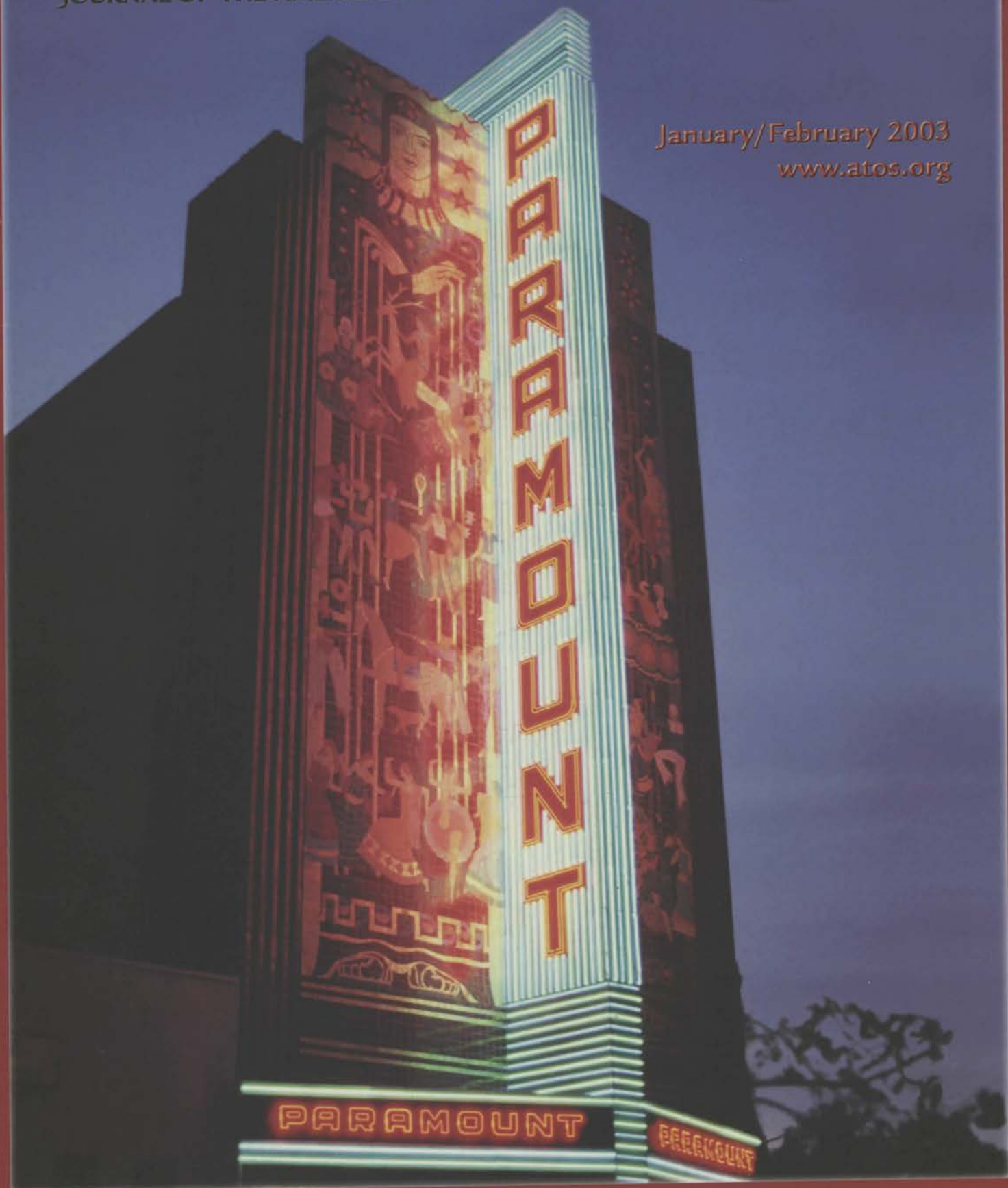


# Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

January/February 2003  
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# Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

January/February 2003 • Volume 45, Number 1

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## President's Message

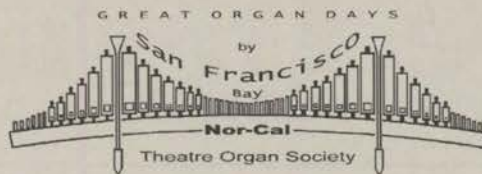


As a child my mother used to tell me that Paris was the most beautiful city in the world. I've been to Paris and now I've been to San Diego . . . sorry mom, San Diego is the winner by far! Our most recent annual convention was a great success owing in no small part to the beauty and hospitality of our host city. Great climate and friendly natives combined to make the event most memorable. And the music . . . wonderful venues and fabulous artists. What more could you ask for? Many thanks to convention chairperson Vern Bickel and his team for a spectacular effort! A special thanks to Jackie Porter, she is truly a force of nature. Morning noon and night she was there to keep the convention on track and things running smoothly. To Frank Hinkle, President of the San Diego Chapter, job well done.

More than anything else, this was a convention that celebrated our future. This year our young organists competition winner is 16 years old. Congratulations to Adam Evans who is from the U.K. Adam did a great job and we look forward to hearing him at next year's convention in Oakland, California. We also welcomed Zack Frame who was the first recipient of the George Wright Memorial Fellowship. This program was instituted last year for young people interested in theatre organs who have never attended a convention. The fellowship award pays their way and opens up a whole new world to them that otherwise could not be experienced. Now that's entertainment!

*Nelson Page*





# Great Organ Days by San Francisco Bay!

By William Schlotter

Many years ago, the Nor-Cal Theatre Organ Society hosted the very first ATOS convention. That convention only lasted one day, and featured three organists, a 2/9 Wurlitzer named *Myrtle*, and dinner at Joe Chadbourne's square dance barn. Each time that Nor-Cal hosted a convention, the event grew longer and more spectacular. In the '50s and '60s the San Francisco Bay Area still had many major theatre organs in original theatre locations. San Francisco, home to the biggest of the Bay Area organs, boasted three Wurlitzer's of over thirty ranks and one very spectacular Robert-Morton. Today, not a single one of these original theatre organ installations remains.

Every instrument, once presented in so many memorable early conventions, has been moved to other regions. In those days, Nor-Cal always selected a San Francisco hotel for the convention, but today, the Bay Area's center for Theatre Organ has moved to the other side of the Bay, to what we locals call "Contra Costa," or "The Continental Side of the Bay." During our more recent conventions, many hours were spent crossing and re-crossing San Francisco Bay to attend the concerts on "The Continental Side of the Bay." Now, for the first time ever, Nor-Cal TOS has selected a convention hotel in Oakland.



*The Golden Gate Bridge guards the entry to spectacular San Francisco Bay and it's principal marine terminal, Oakland.*



While in the 1920s Oakland was the third largest city in California, it has shyly hidden its light while San Francisco stole the limelight.

## ◆ OAKLAND—A FORGOTTEN TREASURE

While San Francisco had the glamour and notoriety, Oakland quietly became the center of transportation, warehousing, and industry for the Bay Area. Four transcontinental railroads were built to the East Bay,



*Lake Merritt, a salt water estuary, provides breathing space to downtown Oakland.*

and when one bought a ticket to San Francisco, the train rides terminated in Oakland, where the traveler caught the ferry to complete the journey to San Francisco. Oakland was at the center of the pioneer airlines, and Oakland International Airport was, and is, closer to San Francisco than is San Francisco's Airport. The pioneering flights to Hawaii and Australia, Amelia Earhart's flight around the world, and the Pan American China Clipper service, all started from Oakland. The first pilot to land at Oakland's newly rebuilt North Field was Charles Lindberg.

Today, the Oakland Marriott Convention Center may be reached many ways. (See inside back cover of mailing wrapper for details.)

In the heyday of movie theatres, Oakland had dozens of downtown *deluxers*. While the first and second largest movie theatres on the west coast were the San Francisco Fox and the Los Angeles Metropolitan (Paramount), the third and fourth largest were Oakland's Paramount and Fox-Oakland Theatres. The

first two are gone, but the last two are still alive and well in Oakland. No one who has visited the Oakland Paramount will ever forget the most successful *Art Moderne* movie palace ever built. Both theatres are owned by the city, and the Fox-Oakland Theatre has been targeted for complete restoration.

## ◆ WHAT TO SEE IN OAKLAND

Located in central downtown, the **Oakland Marriott City Center Hotel** is adjacent to Broadway's 12th Street BART Station, is one stop away from the Paramount, and only four stops from Berkeley's Community Theatre. Four downtown dining and shopping districts surround the hotel.

At the foot of Broadway is the estuary and **Jack London Square**, named for the Oakland author who hung out on Oakland's waterfront. Bus service runs the short distance on Broadway to the waterfront. Jack London Square is Oakland's entertainment district and hosts many restaurants, nightclubs, and the largest bookstore in the Bay Area. Also to be found are the USS Potomac (Roosevelt's Presidential Yacht), ferry service to San Francisco, the new Amtrak Rail Station, and the old Western Pacific Rail Station, now an Italian Restaurant.

Directly across from the Oakland Marriott City Center Hotel, is Oakland's **Chinatown**. This thirty-six-block area boasts of being the second largest



*The Oakland Marriott City Center Hotel (upper right) is bound on the west by Old Oakland and Swan's Market.*



Chinatown in the western hemisphere. You can explore the fascinating shops and have your choice of ethnic dining in the scores of restaurants located there.

Just to the west of our Hotel is **Oakland's Old Town**. This section of Oakland has a fascinating selection of Victorian architecture, dozens of restaurants, and is home to **Swan's Market**, the oldest marketplace in the west. Sawdust floors and all, Swan's is adjacent to the hotel and dates back to the Gold Rush Era. You will find it jammed packed with butchers, bakers and candlestick makers. Two blocks further away is the **Housewife's Market**, which is only a decade or two younger than Swan's. On 7th Street you can find the old **Central Pacific Rail Station**, now a Mexican Restaurant.



*Noontime jazz concerts are held on the steps of Oakland's "wedding cake" City Hall.*

To the east of the Marriott is the **Civic Center** and at 14th and Broadway is **City Hall Plaza**, home to "Jazz At City Hall" at noon each summer weekday. Thirteenth Street, from Broadway to Jefferson Street, has been made into a mall and boasts three open-air stories of shops, restaurants and places to sit, eat, and watch the passing scenery.

### ◆ **NEW!—CONVENTION CENTRAL**

The new feature of the convention will be Nor-Cal's Convention Central. The convention will have the

exclusive use of our hotel's top floor lounge. This room covers half of the hotel's top floor and boasts sweeping views of the Port of Oakland, San Francisco Bay, and the Oakland Hills. Convention Central will house the Convention Record Shop, as well as the Information and Hospitality Desks. A no host bar



*BART trains run beneath Oakland's streets.*

will be open from 5:30–11:30 nightly, and will have a 2/9 Allen Renaissance™ Theatre Organ for the use of the ATOS'ers. Convention Central will be THE place to gather before and after events!

The Oakland Marriott City Center Hotel location will save us many hours of transit time, resulting in a more relaxed pace for the conventioners. For those who would prefer not to use the Bay Area Rapid Transit system (BART), we provide an all-bus option.

### ◆ **THE VENUES**

Our crossing of San Francisco Bay will be to the **CASTRO THEATRE** to hear one of the Bay Area's own, **Tom Hazleton**. The Castro Theatre's 4/23 Wurlitzer is the oldest of our theatre organ installations and was first featured in Nor-Cal's 1983 ATOS Convention. The Castro is the largest remaining single screen movie theatre in San Francisco and features art, foreign, and classic films. The organ is played twice daily, 365 days a year. The theatre is undergoing restoration by the owners, and now sports the best, most comfortable seating in San Francisco. The restoration of the interior gold leaf has commenced and together with restoration of interior lighting, the theatre sparkles.



On the *Continental side of the Bay*, we will be visiting Nor-Cal's home theatre, **BERKELEY COMMUNITY THEATRE**. This 1940s WPA Modern community theatre is the second largest proscenium theatre on the west coast, exceeded only by the Shrine Auditorium in Los Angeles. Construction started in 1941, was halted by World War II, and finally was completed in 1950. This massive, acoustically spectacular, live performance theatre was intended to have about 5000 seats, but a mid-construction redesign reduced seating to 3500 seats, although it did not reduce the building size. This reduction was accomplished by providing generous legroom in the balcony, as well as on the main floor. No scrunched up seating here. The organ is the northwest's largest theatre organ installation, and has, at the time of writing, two four-manual con-



*The Castro Theatre contains San Francisco's only theatre organ.*

soles and thirty-five ranks of pipes. We will see both consoles, although not at the same time. The organ boasts fourteen 16' pedal extensions and one 32' wood diaphone. The core of the organ is the Toledo



*Berkeley Community Theatre is the largest proscenium theatre in Northern California, and has the proverbial acre of seats!*



Paramount Wurlitzer Publix #1. The opening concert, with the unparalleled **Jonas Nordwall**, and the closing concert, with fast rising star, **Richard Hills**, will make use of the New York's RKO Roxy's Center Theatre console, built on the same contract as was RKO Radio City Music Hall's. This rosewood twin to Radio City Music Hall's console is the second largest Wurlitzer console ever built. With 364 pneumatic



*The fully restored New York Center Theatre console is Console #2 for Nor-Cal's 4-4/35 Wurlitzer.*

stop tabs, it is only seven tabs smaller than Radio City Music Hall's. In between the opening and closing concerts, the **Young Organists** will try their skill at the Toledo Paramount Console.

Early on the second day of the convention, we will visit the **GRAND LAKE THEATRE**, located on the eastern shore of Oakland's Lake Merritt for a short concert by **Kevin King** and silent short subjects accompanied by **Warren Lubich**. We will try to route the buses up Lake Shore Avenue, to give the conventioneer's a marine view of the lake and the nation's first bird sanctuary. This tidal, saltwater estuary is the spring and autumn stopover for migrating ducks and geese from northern Canada and Alaska. The Grand Lake Theatre, *woulda/coulda* been a downtown deluxer, but it wasn't downtown. This elegant 1,500-seat neighborhood house, now twinned, has been fluffed by theatre owner/enthusiast Alan Michaan, and is a first run movie house. The theatre possesses what is perhaps the most colorful pyrotechnic roof sign anywhere, and is the only operating incandescent roof sign in northern California. The theme is of Roman candles and rockets bursting in air within the theatre's name. The theatre has



*The Grand Lake Theatre's highly animated fireworks themed roof sign, has no peers.*

been beautifully restored and two adjacent stores were converted to atmospheric theatres, making it a fourplex. While there, be sure to visit the other theatres to experience the decor. The original 3/11 style 235 Wurlitzer departed in the 1950s, and in its place is a snappy, jazzy 3/18 Wurlitzer. The organ is played twice nightly on Friday and Saturday evenings.

The Paramount... ah yes, the Paramount. The name says it all. Present since the 1931 opening, a sign over the entrance says, "The Paramount Greets You." Many of the buildings designed by Timothy Pfluger, one of Northern California's foremost *Art Moderne* architects, are memorable, but none more so than the Oakland Paramount. The **PARAMOUNT**

CONTINUED ON PAGE 18



*Entering Oakland's Paramount Theatre lobby gives one just a taste of the architectural delights found within the theatre.*



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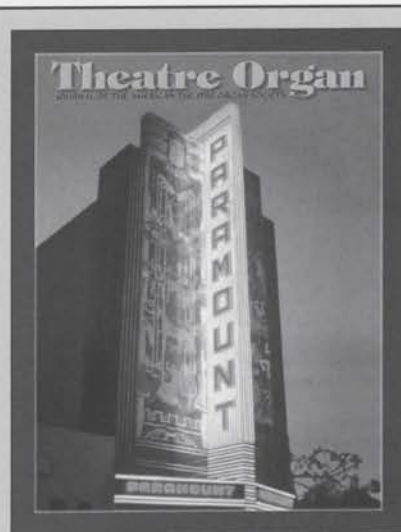
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# General Information

## Grant Money is Available to Chapters

A portion of the interest earned by the ATOS Endowment Fund is available to ATOS Chapters in the form of grants to assist with their projects or programs. All ATOS Chapters planning to engage in a project or program which will have a lasting impact on the preservation or presentation of the theatre pipe organ as a historically American instrument and musical art form or in a project or program of particular historical or scholarly merit are encouraged to submit an application for such a grant to the Endowment Fund Board of Trustees

Now is the time for your chapter representative to send for a grant application form. When the completed application is returned—and that must be postmarked by April 1, 2003—it will be reviewed by the Endowment Fund Board of Trustees. The recommendation of that group will then be reviewed by your ATOS Board of Directors, which makes the final decision.

