the large group in attendance.

The Fifth Annual Ice Cream Social was once again held at the Menomonee Falls home of Jim and Dorothy Petersen on Sunday, May 26. However, the event this year was bittersweet as the Petersens have decided to sell the organ and will soon be selling their house too. The 3/13 Wurlitzer was one of the featured organs during the 2000 ATOS Annual Convention held in Milwaukee, so many of you are familiar with it. Artist for the day was Gary Reseigh of Grand Rapids, Michigan. He played for many years at the Roaring '20s Pizza Parlor in Grand Rapids and was featured in an ATOS Annual Convention in the past. This event is always one of our best-attended private home parties, and this year was no exception with over 100 in attendance.

In June our club discovered a great new place to have socials when on June 23 we were invited to the Menomonee Falls home of internationally known organist Dave Wickerham and his wife Rhonda. The home was previously owned by the late Harvey Kuhlman, who was also a member of Dairyland. Harvey had the 3/15 Wicks pipe organ custom designed for this home in the

early 1970s. The organ chambers take up one entire wall, with vertical clear glass swell shades showing off the beautiful arrangement of pipes inside. The music room is huge and contains not only the Wicks console, but a new Rodgers electronic organ, a piano, a keyboard, and another organ console. This social was supposed to be limited to 50 people, but a count at the door totaled 74 people! Of course the organist was Dave Wickerham who dazzled us by playing not only the Wicks but also the Rodgers, for which he is a sales representative in our area of the Midwest. A full potluck meal followed.

Sandy Knuth

DELAWARE VALLEY

Vincent Kling, President, 610/935-9419

Philadelphia, Pennsylvania. Due to our being on vacations, there was no article in the last issue.

The monthly meeting of our society was held at the Keswick Theatre, Glenside, Pennsylvania, on April 10, 2002. Three new members will be voted on at our next meeting. Discussion included the work that is being done on the 3/19 Möller there as well as on the 2/14 Wurlitzer at the Colonial Theatre in Phoenixville, Pennsylvania. The organ crew for the former venue would like to have as much help as possible. If interested, call Tom Smerke at 215/659-1323. Also, we still have Leonard MacClain ("Melody Mac") tapes and CDs. Call 610/935-2545 or 610/644-2791 if interested. After the meeting, many members played the Möller (now with piano and toy counter reinstalled).

Talent! Talent! Talent! What a wonderful time was had by our members on April 27, 2002, at the home of Jim and Dorothy Shean in Levittown, Pennsylvania. Their beautiful Wurlitzer theatre



Paul Richardson, Phillie organist, left, and Wayne Zimmerman. Concert at Vincent Kling estate.

pipe organ was played by guest artist, Don Hansen. After his mini-concert, Candi Carley-Roth joined in at the piano. After that, she also, as well as Bob Lilarose, played the organ. Open console had many other members giving of their talents. Refreshments were served followed by a wonderful buffet. Dorothy and Jim, we thank you for opening your home to us, for the great food and friendship, and the wonderful music!

On May 18, 2002, a meeting was held at the estate of Vincent Kling, our President, in Chester Springs, Pennsylvania. After that more fun, more talent. In Vince's "New Farm Hall," we were treated to a concert/jam session by Paul R. Richardson, the organist for the Philadelphia Phillies, and Wayne Zimmerman together on two electronic organs. Unforgettable music was played from the 1940s to the present, including marches, waltzes, ballads, etc. Preceding the concert, at least 280 music lovers gathered in the courtyard for a buffet. During intermission, we were entertained by Irish dancers, followed by singers. Prizes were also drawn. The evening was climaxed with fireworks by Lou Fillipo. Thank you, Vince, for all

THE AMERICAN ORGANIST MAGAZINE

Official Journal of the

AMERICAN GUILD OF ORGANISTS

475 Riverside Drive, Suite 1260
New York, NY 10115
212/870-2310 • Fax 212/870-2163
www.agohq.org

The Biggest Little Wurlitzer



Recording Service Landmarks

The Wurlitzer like you've never heard it before. Jerry Mendelson at the Rahway Theatre's 2/7 Wurlitzer recorded at the 1970 ATOS Convention. 62+ minutes including Say It With Music, El Relicario, Carioca, Danny Boy & Irish Jig, Tico Tico, many more. Proceeds to benefit: GSTOS.

More Info at: www.gstos.org

New
Release!



CD \$20

POSTPAID

Add shipping outside USA

Check or money order to:

LRS-GSTOS, Inc.

C/O Coralie Romano

576 Sherwood Dr.
Piscataway, NJ 08854

your dedication to music and to our society. Our hats are off to Paul and Wayne for a terrific night of great fun!

Rose E. Etzel and Dick Auchincloss

EASTERN MASSACHUSETTS

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

Wellesley, Massachusetts. EMCATOS gathered for a field trip in Needham at the Marshall-Ogletree Rodgers Organ Studio on May 19. David Ogletree played two top of the line Rodgers electronics, one with three ranks of Ruffatti pipework, controlled by a three-manual console, equivalent of 72 ranks. The other was one of two manuals, both producing rather good imitative sound of pipes. Several of our members tried both organs making for a different and interesting afternoon's entertainment. (Note: In the absence of the writer, member Eugene Dolloff kindly supplied some information for this report.)

June 9 had our members together with those of SENETOS (South Eastern New England Theatre Organ Society) assemble for both a picnic and pipes at the Phipps Marine, Machine and Pipe Organ Works in New Bedford. Member Bobb Partridge was the barbecue chef and ably prepared all the fixin's with attendees bringing various desserts.

After stomachs were satisfied it was time for the soul and a "Phipps Experience" on his 4/32 mostly Wurlitzer. Those who attended our Regional Convention in 2000 with David Peckham at this console will have no difficulty in remembering how intimate the organ is with its listeners despite being housed in three chambers. The unenclosed Diaphonic Diapason at 16'-4", Trompetten-Chamade and Fanfare Trumpet at 16'-8" makes one sit up and take notice.

Both groups had members warm the console bench, including our own John Cook who also played at Needham.

Stanley C. Garniss

GARDEN STATE

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

Trenton, New Jersey. On Sunday March 10, 2002 a social and business meeting was held at the home of Jim and Dot Shean who live in Levittown, Pennsylvania. They are long time members of

CAL BACON



The Bob Martin's Caberet arrangements made for dancing to theatre organ music and piano. Dancers Cathy Martin and George Le Grande.

our chapter and are famous for their 3/19 Wurlitzer and warm hospitality.

The monthly program in our Pedals and Pipes Newsletter included an open console. This had all our organists, loaded with music, arriving early and eager to play the great 3/19 Wurlitzer. Arriving at the Shean's home, you are always greeted with a noisy, happy group of people surrounded by pipe organ music.

President Cathy Martin called for order and began the meeting. She presented to Pual Jacyk, our retiring Vice-President and Program Chairman, our traditional plaque which has a wood flute pipe mounted on it. An engraved plate has Paul's name, office and the years September 1998 to February 2002.

With Paul retiring, Jinny Vanore, chair of the nominating committee, announced that Don Hansen was accepting the office of Vice-President and Program Chairman until September 2002.

The meeting proceeded with reports from the crew chiefs of our four organ restoration projects. Enthusiastic discussion was held on the up and coming concert with organist Lew Williams on Sunday June 23.

Following the meeting there was continuous open console. Many organists

enjoyed their playing time. Candi Carley-Roth and Don Hansen kept the party entertained with their organ and piano duets. Many thanks were given to Jim and Dot for sharing their home and pipe organ. On a scale of 10 their hospitality was a 10+.

Our chapter is very proud of Paul Jacyk who created our GSTOS Web Site in 1998. He has continued to expand the web site with pictures, comments and interesting events. He promptly keeps the information up to date. Try to visit our web site at www.gstos.org

An interesting fundraiser was held Saturday May 11, 2002 from 5 p.m. to 8 p.m. at the home of Bob and Cathy Martin who live in Little Falls, New Jersey.

LEATHER SUPPLY HOUSE QUALITY LEATHERS for Musical Instruments-Clocks-Organs



Marilyn - Owner/Pres.
412 W. Marion St.
South Bend, IN 46601

Phone: 574-234-8990
Fax: 574-234-9880

www.leathersupplyhouse.com

Tom Hazleton's newest CD!

on the incredible George Wright Signature
Four Manual Renaissance... Unit Orchestra
See review in Jan.-Feb. 2002 Issue

Order now for \$18* (+ \$2 s/h) from:

BenDavis Productions
562 Lakeland Plaza, Suite PM8158
Cumming, GA 30040

Phone or fax orders to: 1-866-360-5554

BenDavisCD@aol.com

Visa, MasterCard, Check or Money Order.

*Georgia residents add 7% sales tax.

Michael Petway, MD, PC, dba BenDavis Productions • 770-886-6718

This event was announced in our Pedals & Pipes as "Dancing with Hansen & Hamilton." Member's admission was \$12 a person (with Pizza and Soda) and limited seating required reservations to be made. The star attraction was talented Don Hansen organist and partner Edna Hamilton a professional pianist.

When members and friends arrived they found the large organ music room now attractively made into a cabaret. Small decorated tables and chairs lined the walls. Our hostess Cathy welcomed Don Hansen seated at the 3/24 Griffith Beach theatre pipe organ and Edna Hamilton at the grand piano. Their professional music arrangements soon filled the room and the atmosphere "lets have fun and dance" had several expert dancers enjoying the large dance floor. Braver dancers took advantage of the slower tunes.

The afternoon hours flew away and a lovely Saturday was enjoyed. We especially thank our artists Don Hansen and Edna Hamilton who donated their time and talent. Thank you very much Bob and Cathy for sharing your home with us. Our GSTOS secretary and treasurer Fran Monte was also smiling to the bank.

The second concert of our new series was held Sunday June 23, 2002, in the newly restored Patriots Auditorium, in Trenton's War Memorial. The star organist was Lew Williams. It was like a return home for Lew and our chapter. Back in 1998 Lew received the outstanding award given by ATOS as the *Organist of the Year*. Bill Smith crew chief of the Trenton 3/16 Möller invited Lew to play a concert for the chapter. Contracts were signed and his first concert in May 1988 was terrific. He was invited to return again every year. Through the next five years our audience enjoyed his unique talent with a variety of Glenn

Miller to beautiful orchestral arrangements. We were really disappointed when his sixth concert was cancelled because the War Memorial was scheduled for a complete renovation. This took nine years before our Möller pipe organ was used again in concert.

Sunday June 23, 2002 was a delightful day. Again the theatre chairs were filled with an eager audience. Master of Ceremonies Michael Cipolletti welcomed and introduced Lew Williams. Lew began his concert with a drumbeat and a lively arrangement of a tune from *The Music Man*. His interesting program featured well-known and loved music from the '40s. Broadway music from the '50s and '60s vied between marches and clever registration of Disney tunes and Hawaiian music.

After intermission the program continued. I love his upbeat style using reeds and Post Horn selectively and effectively. His excellent finger technique acquired from hours of practice, helped sparkle his music. Lew is certainly one of our finest organists.

At each concert Lew reserves a short time to ask the audience what music they would like to hear. One request had Lew play a beautiful orchestral Bach composition followed by a famous number written by Handel.

A special military arrangement completed a wonderful concert. The audience's pleasure called him back for three bows.

Following the concert, those who cared to, drove to the friendly, always welcome home of Jim and Dot Shean for a buffet, with lots of music on the 3/19 Wurlitzer and piano plus a chorus of singers, thus ending a super day.

President Cathy Martin graciously accepted an original oil painting of the 3/16 Möller theatre pipe organ in the

Trenton War Memorial, which now is referred to as The Patriots Theatre. The painting was done by a German artist in 1983 after his visit to Trenton. GSTOS gives thanks to Bob Wilkinson who is the donor and one of our members. It's a great picture Bob!

Jinny Vanore

JOLIET AREA

Jim Stemke, President, 847/534-9511

Joliet, Illinois. JATOE presented Extravaganza VI with flying colors and is now making plans for Extravaganza VII, which is geared for April 26, 2003. We had over five busses of organ buffs, plus those who drove their own cars. There were over 1,300 people at the Rialto Theatre on Saturday night for the big, big event. JATOE has heard nothing but glowing reports. The artists were all the best and the organs all behaved as they should. The few rain drops that we had were not enough to dampen our musical spirits. People came from all over the world just to hear this wonderful pipe organ music. I am sure no one went home hungry either!

The on-going work on the Rialto Grande Barton never ceases, and as usual, the devoted people who keep the Barton in shape are at it constantly. The Rialto Theatre people are as much in love with the Barton as we are and that is why it is used daily. Who wouldn't be thrilled to see, tour and hear such an instrument in this gorgeous theatre? Since the Rialto is a performing arts theatre, there are always many big name stars appearing there, and they too, are in awe of our Grande Barton.

JATOE had a wonderful social on June 23 with Ron Rhode manning the Grande Barton. His selections of waltzes, marches and light classics were the best ever. He also played many Victor



White Blower Mfg., Inc.

Est. 1972

2540 Webster Road • Lansing, MI 48917

American Made
Factory Direct Pricing

Call today for a FREE Catalog

1-800-433-4614

www.pipeorganblowersnew.com



Carol Williams

SAN DIEGO
CIVIC ORGANIST

www.melcot.com
carol@melcot.com
619.595.1456

Herbert numbers. Ron came back for two standing ovations and included a patriotic song. Only the bravest of members followed him at open console time. There were so many goodies to eat following Ron's concert that many diets were sabotaged that day. After our social a new computer was installed into the Barton by several of our hard working members. And as always, work continues to make the Grande Barton one of the best in the world.

JATOE is planning a Christmas social in December, which is to be called "Holiday Pop Concert." Keep April 26 in mind for next year's Extravaganza VII centered in the Chicago area. By the way, the two CD set of Extravaganza VI is now available for only \$30.00, and you may order a set by calling Jim Patak at 798/562-8538.

Barb Petry

LONDON AND SOUTH OF ENGLAND

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

Memorial Theatre Barry

May 12 at 2:30 p.m.

Organist—Peter Hayward

Peter has been a professional musician for over 30 years now. In his early years he worked with many famous stars of television, such as Tommy Trinder, Ruby Murray and Ann Shelton. He has also written music for BBC-TV shows and radio plays. Today he is much in demand for concerts both at home and throughout the world. He has many fine recordings to his name as well as teaching videos and books on organ and keyboard techniques.

Peter soon settled in on the four-manual Christie and played a wonderful first half, which included the music of Henry Mancini and Leroy Anderson to name



Peter Hayward

but two. His programme included a wide choice of music with ballads, marches and well-known pieces.

In the interval Peter chatted with the audience over a cup of tea and ended up with so many requests that he played the whole of the second half using them. Joking with the audience he told them, "If you don't like the content of the second half then you have nobody to blame but yourselves."

Peter gave us a wonderful afternoon of theatre organ entertainment and he congratulated the audience on their choice of music for the second half—the audience loved it! Peter then brought a wonderful afternoon to a close with a rousing version of a famous march.

Woking Leisure Centre

May 25 at 7:30 p.m.

Organist—David Shepherd

David was born in Manchester and showed an aptitude for music at a very early age, picking out tunes on his granny's piano at the early age of three. He started formal lessons at the age of five and tackled the organ as soon as his feet would reach the pedals. He continued classical organ lessons and by graduation time had won many awards for



David Shepherd

classical organ playing and teaching. His interest in theatre organs was nurtured by the Lancastrian Theatre Organ Trust and through them he was able to gain access to Wurlitzer organs in the Manchester area, and made his first broadcast in 1968.

David has been involved in the music and organ world all his working life and is at present the Sales Manager for the Allen Organ Company in the UK, a post he has held for the past 19 years and somehow he still finds the time to play concerts far and wide. He has a 21-rank theatre pipe organ installed in his home, which he and many other well known organists have recorded. He was one of the founder members of our chapter and has been a national member for many years, and is regularly seen at annual conventions in the USA.

He got off to a flying start with a march and continued with a concert full of variety. This included music from the shows, and a selection of music from the pens of well-known American composers. David put his precise and immaculate style of playing to good use with a tribute to the late and great Joseph Seal. He is a long time admirer of Joe and has collected his entire famous music library.

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:

http://www.bbc.co.uk/radio2/shows/organist_show/

THE ATOS
CALENDAR OF EVENTS
IS UPDATED FREQUENTLY
ON THE ALL-NEW
ATOS WEB SITE
www.atos.org

These wonderful melodies were well received by the audience and at the end of the concert we could not close without an encore. After a wonderful concert, everyone left the venue with the memory of those beautiful clean sounds firmly in their ears.

Kilburn State Theatre
June 9 at 2:30 p.m.
Organist—Kevin Morgan

Kevin was born in Dorset where at the age of three he started to learn the piano. He progressed well and won many awards as well as passing the grade exams



Kevin Morgan

of the Royal College of Music. He started playing the organ at the age of nine and played his first service in Salisbury Cathedral two years later at the age of eleven. He continued to study music extensively at the Universities of Durham, London, Oxford and Cambridge and in 1986 he moved to Bolton and took up the post of Choirmaster at the Parish Church.

As well as teaching both piano and organ, he continued his own studies on a part time basis at the University of California, and gained his PhD. He is at home on all types of keyboard instruments from piano to huge classical organs and is much in demand both at home and abroad for concerts. His music has been presented many times on *The Organist Entertains* and he has many fine recordings available.

Kevin had travel difficulties and arrived late, in fact so late that he only made his acquaintance with the mighty 4/16 Wurlitzer for less than 15 minutes before the audience was admitted, which left no time to set pistons. Being such a professional musician, this did not disturb him in the least. Indeed he got off to

a rousing start with a march and he seemed instantly at home on the instrument. We were treated to a sparkling first half, which included a selection of tunes from Disney Films to celebrate Walt Disney's 100th Birthday. He continued with some film music from the Bond Films, music from the shows and a long selection of well-known music from the '50s, which had every one's toes tapping. The audience showed their appreciation for the first half with prolonged applause. Even though we had actually run well over our usual length, and needed to reduce the time for a tea break, the audience were keen to get back into their seats for more—and they were not disappointed.

The second half comprised a wonderful selection of songs associated with Frank Sinatra and Kevin ended with a selection of tunes associated with London. As he said, "To play this was probably like taking coals to Newcastle" but the audience loved every minute of it and were soon singing along with very familiar songs. Sadly by 4:30 it was time to end, and after a big ovation we obviously had to have an encore. The audience really appreciated the content of Kevin's programme coupled with his fantastic musicianship, and it was obvious that everyone had had a wonderful afternoon's theatre organ entertainment.

Ian Ridley

LOS ANGELES

George Lakes, President, 805/983-2969
thelakes@cipcug.org

Los Angeles, California. On June 15, more than 60 members and friends of the Los Angeles Theatre Organ Society took part in a Rendezvous on Catalina Island. The occasion coincided with the 15th Annual Silent Film Benefit sponsored by the Catalina Island Museum Society.

Participants gathered at the San Pedro Catalina Terminal departure site early that morning for the trip aboard the Catalina Express to Avalon Pier. After arrival on the island, we enjoyed a lunch buffet at the El Galleon Restaurant along with some browsing time before taking a leisurely stroll over to the Avalon Theatre in the beautiful Casino Building for the silent movie presentation of *The Kid Brother* (1927) with Harold Lloyd. It has been said that this was Harold Lloyd's personal favorite among his many films.



John Koerber and Cliff Schwander, LATOS crew chiefs of the Wurlitzer organ in the Los Angeles Orpheum Theater.

Former Avalon Theatre organist Robert Salisbury accompanied the film on the Page theatre organ. The Silent Film Benefit program included special guests Suzanne Lloyd, granddaughter of Harold Lloyd and Jeffrey Vance, author and film historian. The two guests shared with the audience insights from their new biography on Harold Lloyd, *Harold Lloyd: Master Comedian*. After the film, we were invited to a reception in the Catalina Island Museum (in the Casino Building) for refreshments and the opportunity to meet the authors.

Before boarding the boat about 6:30 p.m. for the ride back to the Mainland, we had a couple of hours to do some sightseeing on the island. It was a full day of sunshine, sea, socializing, and the chance to enjoy an entertaining silent film in a beautiful theatre with its own theatre organ played by a talented theatre organist.

Char Hopwood

MANASOTA

Robert Alexander, President
941/758-7909

Sarasota, Florida. After the chapter's May 19 meeting, fellow member Stephen Brittain treated everyone to an organ program of pops and sacred music, with a twist: Brittain accompanied himself on the grand piano. The trick? He used the 4/32 Wurlitzer's recording feature to capture a piece before the program, then, while the Wurlitzer played back his organ rendition faithfully, Brittain joined himself on the piano. He has served as Director of Music for First Baptist Church of Fort Myers and as

CONTINUED ON PAGE 52

REFLECTIONS

CONTINUED FROM PAGE 6

zero,” I cannot recall hearing any sort of roar, rumble, or explosion as the tower collapsed. Rather, the only sounds came from people on the street, who were by this time frantic. I was glued in place and could not speak, think, or reason anything other than “Oh, my God; Oh, my God”—a phrase that I exclaimed scores of times without interruption.

A well-dressed young man standing next to me with tears in his eyes turned to me and asked with a discernible English accent, “What just happened?” I responded, “I think the second tower just came down.” We stared incredulously at each other for several seconds. Some time later as I passed the Manhattan Mall at roughly 34th Street, I overheard a young man screaming to a companion, either in anger or disbelief, “Don’t you understand what has just happened here!!?” I doubt that any of us did, or in fact could, at that point.

It was during my return trip uptown that my thoughts turned towards my aunt who was scheduled to arrive in New York City that afternoon. Ever since I moved to the East Coast, my aunt—who, like my entire immediate family, lives in Muncie, Indiana—had talked about coming to visit me in New York City. My aunt and I had spoken to each other several days before, and I learned that she and a friend would be visiting Boston and Rhode Island before taking the train to New York City. I presumed my aunt was in all likelihood still in Boston. Still not fully realizing the enormity of the disaster that had taken place, I began to wonder how I would explain to her all that had transpired.

As though I had traveled no distance at all, I suddenly found myself at Times Square with thousands of stunned New Yorkers staring at the large-screen televisions that can be found virtually on every corner. My arrival in Times Square provided my first encounter with the news media as well as my first opportunity to see footage of the second aircraft impacting the South Tower. Almost simultaneously, the news reports were confirming that an American Airlines and a United Airlines Boeing 767 with passengers had been hijacked that morning from Boston and were the planes that struck and destroyed the World Trade Center. The news that the aircraft involved in the attacks were Boeing 767s was stunning, as I realized that such aircraft were large, widebody jets, capable of carrying more than 250 passengers cross-country, and even internationally. I also read the news that scrolled across the façade of the building at Four Times Square that the FAA had grounded all air traffic until further notice—an imminently wise course of action, in my view.

I had long passed the point of sensory overload at that time, and was unable to comprehend fully what had happened. Naively, I tried to reassure myself that because the attacks took place early in the day, the towers might not have been completely full, thereby avoiding massive casualties. The magnitude of the loss of life I had just witnessed would not sink in for days.

* * * *

Just before 11:00, I returned to my office at 1585 Broadway. Strangely, only two hours had passed since I had dashed precipitously from my office building that morning. Those

two hours were doubtless the longest and most impressionable of my life. To my surprise, security guards were posted outside the building and informed me that the building was being evacuated, which explained why I had seen a colleague, visibly distraught, walking away from the building a few moments before. After wandering around outside for a few moments, I realized that without my cell phone or keys, it would do me no good to try to leave. I pleaded with the security guards to let me back into my office building at least long enough to get my belongings. Thankfully, when I showed them my employee ID card, they acceded to this request.

There were very few employees from the firm left in the building, and virtually no employees of Morgan Stanley, the firm’s landlord and owner of the office building, and, as I would later learn, the principal tenant of the World Trade Center. Those few employees who remained were visibly shaken. In fact, one attorney on my floor, who is typically the picture of strength and composure, held her head in her hands in desperation.

The first person I called from my office was my mother, who was reassured to hear from me, yet surprisingly calm about the day’s events. Shortly thereafter, I phoned my friend Tom, whose call had set the morning in motion earlier. During my conversation with Tom, I learned that David was safely in Connecticut and had been trying to call me. I tried to call the church in Fairfield, Connecticut, at which David works, but was unable to reach anyone. I ultimately called a mutual friend in Fairfield and, to my great surprise and relief, David answered the phone.

David insisted that I follow the lead of my many coworkers and leave the building instantly. I assured him there was absolutely nothing else I could do, as it was impossible to leave Manhattan by train, bus, or car in any direction. Indeed, the radio confirmed that the Holland and Lincoln Tunnels, as well as the George Washington, Queensboro, Manhattan, and Brooklyn bridges, were closed to traffic until further notice. Furthermore, no subway, PATH, or commuter trains were permitted in or out of the city, and Grand Central Station, “Penn” Station, and the Port Authority Bus Terminal had all been evacuated. I was, in essence, stranded. I knew, however, that I was not alone in that respect.

In fact, David was in a similar situation, having left the city that morning for Connecticut. It seemed likely that he would not be returning to New York any time in the immediate future. He made plans to spend at least one night with a friend in North Haven, Connecticut.

David also suggested that if I insisted on remaining in the building, I seek refuge in the basement-level law library and work there for the remainder of the day. Of course, there was no possibility of doing any work, as there was no way I could focus on even the most ministerial of tasks. The only thing I could do was listen to the radio, call friends by phone (which at times was difficult in light of the disruption in service), and visit Internet news sites for the latest updates.

As I was surfing the Internet and listening to the radio, I learned that a *fourth* commercial aircraft had crashed in Pennsylvania. By this time, my mind had long since stopped

processing such information rationally. I was overwhelmed, not only by the immense sadness for the loss of life in four terrorist attacks, but at the concept of *four* fatal aviation crashes in a single morning, any one of which standing alone would have been a national tragedy.

During the time I spent in my office, I spoke with my friend, Mike Coup, in Wichita, Kansas. For the first time, I started to speculate at the number of people who might have been in the World Trade Center when the attacks took place. I told Mike that I guessed as many as 10,000 might work in the World Trade Center. He thought it was probably more. Mike, of course, was correct, as I would later learn that there were more than 50,000 people who worked in the World Trade Center. One of the more chilling moments came during that conversation when Mike told me that our mutual friend and colleague Brett Valliant, who had just completed a concert tour of Australia and New Zealand, was “somewhere” in the air between Australia and Wichita, and had not been heard from. Thankfully, I later learned that his flight was safely diverted to Honolulu, where he spent several relaxing days on the beach—clearly the luckiest friend I knew at the time!

After some time, the telephone rang, and I spoke with my aunt who was in the train station in Boston. She reported that she and her friend had boarded the train for New York that morning, had traveled a few miles, and then were ordered to return to Boston. At the time I spoke with my aunt, she did not seem to have heard the entire extent of the news of what had happened in New York. She asked me to telephone the Milford Plaza Hotel, where she had planned to stay, and let them know she might be running “a little late.” I told my aunt that I would call, but that I thought it highly unlikely that she (or anyone) would either be permitted into the city, or would even want to venture into Manhattan.

I later learned my aunt had planned a sightseeing tour for September 12th, which included an early morning stop at the World Trade Center, as well as breakfast at the fabled “Windows On The World” restaurant on the 107th floor of the South Tower. Clearly, had the attack taken place a day later, or had my aunt’s trip occurred a day earlier, these catastrophes could have taken on a much more personally devastating meaning.

Most of my colleagues who remained at the office lived either in New Jersey or Connecticut and, like me, were in effect stranded until further notice. Although the firm offered everyone in the building a free lunch, I did not welcome the idea of spending the night in my office (although I had certainly done that before) and wanted desperately to return home to Hoboken.

Rumors were both rampant and conflicting among the friends with whom I spoke and among my colleagues. I heard varied reports that the State Department, Camp David, the Capitol, and the White House had been attacked, either with planes or car bombs. I also heard speculation that there were dozens of commercial aircraft still in the air and unaccounted for, and that more hijackings were expected. It was virtually impossible to verify any of these rumors, as it was difficult to get through to the on-line news agencies, and I did not

have access to television.

By about 2:00 p.m., I was getting particularly restless and happened to look out the window to see ferries taking people from Manhattan to New Jersey. Encouraged by that sight, I called the New York Waterway to confirm whether they were in fact operating ferries to New Jersey under the circumstances. They reported that the ferries were running and that they were “just trying to get as many people home as possible.” Not yet entirely understanding that statement, I gathered my belongings (this time taking my cell phone and keys), and left the office, heading to the ferry dock located at 40th Street and the West Side Highway.

When I reached the West Side Highway, I began to understand the comment from the New York Waterways representative with whom I had spoken. It seemed as though *every single person in Manhattan* had descended on the West Side Highway. There were more people assembled to get on a boat than I had ever seen in one place in my entire life. There were literally tens of thousands of people like me trying to repatriate to their New Jersey homeland. The scene was reminiscent of a very bad day at Disney World: people were lined up several abreast snaking back and forth as far as the eye could see.

Although there were technically two different ferry companies separated by about five or six city blocks, it was clear to no one whether there was one line or two, where the line was going or ending, or whether the line in which one was standing was destined for Weehauken or Hoboken. It was a distinction without a difference, as we all just wanted desperately to be on the New Jersey side of the Hudson River. Moreover, the proximity of the New Jersey shoreline further fueled the general impatience and *malaise* we all felt. As the State of New Jersey was at a distance of at most a few hundred feet, many joked about swimming or canoeing to the other side. Sadly, those already agitated and stressed by the day’s events did not always make for the most pleasant company to spend hours with in line.

During this time, the West Side Highway, which is typically very heavily traveled at any given time, was virtually deserted. The only traffic on the roads consisted of emergency vehicles and what appeared to be military personnel. The military fighter jet patrol continued throughout the afternoon. By this time, I could see a pair of jets that appeared to fly in tandem—one along the Hudson River and one along the East River. The jets flew south along the length of Manhattan, made a sharp 180-degree turn, and flew back in the opposite direction, ultimately returning to the south again. Although more than six hours had passed since the attacks, the roar of jet engines remained unsettling, notwithstanding the safety that they represented.

By late afternoon, I was finally able to place a few cell phone calls, although it took repeated attempts to be able to dial out. I called my friend Tom and asked him to relay messages to my mother and anyone else who was concerned that I was safe and on my way home.

After spending two and a half hours in the sunlight with tens of thousands of cranky individuals yearning desperately to be home, I reached the front of the line and boarded a boat

for Weehauken, which is one town to the north of Hoboken. In light of the day's events, the New York Waterway waived the usual \$4.00 charge.

The trip across the Hudson River was sobering. The five-minute trip took place in absolute silence. No passenger said a word on the way to Weehauken, and the only sounds came from the churning of the water beneath us and the patrol of F-15s above us.

The Hudson River crossing provided us the first opportunity to see the forever-altered New York skyline. Immediately upon our departure, our eyes were transfixed on the once proud skyline of lower Manhattan. The sight was grim. The two sleek proud gray towers that were as much icons of New York as the Statue of Liberty had been replaced by an ominous cloud of thick gray and black smoke, slowly rising and drifting to the south and east from Manhattan.

Upon our arrival in Weehauken, the conductor mentioned that, since we would in all likelihood not be returning to Manhattan for several days, we should take the opportunity to donate blood at the many locations established to aid in the relief efforts. I departed the ferry, relieved to be in New Jersey and anxious to return home. Thankfully, my apartment was only about 10 blocks from Weehauken. Employees of a Tiger Mart located at Willow Street and 19th Street, on the main road into Hoboken, were giving away water to the many weary travelers walking back to their homes. I thanked them for their offer, but did not take their gift, feeling somehow as though they should save the water for those who had gone through so much more than I that day.