Please request your grant application form from the Chair of the Endowment Fund Board of Trustees, Fr. Gus L. Franklin (Vice-President of ATOS). He may

be contacted by mail at 6508 Willow Springs Road, Springfield, IL 62707-9500, by e-mail at franklin@atos.org, by telephone at 217/585-1770, or by fax at 217/585-0835.

## ATOS 2003 Young Theatre Organist Competition

The information, rules and regulations for the 2003 ATOS Young Theatre Organist Competition have been sent to all Chapter Presidents. If you are a Chapter President and have not received your packet, please contact the Competition Chair listed below.

The competition is open to ATOS members and their dependents between 13 and 21 years of age. Your support of young theatre organists is very important in securing the future of ATOS and the theatre organ.

Harry Heth, Chair, ATOS YTOC, 1247 Peden, Houston, TX 77006-1130, voice: 713/527-8096, fax: 713/527-9182, <Heth@atos.org>

## Web Site Artists' Directory

Organists who are included in the Artists' Directory on the ATOS Web

Site are reminded to keep their listings current. This contact information is used frequently by the membership and the artists listed are solely responsible for providing current addresses, phone numbers and web links. Changes or corrections should be entered directory from the Artists' Directory page at <http://www.atos.org/Pages/ArtistsDirectory.html>

## An Explanation

In the November/December 2002 issue of THEATRE ORGAN, pages 64 and 65, Steve Levin published a complete listing of the many articles he has presented in his "An Acre of Seats in a Palace of Splendor" column over the years. For those who requested the meaning of the abbreviations used in the listing they are:

In the "Reg" column (Region of the country) –

- E – East
- M – Midwest
- S – South
- W – West

In the "Status" column –

- PAC – Performing Arts Center
- Dem – Demolished

The other listings should be obvious.

*The Editor* 🎵

## ATOS ANNOUNCES THE George Wright Memorial Fellowship

*A program to bring a young person to the next ATOS Convention in Oakland-San Francisco!*

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

All young people interested in applying for this fellowship should request an application today by contacting: Don Bickel, GWMF Committee Chair, 1586 North Harding Avenue, Pasadena, CA 91104. If you know of a young person who might be interested, please have him or her send for an application today.

**All applications must be completed and postmarked by February 15, 2003.**

*Applications must be returned by Certified Return Receipt Mail.*



**ATOS Announces  
the Opening  
for the  
Youth  
Representative  
to the Board**

*A program for a youth to  
attend and participate in  
ATOS Board Meetings*

The position of Youth Representative to the ATOS Board has been established to give interested young people between the ages of 16 and 21 the opportunity to participate in ATOS Board Meetings. This will allow the ATOS Board to hear directly from an interested young person. This is a two-year term. ATOS will reimburse approved expenses after the representative has attended each ATOS Board Meeting.

All young people interested in applying for this position should request an application today by contacting: Don Bickel, GWMF Committee Chair, 1586 North Harding Avenue, Pasadena, CA 91104. If you know of a young person who might be interested, please have him or her send for an application today. Be sure to include the name and address of the person wishing to receive an application.

**The deadline to mail applications is February 15, 2003.**

*Applications must be returned by Certified Return Receipt Mail.*

**MOTOR CITY  
THEATRE ORGAN SOCIETY**  
*THE REDFORD THEATRE,  
17364 Lahser Road, Detroit, Michigan 48219*  
and  
**DETROIT  
THEATRE ORGAN SOCIETY**  
*THE SENATE THEATER,  
6424 Michigan Avenue, Detroit, Michigan 48210*

Redford - March 14, 2003 - 8pm "Wings" silent film - \$10  
with Clark Wilson at the 3/10 Barton

Senate - March 15, 2003 - 7pm Concert - \$12  
Tony O'Brien at the 4/34 Wurlitzer

Come to Detroit for a "Two Show Weekend"  
and open console on Sunday at both theaters.

Information by mail - Gil Francis,  
37819 Howell, Livonia MI 48154-4830  
Phone - (734) 464-1314, email - ggf@juno.com

Tickets at the door  
Or  
Send \$22 check (payable to MCTOS)  
For tickets by mail



Clark Wilson  
An ATOS  
Organist of the Year



Tony O'Brien  
Organist  
Extraordinaire



# Members' Forum\*

Dear Editor,

Just got my copy of the November/December *THEATRE ORGAN*. I was reading Jack Gustafson's comments about John Seng. I had to chuckle when Jack mentioned the all-but-forgotten Disneyland Wurlitzer store. Gads, remember that place? Dee Fisher had Dick Villemin dig up a Wurlitzer toy counter from someplace, hook it up to a small blower and kids could work the traps via push buttons. It was magic!

In those days, at nearly every corner you turned in Disneyland there was a Wurlitzer,

Seeburg, Welte or automatic instrument 'd jour. It was heaven. I loved to fire up ALL the machines in the Arcade just to bathe in it all. Villemin said Walt Disney was quite a theatre AND organ enthusiast. He said Mr. Disney always wanted to have a big Wurlitzer installed in the park. Alas, his passing in 1966 took care of that. I am sure Mr. Disney would be MOST PLEASED to have the now 4/37 San Francisco Fox Wurlitzer installed in the El Capitan Theatre, to say nothing of the El Capitan itself.

Thomas L. DeLay



Dear Editor:

Having myself written an article for *THEATRE ORGAN* several years ago on my association with Richard Leibert and the Radio City Music Hall family from 1944 to 1946, you can imagine what a treat it was to read Ron Bishop's update on the organ restoration in the most recent issue of *THEATRE ORGAN*. Like most of the other former members of the organ

staff at RCMH I've long conjectured on the details of this restoration and the many improvements. Man, do we old goats wish we'd had such marvelous resources at our disposal in the early years. Congratulations, Mr. Bishop on a job well done; and for including some little historical facts about the original installation. For those interested, let me amplify on some of what Mr. Bishop mentioned:

Yes indeed, the specs for the organ are VERY similar to those commonly in use by the Kimball Company. That is because—from what I was told by those who were there when the Hall was built (mostly imports from the Roxy Theatre)—Sam Rothfel (Roxy) was very enthusiastic about his Kimball organs at the theatre named for him despite the fact the installation was terrible, with the pipes beneath the stage and speaking through the orchestra pit when it was down. However, he insisted the Music Hall Organ was to be a Kimball. Thereupon, Kimball drew up most of the specs but later could not finish the construction in time for the December 1932 opening. Wurlitzer got the job and mostly used the Kimball specs. This, and the superbly different acoustics of the Music Hall explains its very individual ensemble sounds. (The last thing I knew, the old Center Theatre organ was in a skating rink down near Washington, DC and, while it sounded great in the theatre, it was VERY lacking in its new home.)

So far as the alcoves in which the two consoles are located are concerned, in addition to being second thoughts for use as home bases for the consoles (and thus being a bit too shallow), were accessed via a "tunnel" from backstage which was suitable only for midgets. I, being only 5'7" had to crouch somewhat but the rest were in regular danger of serious collisions. Cass Parmentier, number two man at the time was very tall and made contact frequently. Dick Leibert had at least one dandy. In those days it was forbidden to sneak around the P side proscenium and enter the alcove that way. The rule was later relaxed.

So much for snippets from the past. Once again, Mr. Bishop—kudos, and thanks.

Sincerely,  
Donald Fitzpatrick, Deerfield Beach, Florida



Dear Editor:

I would like to take this opportunity to thank the members of the Board, Officers, and members of the Education/Technical Scholarship Committee of ATOS for having awarded me the David Junchen Technical Scholarship to attend the American Institute of Organbuilders Convention this past October.

**SAMPLER**

## Theatre Organ Sampler on the ATOS Web Site

Have you visited the Theatre Organ Sampler on the ATOS Web site? There you will find audio recordings of theatre organ performances by our leading artists. Also included on this web page is a colorful audio demonstration by the late Buddy Cole of theatre organ stops and percussions. To access the sound sampler page, go to

<http://www.atos.org/>,  
enter the site and click the organ console on the main menu page.



I am the Organ Curator of the Ironwood Theatre Center for the Arts in Ironwood, Michigan, and am overseeing the restoration of their Barton Organ (#145 (2/7), 1928), an original installation at the theatre. Being somewhat of a newcomer to the field of theatre pipe organ, I have taken every opportunity to further my education in restoration materials and techniques as I am the sole resource person in the organization for this project.

The entire convention was extremely well organized and the presentations very informative. By chance, two of them, on winding and leather, dealt with topics which directly applied to situations in our restoration project. Of particular interest was the tour of the El Capitan Theatre to see and hear the San Francisco Fox Wurlitzer (Opus 2012, "Fox Special", (4/37), 1929), also touring the chambers and seeing the beautiful restoration of windlines and reservoirs (one as large as a double bed) and the immense 75 HP Spencer blower.

The tour to Harris Precision Products provided an opportunity to observe the construction of a large church organ, including the complete step-by-step fabrication of electromagnetic drawknob actions, laser engraving of stop tablets, and a lecture on keyboard tuning and adjusting. Their hospitality was exceptional.

The tour to Our Lady of the Angels Cathedral was prefaced by a lecture on the seismic isolation of the building and the challenge to organ building, a slide presentation by the organ-builder (Dobson) on the installation of the instrument (Dobson, Opus 75, (4/105), 2002) and acoustical challenges presented by the architecture of the building. This was followed by a wonderful demonstration concert and tour of the building

to see the seismic isolation system and blower/reservoir area.

The tour to the Crystal Cathedral in Garden Grove provided another interesting experience to see and hear the very large instrument (Aeolian-Skinner/Ruffatti, 1962-'77-'80 (5/270)) and see the seven ranks of beautiful unenclosed brass "Trompettes en Chamade" placed at either end of the building. Of special interest to me was to see the Robert-Morton 32' CCCC Double Open Diapason pipe, originally from the Bovard Auditorium (University of Southern California (4/72), 1921 [the largest Robert-Morton built and the only with 32' pipes]), now incorporated into this instrument and plainly visible in the chancel chamber unenclosed pedal division. This pipe appears in a Robert-Morton factory picture on page 516 of David Junchen's *Encyclopedia of the American Theatre Organ, Volume II*.

I would also like to acknowledge the interest and support on the part of AIO members and exhibitors for our project, which made this "Theatre Organ Guy" feel welcome among the community of builders and restorers. I enjoyed many interesting conversations with members and exhibitors were gracious in answering questions and providing information.

On behalf of myself, my wife, who is a restoration volunteer and attended with me, the Ironwood Theatre and Board of Directors, my technicians and volunteers, I wish to thank all those at ATOS who made this exceptional opportunity possible.

Sincerely,  
Dr. Thomas Peacock  
Organ Curator  
Ironwood Theatre





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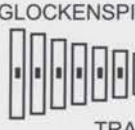
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# Closing Chord



## IONE DANFORD

Ione Danford, wife of long time member Ray Danford, of Sun City, Arizona (Phoenix Area) passed away on September 10, 2002 after a 7½-year battle with esophageal cancer. She was 78 years young. Ione was a great lady and a very dear friend of mine and many others. Ray and Ione

have been members of ATOS (then ATOE) since 1965 and very active in organ-related activities and attended their first convention in 1967 in Detroit.

Ione and Ray are originally from Ft. Wayne, Indiana. Ione received a degree in education from Indiana University and taught school in Ft. Wayne for 12 years. Ione was a very active member of the committee that sponsored programs to raise money to save the Embassy Theatre there and its 4/15 Page organ. She was also active in several electronic organ groups in Ft. Wayne.

In late 1982, when Ray decided to retire, the family moved to Sun City, Arizona for warmer climate and because there was an ATOS Chapter, pizza parlors with pipe organs and electronic organ clubs. In 1992, she was elected President of the Sun City Organ Club, an electronic organ club that sponsors theatre organ music. She served two terms as President and another two terms as Vice-President. She was also responsible for programs.

Ione was the organist of the family (Ray was the technician, listener, and critic). She became the owner of a 2/8 Style E Special Wurlitzer theatre pipe organ, which was installed in their home and used for her own pleasure. This is in addition to some six electronic organs over the years. She was always interested in getting the best sound so she thought the best way would be to upgrade organs. Even some extra "gadgets and effects" were added to the pipe organ.

I first met the Danfords many years ago at one of the ATOS Conventions and we have been great friends ever since. In 1988, Ione invited me down to their home to do a concert for the Sun City Organ Club. That also coincided with the Valley of the Sun ATOS Chapter meeting at which I also did the program. As I am writing this Closing Chord (November 2002), I am staying with Ray and going to be doing my 10th concert for the Sun City Organ Club. The only thing different this time is that Ione isn't here. She is and will continue to be sorely missed. She was a very good and hard worker for the theatre organ cause and for the many other activities she was involved in. She was also a good talker keeping people spell-bound for hours with useful and interesting information. Rest in Peace, Ione.

*Respectfully submitted:*  
Jack Moelmann



## HUGH LINEBACK

Sooner State is saddened by the death, on October 6, 2002, of long-time member Hugh Lineback. Hugh lived in Siloam Springs, Arkansas, (about 85 miles from Tulsa), but was still a frequent attendee at our chapter meetings. He had even brought a carload of guests to the Jeff Weiler Silent

Movie performance at the Coleman Theatre in Miami (Oklahoma) on September 29, just a week before he died.

He was a retired electrical engineering professor at John Brown University, in Siloam Springs, but had a nearly life-long love affair with the theatre organ! According to a full-page write-up in the Siloam Springs *The Herald-Leader* of June 27, 2001, he first "fell in love" as a high school student in the 1920s, when he went to a movie in Tulsa and heard the theatre organ during intermission. Later on, he was passing a music store, when a Jesse Crawford recording drew him inside. He bought the recording—and was hooked for good!

When he retired in 1980, an opportunity arose that he couldn't pass up. Bill Roberts (who died in 1983), owner of Roberts Piano Company in Tulsa, put up for sale a Kilgen Pipe Organ he had purchased for the old Goldman Hotel in Fort Smith, Arkansas. Hugh purchased the organ, moved it (in a monumental task) to Siloam Springs, purchased a house to install it in, which required the addition of a 14-by-14-by-17-foot pipe chamber, and with the help of several friends began the project. "Putting a pipe organ together is a never ending process," said Cecil Smith, one of the friends, but it was finally playable.

Hugh was also helped by the late Russell Joseph, of Bella Vista, Arkansas, and Horace Buffum of New York. Members of our chapter made several trips to Siloam Springs over the years to play it, and always had a wonderful time. The organ is now for sale. Interested parties may contact his sister-in-law, Doris Ramsey at 479/524-4471.

Most recently, Hugh had attended the Colorado State University Theatre Organ Workshop, held in Fort Collins the end of June this year. It was a fun trip, and we know he enjoyed himself tremendously, learning from Tom Hazleton, and getting to play their big Wurlitzer.

Hugh's wife, Enid, preceded him in death in April of 2000. We shall miss him.

*Dorothy Smith*

## ROBERT K. LOVE

Robert K. (Bob) Love passed away Saturday, September 21, 2002 after a brief illness. Bob lived in Medford, Massachusetts and was well known throughout New England because of his many organ and piano concerts and choral activities.



Bob became organist for St. Paul's Episcopal Parish of Malden, Massachusetts at the age of 14 and advanced to Organist and Choir Master at age 17. After more than 20 years at St. Paul's, Bob was appointed Minister of Music at First Baptist Church in Malden where he served for 45 years until his death.


Both the Malden and Melrose High Schools benefited from Bob's tenure as Director of Music. His duties included Director of the Orchestra, Choral Art Society and the Chamber Orchestra.