As I crossed the Willow Street bridge, I decided to call into my voicemail at work and see what, if any, messages I had. To my surprise, the only message I had was from an employee at the Chrysler dealership where I had taken my car earlier that morning. She informed me that the problem with my car had been remedied, although she said she was sure that I had other things on my mind at the time. I made a mental note of her message and decided to retrieve my car as soon as practicable.

After a slow and deliberate 20-minute walk—much less harried than my 3 1/2-mile sprint uptown earlier in the day—I walked into my apartment just after 5:00 p.m. I had never been so happy to be home. Almost instantly my phone began to ring, as people called to find out about David and me. That evening I spoke to concerned friends literally from around the world, as well as to friends I had not heard from in many years. Although it was reassuring to hear their voices, it was thoroughly exhausting to recount over and over even an abbreviated version of the day's events.

I turned on the television and for the first time was able to ponder the media reports of the day's tragedies. I saw the video images that have now been seared into the world's collective consciousness of the American and United airliners crashing into the World Trade Center, and the ensuing collapses. It was all the more disturbing to be able to reconcile the media reports with what I had witnessed earlier in the day.

CNN began to report the estimated flight paths of the hijacked aircraft. I was surprised to learn that American Airlines flight 11—the first to strike the World Trade Center—

followed a flight path that brought the Boeing 767-200 (at an altitude of about 800 feet) directly above my office building at Times Square. Strangely, I hadn't heard jet engines or anything out of the ordinary until my friend called me to tell me about the plane crash.

In an attempt to allay the concerns of those who remained unaware of my proximity to lower Manhattan, I composed an email briefly setting forth, not only that I was safe, but also a short overview of the day's events.

I watched President Bush's address to the nation at approximately 9:00 p.m. upon his return from Florida. It was sobering to know that our newly-elected president would have to face such an important and critical chapter of our nation's history.

Later that evening, I received a broadcast voicemail message from the firm informing all employees that all of our offices around the country would be closed on Wednesday. This announcement was academic to me, as it would simply not have been physically possible for me to return to Manhattan. All bridges and tunnels remained closed, and I could simply not face hours waiting for a ferry.

I went to sleep at approximately midnight and slept surprisingly soundly.

WEDNESDAY, SEPTEMBER 12, 2001
The Day After—
The Strange Request

I began my "day after" by sleeping in. I immediately turned on CNN and continued to watch the unfolding coverage of the disaster throughout the day. I unfortunately found myself without even a scintilla of energy to do anything that day, other than the routine tasks of emailing friends.

I would normally welcome a day home from work as an opportunity to catch up on housework, music business, or practicing. However, I did not have the mental state to focus on any such activity.

It was in this context that I received a surprising request. My friend Russ Shaner from Rochester, New York, telephoned me early in the afternoon. Assuming that he too had called to make sure I was safe, we made "small talk" and briefly discussed the events of the past day. After a few moments had passed, Russ asked pointedly, "What are you doing this weekend?" I honestly had no idea. Russ explained that Lew Williams was scheduled to perform a concert for the Rochester Theatre Organ Society (RTOS) on Saturday, September 15th, but it was beginning to look unlikely that he would be able to fly from his home in the Phoenix area to Rochester in light of the FAA's grounding order. I was scheduled to perform for RTOS in April 2002, so Russ asked if I would be able to switch dates with Lew, as I could presumably drive from Hoboken to Rochester without much difficulty. Without pondering the question at any length, I agreed.

Almost immediately after I hung up the telephone, I began to question the propriety, not only of going forward with a public concert merely a few days after the terrorist attacks, but also my ability to find the state of mind necessary to give my best to a concert.

Indeed, my state of mind alternated between distraction and depression throughout the day, particularly as the news media began to give estimates of the numbers of dead and missing. The heart-wrenching stories began to pour in about the heroes who were lost in the attacks. I was particularly moved by reports of the firm Cantor Fitzgerald, from which approximately 700 employees were missing and presumed dead.

I also started searching in my mind to determine if I knew anyone who worked in the law firms in or near the World Trade Center. I was particularly concerned about two of the larger firms in or near the towers. Thankfully, with the passage of time, I learned of the safety of my friends at these firms.

Later in the day, I decided to spend some time in the gym that is part of my apartment complex. The televisions, frequently tuned to MTV or other movie or sports programming, broadcasted CNN. Those who were training and who worked downtown began talking to each other—"sharing notes" so to speak—about their experiences and of their acquaintances from whom they had not yet heard anything. These conversations were exceedingly difficult to overhear and further unsettled my state of mind.

As the day drew to a close, I continued to watch CNN at nearly every moment. I also learned from my colleagues that the office would reopen on Thursday morning. As Mayor Giuliani and President Bush were urging Americans to go back to work and get back into their routines, I decided that I would make every effort to cross the Hudson and return to my Manhattan law firm.

As I was preparing for bed that evening, reports began to circulate that bombs had been found at the Empire State Building. As I was reconsidering my resolve to return to work, CNN announced that the threat had been a hoax.

THURSDAY, SEPTEMBER 13, 2001 ***The Return To Work***

Thursday morning began as Tuesday morning had—with a trip to the Chrysler dealership (although this time to pick up my car). To my great surprise, as soon as I walked through the door, the face of the sales representative with whom I had spoken on Tuesday paled as though she had seen a ghost, and she nearly jumped over the counter to greet me. She explained that I was the only one of her clients who had not yet claimed his vehicle since Tuesday.

Since she knew, based on my office phone number (with a 212 area code), that I worked in Manhattan, she had obviously jumped to an erroneous conclusion about my safety. She explained that since I did not respond to her voicemail message or come to the dealership on Wednesday, she assumed that I had not survived the attack. Of course, I reassured her that I was (obviously) fine and that I had not been directly impacted by the attacks. Although it was touching that she had been concerned for my safety, it was nevertheless an eerie feeling knowing that at least one person had believed I had not survived.

I drove back to Hoboken and prepared to return to work

for the first day since the attacks. As I went through the Lincoln Tunnel by bus, I was stunned by how *few* people were traveling. Undoubtedly, the sparse traffic was due to a combination of the Rosh Hashana holiday, and the profound fear so many still felt.

When I arrived at work, I quickly noticed that the post-attack psyche at my law firm could be divided into two types of people: those who had decided to throw themselves into work as deeply and completely as possible; and those, like me, who had difficulty concentrating on doing any meaningful work.

Fortunately, the first part of my day was consumed with the routine administrative tasks I had tried to do early on September 11th before the attacks. The routine nature of these tasks lent itself well to my inability to concentrate on anything substantive. Nevertheless, I spent a great deal of time clicking the "refresh" button on my web browser to read the latest news reports. Once those tasks were complete, however, and it was time to focus on doing some legal writing and analysis, I quickly found that I simply could not concentrate or do anything productive.

I spent a significant amount of time pondering my agreement to give a concert in Rochester over the weekend. It had become clear that many of the sports and entertainment venues, including the Academy Awards, were postponing or canceling their events, and I began to wish that RTOS would follow suit. In fact, at one point I called Russ Shaner to express this viewpoint to him.

As he was not home at the time of my call, I sent him an email to the same effect. He responded that he certainly understood my situation, but that RTOS felt that "a sense of normalcy would be a good thing for [its] mostly older audience," and that it would "be good for them to have an opportunity for a break from the TV coverage," which had admittedly become overwhelming.

I was only able to work until about 6:00 p.m., which would have been under normal circumstances an extremely early hour for me to leave the office. Nevertheless, given that I had been most unsuccessful in getting anything done, I figured that I should just leave and try to work on revitalizing my state of mind.

On my way home from work, I walked past The New York Fire Department's Ladder 54, located at the corner of 48th Street and 8th Avenue. I had walked by this firehouse countless times during the two years I had worked at my law firm. This time, however, was very different, as the fire battalion, like so many others around the city, had lost dozens of its firefighters. The fire station had posted photographs of its missing firefighters on the outer walls, and people from throughout the city and beyond brought hundreds of floral bouquets, cards, candles, posters, and other indicia of support.

The sadness I felt as I pondered the firehouse was strangely transformed into an intense sense of patriotism. For what I believe to be the first time in my life, I went into a souvenir shop and purchased various American flag memorabilia—a desk-sized American flag, a "God Bless America" keychain, a red-white-and-blue pen with stars, and a magnet with the World Trade Center and an American flag.

As I arrived in Hoboken, I passed an older gentleman distributing flyers soliciting aid on behalf of the Hoboken mayor's office to help in the relief efforts. Breaking with my tradition of ignoring people who hand out materials on the street, I took several flyers from the man.

I spent most of that evening considering my upcoming trip to Rochester. As I read various postings on the Theatre-organs-L on-line e-mail list, I came to learn that there were a number of theatre organ concerts scheduled for the weekend of September 15th and 16th. In addition to my concert on Saturday evening in Rochester, Tom Hazleton was scheduled to perform at the Alabama Theatre in Birmingham, and Scott Foppiano at Shea's Buffalo theatre in Buffalo, New York, on Sunday afternoon.

Lacking any comparable precedent whatsoever, I was at a loss to develop a suitable concert program to perform just days after the September 11th attacks. I felt that it would be inappropriate not to do or say *something* in honor and remembrance of September 11th, but at the same time, I wanted the program to be sufficiently "light" that it would provide the much-needed escape from the events of the past days.

I spoke with Donna Parker as well as Clark Wilson, two close friends and colleagues, to get an idea of what they considered to be an "appropriate" program under the circumstances. Both Donna and Clark agreed that the best approach would be to make some sort of tribute, but not to dwell on the events too long. Donna suggested, "Don't tie the state of the country to everything you are playing." Clark concurred, and suggested that I begin with the Star Spangled Banner, and then proceed normally from there.

After speaking with Donna and Clark, my mind began to race to figure out exactly what I should play. I finally settled on opening with the National Anthem and closing with "God Bless America." I also decided that the rest of the concert should be as "normal" as possible. I also emailed Russ to inquire if RTOS could obtain a large American flag to hang from the stage in tribute, and Russ assured me he would make every effort.

As I began to plan the concert, for the first time since September 11th, my spirits were lifted. That this concert could be a small way for me to help people to come to terms with what everyone was experiencing was a very calming realization. Motivated in part by the gentleman handing out flyers in Hoboken, I also decided to dedicate the proceeds from my recording sales to the World Trade Center Relief Fund.

I went to bed that evening with a sense of accomplishment. Not only had my outlook toward the concert changed, but I felt as though I was actually doing something beneficial, not only for the others affected by the tragedy, but also for myself.

FRIDAY, SEPTEMBER 14, 2001
The Patriot

I could not face the prospect of going in to work on Friday, particularly as I would need to leave relatively early to undertake the six-hour drive to Rochester. The idea of going into the city was further complicated by the news that President

Bush would arrive in mid-afternoon, following a memorial service at National Cathedral in Washington, D.C., to tour the disaster site.

In light of the days' events, and the slim likelihood that I would succeed in focusing on anything meaningful, I decided to work from home. The term "work" was a euphemism, as it was an enormous struggle to complete even two hours of work that day. Indeed, although I spent a few hours in my office at home attempting to do a few tasks for clients, my thoughts inevitably strayed to the events of the past few days and the continuous news reports on CNN.

At 11:00 a.m., the appointed hour for the national memorial service at National Cathedral, I quickly realized that I simply could *not* watch the memorial service, for at the first sound of the organ and the choir, the deep anguish from the past few days would return in a rush. In fact, even as I watched and listened to rebroadcasts of the service on the television and radio, those same feelings of overwhelming sadness returned, particularly at the singing of "The Battle Hymn Of The Republic" at the conclusion of the service.

Throughout the course of that day, I began to ponder for the first time the type of military action the United States would take in response to the terrorist attacks. By Friday, most commentators and officials appeared to concur that Osama Bin Laden had in some way been involved in the attacks, and I began to hear for the first time reports of the now-infamous Al-Qaida terrorist network.

One of the more memorable incidents of the day took place as President Bush officially declared the attacks "acts of war"—a term of art with immense legal and political significance. Moreover, NATO stunningly activated its reciprocity provisions under Article V of the NATO treaty, which provides that an attack against one member-nation is deemed an attack against all. That the first-ever invocation of this treaty provision occurred in order to defend the *United States*, rather than a western European country attacked by the Soviet Union, clearly illustrated that the world order I grew up in during the 1980s had been turned on its head.

Among the more chilling and sobering reports of Friday were announcements from the FBI that there was "no reason to believe" that more attacks were "not possible." My translation of this rather legalistic statement was that the FBI believed there were other terrorist cells operating in the country, and, without wanting to provoke panic, the FBI had cautiously put the nation "on alert."

In any event, I began to distract myself from the events of September 11th by preparing for my upcoming concert. I sketched out my program for the following evening, and began pondering the words I would address to the audience during the performance. By approximately 4:00 P.M., I decided to depart for Rochester (if for no other reason than to have a change of pace).

Over the course of the six hours I spent in the car between Hoboken and Rochester, I had a great deal of time to consider the upcoming concert and how I would proceed. I had decided that I would open the performance with the National Anthem and would conclude with "God Bless America," with the rest of the program being as "normal" as possible.

Having never opened a performance with the National Anthem, and lacking any precedent from which to base the propriety of that choice, I spent most of my time in the car mentally planning my arrangement of the hymn.

After many different mental iterations, I ultimately devised an arrangement that drew upon, as an introduction, many of the American patriotic hymns, such as "My Country 'Tis Of Thee" and "America The Beautiful," ultimately culminating in the National Anthem. As I thought through the National Anthem, I was touched by the profound and haunting symbolism of the lyrics that seemed so particularly *à propos* at the time:

*And the rockets' red glare, the bombs bursting in air
Gave proof through the night that our flag was still there.*

As I pondered the conclusion of the concert, my mind settled on the beautiful, yet less well-known patriotic song by Irving Berlin, which bears the name of and draws upon the "quintessentially American" inscription found at the base of the Statue of Liberty:

*Give me your tired, your poor,
Your huddled masses yearning to breathe free,
The wretched refuse of your teeming shore.
Send these, the homeless, tempest-tossed to me.
I lift my lamp beside the golden door!*

I decided that at the end of one chorus of this hymn, I would conclude with the standard, "God Bless America."

The profound sense of peace and national pride that these hymns gave me was very startling. I had never been



an immensely (or even remotely) patriotic person, and had certainly never "wrapped myself in the flag." Indeed, for the first time in my life, I began to understand the intense pride a World War II veteran must feel

upon seeing the American flag—a feeling of pride, tempered by a somber respect for the sacrifice and loss of life that the emblem symbolizes.

I arrived in Rochester at approximately 10:00 p.m. as I had planned. I checked myself into the hotel provided by RTOS, made arrangements for the next day's rehearsal, and, after reading a few emails and making a few telephone calls, went promptly to bed.

SATURDAY, SEPTEMBER 15, 2001
The Concert

Saturday the 15th started very early for me at approximately 8:00 a.m. Due to the unexpected timing of my trip to Rochester, all of my rehearsal time had to take place between 9:00 a.m. and roughly 5:00 p.m. As it turned out, I spent the

greatest portion of my rehearsal time preparing my opening arrangement of the National Anthem, and my closing arrangement of "Give Me Your Tired, Your Poor" and "God Bless America."

I worked steadfastly throughout the day, stopping only for a brief lunch with Russ Shaner and Allen Miller. As 5:00 neared, I realized that I was quickly approaching my exhaustion point, and that I needed to stop practicing and return to the hotel for a brief nap in order to prepare for the concert, both mentally and physically.

Ordinarily, I would have felt a high degree of anxiety given the rushed nature and relatively limited quantity of the rehearsal time I had to prepare for this concert. Nevertheless, I tried throughout the evening to remind myself that it was important for the focus to be on providing a few hours of relaxing and therapeutic music. After a very brief nap, I returned to the Auditorium Theatre by about 6:30 p.m. to get a few last moments of rehearsal before the doors opened to the general public.