Bob spent 40 of his summers at Camp Lanakila in Fairlee, Vermont as Director of Music. He also was Director of Music for the Bretton Woods Boys Choir in Bretton Woods, New Hampshire for five years. His piano CD, *Love Changes Everything* was produced by Camp Lanakila (Aloha Camps) for distribution at the Camp's 18th anniversary and has had wide distribution.

Both liturgical and theatrical concerts throughout New England were part of Bob's busy schedule. He enjoyed playing the cinema organ including the accompaniment of silent films. He performed a particularly memorable concert in 1998 at the Mary Keane Chapel, Lasalette, in Enfield, New Hampshire. and was considering producing a CD of that concert at the time of his passing.

A long time member of both the AGO and ATOS, Bob was a member of the EMCATOS and Pine Tree Chapters. Sponsored by the Pine Tree Chapter, he played the Wurlitzer at Loranger School in an assembly for the students, which was a rousing success. He also served as a judge for one of the Young Artists competitions for ATOS.

Bob had the ability to get the most out of any instrument, amazing and electrifying audiences wherever he played. He had a large repertoire and was delighted to play whenever asked to do so.

There is now a void in the music world in New England. Our musical experiences are richer because of Bob's presence among us. We will miss him. 

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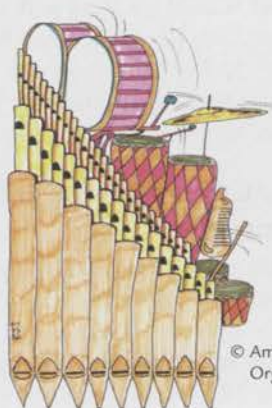
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—Shirley Flowers, program chairperson, Pittsburgh Area Theatre Organ Society

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



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

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# PART THREE: THE ABC'S OF P-M-A

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

*By Ken Double*

### **APPROACHING A RADIO PARTNER**

In the two previous issues of *Theatre Organ Journal* I have discussed some basic tools for marketing and promoting a single concert event or a series of concerts. The last article focused on corporate partners. This article will focus on approaching a potential radio partner to help promote your event.

In budgeting terms, artist expense, venue rental fees and advertising are the three major costs in putting on a concert. Artist expense is not going to change in that most artists won't play for free. (To my fellow players, that was a joke!) Rental expenses vary from venue to venue, ranging from extremely high costs at major theatres, to almost no costs at certain auditoriums. Advertising can be the backbreaker at the budget's bottom line, and yet, if there is no advertising, how can a presenting organization expect the public to get to your concert?

In my experience, radio is the most cost-effective way to promote a concert event, and if the approach is right, radio advertising can be done at little or no expense. Let's go back to the six-page brochure that was outlined in the last issue. Page Four, if you recall, centers on the potential radio partner.

### **TICKETS GOOD AS CASH**

Almost every radio station in America gets involved in some kind of contest, promotion and/or give-away. Most of these promotions are done on a "barter" basis, with tickets to an event providing the actual payment for the promotional airtime. As I mentioned in a previous article, at most of our venues, we have plenty of unused tickets. The proposal to the radio station will make good use of as many as 24 or 30 of these unused tickets. Those tickets can become the cash by which you pay for the radio station time.

### **WHICH STATION TO APPROACH?**

Some cities will have several stations from which to choose, some cities will be limited. Target your audience in terms of what will get you the best "bang for the buck" (or ticket since we aren't going to spend any bucks!). Again, NPR stations can help, but this is NOT our target.

If your market has a big band or easy listening format, it would probably make the most sense to approach that station. If not, I would approach the station in your area that has the strongest commitment to news and local affairs. If they all play rock, rap and country, all is not lost. A bit later, I will suggest some programming ideas that might work well with those stations.

### **WHO DO WE APPROACH?**

If you have targeted your station, your initial contact should be the Program Director. If the station has a large staff, include a Promotions Director, as that person should be provided materials as well. Your process is a four-step affair: 1) Send a BRIEF letter on Chapter letterhead indicating the event, and your chapter's interest in a promotional partnership; 2) follow that letter a few days later with a phone call, and ask "Did you receive the letter?" and "Could we meet with your promotions people to discuss this . . . we have a full brochure to send you to outline our event;" 3) Mail the brochure to the Program Director, Promotions Director (if there is one) AND the station manager; 4) set up a meeting.

### **WHO SHOULD REPRESENT THE CHAPTER?**

This is crucial. We have some theatre organ lovers, and God bless 'em, who might be so "over-the-top" in their enthusiasm, that they might drive the station away from the event, not draw them to the event. Remember, the radio people more than likely, will know NOTHING about ATOS, the theatre organ, the movie palace era, or anything else that we hold near and dear to our hearts.

If there is someone in your chapter who has had some experience in professional sales and/or management, or for that matter, in commercial radio, that person might be the best for this job. At the same time, remember that a housewife, the late Dorothy Van Steenkiste, through determination and a "won't take no for an answer" attitude, became one of the greatest salespersons the theatre organ movement ever had. Your chapter's representative will be a key cog. The radio station will be interested in helping promote an event they feel will be successful, fun and good for the community. Our concerts can clearly fit that bill.

### **THE BROCHURE, PAGE FIVE**

In our brochure, we have Page One, the Cover Page; Page Two with information on the chapter and ATOS; Page Three covers the event; Page Four is our pitch to the corporate partner, and; Page Five is our pitch to the station.

Again, emphasis on BRIEF, as this will be scanned for information. Details should come in an in-person meeting.

This is a barter deal, whereby the chapter is giving



something to the station in return for airtime to promote the concert. Therefore, you first want to list what the chapter can do for the station. The station will be interested to know this will be "their" concert and the only place on the dial where listeners can win tickets. They will also want their call letters promoted well. They might want one of their "talent" (Deejays) to host or introduce the event. You, therefore, could include the following:

*XYZ Chapter of ATOS will provide radio station WWWW the following:*

- Exclusive broadcast sponsorship of the event;
- Marquee recognition as a presenter;
- Front-page recognition on the program as a presenter;
- A full-page ad in the program for the station (copy to be provided by the station);
- A lobby placard or other banner with station call letters (to be supplied by the station);
- An opportunity for "remote" live broadcast from the theatre lobby prior to the event;
- An opportunity for station talent to "MC" the event;
- Up to 20 (twenty) tickets for station use;
- Up to an additional 24 (twenty-four) tickets for on-air promotions, contests and give-aways.

*XYZ Chapter of ATOS will receive from radio station WWWW the following:*

- A minimum of 40 (forty) 60-second spot announcement promoting the concert over a two-week period, including permission to use corporate sponsor's name in said spot announcements;
- Additional "drop-in" mentions of the event throughout the day;
- The appropriate ticket "give-aways" on the air;
- Any other appropriate promotional opportunities to help with event awareness (monthly printed station guides, calendars, etc.).

Also, XYZ Chapter would encourage the station to sell its own "corporate" sponsor for the event, as long as said sponsor does not conflict in its business with the XYZ Chapter sponsor (i.e. should XYZ Chapter sign Wendy's as a sponsor, station WWWW cannot therefore sign Burger King). And the chapter should provide that sponsor all the benefits provided to its own corporate partner, i.e. tickets, program mentions, etc.

## NOTES OF INTEREST

Just as our chapters want as much promotional and commercial mention of the concert as possible, so does the station want as much visibility as possible. Therefore, it will be important for the station to see their call letters on the marquee, to see the call letters on the front of the concert program, to have a banner or sign at the theatre, and perhaps have their talent MC the concert. Some stations have mobile vans or "mini-buses" for their remote broadcasts, and instead of an in-lobby remote, they might want their van parked in front of the theatre for such a broadcast. GREAT!!! This all helps put the spotlight on the event for the chapter, and helps the station feel it is fully involved.

Be sure they understand that the number of tickets is

flexible and negotiable. A big station might want more tickets for use by staff and families. Fine. Sometimes they only need 20 (or ten pairs) for on-air give-away. The chapter can negotiate this item.

## BE CREATIVE

You might find other ways to help push this. If you have favorite restaurants near the theatre, see if they might print special table placemats or table "tents" promoting the concert. And give them some tickets in return for that promotion. And be sure those placemats feature your radio partner and your corporate partner prominently.

It will be important to be a good corporate partner. In Lafayette, we have at times provided nice plaques with an engraving depicting the console and given these to our station and corporate sponsors.

And if your market only offers the "rock" station format, then get more creative. Begin NOW to plan for a big show next Halloween. Have an "Elvis" impersonator, or do a costume contest, tie in the outrageous rock performer *Alice Cooper* with a look-a-like contest. There would be lots of things you could do around a Halloween silent movie presentation that could fit a rock format station that could work. Station employees can be creative people as well, and they could spice up the event.

## PLAN! PLAN! PLAN!

Do not expect that you can think about all this in March for a concert in May. This could be a ten-to-twelve month endeavor to make all this happen. As I mentioned in an earlier article, in terms of the corporate partnership, many companies operate on an annual budget for these items, meaning you would need to be 16 to 18 months ahead in your planning.

However, if you are careful in your planning, and are a good corporate partner, you might begin establishing a relationship with stations and companies that can help your bottom line for years to come. In Lafayette, the Long Center organ series has benefited from one corporate partnership with an annual \$1000 contribution for 12 years. In our big years in the early '90s, we had four such partners each season.

## ASK FOR HELP

As you embark on this process, a simple \$40 lunch date might get you more help than you imagine. Again, do a little homework. Find out what advertising and PR agency in your area is the strongest. Contact someone there and see if they might join you for lunch so you can get a little guidance. Let them know "up front" that you want to pick their brain for some help. You can always dangle the carrot, as they say, in terms of some business down the road. I am sure that at least one agency would agree to spend a little time and offer some help. Even better, a retired agency executive in your area might be in a better position to help, and might even be looking for something to do!

In the next issue, we will display a sample of the complete six-page brochure, and in upcoming issues, I will attempt to offer at least one or two good marketing and promotional ideas for your consideration. Meanwhile, e-mail your questions and comments to *Theatre Organ Journal*, and I will be happy to provide whatever information I can.



## GREAT ORGAN DAYS BY SAN FRANCISCO BAY

CONTINUED FROM PAGE 6

**THEATRE** has never been dark, except during renovation in the late 1970s, and was one of the first historically accurate renovations. Renewed to its opening-day splendor, it became the home of the Oakland Symphony Orchestra. Although reseating the house reduced the seats from 3,490 to 2,998, every care was taken to restore the original fabrics,



*Oakland's Paramount Theatre is perhaps the most memorable art deco theater ever built. The four-color lighting system above the ceiling grid is capable of spectacular lighting effects.*

finishes, and appearance of the house. The theatre retains much of the original lobby furniture, and additional lobby furniture has been gathered from other Bay Area theatres to form the largest collection of theatre lobby furniture in the country. We will be visiting this theatre twice, and you are invited to take the time to wander through the vast public spaces. Each room is different and breathtaking. Take our word for it; the backstage and working areas of the theatre are beautiful as well. Long gone, the original organ was the last Wurlitzer Publix #1 built. The present organ was the first Wurlitzer Publix #1, augmented to 26 ranks. This organ, like the theatre, is world class. On our first visit to the theatre, we will hear **Jim Riggs**, on his home instrument. On our return to this world-class theatre, we will hear yet another world-class artist, **Walter Strony**. Although the theatre is primarily a performing arts house, they still present *Hollywood Classics* every other Friday night. I suspect that the *Hollywood Classics* audience is probably the largest single movie audience in the country. Most large theatres don't show films any-

more, but the Paramount regularly draws crowds of more than 2,500, who are exceedingly fond of Jim's style. The movies are done 1930's style, with "deco-spin" giving of door prizes.

The East Bay is also the originator of yet another theatre organ phenomenon. **YE OLDE PIZZA JOYNT**, was the world's first pipe organ pizza restaurant, and in July, 2002, celebrated the 40th anniversary of the organ. This phenomenon spread throughout the country but never in so many establishments as in the Bay Area. There have been as many as two-dozen pipe organ/pizza emporiums in the San Francisco Bay Area, but never more than fourteen at one time. *Ye Olde Pizza Joynt* was the first, and is still going strong. While enroute from a morning concert to an afternoon concert, conventioners will have the option of a pizza lunch with Jerry Nagano at the organ in *Ye Olde Pizza Joynt*.

### ◆ AFTERGLOWS

Two days of Afterglows are planned. On the **first Afterglow**, we journey to Roaring Camp and Big Trees Railroad in Felton to take a narrow gauge, **STEAM TRAIN EXCURSION** up the mountain, and through a redwood forest. At the base camp we will have a barbecue luncheon (included in afterglow price). In the afternoon, we travel down the coast to the **STATE THEATRE** in Monterey for a concert with **Dan Bellomy** on the 2/13 Wurlitzer, followed by time for a leisurely dinner, on your own, at Monterey's famous wharf. After dinner, we will journey to the **FOX CALIFORNIA THEATRE** in



*In every sense, the Monterey State Theatre was, and is, a downtown deluxer.*





*Completely redecorated by Fox West Coast, the Salinas Fox California Theatre bears no trace of its original facade.*

Salinas to hear Chris Elliott play Nor-Cal's other chapter organ, the 3/11 Wurlitzer from San Francisco's El Capitan Theatre.

On the second Afterglow, we plan to recreate the famous Nor-Cal/Sierra TOS "MORTON MADNESS." We suggest that you have brunch at our convention hotel, after which a mid-morning departure will take us to **BOB HARZELL'S BLUE BARN** in California's interior San Joaquin Valley. Bob installed the original Robert-Morton organ from San Francisco's Castro Theatre and has augmented it from a 2/11 to a 3/15. **Clark Wilson** will play a full concert for us there. While enjoying a mid afternoon snack,



*Bob Hartzell's "Blue Barn" is devoted to the organ studio containing the 3/15 Robert Morton.*

the buses will take us from Lodi into the Sierra Foothills gold rush town of Murphys. The buses will unload behind the historic Murphys Hotel and you will have time to explore this pioneer town.

As each bus refills, it will take you to **KAUTZ IRONSTONE WINERY** on Six-Mile Road. You will have time to roam though the gardens, caves, winery, museum and tasting room before we enter the music room. Be sure to see the largest gold nugget



*The Banquet Room at Kautz Ironstone Winery has a 3/15 Robert Morton which is played daily for winery visitors.*

(over 40 lbs.) on display in the museum. After a buffet dinner (included in the Afterglow price), we will hear **Lew Williams** in the music room on the 3/15 Robert-Morton. This Robert-Morton organ was originally installed in Sacramento's Alhambra Theatre and is now augmented from 3/11 to 3/15. Although both organs have identical specification, they are by no means similar in character. The early vintage SF Castro Organ is greatly different than the very late vintage Sacramento Alhambra organ.

When you add in the no-extra-cost awards program, concerts on the electronics, seminars, ATOS meetings, and the company of all your ATOS friends, then:

**Oakland is THE place to be in two thousand and three!**



**For additional convention details, please visit the Nor-Cal TOS website at <http://www.theatreorgans.com/norcal>**



# An Acre of Seats in a Palace of Splendor

By Steve Levin, Associate Editor

## PARAMOUNT

Aurora, Illinois

Opened: September 3, 1931 • Architect: C.W. & George L. Rapp • Capacity: 2016 (1888)


Organ: Wurlitzer 3/13, Style Balaban 2, Op. 2157

While the Great Depression ultimately put an end to the theatre-building boom which had begun in the mid 'teens, the curtain came down slowly. Many projects were abandoned, most of them for good, but Paramount-Publix continued to build as if nothing had happened, opening more than two dozen new theatres in 1930 and 1931.

Publix also continued to buy organs for their new houses, despite the total demise of the silent picture. This was an extravagance in hard times, but it has never been clear whether Publix still felt organs had value in its operations or was bound by contracts it could not break. For whatever reason, this made Publix Wurlitzer's biggest account in those years: Publix orders accounted for thirty percent of overall production and nearly seventy percent of the theatre trade. The last shipped was Op. 2173, bound for the Boston Paramount. (In 1932 Wurlitzer completed its last domestic theatre contracts: three organs for the Radio City complex in New York City.)

The Aurora Paramount is typical of these late Publix houses: Art Deco inspired, with much of the decoration

painted rather than cast. The Paramounts in Ashland, Kentucky; Denver and Boston, among others, were generally similar, although they were designed by different architects. The theatre closed in 1975 and was acquired by the city as part of a major downtown redevelopment program. Well-restored by Conrad Schmidt Studios, it reopened in April 1978 and remains in operation.

Wurlitzer used the "Balaban" designation for the final batches of three-manual organs sold to Publix (Balaban & Katz Theatres formed the core of the circuit). Save for the 3/19 Balaban 4, a new design, they were variations on standard styles: the Balaban 2 was a Style 240 with a Quintadena in place of the Horn Diapason, and slightly more extensive unification. The Aurora and Boston Paramount organs were unique in having manual chests with no primary valves: the secondaries exhausted directly through magnets with oversized ports. Kay McAbee recorded the Aurora organ for Replica Records in the 1950s. Removed in the 1970s, the organ is now in Proctor's, Schenectady, New York. 

For membership, back issue publications, photo availability,  
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[www.historictheatres.org](http://www.historictheatres.org)



*The Aurora Paramount, Aurora, Illinois.  
Art Deco inspired, with much of the  
decoration painted rather than cast.*





# 2002 *Pacific Pipes*



*Clockwise from top left:*  
Allen George Wright IV, Santa Sophia Catholic Church  
Allen ADC-5300A, Santa Sophia Catholic Church  
4/37 Wurlitzer, El Capitan Theatre  
4/37 Wurlitzer, Plummer Auditorium  
4/73 Austin, Spreckels Organ Pavilion  
533 Walker, South Shores Church  
4/24 Wurlitzer, Trinity Presbyterian Church





# A Review of the ATOS Annual Convention Hosted by the San Diego Chapter



*Text and Photos by Ron Musselman, Convention Reviewer\**

It was a great source of joy that my wife Karen could come along and attend this year's ATOS "summit meeting" in beautiful San Diego, but when the alarm went off at 3 A.M. on the day of departure, I started to grumble a bit. The flight out of Fresno was too early, and that was worsened by the 1½-hour security allowance (something I swore I would never again complain about after 9/11). But everything went smoothly, and there was a full extra hour to sit in the waiting room and try to read a newspaper through half-opened eyes and into a brain that was, at that point, functioning at about forty percent of normal capacity. This early start held an unexpected benefit: Our plane left the runway in almost total darkness, and as it climbed up through the broken clouds, we saw an unbelievable surrealistic sunrise unfold as the lights of valley towns twinkled in the darkness 10,000 feet below. No artist or Hollywood special effects technician could ever produce a spectacle like that. I leaned over to Karen and said, "You know, this is going to be a great trip!"

The San Diego convention was unusual in several respects. First was the lateness of the date—the day after Thanksgiving, which would have the many out-of-staters doing a quick turnaround from their holiday gatherings and traveling great distances to make the convention. Something that raised some eyebrows was the large percentage of venues involving digital "pipeless" organs. Then there was the relatively short length of this annual convention—just over three days worth of concerts. However, it must be mentioned that the San Diego Chapter had originally planned this gathering as a regional event. When no other chapter could be found to host the annual convention, the southernmost folks in California rose to the occasion, and added an extra day to their lineup. Even though the roster of artists was still fairly small, it was packed with heavy hitters. The San Diego Chapter must have wondered how all but this last factor would affect the turnout. As my dear old Arkansas-born great grandma used to say, "It all came out in the wash." The last figure reported was 400. And our overall take on the convention? Without any reservation, one of the best ever. There were some stellar performances and many wonderful non-musical experiences, including an occurrence just before the trip back that made the whole affair worthwhile.

## FRIDAY

The Hanalei Hotel, our convention headquarters, proved to be a most attractive facility. We had never stayed in a Hawaiian/tropical-themed establishment, and the décor made for a nice environment. There is a large central courtyard with a swimming pool, palm trees and a lot of smaller-scaled greenery. Within the room towers is a divided atrium that is particularly lush; dense foliage, covered sitting areas, a waterfall, bridges of dark wood with painted accents, little pools stocked with tropical fish, and a goofy, grinning Hawaiian-style gargoyle (whom I nicknamed "Fred").

After registration and getting settled in our room we made our way to the convention store. This year's convention store was not only filled with musical treasures, but all of the merchandise was beautifully presented in a most inviting and eye-appealing environment. Without a doubt the San Diego Chapter's convention store offered the most enjoyable shopping that ATOS members have experienced in many years.

## FRIDAY EVENING

Theatre organist Lyn Larsen and classical organist Carlo Curley are each first-tier musicians individually. Combine them for an evening of music and the result is synergistic. The coaches arrived at the Santa Sophia Catholic Church, a mix of 1960's modern and traditional mission style. As we

**\*Additional photos by Michael Fellenzer and Jack Moelmann.**

walked around the bell tower to enter the doors at the left of the altar, everyone noticed the glow of a huge stained glass window above the front entrance. Once inside, the sanctuary was even larger than it looked outside—a fairly high and very deep barrel-vaulted room. After a welcome from the Theatre Organ Society of San Diego President, Frank Hinkle, ATOS President and convention MC, Nelson Page, officially kicked off the convention, read a proclamation from the Mayor of San Diego recognizing the ATOS, then introduced the artists of the night. The two walked out, Lyn taking his place at an Allen George Wright 4, and Carlo at the console of the church's 2/50 Allen. The two led the audience in "The Star Spangled Banner" to an electrifying effect (no pun intended here!). After the rather spirited applause, they continued with "The Liberty Bell March." Then Carlo soloed at the two-manual Allen with "Londonderry Air," one of those wonderful standards we hear played all too seldom anymore. He started with gentle reed stops, then on to some lovely flue work and a short passage on a broad, cello-like string. Then Curley increased the level of intensity briefly with a mixture-topped ensemble before dropping back to a mild solo reed and a gorgeous unison/celeste. This moment of rare beauty solidly connected with the large audience. Carlo followed with a Guilman composition, laced with bright and very convincing mixtures and some delightful flutes with pipe-like chuff. Things escalated back into a big, bright ensemble, played with clarity and authority. This heroic effort landed on a big major chord, enhanced by a significant natural reverberant tail. After the extended applause died down, Carlo remarked, "This Allen organ is fifteen years old, and it's probably wondering what hit it tonight!" He continued with a light three-part concerto, complete with bird song that emanated from a small, caged mechanical bird sitting atop the console. We heard the result of some very deft fingering, one of the things that define him as one of the best console practitioners. Some of the light, airy flutes he employed evoked the setting of a European cathedral. Mr. Curley is very adept at administering "the look." During one of the "birdie" passages with a twist, he merely turned around, looked at the audience, and it drew a laugh. At the conclusion, he pulled out a hanky and covered the birdcage with it. Good night birdie. Carlo then introduced Lyn at the GW 4 and he continued with a very classical-sounding British anthem, which ended with a potent blaze of sound. He changed pace with a Latin American "Holiday In Rio" with pizzicato strings, color reeds, castanets, marimba, and a well-executed upward run into the ending. As he addressed the crowd, Lyn had to make a remark about the bird: "Carlo's bird goes in for a periodic 10,000 mile checkup... it wears out." A door off to the side immediately opened, and Carlo leaned out, shooting a withering look at Lyn. After a few seconds of this mock-anger glare, Carlo disappeared and the door closed. Jack Benny himself couldn't have done it any better. Larsen continued with "Hello Young Lovers" from *The King and I*, expertly rendered as a theatre organ style ballad with his usual smooth transitions and one of my favorite techniques—a solo leading into a big string ensemble. He followed with a tribute to George Wright, "I Know That You Know." While it bore Lyn's personal stamp, there was a lot of the late master in it. Then he brought "Carlissimo" back out and the assembled multitude was made aware of something that every organist depends on to some degree: CDs for sale out in the narthex (or lobby). Regarding the recordings for sale at Santa Sophia that night, he said, "There will be money changing in the temple!" The two artists then manned their respective consoles and brought part one to a close with "March Militaire," a smoothly dovetailed duet.

After intermission time, Larsen and Curley teamed up for "All Through The Night," using some soft registrations. In this beautiful, atmospheric collaboration, everything locked together so well that, at times, it was



difficult to tell who was doing what. Then they cranked things up again with a strongly rhythmic and harmonically interesting piece that tickled the brain in two directions, simultaneously. To the obvious delight of the conventioners, it was nailed with a two-instrument grand slam. Lyn then soloed pianist Peter Mintun's "Melody #3," another ballad with cream-puff theatre organ registration—lush traditional stuff that he does as well or better than anyone else. Next was another tip of the hat to George Wright. What George retitled as "Crazy Rondo" was crisply played and very reminiscent of Wright's 1950's HI-FI Record recording. After that, Carlo rejoined Lyn for "Ave Maria" and the expected textures from the 2/50 Allen were sweetened with some theatre organ sounds of the GW4. After this ethereal offering, Carlo soloed on the church organ with a very baroque "Allegro" (Handel) and his remarkable technique was fully evident. It was easy to forget that he was playing a two-manual instrument. Curley managed some very rapid and effective registration changes. And what a stupendous finish. How else can we say it? It simply blew the audience away. In the excitement of the moment, Carlo said, "If I put the energy of that piece into a helicopter rotor and placed it up there (pointing upwards), this church would need a new roof!" The duet that followed was another seamless effort from this team, "Forgotten Dreams." Its haunting melody reflected the title. The two closed with a knuckle-busting Leroy Anderson confection with an unsinkable upbeat air. The killer finish brought a standing ovation with more than one person yelling "More!" at the top of his lungs. The result was a big Trumpet/Tuba fanfare into a rousing "William Tell Overture," and it was a real tour de force in the hands of these two. The applause it drew sounded like a hero's welcome. What an evening it was!

### FRIDAY NIGHT—LATE

At Santa Sophia, several dozen die-hards climbed aboard two buses that brought them to the jam session on the 4/24 Wurlitzer at Trinity Presbyterian Church. The more rational people boarded the other buses to the hotel. After a few miles, the buses started their ascent to the hilltop on which the church rests. As they climbed up a narrow, winding street, we looked out past the lights of the houses on nearby hills and saw a fine carpet of lights from the city below. Reaching the sanctuary, we found it to be a striking A-frame style structure. Inside, everything above the floor and pews was white, save the brown ceiling beams and window surfaces. Notable technician/organist Chris Gorsuch was on hand to help with console orientation. The usual mix of skill levels was experienced, and the session was off and running with a lady playing "Has Anybody Seen My Gal." Then a gentleman came up and played what was referred to as "Love For Scale." The jam session co-coordinator immediately quipped: "That's the union version." There were a few more takers, and then a familiar face and name, Ned Spain, went up to play. After a minimum of fiddling with things, he turned in a nice performance. And a surprise guest appeared, Don Thompson. A seasoned pro, he launched into an up-tempo "Margie" with some agile finger work, and a more than decent "Ebb Tide." A long parade of players tried out the Wurlitzer, many of them managing to extract some very pleasing sounds from this fine instrument. During a short break out front, I recall hearing a warmly rendered "White Christmas." Although unseen at the time, I was soon to meet the person who played it. When finally returning to the hotel, the thought was, "Here I am already running on empty, and now a 4:45 A.M. wakeup call is being faced. Isn't there any rest for the marginally wicked?"

### SATURDAY MORNING— THE EL CAPITAN EXPERIENCE

It was a very early pre-dawn start with only the faintest glow of sunlight bouncing off the clouds. The streetlights were still on! The two hour plus bus trip took us past a lot of scenic coastal country. I had planned to sleep on the way, but Bill Brown from Phoenix was sitting across the aisle, and we started a conversation that was too interesting to end. Even if you're dead tired, you just don't pass up an opportunity to talk with (and listen to) someone like that.

We arrived in Hollywood behind the El Capitan Theatre, so the stage house and sidewall were seen before continuing around to the entrance on Hollywood Boulevard. Once inside the beautiful Disney-restored and owned theatre, we were greeted and catered to by an army of polite, uniformed employees that harkened back to the glory days of the movie palace. A perk for our group was tubs of hot buttered popcorn and sodas. We took our seats in the balcony and noticed a seasonal touch—the boxes

below both organ grills were filled with oversized wrapped Christmas presents and candy canes. We were not there for a full-length concert on the 4/37 Wurlitzer, but a modified holiday show, which normally consists of the current movie and about 30 minutes of the Wurlitzer in solos.

Rob Richards brought the super-sized console up to "solo" level with "Hooray For Hollywood" and played for a solid hour. And by solid, we mean that he played a continuous medley of Disney movie music, with each piece tightly-segued into the next. The big Wurlitzer sounded fabulous, and Rob was at the top of his game. He covered a lot of new material, and it was well programmed and showcased on this legendary instrument. My favorite in this potpourri was "Zippity Do Dah," utilizing sounds that fit it so well—cheery little color reed combinations. After this flawless extended medley, Richards wound things up with a bravura ending that brought very enthusiastic applause—even from those in the house who were from the non-organ general public.

For the movie portion of the show, as several decorative curtains parted, intricate lighting effects enhanced the colorful spectacle. The feature movie, *Treasure Planet*, is an amazing achievement in animation. Its story is sort of a "Treasure Island meets Star Trek." Visually dazzling, it is quite lifelike in some respects, and a careful mix of adventure, humor, danger, and even a dose of the Disney warmth. After the movie, we entered a huge white tent behind the theatre—an exhibit centered around the movie that was like a slice of Disneyland.

There was quite a bit of free time before heading back south for the next event in Fullerton. This was time for lunch and exploring this prime area of Hollywood. Bob Maney joined us, and since he had never been to Hollywood before, we elected to play tour guide and show him all we could in the allotted time. Of course, he had to see the hand and footprints of the stars in the forecourt of Grauman's famed Chinese Theatre. As we looked over the artifacts of stars like Humphrey Bogart and dozens of other '40s-era luminaries and silent movie greats, Bob confided, "I would really like to find the prints of Harold Lloyd." Within a couple of minutes, the unmistakable Lloyd eyeglasses were spotted in the cement, and I said, "Hey, Bob, look at this!" His eyes widened, and with the words "Let's get a souvenir photo," he knelt down at the top of the monumental slab, and the photo was shot. From there, we did a quick tour of the adjoining Kodak Center Complex, the new home of the Academy Awards. He saw the perfectly framed opening for the El Capitan Theatre across the street; the offset opening, that from Hollywood Boulevard, provides a perfectly theatrical frame for the famous Hollywood sign up on the hill—a great tourist photo-op. After a quick snack and coffee, we showed him a huge reproduction; from the Babylon set of D. W. Griffith's epic silent *Intolerance*—the great arched opening and gargantuan columns topped by two-story high alabaster elephants. The proscenium-like opening was a bit narrower to fit the space allowed by the plot, but it still overpowers one with the original overall scale. Bob shook his head in amazement. The scope of some of those early productions staggers the imagination. Some ominous raindrops made themselves felt, and our tour was over. Bob wanted to visit a store or two he had spotted before it was time to leave, and Karen wanted to head up the street a bit, so we parted with "see you on the bus." On our walk up Hollywood Boulevard those drops turned into a downpour. We ducked into a little grocery store and bought an umbrella. Huddled under the little plastic roof, we made it into the fabled "Hamburger Hamlet." The food was good, but now my pants and socks were soaked.