During this last-minute rehearsal, I saw for the first time the huge American flag that Ken Evans, then President of RTOS, had obtained for the evening's performance. The flag, which he called a "Perkins" flag, was enormous by any measure and occupied a substantial portion of the stage. In a word, the flag was breathtaking. Before the doors opened to the public, Ken and I conferred and decided that it would be best to have the curtains closed as the audience arrived, and then open them as the console came up from the orchestra pit with the National Anthem.

ALLEN WALKER



As 8:00 neared, I was not nearly as anxious as would be typical prior to a public performance—particularly a performance for which I did not feel I had adequate rehearsal time. I tried as much as possible to convince myself to go out and just "have fun," so that this sentiment would engulf the audience as well.

CONTINUED ON PAGE 66

CHAPTER NEWS

CONTINUED FROM PAGE 45

organist/choir director at that city's Unitarian Universalist Church. Following the chapter's June 16 meeting, fellow member Robert Courtney performed a number of tunes from each of several eras, responding afterward to calls of "encore."

Also on June 16, the chapter held its election of officers; John Phipps and Tom Porfidio were elected to succeed Bob Chute and Frank Schertle whose terms had expired. Re-elected were Robert Alexander, President; Charles Pierson, Vice-President; Carl Walker, Secretary; Yvonne George, Treasurer; Norman Arnold, Director and Don Laronge, Director.

The program following the chapter's July 21 meeting will be a triple-header, featuring Chapter President Bob Alexander along with organ crew chief Norman Arnold and member John Otterson—sure to be a memorable afternoon.

The chapter is planning 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
davekopp@dydacomp.com

New York, New York. The New York Chapter presented organist Ralph Bacha in concert at the Long Island

University/Brooklyn Paramount 4/26 mighty Wurlitzer on Sunday, May 5. Ralph featured a wide range of musical selections that took full advantage of the instrument's tremendous dynamics and the resonant acoustics of the former movie palace, now the University's basketball court, at times presenting the Wurlitzer at its mightiest. Orchestral classics, movie themes and a selection of traditional theatre organ pops rounded out the program and demonstrated the versatility and talent of the artist. A highlight of the afternoon was a musical tribute to two of New York's theatre organ greats of the past—Dick Leibert and Ray Bohr, who served as organists at Radio City Music Hall for many years. Ralph performed several of their arrangements of popular selections associated with them and with the Music Hall Wurlitzer. Ralph closed the delightful afternoon of theatre organ music responding to the audience's call for an encore. Thanks to Warren Laliberte and crew, the big Wurlitzer was in top form.

On Saturday, June 8, NYTOS sponsored a bus trip to Philadelphia for the Wanamaker Grand Court Organ Day presented by the Friends of the Wanamaker Organ and Lord and Taylor, which now operates the former Wanamaker store. Chapter members were able to enjoy the outstanding concert performance on the 6/469 Grand Court Organ, spend some time exploring the vast organ chambers, and do a little



Organist Ralph Bacha performed a May 5 concert at the Long Island University/Brooklyn Paramount 4/26 Mighty Wurlitzer.

shopping in the beautifully restored Philadelphia landmark department store.

Organist Peter Conte played a noon-time concert of well-known organ and orchestral classics, followed at 2:30 by a pops concert played by organist John Giacchi. The grand finale concert at 5 p.m. featured organists Peter Conte and Rudy Lucente along with the Festival Brass Ensemble and two excellent choral groups. This outstanding concert was performed in honor of Queen Elizabeth's Golden Jubilee, and was conducted by Dr. Barry Rose who had conducted the Queen's Jubilee service at St. Paul's Cathedral in London earlier in the week.

As our group of weary travelers headed home to New York on our charter coach, all agreed that we had enjoyed a full day of wonderful and memorable music with this grand instrument. Thanks to Mike O'Brien, Bob Welch and Tom Stehle for organizing the bus trip.

Tom Stehle

ORANGE COUNTY

Ed Bridgeford, Chairman, 714/529-5594

Fullerton, California. It was exciting to see the feature article by Bob Trousdale published in the July/August Journal, which chronicled the history and restoration of the Plummer Wurlitzer. It is such a fine example of the positive effect that can result from the dedicated efforts of a few committed individuals. In the case of the Wurlitzer pipe organ at Plummer Auditorium, thousands of people have enjoyed music and silent film concerts because of this successful restoration. Other such projects around the country can greatly support the art of the theatre pipe organ, as they reach out to communities and future audiences.

Our June concert featured the full-

tom bridgeford
Pipes Alive!
live concert recording

It's All Right With Me • Lover, Come Back to Me • 1929 Medley (Great Day • Ain't Misbehavin' • More Than You Know • Honeysuckle Rose • You Do Something to Me • My Sin • Sunny Side of the Street) • Flowers of the Forest • Prelude in Classic Style • Falling in Love with Love • Something's Gotta Give • In a Monastery Garden • On a Spring Note • Adagio in G Major • Willow Weep for Me • Little Girl Blue • "Where Do I Go from Here?" Medley (Back Home Again in Indiana • Manhattan • Canadian Sunset • Chicago • Carolina in the Morning • Beautiful Ohio • Beer Barrel Polka • Back Home Again in Indiana)

CD \$20 in USA/Canada/Mexico. Others add \$1.25 (all in US dollars). Check/money order/VISA/MasterCard welcome.

Nor-Cal TOS
P.O. Box 27238
Oakland, CA 94602-0438

JELANI
R. Jelani Eddington
Organ Concerts

Post Office Box 3034
Hoboken, New Jersey 07030-3034
201.656.7657 (Ph./Fax)
rje@rjeproductions.com
www.rjeproductions.com

length silent feature, *The Mark of Zorro*. Chris Elliott prepared his own score using styles from the 1920's era. He used drums and other percussion effects from the toy counter to add realism to events on the big screen. We had a good turnout including a group of residents from a local retirement home and increased number of youngsters in the audience. A large banner advertising the concert was purchased and displayed outside Plummer Auditorium in good view of passing traffic. Based on reports of advance ticket sales it was a success and we will try this again for future concerts.

We plan to re-leather three regulators in the Main chamber, which are leaking rather badly. Hopefully we can complete this work in August, before our next concert. It was reported that we still have a problem with squeaky swell shade bearings and we are exploring replacing the existing ones with sealed bearings.

We are again supporting the Orange County AGO Chapter in their "Pedals, Pipes and Pizza" program which involves some 15 young people in an orientation and familiarization with the pipe organ. We will offer complementary Plummer concert tickets to the group, show off the organ, and assist any of the musically trained participants who are motivated to try their hand at the Wurlitzer console.

Our September 15 concert will be a return engagement for John Giacchi, considered to be Australia's current maestro of the theatre pipe organ. John will offer a varied program of musical selections and accompany a silent film on the Plummer Auditorium screen. We project our movies from the rear of the screen using a digital LCD projector and DVD media. The picture quality is, of course, dependent on the source material, but has generally been very good.

Jim Merry

PINE TREE

Dorothy Bromage, President
978/670-1269 (voice or fax)
BromageD.com@verizon.net

Portland, Maine. There is a very agreeable situation in Old Orchard Beach, Maine. The Town owns the 3/13 Wurlitzer theatre organ (they paid for the installation in the seventies), Lorange Middle School houses the organ (and permits access), and the Pine Tree Chapter ATOS maintains the instru-

ment (and holds its regular meetings there).

On June 7, students at the school came to the John McSweeney Auditorium for an assembly to see and hear the theatre organ. Pulled to center stage from its "garage" in the corner, the organ was the focus of attention for two 25-minute assemblies, ages 9-11 with 100 students at each. George Shabo, the school's music teacher acted as MC. Among the comments as the children entered the auditorium was, "Wow, what a huge piano!"

John Cook's expertise in playing the organ was matched by his talent in presenting it to a young audience. After an opening number, he spoke about silent movies and the part played by theatre organs. When he asked who played an instrument, he followed the responses by demonstrating the corresponding organ sound, such as Trumpet, Flute, Oboe, Strings, and Percussion. He played some notes of the Vox Humana and explained the name.

John called attention to the three keyboards, the pedalboard, and the swell shades, and told about the number of pipes. The terms of lowest, highest, softest, and loudest were illustrated. Showing the difference between a classical organ and a theatre organ, he played a short toccata. Next, he played silent movie music that depicted the villain, the hero, the heroine, and a chase. By showing three different pipes he had

brought along, and by blowing them, he made the source of organ sounds apparent.

After playing a lively selection, John called for questions. A student who wanted to play was welcomed to the console and informed about the purpose of the different colors of stop tabs. Other questions were requests for particular selections, with which John complied. He sent them out humming and with a reminder to keep up with their music lessons.

Dorothy Bromage

PUGET SOUND

Barbara Graham, President
206/525-7859

Seattle, Washington. PSTOS paid for our scholarship recipient's attendance at the recent Theatre Organ Seminar at Fort Collins, Colorado, and the other three PSTOS members who were there all agree it was a very worthwhile investment. Owen Cannon was, they report, "the star" of the event, and his presence lowered the average age of attendees by some percentage points! He just graduated from high school and has been awarded a scholarship to continue his organ studies at Oberlin Conservatory of Music, where Rosa Rio also attended a long time ago, a fact she eagerly passed on after learning of his plans. She and Tom Hazleton were the clinicians at this event.

CONTINUED ON PAGE 60

Barry Baker Recordings

"A Barry Baker Concert"

on the 4/36 Wehmeier Wurlitzer
20 Selections: Satin Doll,
Blue Moon, Amazing Grace,
How High the Moon, Tenderly,
Last Night on the Back Porch,
and many more!

"For The Very First Time"

Barry's Debut Album on the
Wehmeier Wurlitzer (1995)

CD-\$20 ppd. / Cassette-\$14 ppd.
Orders outside of USA-add \$3 per item
Send check or money order to:
Barry Baker Performances
3012 Portsmouth Avenue #4
Cincinnati, OH 45208-1549



**Sidney Torch:
Hot Pipes! - CD**
Recordings from the late 1930s made on the Wurlitzer of the Gaumont State Theatre, Kilburn, London. Complete with 12-page informative booklet. Material processed with the CEDAR™ system for outstanding clarity. 22 tracks - Total time 71:38 **\$18.00 postpaid**

**Reginald Foort: plays the Möller
Theatre Pipe Organ - CD**
Also recordings from the late 1930s recorded on Foort's own travelling Möller, now in the Pasadena Civic. With 8-page informative booklet. CEDAR™ processed. 23 tracks - Total time 72:07 **\$18.00 postpaid**

Buy both for \$33.00 postpaid
Charge cards only, please

Wholesale inquiries invited






PO Box 46, Chesham, HP5 1YU, UK
tel: +44 1494 580034
fax: +44 1494 580474
e-mail: piping.hot@virgin.net



PACIFIC PIPES 2002 DAILY SCHEDULE

2002 ATOS Annual Convention

San Diego, California • November 29–December 3

MORNING

AFTERNOON

EVENING

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



PACIFIC PIPES 2002

THE ATOS ANNUAL CONVENTION

San Diego, California

November 29–December 3

A SPECIAL INVITATION

Now is the time to get your 2002 ATOS Annual Convention registration in the mail. Pacific Pipes 2002 promises to be an event you will not want to miss. Members of the host ATOS Chapter, The Theatre Organ Society of San Diego, cordially invite you to attend and enjoy beautiful San Diego, California. You will hear some of the finest organs in Southern California, played by world-class artists in interesting and exciting venues.

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

SAN DIEGO, CALIFORNIA

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

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, former San Francisco Fox Theatre, 4/37 Wurlitzer organ. Then you will experience the thrill of the current Disney production at the El Capitan Theatre.

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

Our next venue will be Plummer Auditorium in Fullerton, California. Here Catherine Drummond, last year's over-all winner in the Young Organist Competition, will be presented in concert. She will be playing the Orange County ATOS 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 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.

Busses will leave immediately 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 hand-

crafted 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 tremis, 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 busses for a trip to South Shores Church in Monarch Beach, 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.

Rob Richards

CONCERT AND RECORDING ARTIST



"SUPERCALIFRAGILISTIC TALENT!"
Disney Legends, The Sherman Brothers

NOW ON THE INTERNET!
www.robrichards.com

CARLTON SMITH PIPE ORGAN RESTORATIONS

An experienced firm dedicated solely to the Theatre Organ

- ❖ Restoration of original pipe organ installations
- ❖ Historic and custom ornamental and art finish restorations
- ❖ Design and acquisition of new instruments
- ❖ State of the art electronic relay installations
- ❖ Service, tuning and tonal finishing

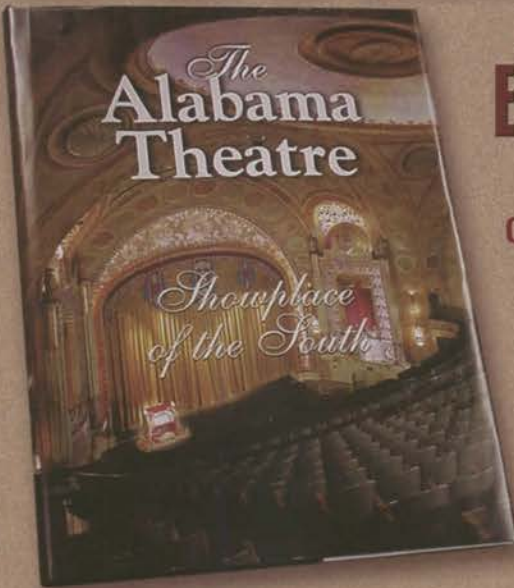
The elegant Wurlitzer *Capped* console pictured resides in the Civic Theatre, Akron, Ohio, and was completely refurbished to the customer's wishes for this historic John Eberson theatre.

212 W. 10th St., Suite 240-D
Indianapolis, IN 46202-3007
(317) 356-1240 Office
(317) 322-9379 Fax
(317) 697-0318 Mobile
carlton@theatreorganrestoration.com



Recipient of the 1992 ATOS Technical Award

The Curtain Is Rising On



75 Years of Entertainment

A New 120-Page Book
Covering the 75 Year History
of the Alabama Theatre.



Featuring one full chapter about the Mighty Wurlitzer Pipe Organ & the many organists who played it.

I wish to order _____ Alabama Theatre book(s) at \$34.95 each plus \$5.00 S&H, for a total of \$ _____.

Cash Check Mastercard Visa

Please make checks payable to the Alabama Theatre

Name on Card: _____

Card #: _____

Expiration date: _____

Name: _____

Address: _____

City: _____

State: _____ Zip: _____

Home phone: _____

Work phone: _____

Mail Order Forms to: **The Alabama Theatre**
1817 Third Avenue North
Birmingham, AL 35203

Other Ways to Order Your Book(s)

Call: (205) 252-2262 / Fax: (205) 251-3155

E-mail: alatheatre@aol.com

All mail orders should allow 2-4 weeks for delivery.
Books begin shipping 10/1/02.

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.

During the cocktail reception prior to the banquet you will enjoy the piano artistry of Bob MacLeod playing many of your favorite tunes. Immediately following the banquet all convention attendees are invited to hear Wayne and Cheryl Seppala, a husband and wife team, as they entertain with a musical program designed to send everyone on their way with a song in their heart.

THE AFTERGLOW TUESDAY, DECEMBER 3

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

SEAWORLD 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 buffaloes, 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.

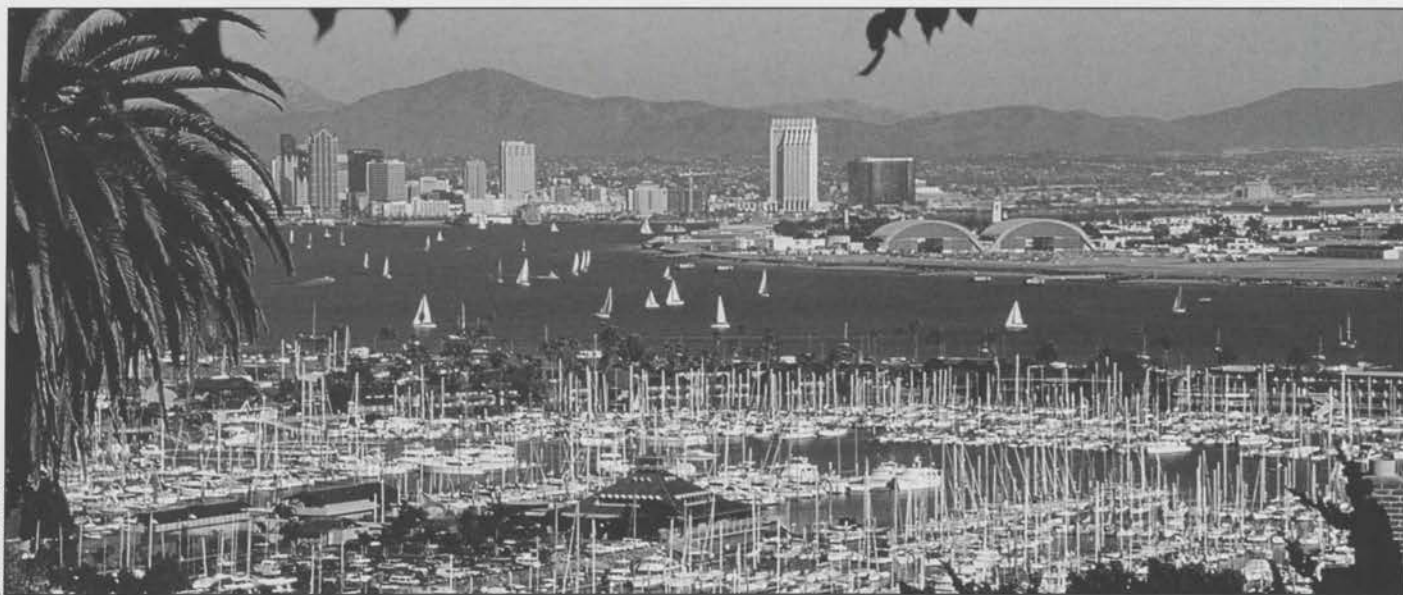
AIRLINE RESERVATIONS

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 on page 9. For those who will not be attending holiday 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. 🎵



JAMES BLANK

CHAPTER NEWS

CONTINUED FROM PAGE 53

Owen is quite open-minded about theatre organ, eagerly took his turn at the Wurlitzer, and wasn't shy about injecting some of his fine classical renditions, as well—much to everyone's pleasure, we're told. He's quite a creative thinker and wasn't slow to observe more effort needs to be made to get young folks interested. He says he has some ideas about that. Stay tuned.

Jo Ann Evans

RIVER CITY

Greg Johnson, President, 402/753-2486

Omaha, Nebraska. For our May 19 meeting we returned to our chapter's Barton theatre organ in the Studio at Durand's Sky Ranch Airport. A short business meeting was chaired by our President, Greg Johnson, who then turned the meeting over to Vice-President, Jeanne Mehuron. Jeanne introduced guest artist, Shirley Shainholtz, a newer member of the chapter. Shirley opened her presentation with a skit. Wearing an artist's smock, Shirley had an easel, brushes and several oil painting canvasses. She announced that she would "paint a picture" with her brushes and easel. That didn't work out very well, so Shirley vowed to play the songs instead of painting us the pictures. Now, Shirley may not be an "accomplished oil painter," but she's a fine organist—she can "paint" musical pictures for us any-



Shirley Shainholtz at the Chapter's Barton console.

time! Open console followed, with Jim Ross and Greg Johnson doing the honors.

Greg and Stacia Johnson hosted our June 17 meeting at their home in Fremont, Nebraska. After the business portion of the meeting, Jeanne Mehuron introduced our guest artist, Greg Johnson. Greg opened the program by briefing us on his musical upbringing. There were two electronic organs in Greg's home: a Rodgers (with a horseshoe console) that previously had served a church, and a Thomas that once played on *The Lawrence Welk Show*. Raising the lid of the Thomas organ, Greg pointed out a note on the underside, signed by Bob Ralston. At one point in his program, Greg played the Lawrence Welk theme song while Stacia, Jeanne, and Donna Baller filled the room with soap bubbles. Then with Jeanne at the Rogers



Greg Johnson showing-off a Thomas organ, once played on the Lawrence Welk Show. It has a note signed by Bob Ralston in the lower right hand corner of the underside.

console, and Greg at the Thomas, we were treated to a string of toe-tapping duets. When these two artists combine their considerable keyboard talents, "the joint really jumps!"

Members Bob and Joyce Markworth recently introduced the theatre pipe organ to an entirely "new group" of potential enthusiasts. Under the sponsorship of the American National Bank, a group was bussed-in for a concert on Markworth's 3/24 Kimball on May 14. Organist Brett Valliant flew in from Wichita and wowed the audience with his performance. Visitors had an opportunity to tour both chambers and to learn about the history of the theatre organ. Markworth reports that the

THE MASTER INDEX
OF ARTICLES THAT
HAVE APPEARED IN
ATOS PUBLICATIONS
IS NOW UP-TO-DATE
AND CAN BE EASILY
SEARCHED ON THE
ALL-NEW ATOS
WEB SITE
www.atos.org



© American Theatre Organ Society, Inc.

concert was well received, and that the sponsor plans a similar event for next fall.

Then on June 23 Bob and Joyce hosted yet another organ concert for friends, neighbors and organ enthusiasts. This was a "return engagement" for Warren York of Urbana, Illinois. Warren's program included everything from patriotic melodies to romantic ballads. A jam session followed with Warren on organ and chapter member Fred Henninger on drums.

With sadness we report the death of another long-time chapter member. Joseph Hogya died on June 5, after a long illness. Joe, who nearly reached his 86th birthday, was an expert machinist who custom-fabricated metal and wooden details for the chapter's Barton organ and for Markworth's Kimball. Joe is survived by a large family and a host of friends.

Bob Markworth, Ed Martin, Paul Kanka and Tom Jeffery

ROCKY MOUNTAIN

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

Denver, Colorado. Billed as "An afternoon of American Music," on May 19 a heartwarming full theatre audience enjoyed a program that consisted of duets at the twin consoles of the Mighty Wurlitzer, duets with Patti Simon, from Wichita, Kansas, at the Wurlitzer, and Dick Kroeckel of Denver, Colorado, at the Steinway Grand, and solos by each on their respective instruments.

The artists offered a program of well-known music that appeared to be familiar to everyone attending. The crowd laughed, cheered and applauded as each number was announced and again at the completion of each selection. In addition to being consummately fine musicians in their own right, the alchemy of the mix when performing together creates a fantasia that has their audience as willing participants in presenting a performance that is truly great. It was evident that Patti and Dick were enjoying this appreciative crowd as much as they were being enjoyed. The RMCATOS considers Patti and Dick "our own," which made this afternoon of wonderful entertainment all the more memorable.

All involved in the presentation of this concert were especially pleased with the attendance numbers. In a coopera-



Ed Benoit at the Wurlitzer.

tive effort with the RTD Senior Ride, more than 475 people were bussed to the concert. This concert was recorded live and it is hoped a CD will be released in the near future. It is the first time the Paramount Wurlitzer has been recorded. We'll keep you informed of their availability.

On July 6, our chapter held its Second Annual Pizza and Pipeless Party in the ballroom in the Holiday Hills Mobile Home Community. In keeping with the Fourth of July weekend, the ballroom was decorated with red, white and blue streamers and globes and a large lighted American flag over the Wurlitzer Electronic Organ. In addition, a set of decorative pipes was placed on the organ and the mirrored rotating ball from the old Organ Grinder Restaurant was hung in the middle of the room. The ball was lighted with spotlights making the ball reflect interesting light patterns throughout the room. Tables were set for 260 people who made advance reservations.

While Deloy Goegelein started the entertainment with patriotic music, the crowd joined in singing some of the songs. This was followed by the serving of pizza and drinks and continued with music by Bob Castle and Ed Benoit at the Wurlitzer, as well as on piano. The crowd needed very little encouragement to participate in the sing-a-longs as pages of words to the music were available at each of the tables. Mickey and Minnie Mouse were present throughout the afternoon and circulated among the guests, danced with a few and were photographed over and over with adults and children who attended.

A big hit with the crowd was Troy Carroll who sang several vocal solos accompanied by Ed Benoit. As the afternoon drew to a close and the busses arrived to pick up their riders, the people danced their way to the door singing,



A portion of the crowd.

"Show Me the Way to go Home" and expressed their desire to have another such gathering next year.

Upcoming chapter events include Patti Simon at the Kremer Music Barn in Kiowa, Colorado on July 28; our annual potluck picnic at the home of Richard and Virginia Webb in Estes Park on Saturday, August 17, with Doug Thompson at the Allen Organ; a club social at the home of Dick Lewis on Sept 17 where there are two organs, one a Marr & Colton pipe organ and the other



Patti Simon at the Keyboard of the main console, Denver Paramount.



Dick Kroeckel at the keyboard of the "Slave" console of the Denver Paramount.

an Allen three-manual electronic; a Club Social at CSU Lory Center in Fort Collins on October 12 with its 3/19 Wurlitzer.

The big event this fall will be held at the Paramount Theatre on November 3 at 2 p.m. "Big Band, Big Pipes, Big Sound" will feature the Dean Bushnell Orchestra and Ed Benoit and Bob Castle at the dual consoles of the Paramount's Mighty Wurlitzer. For further information: Ed Benoit 303/426-6733 or diffendahlj@aol.com

Lois M. Cady

SIERRA

Tom Norvell, Chairman, 916/947-0673

Sacramento, California. Sierra Chapter's May event was a showing of Fritz Lang's classic film, *Metropolis*, accompanied by Jim Riggs from California's Bay area. The venue was the 3/16 Wurlitzer at the Towe Auto Museum. Heavy film! Mostly dark shots to support a social commentary of the exploited worker class in between-the-wars Germany with a science fiction twist. This background allowed Jim to use lots of big organ throughout the film. You should see this film accompanied by an organist as talented as Jim Riggs.

June was the first of the chapter's two picnics for 2002. Our hosts were Dan Gates and his family who live in Magalia, California. About 40 members and friends made the long drive north to Dan's. After a potluck lunch, chapter member Bert Kuntz presented a short offering of our favorite tunes on Dan's 4/24 mostly Kimball organ. It is installed in a large two-story living room, which really shows off Dan's beautiful instrument. After Bert's concert, several people enjoyed the open console. Thanks for again hosting this picnic, Dan. We'll be back.

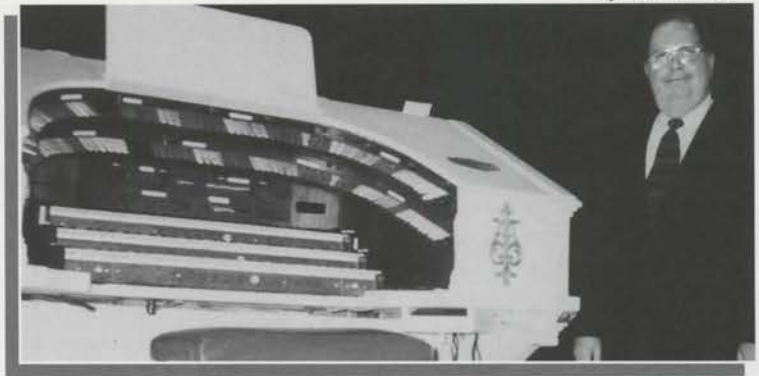
Pete McCluer

SOONER STATE

Joyce Hatchett, President, 918/743-1854

Tulsa, Oklahoma. Sooner State's May meeting was a wonderful program played by guest organist Wally Brown on our 3/13 Robert-Morton at Tulsa Technology Center's Broken Arrow Campus. Wally was staff organist for Tulsa's Oral Roberts University during the 1980s, playing their then-installed fabulous Wurlitzer theatre pipe organ, as well as

Wally Brown played a great concert, May, 2002.



appearing on their daily TV shows. He has developed his God-given musical talent without the aid of a lot of formal training and plays entirely by ear! He told us that his only "organ teacher" had been Ken Wright of Oklahoma City radio station WKY. Wally had heard and seen Ken play their big Kilgen pipe organ when he (Wally) was 15. It was only many years later that he met Ken and was able to tell him how much he'd learned from him! As a professional entertainer he has traveled all over the United States playing piano and organ and performing with his Jazz Trio in all types of venues.

His program for us was fabulous! It was hard to believe that he didn't read music as much as he interspersed classical selections into the popular music he played! There was some of everything—popular standards, classical, hot and jazzy, George Gershwin, Buddy Cole—and we never knew when we'd hear a few measures of something entirely different tossed in! He also gave us a running commentary of the history of his musical career, which was fascinating to listen to. He finished off his program with some magnificent arrangements of religious selections. Then, by special request of Frank Rice, Carolyn Craft stepped up to the bench to play some lively gospel music. Carolyn is always a delight to listen to!

June for our chapter was "Silent Film Month." Bill Flynt from Dallas was here again to play for us on our Tulsa Technology Center Robert-Morton. His first performance was on Wednesday June 19 when he played for part of a four-day "Pipe Organ Encounter" presented by the Tulsa Chapter of the American Guild of Organists. There were nine organ students present, aged 13 to 19, plus their AGO member sponsors as well



Christopher Kraus, age 13, explores the theatre pipe organ June 19, 2002.

as some members from our chapter. Bill explained the differences between classical/church organs and theatre organs, told the origins and purposes of a theatre organ, and demonstrated the theatre organ sounds. He also talked about the art of accompanying silent films and showed some piano manuscripts of actual music composed for that purpose in the late 1880s. His film for the evening was *Teddy At The Throttle*, with all his own original music. He also played for an enthusiastic Sing-a Long. Needless to say, the young people were fascinated with the whole evening, which included a tour of the chambers and some turns at the console.

Our Friday night (June 21) meeting was a wonderful "more"! Bill repeated his "History and Purposes of the Theatre Organ" in a program open to the public. The audience, in an almost filled auditorium, enjoyed his presentation, which included the showing of piano manuscripts and also some old time slides that asked the ladies to "Please Remove Your Hats" and "No Spitting On The Floor,"

plus others. The film this time was a 1927 Hal Roach movie starring Harold Lloyd, *Safety Last*, a story that ended with a real cliff-hanger of Harold climbing the outside of a building into the arms of his girl friend! We also enjoyed an enthusiastic Sing-a-Long and free popcorn! It was absolutely delightful!

Dorothy Smith

SOUTH FLORIDA

Michael Kinerk, President
305/532-9000, Kinerk@atos.org

Miami, Florida. Greetings from all of us here in South Florida where things have heated up for the summer. Thursday June 27, we met at St. Johns on the Lake United Methodist church to discuss the progress of several projects currently under way. As the Olympia Theatre (The Gusman Center for the Performing Arts) closes for renovation until October, the Organ Restoration Team under the direction of Ken Whiting, will be taking the opportunity to perform some much needed work on the 1925 original 3/15 Wurlitzer Opus 1198. Among the planned activities are re-bushing of the manuals, re-leathering of swell shade motors and dampers, repair of the water damaged Brass Saxophone chest, as well as repair of several wind leaks. The organ restoration team meets on Monday nights (if the theatre is dark) and has been maintaining the organ since 1972. In addition to the renovation of the interior of the auditorium (designed by John Ebersson), the management has contracted for the wind line from the blower to the 32' Diaphones to be replaced. Work on the extension itself is planned for later on this year.

Normally, house organist Darrell Stuckey plays the organ before and after cinematic events. The organ is heard many times a day during the popular Miami International Film Festival each February. In general the organ is heard once or twice a month during presentations at the theatre, which require or request the use of the organ. However, SFTOS plans to increase the exposure of the organ to the public by way of "Young People's Concerts and Demos." These will be primarily structured for school children of Miami-Dade, Broward and Monroe counties, most of whom have never heard a pipe organ... let alone a Theatre Organ! Further details on this

will be reported in future issues.

The board also received news that program chairman Dennis Wilhelm was stepping down. President Kinerk immediately named Alejandro Vazquez-Cruz as program chairman, and the Board gave its assent.