### SATURDAY AFTERNOON— CATHERINE DRUMMOND

We boarded the last bus out of Hollywood and enjoyed a peaceful ride down to Fullerton. At the Plummer Auditorium's 4/37 Wurlitzer, we first heard Catherine Drummond, last year's overall winner in the ATOS Young Organist Competition. She opened with an energetic "Knightsbridge March," played with gusto and control. She's become a very sure-footed performer. Next up was "Pure Imagination," intro'd with "music box" tuned percussions then on to a lush ballad treatment. I liked the way she used the strings and solo Tuba. In the second verse, Catherine brought things up a bit with a lightly sauntering jazz motif. The ending brought a reprise from the music box. "Portrait Of A Toy Soldier" opened with off-key trumpet sounds. This happy little novelty piece made good use of the xylophone and color reeds. She followed with a waltz by Leroy Anderson, sporting some nice second touch counter melody and a big finish. Featuring many of the major songs, Miss Drummond then presented a masterful medley



from *South Pacific*. It was the equal of any effort by a veteran console artist in the same territory. Things then relaxed a bit with "The Nearness of You"—one of the most attractive melodies ever written. She utilized both Trumpet and Tuba in separate solos, and a tuned percussion sequence flowed into a shining passage on strings. In one very quiet moment, a local radio station bled into the P.A. system, imparting a most eerie "glow" on top of her registration. The short concert ended with a big showpiece, "Orpheus In The Underworld," and this young lady set the audience on its collective ear. It was an exciting first class performance, and when the organ wasn't asserting itself, we heard some well-implemented subtle solo colors. She asked for a wide dynamic range, and the exceptional Plummer Wurlitzer delivered the goods in spades.

### **YOUNG ORGANIST COMPETITION**

It's always good to see and hear the upcoming talent. They continue to amaze with their prodigious abilities. Harry Heth introduced 16 year-old Adam Evans, who hit the bench and peeled off a spectacular descending run with a big pedal at the bottom "You" had some very dexterous xylophone work, perfect transitions, good, varied registration, and a strong ending. His second selection was "A Nightingale Sang In Berkeley Square," with antiphonal Tibias in the intro. It was not just a pedestrian reading, but graced with many interesting additions that are the mark of an advanced musician. Then he did a surprise turn and played a few bars as a jazz waltz before reverting to the ballad style and a string ensemble coda. His next entry was a most ambitious "Danse Macabre," and Adam sailed right through the tricky spots. The second contestant was 20 year-old Robert Wetherall, who began by building up volume only on the pedal division. It was the airplane effect leading up to "Flying Down To Rio," played in the grand old Broadway style with plenty to interest the ear in contrasts. Next up was "Dreamsville," opening with strings and the melody taken by a Buddy Cole-esque sound, and then things progressed with tremors on. There was a minor glitch, apparently a struggle with console controls. That was most unfortunate, but obviously, young Mr. Wetherall "has it." He continued without a hitch, and it was a good arrangement with some imaginative playing. "On A Slow Boat To China" was a jazzy Jim Riggs-inspired strut down the avenue. At first, color reeds in the solo played off the piano on the left. Then he turned up the wick with some muscular brass-backed ensemble playing and a snappy home run ending. His closer was "On A Wonderful Day Like Today." He used medium/big combinations before moving on to color reeds, then the big brass and an upward run into a slam-dunk finish. Good show.

While the judges' scores were being tabulated, Catherine Drummond came out again (her outfit augmented by a lighted Disney souvenir hat from Disneyland) and played a 90 M.P.H. "Dizzy Fingers." She also did a classical excerpt, "Dance Of The Comedians." Following her final numbers it was announced that this year's overall winner in the Young Organist Competition was Adam Evans, who laughed out loud with joy and almost seemed giddy with excitement. Congratulations Adam.

### **SATURDAY EVENING—ROB RICHARDS**

After dinner in a large multi-purpose room generously provided by a local church, we returned to Plummer Auditorium on the campus of Fullerton High School for Rob Richards, Part II—this time, a full concert. He opened with cheery reeds playing "Cabaret," and the newly installed Walker 32' digital Diaphone literally shook the concrete floor. In his opening remarks, Rob asked the audience, "So all of you got up a 4 this morning?... I'd better keep the ballads to a minimum tonight!" In a nod to George Wright, he played "Ain't We Got Fun?" and it was very faithful to Wright's 1960's Rialto Theatre concert performance. Then Rob played "March Of The Cards" from *Alice In Wonderland*, an interesting marriage of concert and theatre organ registration. This was followed with several more tunes from "Alice," all of this concluding with a tremendous crescendo. This is one powerful organ! "Body And Soul" was given several levels of contrasting registration, built up to full organ, then sported a celestated ending of unusual delicacy; one of the best moments of the evening. Then special guest Number 1 made his appearance, well-known marionette operator of 60 years, Bob Baker. As Rob played "Parade Of The Wooden Soldiers," Mr. Baker came out of his hiding place behind the console, a wooden soldier marionette parade by him in full circle around the console. This was followed by a group of three soldiers, a drum and cymbal, and a family of clowns. As the song ended, he brought out a white bear, which took a bow to hearty applause. Aside from his obvious respect for the long

time professional marionette man, Rob was wise to include Bob in his program as many in the audience found this added a very special touch to the concert. By the way, we were told that Baker has a famous uncle—Jesse Crawford.

Then, surprise guest Number 2 was brought out—legendary pianist Ralph Wolf. At nearly 84 years young, this fine musician is absolutely amazing. Their duets began with Kern's exquisite "All The Things You Are." The two traded off solos smoothly and the whole arrangement was an example of elegance, emotion and good taste. Near the end, Rob played one of the most meltingly beautiful Clarinet solos I have ever heard. And the way he "sang" it, no other stop on this comprehensive instrument would have done as well in making the statement. Supporting it was a bed of celestated stops.

Ralph has a very sharp wit, and he initiated several barbed exchanges with Rob. Before one of their duets, Richards reminded Ralph; "Remember... not too fast!" Ralph answered with: "The first man to finish gets to play the ending!" The two played a sparkling "I Got Rhythm" and the concert version of "Deep Purple," which was, at turns, subtle and expansive and included some enchanting Gershwin-esque touches. It was a remarkable performance and drew a standing ovation way before the concert ended. For a "pre-encore encore," Richards sat down at the piano with Ralph for a fourhanded arrangement of the "12<sup>th</sup> Street Rag." Rob was most generous in sharing the spotlight with the other performers. Everybody, including the audience, won.

After intermission, "Shakin' The Blues Away" initiated part 2, a high-octave romp with zippy combinations and a "wham" ending. Then one more "extra:" Rob accompanied an early Disney cartoon from the mid-1920s, *Alice Rattled By Rats*, one of those ancient, primitive, gag-laden delights. His accompaniment was right on the money, and the flick drew a lot of laughter from the audience. Next, a very orchestral and layered string intro into the "Star Trek" theme. A collection of other space-related themes followed, much of it with a concert organ bent, and capped with another powerhouse coda. In playing "Musetta's Waltz," he made the most of this Italianate melody, showing both skill and a feeling for the material. The emotional impact of the massive concluding chord was almost overwhelming. This has to have been one of the most passionate things ever said through any musical instrument. The audience was then lifted into another mood with a happy tune that made a great transition, "You've Got A Friend In Me." Then came the closer, and what a closer it was: "Rhapsody In Blue." The distinctive Clarinet solo intro took us off into a superb performance of this landmark Gershwin classic. The piano passages gave another example of just how capable Rob is in more demanding material. His registrations and overall management of the machinery—absolutely flawless. Some of the piano passages near the end were astounding. There was something in Richards' performance that night that seemed to give it an extra "something." At the conclusion, the 32's were moving the seats, the ensembles from both sides were blazing away, and the inevitable standing ovation began before the last chord faded to silence. In one final act of generosity, Rob brought Ralph out again to share all the warm sunshine coming from the other side of the pit. The evening ended with both of them playing "Laura." Rob Richards has proven to be among the best of the current crop of theatre organists, but something special happened that night in Fullerton, and his stature in the minds of the several hundred listeners present went up several notches.

### **SUNDAY MORNING**

After the marathon Saturday, we enjoyed the relative luxury of seven hours of slumber. In the morning, a congregation of members showed up for the ATOS Annual Membership Meeting. The common thread that ran through much of that hour is perhaps our most important concern and primary focus: How do we get more people from the general public interested in the wonderful art of the theatre pipe organ, thus keeping it alive through this century? President Nelson Page stated that the answer has to come from three things: love, commitment and vision. The vision aspect popped up in the form of member Sam Staples. He proposed providing funding for an organ curriculum to be utilized by interested music teachers in the schools. Sam offered to write up a detailed guide for the course of study. The question of money came up, and Nelson answered: "Don't worry about money. Come up with a good idea, and money will follow."

After the meeting adjourned, the buses loaded up and took all of us to the waterfront just off downtown San Diego. We entered "Seaport Village,"

CONTINUED ON PAGE 67



# 2002 ANNUAL ATOS YOUNG THEATRE ORGANIST COMPETITION

*Harry Heth,  
Chair of the ATOS Young Theatre Organist Competition*

The final round of the competition was held at the Plummer Auditorium in Fullerton, California in conjunction with the 2002 Annual Convention of the American Theatre Organ Society. The Intermediate Division winner, Adam Evans from the London and South England Chapter and the Senior Division winner, Robert Wetherall from the Australia Felix Chapter played cameo spots before the convention attendees. The Overall Winner, Adam Evans, was selected by judges in the audience. The overall winner has been invited to play a full concert during the 2003 Annual Convention in the Bay Area of California.

Each division winner received an award of three hundred dollars with the final round winner receiving an additional award of three hundred dollars. This is in addition to having their transportation to the convention, their hotel accommodation, and the convention fees paid by ATOS.

This ATOS competition program has produced some outstanding young artists who have gone on to establish themselves as the organists of the future.

The Intermediate Division entrants, Adam Evans and Michael Lundy, the Senior Division entrants, Justin Nimmo, Domenic Panuccio, Richard Thomas, and Robert Wetherall and the Judges are introduced below.

The enthusiasm and hard work on the part of the young people was most evident in their audition tapes. While we congratulate the young organists, we must recognize the effort, support, and commitment of their parents and teachers. Without these helps, the young organists would not be heard and new faces would not appear on the theatre organ scene. Thanks go also to the Judges—Shirley Clausen, Jelani Eddington, Mike Everitt, John Giacchi, Stan Kann, and Warren Lubich for their dedication and efforts.

## 🎵 INTERMEDIATE DIVISION 🎵



### ADAM EVANS

Adam Evans, born June 18, 1986, lives in Redditch, Worcestershire, U.K. He is in year 11 at Arrow Vale Community High School, studying 12 subjects for his GCSE (General Certificate of Secondary Education) in June. He will be staying on for the 6th form in September, working toward "A" levels in Music, ICT (Information & Communications Technology), Math, and English.

He began learning the electronic organ at the age of seven. He first played a theatre organ on his 11th birthday as a special treat, and hasn't stopped since! He entered the London Chapter's "Young Theatre Organist of the Year" competition in 2000 and came in second and was also awarded the Christie Cup. He entered again last year and became the British "Young Theatre Organist" of the Year.

Adam also plays the tenor sax and clarinet. He is in the jazz band and accompanies the singing group, folk group, and soloists for school concerts.

As well as music, his other main interest is computers, and he helped design and set up his school's website. He is also interested in writing programs in Visual Basic.



### MICHAEL LUNDY

Michael began his musical training at the age of nine by taking formal piano lessons and just one year later he began to teach himself how to play the organ. By the time Michael reached middle school, he had gotten his first musical position as the Chapel Organist for the Veterans of Warfare Chapel in Elsmere, Delaware. Throughout

middle school, Michael continued on his musical career in church music by taking a position as the Music Department Accompanist for the Mount Joy United Methodist Church in Wilmington, Delaware. In Michael's final year of middle school, an electronic theatre organ was donated to the school and Michael was chosen to be the house organist. When Michael entered high school he continued his musical educa-



tion by taking formal classical organ lessons. While studying classical organ, his musical career was reaching new heights as he was acquired to serve as Music Director and Organist for the Avondale United Methodist Church in Avondale, Pennsylvania. During Michael's freshman year of high school he was acquired to serve as the concert choir accompanist for the choral music department. While still just a freshman in high school, Michael was elected by the school administration to serve as the School's Organist on the world famous Grand Kimball Theatre Pipe Organ in the Dickinson High School Auditorium.

Later on, throughout Michael's high school existence, his

musical career in church music flourished, as he became the Choir Master and Organist for the Christ United Methodist Church in Elsmere, Delaware. In Michael's senior year of high school, he had served as the School's Organist for four years and been elected to be the Choral Music Department Accompanist for Dickinson High School, which supports four choirs in the Choral Music Department. Finally during Michael's senior year he was invited by the Dickinson Theatre Organ Society to serve on their Board of Directors. Michael now currently serves as the Director of Music and Organist for the Saint James Episcopal Church in Newport, Delaware and House Organist for the Dickinson Theatre Organ Society.

## SENIOR DIVISION



### JUSTIN NIMMO

Justin Nimmo was born May 27, 1982 in North Tonawanda, New York. He attended his first theatre organ concert with his grandparents at the Riviera Theatre in North Tonawanda when he was less than a year old! He started taking lessons on an electronic organ when he was five years old and stopped when he was ten years old

due to his teacher moving to another location. He stopped playing organ for a while after that.

When he was 13 years old, he was invited to an open console session at the Riviera where he first played the Wurlitzer. He was invited after that to come down on weekends and practice, which he did. About three years later, he was announced as youngest of the house organists.

Eventually, his interest in these instruments grew, he joined some local organizations. The first being the Niagra Frontier Theatre Organ Society, as it was then called, now the Riviera Theatre Organ Preservation Society. Then, he joined the Buffalo Area Chapter of the American Theatre Organ Society. Others that followed were the Rochester Theatre Organ Society and the Lockport Theatre Organ Society. These organizations all gave him a chance to play different organs of different sizes, which was good experience.

He continues to practice at the Riviera almost daily. He is also currently involved in a restoration project of that organ. Not only does he enjoy playing the theatre organ, he is also interested in the intricate workings of the instrument and

helps with maintenance as well. He also travels frequently to Rochester for organ concerts and open console sessions.

### DOMENIC PANUCCIO

Domenic Panuccio, born on December 24, 1980, lives in Salisbury, South Australia. He began taking organ lessons at the age of seven and studied with Penny Brittain for seven years. He plays organ



for weddings in various local churches in the Adelaide, South Australia area and is organist and choir accompanist in a local Catholic Church.

Domenic achieved perfect scores in the subjects of both ensemble performance (keyboard) and solo performance (electronic organ) in 1998. He traveled to Melbourne, Victoria in 2000 to receive the Proficiency Certificate in Electronic Organ through the Australian Guild of Music and Speech. In 2001, he received an Associate Diploma in Electronic Organ and completed Eighth Grade in Music Theory through the Australian Guild of Music and Speech. He is currently working toward a Licentiate Diploma in Theatre Organ.

He began playing the theatre organ in December 2000 and has gained assistance on the theatre organ from Brian Smedley and Ryan Heggie. He has performed at the Theatre Organ Society Club Nights on Adelaide's 2/12 Wurlitzer at Wyatt Hall and the 4/29 Wurlitzer hybrid at the Capri Theatre. He was the Senior Theatre Organ Winner in the 2002 ROTOSA (a joint project of the Rotary Club of Somerton Park, South Australia and the Theatre Organ Society of Australia) Youth Music Scholarships and was awarded the Shirley Watts Perpetual Trophy for Best Performance at the 2002 ROTOSA Concert, Capri Theatre.

Domenic completed a Bachelor of Science degree with double major in Meteorology/Oceanography and Mathematics at The Flinders University of South Australia in July 2002 and completed a six-week Mathematics research scholarship in February 2002.



### RICHARD THOMAS

Richard was born January 13, 1983 in Bristol and moved, with his family, to the Isle of Wight in 1987. He attended Sandown High School and has 10 GCSE's and 3 A-Levels.

Richard has been a pupil at the local Yamaha Music School (Newport, Isle of Wight), for the past eight years, under the tuition of Robert Stacey playing Keyboard and Organ. He has also been studying Piano for the past seven years and working towards grade eight Piano and Organ this year.



In 1998 and 1999 he was runner up in the Yamaha Student of the year competition. He performed on the stage at the Birmingham Symphony Hall three times in the Yamaha National Showcase concerts on electronic organ and keyboard.

Over the past four years he has played on several occasions the Walker Pipe Organ (Classical Concert Organ) in the Town Hall at Ryde on the Isle of Wight, under the guidance of the Civic Organist—Robert Stacey. During the past four years, he has performed alongside Robert Stacey, playing solo and in duets at the Plough Great Munden and the Bournemouth pavilion, both being Compton Pipe Organs.