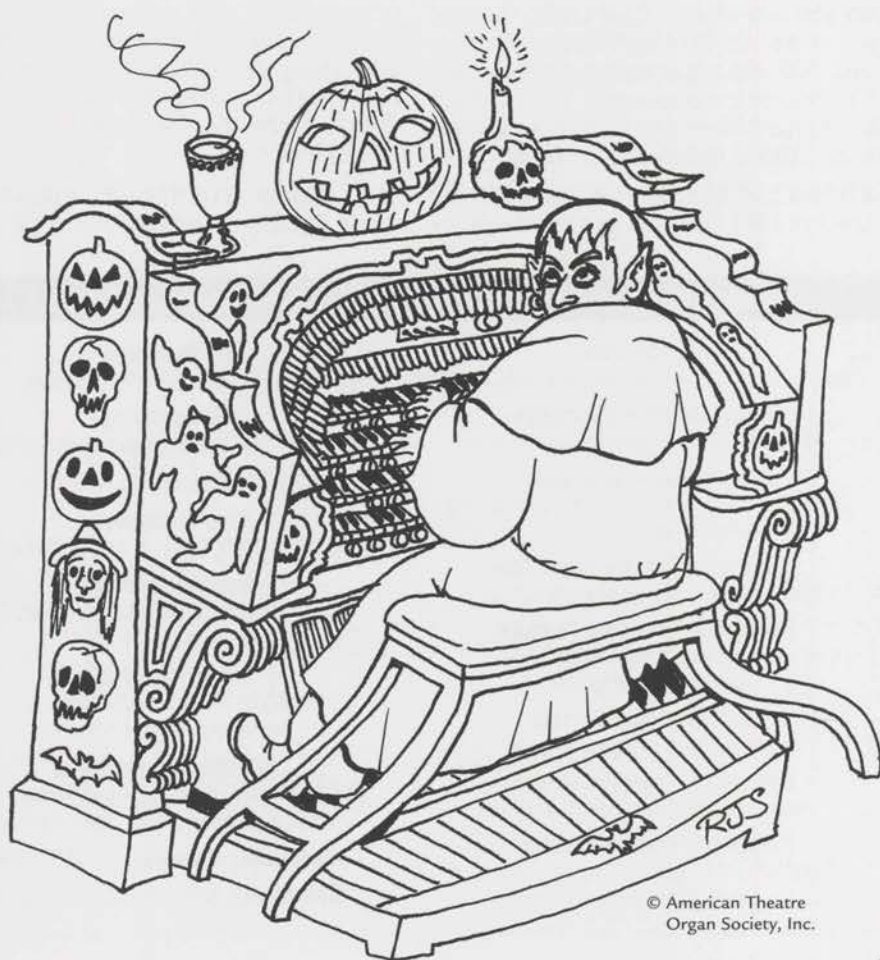
Meanwhile in Miami Beach, the Coconut Palm trees are not the only things swinging... Fundraising for the installation of the 2/12 Wurlitzer Opus 1623 (originally a 2/7), in the sanctuary of St. Johns church also is in full swing. The church, which is late 1950s Deco-Modern in design, with its lush coral rock and wood interior was built with a pipe organ in mind. Two empty chambers await the Wurlitzer in the chancel, complete with pre-installed wind lines. The church was built by the Kresge family, which had a winter home nearby. They intended a medium size pipe organ be installed, but it was never funded. Presently the church utilizes an electronic organ. Additional planned renovation calls for a new wind line for the console and a movie screen that will be lowered for silent film programs. The church

established a separate non-profit arts organization which programs the facility with many concerts, lectures and diverse other presentations. The music director, the congregation and the Arts at St. Johns organization all are very enthusiastic about the addition of a theatre pipe organ and the concerts and film series that will be possible thereafter.

The joint project between Arts At St. Johns, led by executive director Carol Hoffman-Guzman, along with the South Florida Chapter (SFTOS) have been successful in raising \$16,096.00 in matching funds from the Miami-Dade County Cultural Affairs Commission. Several other major grant requests are pending. However we are far short of our \$110,000.00 goal, which is a rough estimate of the total installation and tonal finishing expenditure. Future fundraising activities include a Halloween "All-Out Night of Terror" complete with horror film accompanied by a loaned Rodgers electronic theatre organ.

Well that's it for now... Y'all Take Care!

Alejandro Miguel Vazquez-Cruz 🎵



© American Theatre
Organ Society, Inc.

Classified Ads

**TELL OUR ADVERTISERS
THAT YOU SAW THEIR AD IN THE
THEATRE ORGAN JOURNAL!**

FOR SALE

ORGAN LESSONS ON VIDEOCASSETTE

PART I: Manual & Pedal Technique
32 Minutes - \$29.95

PART II: Registration
56 Minutes - \$29.95

Write to: ALLEN ORGAN CO.

P.O. BOX 36, Macungie, PA 18062-0038
or Phone 610/966-2202 ++

RODGERS OLYMPIC, MODEL 333, ONE OF A KIND, highly altered and with great sound. Ten Klipsch La Scala speakers are the primary cabinets, along with an assortment of other specialized cabinets, including a half dozen subwoofers. Includes nine amplifiers, chimes, reverb, EQ, drum computer, etc. Natural walnut finish. An exceptional instrument located in Olympia WA; asking mid-20's. E-mail to tiovanne@washingtoncenter.org preferred, or call 360-753-8585. 09/02

CONN 650 with external Conn Leslie. Personal organ of the late Bill Floyd. Good condition, \$1,700 OBO. Oak organ dollies, strap-on type, \$150. Devtronix components from playing 2M/12R organ, cheap. Call for details. Nick Pitt 804/562-1653 or npitt@rcn.com. 09/02

RESTORED 3/17 BARTON Pipe Organ built and installed in 1927. Operated and maintained by

the late Bill Rieger in Chicago. Serious inquiries only. Please contact Jim Rieger at 847-259-9775. 09/02

PIPE ORGAN, MÖLLER, 3R, diapason, flute, string, 32-note pedal, chimes, 2M, self-contained, console separate. Fits 8'. 440/333-7793, cdknepper@aol.com. 09/02

INVEST IN YOURSELF FOR THE GREATEST RETURN! Save valuable time! Do it right the first time. Learn methods, tips and tricks! Ongoing lessons or one coaching session. Used organs. Allen Organ Studios, 44 Jericho Turnpike #3, Mineola, NY, phone/fax 516-741-3725, www.AllenOrgans-NYC.com. 11/02

ATLANTIC CITY'S MUSICAL MASTERPIECE, the story of the World's Largest Pipe Organ, Hardbound, 522 pages, \$46; **THE ATLANTIC CITY CONVENTION HALL ORGAN**, A Pictorial Essay, \$45; **THE AUDITORIUM ORGAN CD**, \$15. Order online at www.acchos.org or call 800-813-6655. 01/03

FREE CATALOG OF PIPE ORGAN CDs, tapes and books from the Organ Historical Society. With 56 pages, this free catalog lists organ recordings, videos, publications, and other items, some of which are produced by the OHS. The catalog also includes many items that are hard to find or unavailable elsewhere. OHS, Box 26811, Richmond, VA 23261, call or FAX 804/353-9266. ++

THE ORGAN LITERATURE FOUNDATION, offers Catalog JJ listing 975+ organ books,

1000+ theatre organ recordings, 5,000+ classical organ recordings, videos, sheet music, etc. FREE via email; or \$6 for the printed copy post-paid. organlitfnd@juno.com. 45 Norfolk Road, Braintree, MA 02184, 781/848-1388, FAX 781/848-7655. ++

MOVING MUST SELL, ALLEN C-19 PROTÉGÉ THEATRE ORGAN includes Allen MDS expander and 2 Allen model HC-11 speakers. New on 2/21/2001. Cost \$20,530. Will sell for \$12,500 OBO. Glenn Peiffer, 262/554-2124 or organology@aol.com. 09/02

WANTED SECTION

SEEKING DONATION OF ELECTRONIC THEATRE ORGAN. Lions Lincoln Theatre (1915) in Massillon, OH, embarking on fundraising project to put Wurlitzer theatre pipe organ in existing chambers. Wanting to start with electronic to begin with preshow interludes, silent films and concerts right away. 501(c)3. Joseph Rubin, 330/492-8011, conductor@neo.rr.com. 09/02

INDEX TO ADVERTISERS

| | |
|-------------------------------|----------------|
| Alabama Theatre | 58 |
| Allen Organs | BC |
| Arndt Organ Supply Co. | 14 |
| Baker, Barry | 36, 53 |
| Ball, Steven | 17 |
| Carley-Roth, Candi | 31 |
| Crome Organ Co. | 33 |
| Eddington, Jelani | 16, 36, 38, 52 |
| Empire Organ | IBC |
| Gledhill, Simon (CIC-ATOS) | 38 |
| Hazleton, Tom | 42 |
| Kann, Stan | 14 |
| Larsen, Lyn | 21 |
| Leather Supply House | 42 |
| Ledwon, John | 25, 31 |
| Mendleson, Jerry | 41 |
| Nelson & Co. | 15 |
| Northern California TOS | 16, 52 |
| Parker, Donna | 16 |
| Pipe Organ Percussions | 13 |
| Piping Hot Recording Company | 53 |
| Ralston, Bob | 72 |
| Rhode, Ron | 72 |
| Richards, Rob | 20, 58 |
| Rogers, Fr. Andrew | 29 |
| Smith, Carlton | |
| Pipe Organ Restorations | 58 |
| Walker Digital Theatre Organs | IFC |
| Weiler, Jeff | 14 |
| White Blower Mfg., Inc. | 43 |
| Williams, Carol | 43 |
| Wichita TO | 38 |
| Wilson, Clark | 29 |
| Zollman Pipe Organ Services | 13 |

Shopping for Recordings? Try these sources.

Nor-Cal TOS
Dept. J., Box 27238, Oakland, CA 94602-0438

Organ Literature Foundation
781/848-1388, organlitfnd@juno.com

Organ Historical Society
804/353-9226, catalog@organsociety.org
www.organsociety.org

Lancastrian Theatre Organ Trust
theatreorgans.com/lancast/lanc1.htm

Piping Hot Recording Company
England, 01494-580034
piping.hot@virgin.net

Cinema Organ Society
www.cinema-organs.org.uk

BANDA, banda@westworld.com
theatreorgans.com/cds/banda.html

Midnight Productions, Inc.
800/788-1100, sales@theatreorgan.com
www.theatreorgan.com

T-V Recording
408/248-6927, tvrdc@aol.com

JAV Recordings
888/572-2242, www.greatorgancds.com

MSS Studios, www.organ.co.uk

Roxy Productions
480/460-7699, Dept. J, azroxy@cox.net

Musical Contrasts
musicalcontrasts@cox.net, Dept. J
www.lynlarsen.com

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

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

Canterbury Records, 626/792-7184

Walt Strony, pages.prodigy.net/strony

Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

Deadline for Placing Ads is
the 5th of Each Even Month
(February, April, June, August, October & December)
Cancellations must adhere to the same deadline.

RATES EFFECTIVE JANUARY 1, 2003

| SIZES | COLOR | BLACK & WHITE | | |
|------------------------|--------------------------|--------------------------|---------------------------------------|---------------------------------------|
| | 1 ISSUE each issue | 1 ISSUE each issue | 3 ISSUES Consecutive each issue | 6 ISSUES Consecutive each issue |
| Front Cover - Not Sold | | | | |
| Inside Front Cover | Inquire | \$475 | \$445 | \$420 |
| Inside Back Cover | Inquire | \$475 | \$445 | \$420 |
| Outside Back Cover | Inquire | | | |
| Full Page | \$1000 | \$400 | \$385 | \$360 |
| 2/3 Page | \$550 | \$275 | \$265 | \$240 |
| 1/2 Page | \$505 | \$250 | \$240 | \$225 |
| 1/3 Page | \$370 | \$185 | \$180 | \$165 |
| 1/4 Page | \$265 | \$160 | \$145 | \$135 |
| 1/6 Page | \$230 | \$145 | \$140 | \$125 |
| Outer Wrap | | \$475 | | |

CONTRACT ADS

ProCards are for six issues only.
No cancellations or refunds.

| | COLOR | BLACK & WHITE |
|--|--------|---------------|
| Single Pro Card (horizontal or vertical) | \$550 | \$220 |
| Double Pro Card | \$1100 | \$440 |

We welcome special requests.

Consecutive issue prices are based on the ad supplied when the order is placed. Copy changes made during contract time are billable at \$75.00 per hour. No agency discounts available.

CLASSIFIED ADS: 50¢ per word as member and 60¢ per word non-member. \$6.00 minimum. A, and, the, & are not counted as words. Phone numbers are counted as one word. All classified ads must be submitted PRE-PAID to avoid a \$5.00 handling charge. PRE-PAID charge of \$3.00 if you want a Theatre Organ Journal showing your ad to be sent to your mailing address. Deadline for placing ads is the 5th of each even month (February, April, June, August, October & December). Make check payable to ATOS and send to: Michael Fellenzer, Advertising Manager, P.O. Box 551081, Indianapolis, IN 46205-5581, fellenzer@atos.org.

COMPUTER FILES: We encourage ad materials on disk for better quality. We accept Mac and PC layout formats from QuarkXPress 4.x and Adobe PageMaker 6.5x. Art from Adobe Illustrator 8 or Macromedia Freehand 8 should be saved in EPS or native format with all fonts turned to outlines (include any imbedded scans). Please do not send PDF files.

Scanned images should be saved as EPS or TIF (CMYK only, no RGB) with 300 dpi resolution for 150 lpi output.

Please supply all fonts used (screen and printer). Avoid mixing Type 1 and TrueType fonts in the same document.

A printed proof must accompany disk. Media accepted includes Zip 100, Jazz 1-2GB, CD or floppy.

FILM: Four Color Ads 150 line screen. Process color (CMYK) only. Composite film negative, right reading, emulsion side down must be accompanied with a color matchprint.

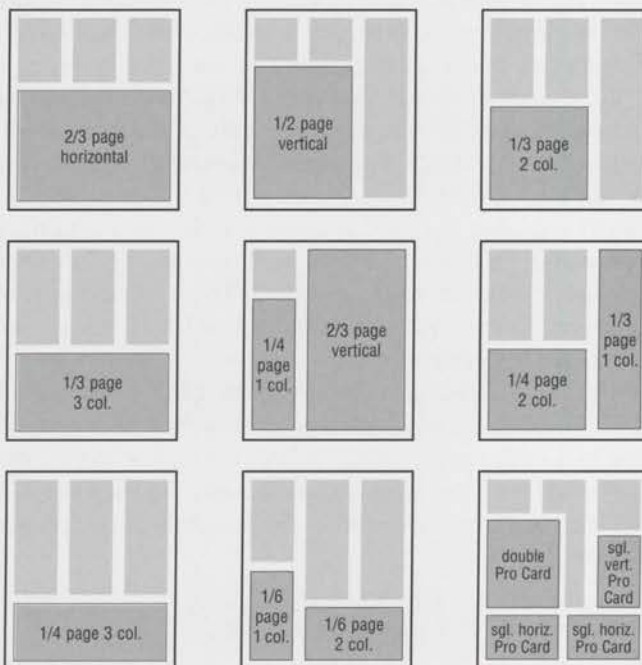
Black & White Ads 150 line screen. A final laser proof or contact print must be included.

MECHANICAL: Camera ready artwork, 133 line screen accepted for Black & White ads only.