Last October he entered, for the first time, the ATOS London and South of England Chapter Young Organist of the Year Competition at the Woking Leisure Centre, achieving the position of Runner-up and the recipient of the Christie Cup for the most promising student. The recording for this competition is only the second time Richard has played a Wurlitzer Theatre Organ.

Over the past three years, he has performed for local pantomime productions alongside his tutor providing keyboard/piano support in the band and some musical arrangements. Richard enjoys playing all styles of music from Jazz to Classics on both Piano and Organ, and writing his own compositions. His ambition is to become a composer of music for films. Richard's other passion in life is for playing soccer and plays regularly for his local team on weekends. He has two younger brothers who are both very musical and has the total support of his parents in all his musical activities.



#### ROBERT WETHERALL

Robert Wetherall, 19 years old, was born in Brisbane, Queensland, Australia. He studied piano for four years before trying the organ, the love of which was immediate. This love spurred him on to teach himself and help to develop a keen "ear" for melody. In 1995 he began playing at his local church for services and weddings, and shortly

after, started playing for the local organ clubs. A natural feeling for the theatre organ style made his music very popular and he was warmly received wherever he played. He then started to play regularly for organ clubs in Brisbane and surrounding areas.

In 2000 Robert was one of four young organists from around Australia and New Zealand chosen to perform in Sydney at the annual Theatre Organ Convention. A year later he was invited to perform at the Brisbane 2001 Organ Odyssey. This was a great thrill as the organ used was the newly restored English "Christie" installed at Kelvin Grove High School, his "home base" organ.

Robert had kept a keen interest in this instrument and even helped with the new console layout. The Brisbane Film Festival, that same year, saw Robert being one of three asked to play at the Regent Theatre, on an electronic, fulfilling a lifelong wish to play and hear an organ in this beautiful old theatre, the Wurlitzer organ having been removed many years earlier.

Approximately two years ago Robert began traveling to Adelaide, South Australia (approximately 1300km), to study theatre organ style and technique with organist Paul Fitzgerald. After nine such trips Robert decided to move down to Adelaide to pursue more full time organ tuition, plus ease the strain on his bank balance! This meant leaving his family and friends, but he has found the lifestyle change both challenging and exciting.

On many of Robert's trips to Adelaide he was invited to play interval sessions at the Capri Theatre on the beautiful 4/29 Wurlitzer hybrid owned by the South Australian Chapter of TOSA. Again his music was enthusiastically received and he found the experience very helpful in the further development of his performance skills.

Since settling in Adelaide Robert has joined the maintenance team of the Capri organ. He works alongside his teacher Paul Fitzgerald, who is in charge of tuning and mechanical maintenance of this amazing organ, and finds this new role very interesting and exciting. Working on the Capri organ helps to further his interest in the design, construction and history of the theatre pipe organ.

Robert's other interests include listening to music (other than theatre organ!), computers and exercising.

## ⌘ J U D G E S ⌘



#### SHIRLEY CLAUSEN

After a brief, but dissatisfying fling at taking violin lessons, Shirley began piano lessons in Stockton, California, at age 10, and by the time she was 14, was the accompanist for her high school choir. She moved with her family to the Bay area at age 15, settling in San Lorenzo, within a mile of the

future location of the Ole Pizza Joint, (but alas, moved to Oregon before it's arrival!). She became the pianist for her church, starting a vocation that followed her through high school, col-

lege, and more. She and her husband, Jim, settled in Portland, Oregon where they raised their four children, and she began teaching piano lessons in her home.

One day, the deacons in the church where she was the pianist, announced that they had bought an organ, a small Hammond, and beginning the next week, they would like her to be their organist. Since she had never played an organ, this prompted a crash course in study, lessons and practice, and eventually led to positions in larger churches. She later began teaching beginning organ in addition to the piano. In addition, she did arrangements for musical groups—duets, trios and quartets, including accompaniment with various instruments.

As they neared retirement age, she and Jim, who had always



been a big fan of the theatre organ, decided to join the local ATOS Chapter as well as the Puget Sound Theatre Organ Society, and found an interest that they could share in their retirement years. They soon became active in another club as well—the Columbia River Organ Club, and both have served on the board as well as being active in many other ways.

On top of attending several annual and regional ATOS conventions, they decided to explore the theatre organ conventions in Australia, and soon became enthusiastic fans of the country, the people and the grand theatre organ music in that country. As a result, they now belong to three Australian Theatre Organ groups, as well as three ATOS Chapters. They are looking forward to their fifth convention “down under” next April. One of their special interests has been in encouraging young people to get interested in the theatre organ and exploring the reasons that so many of our young organist competitors have come from Australia, as well as from England.

Comments: I felt very honored to be asked to participate in the Young Organist Competition, especially when I thought of the fine organists who have judged the competition in the past with far more knowledge and experience than I. But I thoroughly enjoyed the opportunity, and was encouraged as I listened to the talent of those who entered the contest. I sincerely hope that each one of them will continue to learn and gain experience and bring us many more years of really superb theatre organ music. I only wish that there had been many more entrants in the competition, especially from the U.S.A. Thank you so very much for trusting me with this responsibility.



#### R. JELANI EDDINGTON

Between the interests of his mother, Louise, a professional music teacher of many years, and those of his grandmother, Florence Arnold, a well-respected piano instructor, it was no surprise when Jelani demonstrated an inclination toward music at a very early age.

At the age of eight, a trip to hear the 4/42 Wurlitzer at the Paramount Music Palace in Indianapolis, Indiana, introduced Jelani to the sounds of the theatre pipe organ. Soon thereafter, he began to take classical organ lessons and ultimately began studying theatre organ under the direction of John Ferguson. In the spring of 1988, at the age of 13, Jelani won the American Theatre Organ Society's Young Organist Competition.

In August 2001, the American Theatre Organ Society honored Jelani's extensive career as a concert organist by naming him the 2001 Theatre Organist Of The Year. Having received the award at the age of 27, Jelani is the youngest-ever recipient of this prestigious honor.

In 1996, he graduated Magna Cum Laude from Indiana University, having received numerous awards and recognitions, including election to the university's chapter of the prestigious Phi Beta Kappa. In May 1999, Jelani received a Juris Doctor degree from the Yale Law School in New Haven, Connecticut, which is widely regarded as the leading institution for legal studies. Upon graduating from law school, Jelani took and passed the New York bar examination, and was shortly there-

after admitted to practice in New York State, where he practices primarily in the field of intellectual property litigation.



#### MIKE EVERITT

Mike is the owner/manager of the Organ Stop Pizza Restaurant in Mesa, Arizona. He has been involved in the restaurant for many years and has built a very successful business around a most comprehensive pipe organ with very capable organists. Mike is able, when needed, to play the organ to the delight of the patrons. Mike knows that the

organ, by itself, will not keep the business going, it takes good food and a smoothly functioning operation for the venture to be a success. Mike is also involved with the evolution of the restaurant organ which seems to keep growing and improving.



#### JOHN GIACCHI

John Giacchi has established a reputation as a fine ambassador of the theatre organ art form for Australia. In 1990, John was the first Australian to have been awarded a place in the American Theatre Organ Society's Young Organist Competition, entitling him to travel to (and perform at) the Annual ATOS Convention

held in Indianapolis that year.

From then on, John's musical career has continued to grow. In 1990 his first commercial recording was released entitled *Nightmoods* followed by continual performances at all major theatre organ venues across Australia. His regular appearances at the Theatre Organ Society of Australia conventions in Sydney in 1991, 1996 and 2000, Melbourne in 1999 and Adelaide in 1998 confirm his rise amongst the ranks joining the handful of young artists world-wide destined to take the theatre organ art-form well into this century. Since March 1999, he completed five major US concert tours. He is a corporate lawyer by profession.

Of the entrants, John says: "I was honored to be asked to be a judge for this year's competition, even though I was so far away. I must congratulate all contestants in this year's competition for putting in an extraordinary amount of work in the preparation of their entries and this clearly shone through in the performances that I was asked to judge. Judges in past years have always mentioned the requirement of artists to learn the lyrics to a piece of music, particularly their ballads, and I reiterate the necessity of that task again this year. The all-important issue of phrasing admittedly is one that develops alongside an organist's personal maturity and many of the entrants showed significant promise to phrase effectively. In conclusion, my advice to all young artists is to BE YOURSELF in your arrangements and not to be afraid venturing further than the parameters of arrangements currently extant. It is one of the challenges that I personally find brings forth great personal rewards in this art form!





### STAN KANN

It was Phillis Diller who discovered Stan Kann as a comedic collector of vacuum cleaners as well as an organist. Because of his 77 guest appearances on the *Tonight Show* with Johnny Carson, 89 shows with Mike Douglas and over 30 with Merv Griffin, Stan Kann is probably the most famous theatre organist in the country today.

Stan started playing the "window sill" at the age of four while listening to the radio and his parents immediately got him onto the piano bench. By the time he reached 14, he was playing the organ. While majoring in classical organ at Washington University in St. Louis, Stan discovered the entertainment side of the organ. It was during this time Stan became involved in the first restaurant with a theatre pipe organ where he broadcast nationally every Saturday night on the NBC network. The 22 years as the house organist at the Fox Theatre in St. Louis singles Stan out as the longest running entertainment musician/organist in North America.


As a member of the American Theatre Organ Society since its inception, Stan was a founding member of the local St. Louis Chapter and is today an honorary member of that chapter. Stan was the first organist to introduce a silent movie to the Fox Theatre. Today, Stan is equally at home as a concert artist on the theatre organ as well as an accompanist to silent movies.




### WARREN LUBICH

Warren Lubich began his formal music education at age seven with four years of classical piano followed by two years of pop arranging and harmony. Upon graduation from college, he became involved with the Avenue Theatre in San Francisco and its Wurlitzer.

After honing his skills on a pipe organ, he was named staff organist at the Avenue and performed the Friday night "solo spots" until the theatre ceased operation in 1984. In 1978, Warren also became staff organist for Pizza and Pipes, Inc. and performed first at the Daly City location and then the Redwood City location until it ceased operation in 2001. Between 1980 and 1985, Warren performed 22 overseas concerts in England, Australia, and New Zealand and performed several silent movie programs at the Egyptian Theatre in Boise, Idaho. In 1993, he joined the organ staff at the Grand Lake Theatre in Oakland, California, and in 2000, he was added to the organ staff at the Castro Theatre in San Francisco. He performs weekly at both locations and occasionally at the Towne Theatre in San Jose, which now houses the organ from the Avenue Theatre.

Aside from all this, Warren enjoyed a 36-year career as a Staff Research Associate at the University of California's School of Medicine in San Francisco. 

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In the Fox Theatres, the sound was completely different because the size of the auditoriums made it sound cavernous, whereas the New York Paramount Theatre auditorium's side walls were plain and fairly close together. For instance, at the New York Paramount, the acoustics for bands, stage shows and acts were not as good, but for the Wurlitzer, the acoustics were superb. However, if you went to the Brooklyn Paramount, generally a very ornate theatre with a huge lattice ceiling, the reverse is true - the organ sound was not as good (open sound), but the stage show had a terrific sound quality. For nine years I had the keys and played the Wurlitzer for several hours quite often. No other Wurlitzer had that ethereal sound with punch and clarity!

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*(continued on next page)*



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# Theatre Organ Techniques

By Cheryl Seppala



## 4/4 RHYTHMS

In the last issue we began a study of rhythm patterns with emphasis on the 3/4 waltz rhythm and variations. As we continue now with 4/4 rhythms, please keep in mind these general suggestions regarding all rhythms:

1. Try to maintain a steady tempo. If necessary, use a metronome or automatic rhythm device to assist you.
2. Left hand chords and pedals should be light and staccato, except where otherwise indicated.
3. Spend adequate time rehearsing the left hand and pedal before attempting to add the melody.
4. Vary the rhythm pattern every eight or sixteen measures for added interest.

Now let's study the basic 4/4 foxtrot rhythm found in all beginning organ methods. Strike the root of the chord and the pedal on count one of each measure. Strike the chord on count two. Strike the alternate pedal on count three and strike the chord again on count four. This may be illustrated as follows:

1 2 3 4  
 c c  
 R 5



Basic 4/4 Foxtrot rhythm

As this foxtrot pattern soon becomes monotonous, you may wish to try the following variations for upbeat songs:

1 & 2 & 3 & 4 &  
 c c c  
 R 5



Variation #1

1 & 2 & 3 & 4 &  
 c c c c  
 R 5



Variation #2

1 2 3 4  
 c c  
 R 5



Variation #3

The following rhythm is great for a 4/4 ballad, which requires a subtler accompaniment:

1 2 3 4  
 c c—  
 R 5



4/4 Ballad



Perhaps one of the most famous theatre accompaniments is "Chicago Style":

1 2 3 4  
c c c c  
R 5



*Chicago Style #1*

Or

1 2 3 4  
1st 2nd 1st 2nd  
R 5



*Chicago Style #2*

For Swing tunes:

1 2 3 4  
c c  
R R 5 5



*Swing rhythm #1*

1 a 2 3 a 4  
c c  
R R 5 5



*Swing rhythm #2*

It is also fun to add some "walking bass" or "boogie bass" to the above patterns:

1 2 3 4 1 2 3 4  
c c c c c c  
1 3 5 6 7b 6 5 3



*Walking/Boogie bass*

For the "modern" ballad:

1 & 2 & 3 & 4 &  
c-----  
R R 5 5



*Modern Ballad #1*


Or

1 & 2 & 3 & 4 &  
c c  
R R 5 5



*Modern Ballad #2*

This is a representative sample of 4/4 rhythms, certainly not intended to be the definitive source. Remember that any alternation or combination of chords and pedals that represent four beats per measure is a 4/4 rhythm. Use your imagination and invent your own patterns!

Next time we will conclude our brief study of rhythms with a summary of Latin rhythms. 



# 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.

## MIGHTY WURLITZER RADIO HOUR— JUNE 30, 2002

Larry Kass and Others  
Reviewed by William Stamm



This CD, *The Mighty Wurlitzer Radio Hour*, was recorded on June 30 last year in front of a live audience and is the third CD in this series of quarterly radio shows recreating those wonderful radio programs of 60 or more years ago. It's 53 minutes long and contains 13 tracks although it is a continuous program and the track separations are only to allow the listener various entry points into the CD. There are no liner notes so you do have to listen to the CD to know what's on it, or read this review for a summary. The September/October 2002 Journal contains a feature story about Larry Kass and radio stations WCLV-AM and FM that simultaneously broadcast these live programs. That same issue also has reviews of the earlier programs and a description of the now 3/19 Wurlitzer organ heard on these broadcasts.

As this program was heard just before the July 4th holiday there is a small amount of patriotic material but it mainly contains All-American standards that send you back in time to a life that was

not so fast and complicated as it is now. A majority of the tracks present medleys by famous American songwriters. These medleys combine the organ with various vocal combinations—solos, duets and full chorus. For variety, there are also piano solos by either Larry Kass or Michael Schneider. So sit back, close your eyes and remember the good old days of yesteryear when life seemed more beautiful and we enjoyed that “theater of the mind”—radio!

After Robert Conrad's introductory announcement the music begins with “I Feel A Song Coming On.” Conrad continues with a voice-over suggestion to imagine being in a small town celebrating the Fourth by taking a stroll through the town square or local park while listening to “Strike Up The Band” sung by the chorus with organ accompaniment. Next the All-American theme continues by recalling the Iowa town flavor of Meredith Willson's 1957 musical *The Music Man* as a sweet old-fashioned boy-girl duet sings “Till There Was You.” The CD continues with a series of medleys by famous American composers. First is a George M. Cohan medley with Kari Kandel and the chorus doing a fine job with “Over There,” “Mary,” “Give My Regards To Broadway,” and “You're A Grand Old Flag.”

A brief introduction of the tune “When You're Smiling” leads into a wonderful June Anthony rendition of the Harold Arlen/Johnny Mercer song “That Old Black Magic” which they wrote for the 1942 film *Star Spangled Rhythm*. Her style of singing is typical of the way Doris Day and Rosemary Clooney sang on the big band remote broadcasts in the late 1930s and early '40s. We now go to a touch of the classics as Michael Schneider at the Steinway Grand piano plays “Preludes 1 and 2” by one of the greatest American composers,

George Gershwin.