AD SIZES

| SIZE | WIDTH | HEIGHT |
|----------------------------|--------|---------|
| Full Page | 7 1/4" | 97/8" |
| Full Page with 1/8" bleed | 8 5/8" | 11 1/8" |
| 2/3 page vertical | 4 3/4" | 97/8" |
| 2/3 page horizontal | 7 1/4" | 6 5/8" |
| 1/2 page vertical | 4 3/4" | 7 1/2" |
| 1/2 page horizontal | 7 1/4" | 5" |
| 1/3 page (1 column) | 2 1/4" | 97/8" |
| 1/3 page (2 columns) | 4 3/4" | 47/8" |
| 1/3 page (3 columns) | 7 1/4" | 3 1/4" |
| 1/4 page (1 column) | 2 1/4" | 7 1/4" |
| 1/4 page (2 columns) | 4 3/4" | 3 3/4" |
| 1/4 page (3 columns) | 7 1/4" | 2 1/2" |
| 1/6 page (1 column) | 2 1/4" | 47/8" |
| 1/6 page (2 columns) | 4 3/4" | 17/8" |
| Single Pro Card vertical | 2 1/4" | 3 1/2" |
| Single Pro Card horizontal | 3 1/2" | 2" |
| Double Pro Card | 3 1/2" | 4" |

Trim Size of Theatre Organ is 8 3/8" x 10 7/8"



DISCLAIMER: Submitted ads will incur additional charges if computer files are submitted late, if files are in other formats than listed, if files do not comply to specs, if files are not correctly sized, and if files are incomplete. Advertiser will be billed at \$75.00 per hour for file intervention.

CONTACT MICHAEL FELLENER AT:
P.O. Box 551081, Indianapolis, Indiana 46205-5581
317/251-6441 • Fax 317/251-6443 • fellenzer@atos.org

REFLECTIONS

CONTINUED FROM PAGE 51

As I stepped into the orchestra pit and took my place at the bench, it was heartening to note the exceptional attendance at the concert. In light of all that had happened during the week, no one was certain what the concert attendance would be. Although I had feared that the concert would be sparsely attended, I was delighted to learn my concern was unfounded, as it was clear that there was a very large audience present. I later learned that the attendance was approximately 1,000.

Ken made a few introductory remarks, and asked that the audience observe a moment of silence in honor of the events of the preceding Tuesday. After that observance, Ken introduced me, and I embarked on the most memorable concert of my career.

I waited until the audience had finished its initial applause after Ken's remarks before starting my introduction to the National Anthem, particularly as the arrangement began on a very quiet registration. As soon as I began to play and brought the console out of the orchestra pit, the stage curtains—as we had discussed—began to open. Immediately upon the sight of the huge American flag, the audience jumped to its feet, applauded, and stood reverently before what must be one of the largest, most impressive American flags I have ever seen. The audience's response nearly deafened the organ at that point of the arrangement. Not surprisingly, as I arrived at the beginning of the National Anthem, the audience began to sing in unison, which was a highly moving and emotional experience for everyone involved.

At the conclusion of the National Anthem, the audience remained on its feet for approximately 20 to 30 seconds. I addressed them for the first time that evening with the observation that, if anything, the events of the past week had taught everyone the need to come together as a nation, and that music was one of the great healing forces and a wonderful way to achieve that objective. These were not empty words for me, as my healing process had begun when I started to plan for this concert.

I proceeded through the rest of my planned program for that evening, all of which was extremely well-received by one of the most appreciative audiences I have ever performed for. In addition to the National Anthem, the audience heard many light "standards" during the first half of the program, such as:

Give Me The Simple Life
The Boy Next Door
El Relicario
Fiddle-Fiddle
Medley From "Mame"
That's All
The Back Bay Shuffle

Immediately before the last selection before the intermission, I announced to the audience that all proceeds from the recording sales would be given to the World Trade Center Relief Fund. The audience generously provided the relief efforts \$1,100 in sales that night.

During the second half of the program, the audience heard more standards such as:

The Trolley Song
Let's Get Away From It All
One Morning In May
A Musical Tribute To Cole Porter
The Song Is You
Fantaisie-Improptu

As planned, after the *Fantaisie-Improptu*, I began the patriotic tune, "The Washington Post March," which I followed with "Give Me Your Tired, Your Poor," and "God Bless America." Predictably, the audience clapped in time to the march, and then sang along with the other Irving Berlin patriotic standards. The end of *God Bless America* was highly charged emotionally, and I had a great sense of completeness at the conclusion of the program.

After the concert, many people expressed their gratitude for the evening's performance, and I tried to convey to them that I, too, had greatly benefited from it. A group of about 20 people went out to a Denny's restaurant after the concert for a late-night dinner, after which I went back to my hotel and collapsed into bed, thoroughly exhausted—yet very much refreshed—from the performance.

SUNDAY, SEPTEMBER 16, 2001

The Return To Hoboken

For most of the six-hour return drive from Rochester to Hoboken, I did not focus or dwell on September 11th. Rather, I listened to various recordings in my car, spoke to several friends on the phone, and enjoyed the very sunny Sunday afternoon. I felt very much on a "high" from the performance in Rochester, almost as though things had started to normalize again for me.

As I neared Hoboken and came within the range of a New York City National Public Radio frequency, I began to return to "reality" with a broadcast of a 5:00 p.m. memorial service from St. Patrick's Cathedral in Manhattan. I listened to the parts of that service that were broadcast.

After I returned to Hoboken, I decided to tend to a few errands, which brought me near to the center of town. As I was only a few blocks from the Hudson river, I decided to walk over to Frank Sinatra park, which is directly across the river from lower Manhattan. Hundreds of people had gathered in the most south-eastern point of the park in front of a makeshift World Trade Center memorial. The memorial—which consisted of hundreds of flowers, candles, photographs of the missing, written prayers and memorabilia, stood facing Manhattan's financial district, and without a doubt provided the most unobstructed and sobering view of Manhattan's new skyline.

I was particularly struck by the immense activity that was underway at the rescue site. Although it had started to grow dark outside, the entire rescue area was brightly illuminated by search and rescue lights. The flashing red and blue lights of scores of emergency vehicles were clearly visible, and a constant flow of military and rescue helicopters went in and

out of the area. Although it had been more than six days since the attacks, thick white and gray smoke continued to billow into the sky from the fires that raged under the debris. A very acrid and distinctive smell of burning ash, metal, and plastic hung heavily in the air. In fact, that acrid odor, which I later referred to as the “World Trade Center smell,” was present throughout Manhattan (even in midtown where I work) as well as in Hoboken for many, many weeks following the attacks.

As I returned to my car to go back to my apartment, I saw for the first time in many days a commercial airliner flying directly above Hoboken and along the Hudson River. An obvious uneasiness remained for many weeks each time a commercial airliner passed overhead in the vicinity of Manhattan.

MONDAY, SEPTEMBER 17, 2001

Ground Zero

I decided to leave work early again on Monday in order to make a “pilgrimage” downtown. I very much felt the need to return to lower Manhattan (or at least as close as possible) in order to reach a sense of closure and understanding about what had happened. Earlier in the day, I had spoken with a friend of mine from work, and we planned to return downtown.

We left the office just before 7:00, and the sun was beginning to set. We wanted to arrive downtown before night fell. As a result of the collapse of the towers, subway service throughout the city had been thoroughly disrupted, and it was difficult, if not impossible, to know which subway line would continue into, or even near, lower Manhattan. Based on the most current information on the MTA website, it appeared that the best route would be to take the 4/5/6 line to City Hall/Brooklyn Bridge, and then walk from there.

Fortunately, our intuition about the subways proved correct, and the train did stop at City Hall/Brooklyn Bridge before crossing the East River into Brooklyn. As soon as my friend Steven and I left the train and arrived on the street, it quickly became clear that lower Manhattan had quite literally been transformed into a war zone. There were police officers as far as the eye could see, and countless police barricades blocked traffic and pedestrian routes in numerous places. The acrid “World Trade Center smell” hung ominously in the air, and I could feel a dusty, grainy particulate that filled the air downtown. Many people on the streets—particularly firefighters and police officers—wore protective mask filters to keep the particles in the air out of their lungs.

The police had blocked the easiest route into lower Manhattan (along Park Row and Broadway), so Steve and I decided to take a side street as far as possible. We walked along Nassau Street—a narrow street that parallels Broadway from north to south, two blocks east of the disaster site. It was a very strange sight as we progressed down this street. The first and most noticeable sign of the disaster was the pronounced absence of the two 110-story twin towers. Prior to September 11th, it would be impossible to walk around the streets of lower Manhattan without noticing the towers, as those buildings dominated downtown in every respect.

Although it had now grown almost entirely dark outside, the streets in the area were illuminated by enormous overhead

electrical lights that had been installed for the rescue operation. Despite the darkness, there was an eerie glow from the massive floodlights that illuminated the streets downtown.

Every building along Nassau Street, as well as the surface of the street and sidewalks, was covered in at least a quarter-inch of light-grayish brown soot which remained from the enormous cloud of dust and dirt that settled on the area shortly after the collapse of the towers the week before.

As we progressed along the street, there were numerous people walking around, but hardly anyone was talking. It seemed as though people were wandering around in a hypnotized, catatonic state. Heavy machinery also lumbered through the narrow streets of downtown Manhattan, hauling



away from the disaster site huge loads of twisted and deformed metal and large chunks of broken concrete and other debris.

At this point in our journey, hardly anything of the disaster site could be seen from our vantage point, and the police did not permit anyone to walk much farther west along any of the side streets. As we passed Liberty Street to the south, we caught a glimpse of one the many bone-chilling sights of the

evening. From a certain position, it was possible to look between several buildings and see into the disaster site. In the center of the disaster site surrounding what appeared to be the remains of the South Tower, a huge portion of the outer skeletal structure of the tower stood in the grayish-white smoke illuminated by the search lights. The skeletal remains—frequently featured in television news reports—stood approximately 6-7 stories high and were relatively intact around the base, but singed and splintered along the top, which roughly formed an inverted “V” shape.

A crowd of people had gathered in this spot, along with several news reporters, to gaze into the disaster site to view the remains of what once were the tallest buildings in the world. After a few moments, Steve and I continued south along Nassau Street towards Wall Street and the New York Stock Exchange, which had just reopened that morning. In the typical patriotic spirit that had been unifying the nation since September 11th, the NYSE building sported a huge American flag.

At Wall Street, Steve and I turned to the right in order to continue our journey behind the World Trade Center site. As we made our way closer to the site, the amount of paper and clutter on the street increased dramatically. Regardless of the direction in which one looked, soot, ash, and paperwork were strewn in every direction. Although the rescue efforts had reportedly cleared away much of the debris since the preceding Tuesday, there was still an incomprehensible quantity of paper everywhere.



In fact, I began to think of my own office uptown and the volume of loose paper I have sitting on my desk or in my files. I then tried to extrapolate mentally and imagine all of the loose paper in our roughly 50-story building, which I had to try and multiply by a factor of four to comprehend the quantity of paper that was ejected from the towers during the catastrophic collapse of September 11th. It was truly incomprehensible to attempt this feat.

As we continued along Wall Street and crossed Broadway, I observed the morbid sight of several abandoned street vendor carts—all covered inside and outside with ash, soot, and other debris from the World Trade Center collapse. These carts, which remained full of pastries, bagels, and newspapers ominously bearing the date “September 11, 2001,” represented a moment frozen in time from the prior week.

The proximity to ground zero that we were able to reach surprised me. After crossing Broadway, we followed a jog in the street which put us on Rector Street, which we were able to follow directly behind the WTC site. As we turned left onto Greenwich Street, we stood directly behind the skeletal remains of the South Tower. The twisted, charred remains of the once-proud WTC extended like a ghost into the night sky, illuminated from all angles by flood lights and surrounded by the ever-present smoke and haze.

Proceeding along Greenwich Street was by far the most difficult part of our return to ground zero. On both sides of the street, we passed large piles of debris of every sort imaginable—from paperwork to pieces of clothing. At one point, I saw a single shoe sitting on top of a 3-foot high pile of debris. The most disturbing experience, however, was the ever-increasing and oppressive odor of organic decay, which we could only attribute to the thousands of victims whose bodies had not yet been recovered from underneath the rubble.

After spending several minutes pondering the aftermath of the tragedy we saw, we slowly and quietly walked back along our route to the subway. Steve took the subway to his apartment, and I transferred to the PATH train to Hoboken.

When I arrived at the station in Hoboken, the first sight that greeted me was hundreds of “missing persons” posters that covered most of the interior of the station. Each of the posters featured a picture of a friend or loved one who was missing as a result of the attacks, provided some descriptive information (age, height, hair color, etc.), and also identified contact telephone numbers in the hope that someone would

be able to provide some helpful information. As I skimmed the wall and looked at the photographs and descriptions, I was shocked at the number of young people who were missing—people in the 25-30 year-old age range. Although most of the posters disappeared over the course of the next month, several remained well into December and January.

Skimming the names and photographs of those who were missing was a somber reminder of how fortunate I had been, not only to have survived the attacks, but also to have escaped losing any friends or family in the disaster.


Concluding Observations

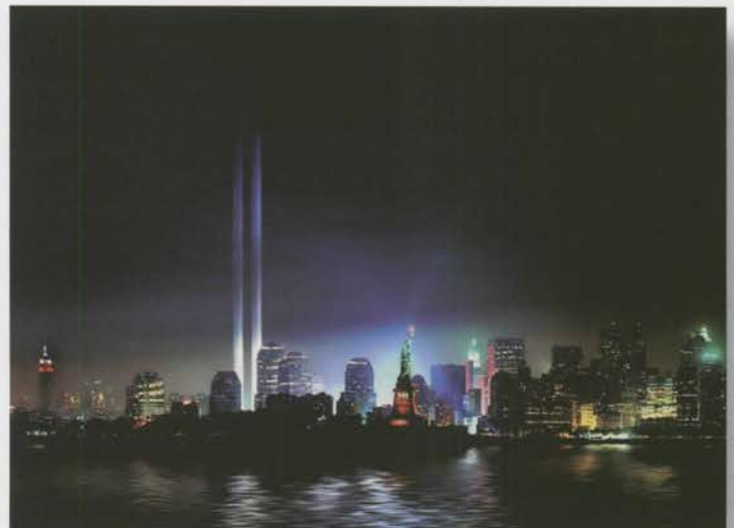
Over the course of the months that followed the attacks, the spirit of New Yorkers changed noticeably. In many respects, those who had shared in the experience of September 11th were joined in a bond—as an extended family of survivors. Obviously, the fierce patriotism of everyone from street vendors to investment bankers was astounding. In other respects, New Yorkers became much more “on edge” and concerned about their personal security.

It did not take long for the specter of terrorism to rise again. Within a few weeks of the attacks, a few cases of anthrax surfaced, ultimately striking major news organizations in New York City a few blocks from my office. Additionally, on November 12, 2001—two months and one day following the terrorist attacks—New York City awoke once again to the image of thick black smoke billowing into the air as a result of the crash of fully-loaded American Airlines Airbus upon take-off from John F. Kennedy International Airport. Although authorities have publicly stated that there were no signs of terrorism, many New Yorkers remain unconvinced.

* * *

September 11th has affected me, as well as the entire country, in unimaginable, and yet untold, ways. More importantly, the tragedies of that infamous day have emphasized the fragility of human life, the need to live life fully, as well as the importance of maintaining closeness with friends and family.

Let us hope that the yet unwritten chapters in our nation's history will never contain another September 11. 



SCHMITT THEATRE ORGAN INSTALLATION

Centerville, Ohio

By Robert Schmitt

*Chimes, console, piano
and solo and main
expression shades.*



*Cunningham player piano
and window and French
doors out to pool.*



Kimball Pipe Organ, Opus 6973, was built in 1927 as a three-manual, eight-rank instrument for the Forrest Theatre, Bristol, Pennsylvania. Just prior to installation, the theatre burned down and was rebuilt as the Grand Theatre with a claimed seating capacity of 1,500. The Grand opened on January 7, 1928 and the opening show included an organ concert, vaudeville acts and a motion picture. Miss Blanche Washburn of St. Louis was at the console of KPO 6973.