May 16, 1946 was the opening night of Irving Berlin's great new musical *Annie Get Your Gun*. Cindy Good and Scott Posey, with the help of the chorus, sing a bright, cheerful medley of “There's No Business Like Show Business,” “I Got The Sun In The Morning,” and “They Say It's Wonderful.” A composer whose name you may not immediately recognize is Vincent Youmans even though he wrote the music for such great 1920s-'30s hits as *No, No Nanette*, *Great Day*, and *Flying Down To Rio*. But you will certainly know his tune that Larry Kass plays so well on the piano—it's “Tea For Two.”

Next Larry returns to the Wurlitzer for a very special musical skit involving a young couple looking for jobs on the Great White Way. In this skit the chorus sings two of Larry's own compositions—“You Can Be A Star” and “Anything Can Happen.” The skit and those tunes leave you with the thought “Always hold onto your dream” which is good advice for all of us! One of the final medleys honors all of our fallen soldiers in past wars and includes “Battle Hymn Of The Republic,” “Yankee Doodle” and “America The Beautiful.” Also included on the CD are songs from the 1931 Gershwin hit musical *Of Thee I Sing* plus the rousing “This Is My Country.”

To summarize, this CD features some wonderful American music in the radio format that was so very popular before television's debut. It's all professionally performed by a talented team of announcers, musicians, singers and actors.

Compact disc only 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 e-mail to [skass@prodigy.net](mailto:skass@prodigy.net).



## AVRO CONCERTORGEL

Nigel Ogden and Others



Rarely do we have the pleasure of reviewing an album recorded on an outstanding European theatre organ. This one is a 2 CD set of the unique original installation 4/19 Compton in the famous AVRO Studios in Hilversum, Holland! And in its 140 minutes are recordings of ten artists who have broadcast and/or concertized on it over the past 62 years—almost back to the date of its installation in 1936. The interesting liner notes (printed in both Dutch and English) contain a brief history of the organ, its specifications (including a few rank changes made over the years), brief biographies of the organists, and a detailed listing of the musical selections along with the date of each recording!

This album's 35 tracks contain over 80 musical selections; but fewer than half the tracks are medleys. Disc One contains the "archival" recordings played by eight organists and all but the first cut were recorded in stereo after 1961; in fact most were recorded after 1980. However, the entire second disc is brand new as it was digitally recorded on June 21, 1999. We should also mention that the liner notes tell us "For a

moment last year it looked as if the famous AVRO concert organ would not have much longer to go in the present AVRO building in Hilversum; the studio complex was sold and the organ would have to disappear . . . Fortunately the buyer of the studio complex turned out to be well disposed towards the instrument, and it may well be kept in its present location. But the situation is not yet altogether certain. And that is why we thought it would be a good idea to preserve the sound of the AVRO organ on a CD . . ."

The first artist heard is Pierre Palla (1902–1968) who, besides being an AVRO organist since 1931, was also frequently featured playing the Wurlitzer/Strunk organ in Amsterdam's well-known Tuschinsky Theatre. His first selection (recorded in 1937) is a 6½-minute operetta-type medley titled "In Het Bos." It's the only prewar recording on this disc and sounds remarkably crisp and brilliant despite its age. The balance of his program was recorded in the 1960s and includes interesting arrangements of Ellington's "In My Solitude," William's "The Dream Of Olwen," and Bernstein's "Tonight" and "Somewhere" from *West Side Story*. (Apparently the Williams and Bernstein melodies were recorded from an on-air broadcast for a lady announcer introduces these numbers—in Dutch, of course.) In the early 1970s Jacques Schutte was frequently a guest organist at AVRO and we hear next his 7½-minute medley of popular French songs, which he recorded in 1969.

The next two artists are British. Ernest Broadbent plays a five-minute medley of familiar *Oklahoma* tunes and Manos Hadjidakis's Academy Award winning song "Never On Sunday." (We were surprised to find that there are several composers heard on this set which

one would not suspect ever wrote a Broadway musical. Manos is one of them for, though he wrote film scores for dozens of movies made in Greece and other countries, this one song became so popular it spawned the 1967 Broadway musical *Ilya Darling* which enjoyed a run of 318 performances!) Arnold Loxam plays five selections in his ten-minute group which includes a charming "Audry" (for his wife), the delightful "I'll See You Again" (from Noel Coward's operetta *Bittersweet*) and the most raucous, raunchy version you'll ever hear of Anton Rubinstein's "Melody in F."

Dutch cinema organist Bernard Drukker (a student of Pierre Palla) has an "International Selection" of songs including his theme music "Now Is The Hour" (Hawaiian), Puccini's "Musetta's Waltz" (Italian), "An English Country Garden," and from Hollywood "Over The Rainbow" and "Trolley Song." Closing out the first disc is Ingrid Alewynse playing the cheery novelty "Jumping Jack," Arno Rog with a ten-minute medley from *My Fair Lady*, and Emile Simonis' light and bright "Poupee Val-sante." On this "archival" disc it's obvious to the listener that this Compton is a surprisingly versatile, indeed bright, theatre organ and, contrary to the dead-room sound of many radio studio organs, all the tracks have a pleasing ambience.

On the second disc, recorded digitally in 1999, Nigel Ogden opens with a fully theatrical and quite dramatic arrangement of the genuine Maori melody "Now Is The Hour." Note the Compton's lovely strings on this enchanting song. "Wedding Of The Painted Doll" (written by Nacio Herb Brown for the 1929 film *The Broadway Melody*) combines beautifully with Leon Jessel's "Parade Of The Tin (Wooden) Soldiers." Surprisingly this rather eccen-



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tric novelty number was introduced in the musical review *Chauve Souris* which originated in Russia, traveled to Paris, then London and finally to Broadway in 1922 where it ran for over 500 performances! Morton Gould's delightfully delicate "Pavane" is next and, although Gould was a noted composer and conductor of ballet and orchestral music, he, too, wrote one Broadway musical, *Billion Dollar Baby*, which played at New York's Alvin Theatre for seven months in 1946!

Moving into a more nostalgic vein Nigel next revives that charming children's novelty number "Teddy Bears' Picnic" which John W. Bratten wrote around 1907 and follows that with Gossel's "Tambourin." A 6½-minute medley labeled *Potted Overtures* features a quite varied group of well-known pieces by Von Suppé, Rossini and others and the following medley features six of French composer Waldteufel's best-known waltzes including "Las Patineurs (The Skaters)." The ballad "Once In A While" has a gentle, slightly jazzy beat and is followed by a robust, Latin-flavored "Amparito Roca." Nigel's next

medley is nine minutes of familiar songs from Lerner and Loewe's charming 1958 film musical that won eight Academy Awards—*Gigi*. (We think Nigel has added one exciting number, "Paris Is Paris Again," which was a new song written for their 1973 Broadway stage version of *Gigi*!)

More wonderful film music follows as Nigel plays a twosome of Michel Legrand's best songs—the "Theme" from *Summer of '42* ("The Summer Knows") and "I Will Wait For You." Then we hear a great ten-minute collection of eight Harry Warren melodies including, among others, "I'll String Along With You," "September In The Rain," "I Know Why (And So Do You)" and "42nd Street." Next up is another composer with ties to Hollywood but who has also written dozens of the finest and most popular songs of the past 40 years. Yet we rarely hear any of his intriguing melodies on theatre organ recordings. He's Burt Bacharach! (Who, surprisingly, also wrote one Broadway musical—1968's *Promises, Promises*—which enjoyed a run of over 1200 performances!) Bacharach is certainly a unique composer and critics have commented it's because he often orchestrates his own material, each of his songs is a virtual mini-drama, and he fills them with odd time signatures and unconventional, innovative melodies. Nigel's ten-minute medley includes "Raindrops Keep Fallin' On My Head," "Close To You," "Anyone," "Magic Moments," and "The Story Of My Life."

Closing out his part of the program Nigel plays an up-tempo, bright and brassy medley of "Birth Of The Blues," "My Blue Heaven," and "Bye, Bye Blues." To conclude the disc organ technician Paul Hartog, who for years has maintained and tuned the AVRO Compton, plays a brief melody written by Cor Steyn.

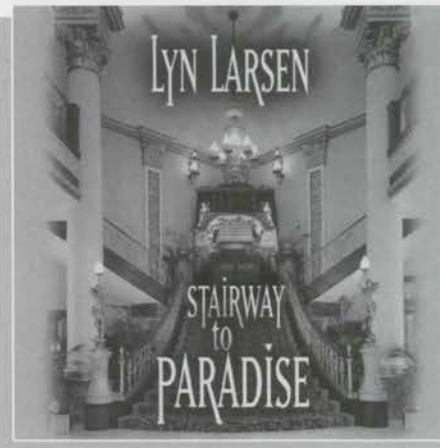
This Compton is a fine instrument and records beautifully. Despite the 60 years separating its earliest recording and the most recent, the mastering of these discs is excellent. It's a fascinating listening experience, especially for Compton organ enthusiasts, and is an enjoyable historical recording of one organ's entire musical life. That's the "good news." The "bad news" is that we do not have a price for this set nor do we know of an Amer-

ican distributor. Those who are interested should e-mail [marketingservices@avro.nl](mailto:marketingservices@avro.nl) attention: Mr. Peter Bree.

## STAIRWAY TO PARADISE

Lyn Larsen

Reviewed by Simon Gledhill



The release of a new Lyn Larsen recording is always an event to savour, especially when the instrument featured is the one with which Lyn has become most closely associated in recent years. Whether or not the giant 5/80 Sanfilippo residence organ sounds precisely as designer David Junchen intended is a moot point, as he sadly died before completing it. Lyn took over management of the project, in the course of which a fourth (Murray Harris) Tibia was added and a number of ranks were replaced. The tonal finishing was also overseen by Lyn, so the final instrument—now celebrating its 10th Anniversary—is an expression of his tonal ideals, as well as David's.

Of course, Lyn knows it intimately, and that fact pervades his latest CD. Other organists have recorded this organ, but none has spent the same countless hours at the console. The huge resources at his command are handled with sensitivity and total authority, producing a kaleidoscope of sounds to beguile the most jaded ear.

The program begins unusually (for a theatre organ recording) with "The Star Spangled Banner." This patriotic response to the terrible events of 9/11 hits the mark squarely with solid ensembles, brass fanfares, rumbling 32's and the loudest Crash Cymbal in organdom. Next up is Gershwin's "I'll Build A Stairway To Paradise," one of several tracks, which owe a stylistic debt to George

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Wright. Lyn's arrangement is not a carbon copy of the GW version, but it begins and ends in the same bump-and-grind style, sandwiching the unusual verse (with upward key-changes suggesting progress up the heavenly stairs) between choruses. Again, the big Crash Cymbal gets a workout.

Another arrangement, "I Know That You Know" (by Vincent Youmans) is credited to George. It comes across somewhat more heavily than George's version on the Leslie Studio Wurlitzer, being played on a much bigger organ in a very resonant room. (Would George have played the piece the same way on the Sanfilippo organ? We shall never know.) The effect is emphasized by the microphone set-up, which gives a spacious recorded sound with excellent bass development and clear stereo separation. The trade-off is that, on occasion, there is almost too much low-end resonance, the huge bass at times lacking the tight articulation desirable for up-tempo work. In recordings, as in life, you can't have everything!

No Lyn Larsen performance would be complete without a sprinkling of big ballad arrangements. "I Loves You Porgy" did not appear in the excellent *Porgy And Bess* medley, which Lyn recorded on the Sanfilippo organ in its earlier, 28-rank incarnation. He does it full justice now, preserving the distinctive Gershwin harmonies and building the tension in the minor key middle section before a soaring reprise of the main theme. The other ballads are Rodgers and Hammerstein's "Hello Young Lovers" (from *The King And I*), starting with the lyrical verse and building to a dramatic Hollywood-style ending, and the poignant Katscher/De Sylva tune, "When Day Is Done." The latter song was recorded by Lyn on Bill Brown's 5/22 residence

Wurlitzer in the 1970s. Here, he has a much larger tonal palette at his disposal, and he makes full use of it, the closing String-Vox ensembles being especially sumptuous.

The Sanfilippo organ gets up and kicks its heels in Lyn's lively "Holiday In Rio" (by Terig Tucci, of "Edelma" fame), "On Fifth Avenue" (a Gordon/Revel *bon-bon* introduced by Shirley Temple) and a splendid medley of five from *Blackbirds of 1928*. The medley, especially, showcases Lyn's arranging skills, with effortless lap dissolves between tunes and charming vintage harmonizations. The only well-known song from the group is "I Can't Give You Anything But Love" (by McHugh and Fields), but who cares? They are all well worth hearing.

Two tracks feature music from *Ship Of Fools*, a 1950s film starring Lee Marvin and Vivien Leigh and scored by Ernest Gold (the *Exodus* man). Remember these comments, as you won't find them in the CD booklet! The lack of program notes is rather a shame, as Lyn writes them so well (check out his previous *Paradise* CDs) and it's nice to have some background information on the less well-known numbers. The darkly pensive *Ship Of Fools* title theme exploits the organ's many sweeping string ensembles, while "Tango Tudesco," as its name suggests, is a fiery Argentinean tango with expert use of second touch Snare Drum to point the rhythm. Full marks to Lyn for including some repertoire which is off the beaten track.

Also a newcomer to theatre organ recordings is "Melody #3," by Lyn's pianist friend, Peter Mintun. It's an attractive tune in relaxed 4/4 rhythm, the bridge (featuring the Style D Trumpet) being especially appealing. "Midnight Bells" is a return to more familiar ground, although operetta buffs might

know it better as the Richard Heuberger song "In Chambre Séparée" ("In Separate Rooms"). It was re-worked as "Midnight Bells" by violinist Fritz Kreisler, and Lyn's interpretation recreates the dreamy, late-night mood with lush registrations and elegant phrasing.

Perhaps the most unusual track is the Bach "Little" *Fugue in G Minor*, played with orchestral instrumentation rather than typical classical organ sounds. The arrangement is attributed to Leopold Stokowski, who scored a number of Bach organ pieces for the Philadelphia Orchestra during his tenure as its conductor. Here, the unit orchestra is substituted effectively, each line of the fugue being carried by a different instrument. The piece builds to a terrifying full-organ climax, and is a *tour de force* for both Lyn and the instrument—even if it may have the Bach purists hissing and tutting! Let them get on with it while the rest of us enjoy the music.

There are two English marches on the bill. Sherman Myers' "Soldier On The Shelf" is a lively descriptive novelty, demonstrating Lyn's trademark crisp technique and solid time keeping. "Youth Of Britain" comes from Eric Coates' *Three Elizabeths Suite* and is subtitled "The Princess Elizabeth"—referring to the present Queen of England, who is celebrating her Golden Jubilee this year. So, an appropriate choice, as well as a very fine march. Lyn avoids the temptation to Sousa-fy it, the middle section being orchestrated as Coates intended on massed cellos and woodwind, rather than on Piccolo and Glockenspiel. It's a rousing closer to a program full of interest and variety, all played to the formidably high standard for which Lyn is justly renowned. Highly recommended!

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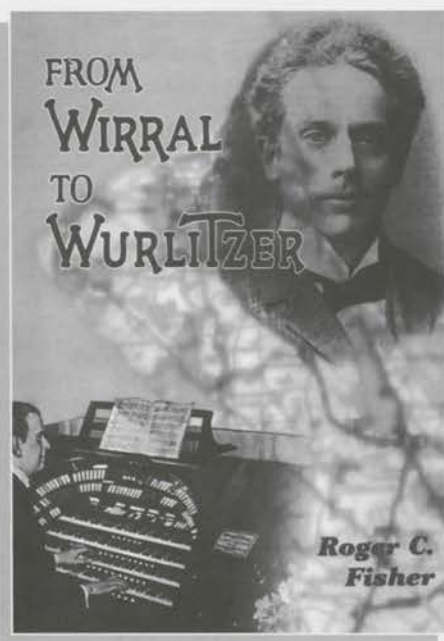


including shipping in the USA, from Musical Contrasts, P.O. Box 16786, Phoenix, AZ 85011. For overseas shipping charges please contact Musical Contrasts at the above address or via Lyn's website, [www.lynlarsen.com](http://www.lynlarsen.com).