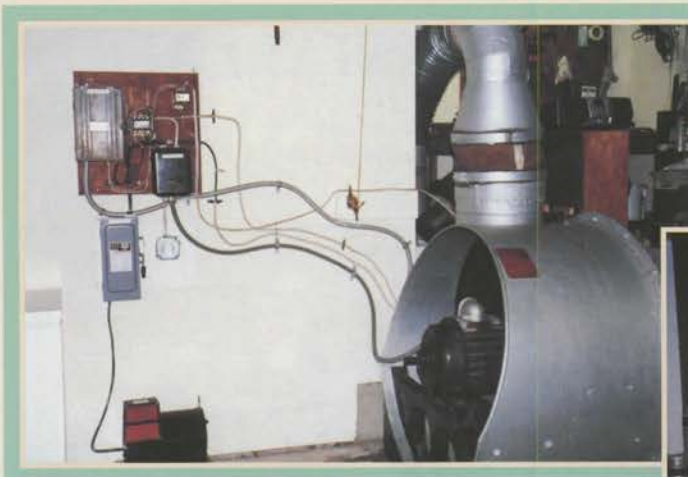
In the '50s, the Grand Theatre closed (but still remains standing) and the organ was transplanted into the Pennside Presbyterian Church in Reading, Pennsylvania where it faithfully served the congregation, minus traps, glock, xylophone and Kinura, until the late '60s.

In the late '60s the Kimball was in much need of repair and restoration and it was replaced by an Allen electronic. The Kimball was sold to Bob Little of Valley Forge, Pennsylvania. He converted one half of his double garage and entire breezeway into an organ chamber and installed the organ. The console was placed in his living room and its size required the removal of walls in the living room and breeze-

way to fit it in. While in Little's possession some re-leathering was done and all chest cables were replaced with telephone-type wire and amphenol plug-in connectors. All of the missing tuned and untuned percussions and traps were replaced—almost all are Kimball/Deagan which were placed into storage when the organ was installed in the church.

In April of 1980 I acquired the organ from Bob Little and disassembly and removal of the organ commenced. My wife Jeannette and I have eight children—six boys and two girls and at that time most were old enough to assist in removal and installation. They were experienced because this was our third pipe organ installation.

Of course, Little's living room and breezeway walls had to be removed once again but in a few weeks removal was completed and installation was begun in our newly built home in Wyomissing, Pennsylvania. The blower remained in the garage but everything else was moved into the basement. The console presented the biggest problem because it would not fit down the stairway. Therefore, I had to dismantle it into component units—manuals, stop rails, combination



SHP Spencer blower and 10HP Cedarberg solid state phase converter (on floor).



Main chest—Diapason, VDO Celeste, Concert Flute. Also, sleigh bells, harp, toy counter and glock—Bass Tibia (Bourdon) pipes.



Main chest—Diapason, Phonon, VDO Celeste, Concert Flute, VDO, Deagon harp and crash cymbal.

action and pedal clavier, etc. The switch stacks are contained in the main console framework and dismantling required cutting the cable that connected the stops to the combination action and switches. I did this wire-by-wire and reunited each on amphenol plug-in connectors.

Disassembly of the console cabinetwork proved to be another difficult task in that Kimball built their consoles to last—every wooden part was screwed and glued together. After much soaking of joints in vinegar to soften the glue, rubber hammer blows, sawing and prying at joints, sweat and curses, the cabinet work more or less came apart as it was meant to.

The organ was finally rebuilt, refinished and installed in the finished basement of our new Pennsylvania house in a 23' x 15' chamber. At this location our Kimball entertained our many friends, my family and me, and was featured at many ATOS Chapter meetings from January 1981 until September of 1989.

In 1989, my employment as a labor/employment attorney required a job relocation from Wyomissing to Dayton. Knowing all of the work that was involved in transplanting a theatre organ we seriously considered selling the organ and not taking it with us. We were fortunate, however, to find a

new house in Centerville, Ohio that had a finished lower level walking out to a swimming pool. The lower level had a listening room that is 14' x 30', with French doors, for the console and a room adjoining it that could serve as an organ chamber. The only trouble was that the chamber room was only 14.5' x 18.5'—77 square feet smaller than my previous chamber. To make matters worse, the new chamber room also contained the furnace, hot water heater, water softener and a sump pump pit. However, with careful planning I was sure that I could make the organ fit the chamber. I managed to convince my wife of this and she reluctantly agreed to the relocation of the Kimball. This time, however, we had the organ professionally crated, packed and moved. Of course, because of my previous efforts, the console was much easier to disassemble and move this time.

To make a long story short, we did manage to relocate the organ and install it in our new house. The console, refinished in white and gold, sets on a movable, wheeled platform. All of the pipe work with careful planning, appropriate mitering and horizontal mounting of the longest 8' String pipes does fit in the chamber. A 16' Wurlitzer metal Diaphone was also added. All of the tuned and untuned percussions and traps, with the exception of the chimes, also fit

*Xylophone and horizontal bass string pipes.
Also, treble flute offset chest (below xylo).*



*Main chest—VDO, Concert Flute, VDO Celeste
and Diapason Phanon.*

*Solo chest—Tibia, Trumpet,
Vox & offset chests with
mitred Diapason and Bass
Tibias. Blower junction box.*



into the chamber. Due to space limitation, servicing the organ is a little difficult but possible. All pouches and primary pneumatics have been releathered. The chimes are now mounted behind the console in the listening room.

In 1995 I purchased an upright Laffargue player piano with an Amphion action. I have modified it to play from the organ and refinished it to match the organ console. It shares the listening room with a restored and electrified Cunningham player piano and a Model 800 Thomas electronic theatre organ.

Two of the organ chamber walls are built of concrete block and the other two walls are hardboard on the inside, dry wall on the outside with insulation in between. Although the chamber is not physically divided, the solo and main chests and pipe work are behind their own respective expression shades and the effect is one of a two-chamber installation. The sets of shades are separated by a distance of 10' and each set of shades is 4' x 7'. The pipe work, chests, console and most traps and tuned percussions are original Opus 6973 Kimball. All switching is in the console and the stop specification, unification and combination action is as Kimball designed and manufactured it. Somewhere along the line the bottom 16' Tibia octave of the

Kimball was replaced by a 16' Wurlitzer Bourdon octave but the 16' Kimball Bourdon (Concert Flute) remains intact. I have also added a 16' Wurlitzer metal Diaphone octave to extend the 8' Kimball Diapason Phanon. As the organ was originally designed, it contained only three trem, Solo, Vox and Main. I have modified this to enhance the theatrical trem quality by placing the Tibia and the VDO/Celeste on their own regulator and trem. The organ now has five tremulants.

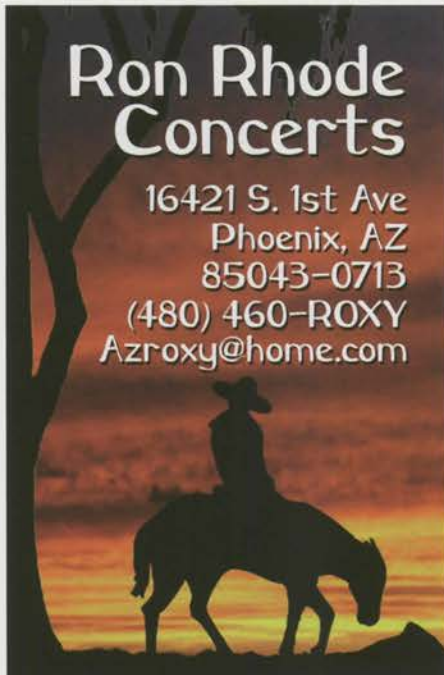
Although the lower level ceiling is over 8' high, it was still necessary to miter the lowest Diapason, Bourdon and String pipes to make them fit. The entire organ is on 10 inches of wind and is blown by a 5-hp Spencer Blower (Spencer #21229) that still operates on three phase current and is located in the attached garage. A 10-hp Cedarberg solid-state rotary phase converter has been added to manufacture the third phase.

The Kimball has a very lush sound, sobbing Tibias, is highly expressive and, of course, features the famous Kimball Strings. I extend an open invitation to fellow enthusiasts to come by and see and play the instrument. All that I ask is that an advance phone call be made. The number is 937/438-0717.

SPECIFICATIONS NEXT PAGE

Ron Rhode Concerts

16421 S. 1st Ave
Phoenix, AZ
85043-0713
(480) 460-ROXY
Azroxy@home.com



ATOS
Memberships
Make
Great Gifts

SCHMITT INSTALLATION SPECIFICATIONS

SOLO DIVISION

| | |
|--------------|---|
| Tibia Clausa | 85 pipes (bottom octave Wurlitzer Bourdon) |
| Trumpet | 73 pipes (2 octaves harmonic) |
| Vox Humana | 73 pipes |
| Kinura | 61 pipes |

MAIN DIVISION

| | |
|-----------------|--|
| Concert Flute | 101 pipes |
| Diapason Phonon | 85 pipes (bottom octave Wurlitzer Diaphone) |
| VDO | 85 pipes |
| VDO Celeste | 73 pipes |

TUNED PERCUSSION

| | |
|------------------------|--|
| Deagan Metal Bar Harp | 37 notes |
| Liberty Metal Bar Harp | 37 notes |
| Deagan Xylophone | 37 notes (re-it.) |
| Kimball Glock | 37 notes (single stroke and re-it.) |
| Chimes | 37 notes |
| Piano | |

TRAPS

Bass Drum, Tympani, Snare Drum (single stroke, roll and tom-tom), Sleigh Bells 1 and 2, Castanets, Tambourine, Triangle, Chinese Block, Tap Cymbal, Crash Cymbal

SOUND EFFECTS (Cash Register Keys)

Bird Whistle, Police Whistle, Ooga Horn, Fire Alarm, Siren, Door Bell (chimes and bell), Telephone Bell, Wood Block, Sleigh Bells 1 and 2


CONSOLE

3 manuals (Percussion, Solo, Accompaniment), 125 Stop Tablets, 31 Combination Pistons (Pedal 7, Accompaniment 8, Solo 11, Percussion 5), Setter Board behind door on right side of console, 5 Toe Levers, Straight Rail has 11 second touch tabs and 5 Tremulant Tabs, 32 note Pedal Clavier with 7 Toe Pistons (Combination action)

In the interest of brevity I have omitted the stop list but will be happy to provide it to you should you want it.

The top manual on the organ is called the Percussion Manual by Kimball and in addition to Tibia, Vox, Trumpet and Kinura stops every tuned and untuned percussion on the organ has a stop tablet on this manual. It made a modest organ look big.

The Solo (middle) Manual has an Orchestral Oboe stop. This is a synthetic stop wired in by Kimball (Concert Flute and VDO wired in by fifths).

As you can tell from the number of stop tablets on the console, the organ is highly unified on every manual. 

STILL DRAWS THE LARGEST CROWDS

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

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

AN OUTSTANDING PERFORMER

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

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

FULL HOUSES IN MICHIGAN

"We are proud of our 3/30 Wurlitzer in the Van Andel Museum, and we are proud that many of the eight concerts Bob Ralston has played here have been sold out. We have already booked Ralston to present his sparkling shows for us November 1–3, 2002."

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



BOB RALSTON

17027 Tennyson Place, Granada Hills, CA 91344-1225

All fees are fully negotiable. You can afford Bob Ralston, and your chapter will make a handsome profit.

Fax: 818/363-3258 Call now for details: 818/366-3637 www.BobRalston.com

Happy days are here again!



Empire Theatre Organs
8441 Sybil Road
Westover, MD 21871

1-800-201-0871
empireorgans@aol.com
www.empireorgans.com

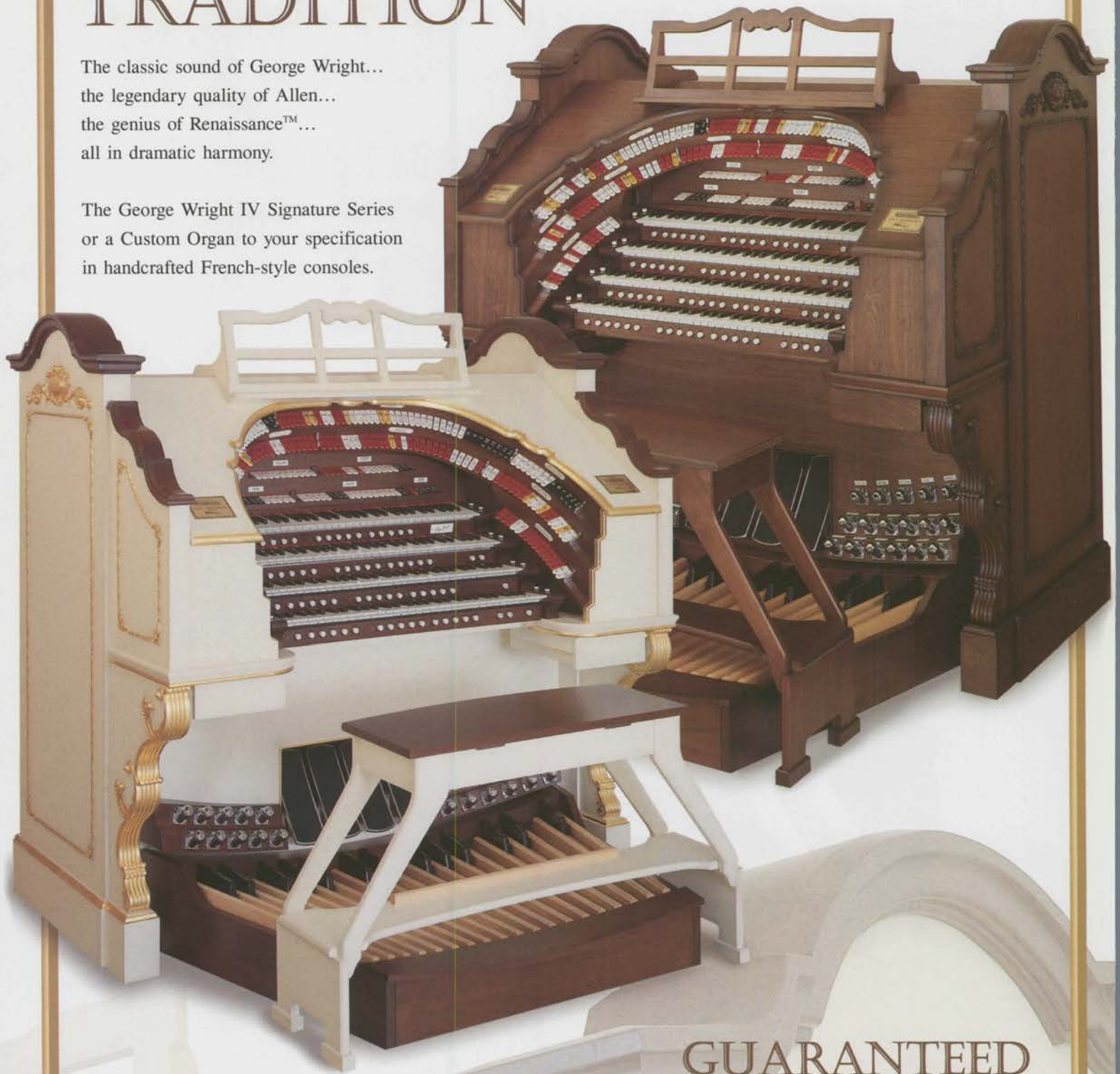
Introducing the new Empire Theatre Organ. Modeled after the original Mighty Wurlitzer, this instrument uses today's digital technology to create the magnificent sound that graced theatre houses of the 1920s. Organists will appreciate the combination action with eight memories, mechanically moving stops and a transposer. Enthusiasts will appreciate the price. We offer the Empire model at a cost far below other theatre organs.

EMPIRE
THEATRE ORGANS

TRADITION

The classic sound of George Wright...
the legendary quality of Allen...
the genius of Renaissance™...
all in dramatic harmony.

The George Wright IV Signature Series
or a Custom Organ to your specification
in handcrafted French-style consoles.



Allen organs®

Contact your local Allen representative today for
more information about theatre organs.

GUARANTEED
MASTERPIECES!

150 Locust Street, P.O. Box 36, Macungie, PA 18062-0036 USA
TEL: 610-966-2202 • FAX: 610-965-3098 • E-mail: aosales@allenorgan.com • Web site: www.allenorgan.com