## BOOK REVIEWS

### FROM WIRRAL TO WURLITZER

Roger C. Fisher



In 1972 the author of this captivating little volume bought the organ, which could quite accurately be referred to as Hope-Jones Opus 1. This organ was built in 1882 by the short-lived firm of William and Frank Hall for the Claughton Music Hall in Birkenhead on the Wirral Peninsula (which is across the Mersey River from the city of Liverpool.) The organ remained there only two years (although the elaborate music hall became a cinema in the early 1900s and was not demolished until 1982!) before it was moved into the nearby St. Luke's Church. Quoting from the book "Perhaps the removal and rebuilding of the Music Hall organ to St. Luke's which he (Robert Hope-Jones) undertook in 1884 when he was only 25 years old, should therefore be regarded as his first organ." (It should be noted that Hope-Jones did not work on the more famous St. John's detachable console organ until two years later—and it, too, was a rebuild—of an 1846 Jackson organ!)

Today what remains of the Music Hall/St. Luke's organ is a part of the Lancastrian Theatre Organ Trust's Robert Hope-Jones collection in Stockport. Mr. Fisher has researched and documented an amazing amount of material concerning this particular instrument. Originally it was a drawknob 2/17 tracker organ which was hand pumped throughout most of its "working" career! He lists (often with illustrations of advertisements from local newspapers) most of the musicians who concertized on it and adds a virtually complete list of all the St. Luke's organists between 1886 and 1972 when the church became redundant and was demolished. He briefly traces the Hope-Jones family tree and gives the origin of the hyphenated Hope-Jones name. The later chapters contain an abbreviated history of Hope-Jones' career after leaving Birkenhead and explain some of his unique organ inventions—many of which are still found on today's Wurlitzers.

Since the book is mainly devoted to this one organ we must comment that when Fisher bought the then 90 year old instrument in 1972 it was a 2/13 but, due to the space available in various homes he moved into as his family expanded, the organ had to be reduced in size. First to a one-manual, seven-rank instrument which 22 years ago was further reduced to the one manual, three-rank organ it is today. Fortunately Mr. Fisher was able to preserve that much of Hope-Jones' first organ. Certainly organ historians will be grateful for his fully detailed specifications (and illustrations), which accurately describe this unique, historic instrument throughout its now 120-year life.

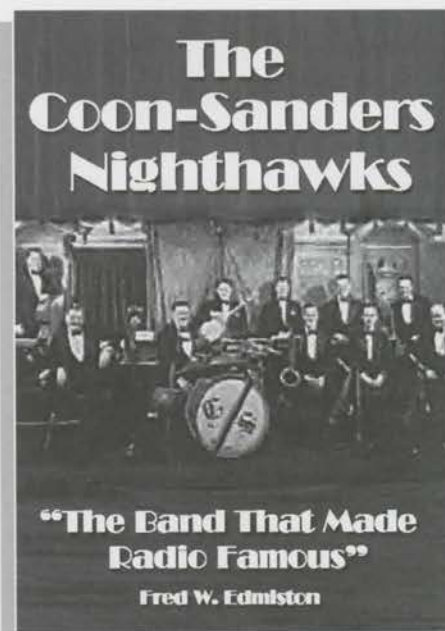
This softbound volume of over 115 pages is in A5 format (8¼×5¾") and contains 20 black and white photographs (most of which are not found in other books about Hope-Jones), 5 color photos, 17 drawings and reproductions of various documents, and 11 sets of specifications. Also Mr. Fisher has drawn up a list of, and makes interesting comments about, the few Hope-Jones organs in the UK that he has actually visited. The author has an engaging conversational style of writing so both laymen and organ technicians can fully understand and enjoy the fascinating Hope-Jones journey "from Wirral to Wurlitzer."

The book is \$30.00 postpaid (U.S. \$

checks are ok) from Roger C. Fisher, 15 Grove Street, New Ferry, Wirral CH62 5AX, U.K.

### THE COON-SANDERS NIGHTHAWKS

Fred W. Edmiston



What was it like to live in that wonderful Jazz Age era of flappers, prohibition, gangsters and dance rages like the Charleston and Black Bottom back in the 1920s? And what was radio like in its infant years? This book recounts in fascinating detail the true-life story of the all-too-brief 12-year existence of one of the most interesting, influential, and historically important dance bands of the 1920s. Although theatre organists are only briefly mentioned here and there, this engaging story of the Coon-Sanders Nighthawks Band is like a time travel adventure back into that wonderful decade between the end of the First World War and the start of the Great Depression.

Carleton Coon (1893–1932) stood just 5'10" tall, and often weighed over 200 pounds, but he was a first-class drummer, vocalist, and practical joker while Joe Sanders (1896–1965) was an athletic 195 pounder who stood 6'1" and was a pianist, composer and arranger who also had a pleasant singing voice. They accidentally met in 1918 as both were leaving military service and, since both were musician/singers, they formed a novelty/singing orchestra, which became an immediate success in Kansas



City with engagements at both the Newman Theatre and the Plantation Room of the Muehlebach Hotel.

In 1922 the *Kansas City Star* newspaper setup WDAF, an experimental 500-watt station, which was one of the first "wireless telephone" broadcasting stations in the country! Seeking something to put "on the air" in the late evening hours WDAF set up their microphones in the Newman Theatre (or the Plantation Room) and thus the eight member Coon-Sanders band became the first regularly scheduled dance band on radio! Since their air time was 11:45 P.M. to 1 A.M. the band quickly adopted the "Nighthawk" name and asked their few listeners to write in and become Nighthawk members. Amazingly within a week of their first broadcast (believed to be September 22, 1922) they heard from people in 31 states and even Canada and Mexico! And, since they were already being paid by the hotel or theatre, they were paid nothing to perform on radio. Except their broadcasts spread their name from coast to coast!

Because of their radio fame they were soon traveling around the Midwest playing one-nighters and later were booked into long engagements (between frequent, extended road trips) at Chicago's Congress Hotel and, later, at the Black-


hawk Restaurant on Wabash Avenue. It's an interesting sidelight to this story that the Nighthawks' first five-week tour provided their booking agent, Jules Cesar Stein, with enough money that he was able to start the Music Corporation of America which ultimately represented almost every famous band in the country!

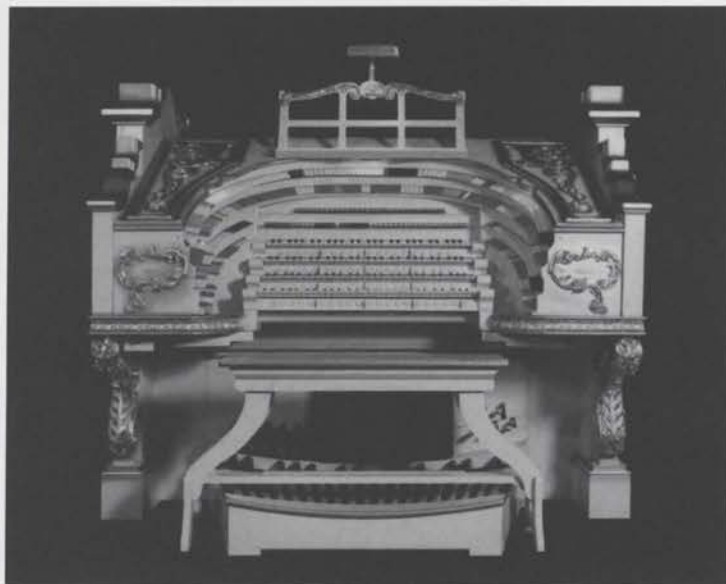
Over their brief lifespan the Nighthawks made numerous recordings for RCA Victor. Some of these were reissued in 1965 and may even be available today on CDs. To give an idea of their musical talents, the book quotes from a 1920s article in *The Cincinnati Enquirer* ... (T)he Kansas City Nighthawks more than live up to their reputation as America's greatest entertaining orchestra ... Coon and Sanders, popular leaders of the Nighthawks, kept the crowd in an uproar with their comedy, harmony singing and funny antics throughout the evening ... it is not a hard matter to tell why they were recently voted the most popular radio band in the United States. . . ."

During their engagement at the New Yorker Hotel in the early 1930s Coon became ill and, shortly after their return to Chicago, he died. The orchestra was devastated and despite trying to continue, the spirit of the group was gone and Joe Sanders was never able to recreate the magic that made the Nighthawks

such a phenomenal earlier success. This helps explain why today we remember other popular bands of the Twenties (like Abe Lyman, Guy Lombardo, Ted Weems and so many others) while the Nighthawks were virtually lost to history. Mr. Edmiston has been able to reconstruct their fascinating travels and successes by having access to their surviving family members, diaries, scrapbooks and extensive collection of photographs as both Coon and Sanders were devoted shutterbugs.

This 7" x 10" hardbound book has almost 400 pages (including the bibliography, index and appendices listing the band's personnel, their travel schedules and the many songs composed by Coon and Sanders) and is illustrated with over 100 photographs and drawings. It's a wonderful tour of the times and places and people that made up that dazzling Jazz Age between WWI and the Depression.

The book is available for \$65.00 (North Carolina residents add 6.5% sales tax) plus \$4.00 shipping and handling. MasterCard, VISA, AmEx, and Discover charges are accepted. Order from McFarland & Company, Inc, P.O. Box 611, Jefferson, NC 28640. Phone orders to 800/253-2187 or see website at [www.mcfarlandpub.com](http://www.mcfarlandpub.com). 



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# MINUTES OF THE 2002 ANNUAL MEMBERSHIP MEETING of the AMERICAN THEATRE ORGAN SOCIETY (ATOS)

(Held during the ATOS Annual Convention)

**Red Lion Hanalei Hotel, San Diego, California • December 1, 2002, 10:00 A.M.**

The Annual Meeting of the ATOS Membership was called to order by President Nelson Page. He noted that the meeting would be conducted in accordance with Robert's Rules of Order, and that Joy Stephens would serve as the Parliamentarian. The meeting would be recorded for purposes of producing the minutes of the meeting and not available to anyone for any other purpose. A quorum (50 or more members) was not present to conduct the business given in the notice of the meeting. Thus the Minutes of the last meeting and the Treasurer's Report could not be approved at this time. The Annual Membership Meeting would be reconvened at a later time during the Convention to approve these items.

The Officers, Directors, and Staff were introduced (not necessarily in this order) and present for the meeting: Nelson Page, President; Gus Franklin, Vice-President; Jack Moelmann, Secretary; Bob Maney, Treasurer. Directors: Don Bickel, Harry Heth, Ed Mullins, Carlton Smith and Jim Stemke; Staff Members/Committee Chairs present: Vern Bickel, Michael Fellenzer, Mike Kinerk and Joy Stephens. Not Present: Directors: Dan Bellomy, Henry Hunt, John Ledwon, and Jeff Weiler; Staff Members: Tom DeLay and Jim Patak; and Youth Representative to the Board: Mike Cierski.

## The Secretary gave a report of actions during the past year:

Board of Directors' meetings were held at the Radisson O'Hare Hotel in Rosemont, Illinois (Chicago Area) on April 24, 2002, and at the Red Lion Hanalei Hotel, San Diego, California, December 1, 2002 during the ATOS Annual Convention. The following actions were taken during these meetings:

Section 5.2 of the Bylaws was suspended for this year only. This will allow the President to serve a fourth term at the discretion of the Board.

The Warner Scholarship had been listed at \$1,000; however it was funded at only \$500. A decision was made to fund the \$500 offset for the scholarship to be awarded in 2002.

Officers were appointed for 2002-2003:

*President:* Nelson Page  
*Vice-President:* Gus Franklin  
*Secretary:* Jack Moelmann  
*Treasurer:* Bob Maney

A proposal from the Dairyland Chapter (Milwaukee, Wisconsin) to hold an ATOS Annual Convention July 2-6, 2004 was accepted. Bill Campbell was approved as the Convention Chairman.

It was announced that the ATOS Archives needs a tape deck capable of playing and copying 10" reel-to-reel tapes that have been received. We are looking for anyone who might have one to donate to the Archives. *[Note: After the December 1 meeting, a member attending offered to donate such a tape recorder.]*

A new chapter, the Rome, New York Chapter, requested approval and was accepted. A Chapter Charter Certificate was issued.

A budget item of \$10,000 was requested and approved to advance to the next step on the Wurlitzer Book Project, which would include getting a book designer and scanning the many images for the book.

A grant of \$1,000 was awarded to Michael Hix for a research

project. He is completing his Doctor of Musical Arts degree at a university in Florida, and has chosen as the subject of his dissertation the film scores and work of Lee Erwin.

The current members of the Endowment Fund Board of Trustees were re-appointed:

Gus Franklin: *Chairman*  
Don Bickel: *Recording Secretary*  
Bob Maney: *Financial Secretary and Treasurer*  
Alden Stockebrand: *Trustee*  
Dick Kline: *Trustee*

The procedures for the administration of the George Wright Memorial Fellowship Program were reviewed and approved.

Bob Miloche of New Jersey was appointed as the Nominating Committee Chair for the next year. Fern Siemens will continue as the election teller.

The \$5.00 entry fee for the Hobbyist Competition was eliminated.

The original Compact Disc (CD) Sampler project was terminated in favor of a CD that would include ATOS archive material by theatre organists who are no longer with us. Selection of material would be made in consultation with other organists. The distribution would be the same as the CD Sampler project that had been in process over the last couple of years. The CD is to be made available free of charge to new members and to current members at a reduced price. A budget of \$5,000 was approved for this project. Henry Hunt was originally appointed to oversee this project. It was later reassigned to Jim Stemke during the December Board Meeting.

A 5% increase in advertising rates was approved to be effective in January 2003.

A policy has been developed for dealing with copyright issues concerning all of the ATOS publications. Policy: Every freelance author who submits a feature article to the editor of any ATOS publication (the journal, a newsletter, a special specific publication, or the web site) shall be requested to convey the copyright of the article to ATOS if the receiving editor believes that ATOS may wish to reuse the article in any form whatsoever in any other publication. In this case, the receiving editor will request the ATOS Publisher to make the request of the author. The Publisher shall maintain a file of all such signed copyright agreements.

The ATOS-owned Wurlitzer organ in the Towe Auto Museum in Sacramento, California was offered to, and accepted by, the Sierra Chapter in Sacramento, California, for the \$1200 on account for repairs to the piano. Should the chapter terminate operations or should the organ be otherwise disposed of, ATOS would have the right of first refusal for two years.

The Executive Committee appointments for 2002-2003 include the four officers, and Henry Hunt and Carlton Smith.

The following Committees were established and chairpersons appointed:

*Bylaws:* Bob Maney  
*Awards and Recognition:* Dan Bellomy  
*Convention Planning:* Mike Kinerk  
*Archives/Library:* Jim Patak



*Young Theatre Organist Competition:* Harry Heth  
*Young Organists Scholarships:* Carlton Smith  
*David L. Junchen Technical Scholarship:* Jeff Weiler  
*Theatre Organ Hobbyist Competition:* Henry Hunt  
*Chapter Relations:* Ed Mullins  
*Education:* Jeff Weiler  
*Endowment Fund:* Gus Franklin  
*Membership:* Bob Maney/Michael Fellenzer  
*Nominations:* Bob Miloche  
*Restoration and Preservation:* Allen Miller  
*Technical:* Jim Stemke  
*Electronic Organs Group (ETONES):* Jack Moelmann  
*Pipe Organ Owners Group (POOG):* John Ledwon  
*Ethics:* All Board Members  
*Publications Review:* Gus Franklin  
*Inner-City Youth:* Ed Mullins  
*Public Relations:* John Ledwon  
*Smithsonian Institution Organ Project:* Brant Duddy/Nelson Page  
*ATOS Web Site:* Gus Franklin  
*Youth Representative Program:* Don Bickel  
*George Wright Memorial Fellowship Fund:* Don Bickel  
*Historian:* Tom DeLay

The budget for 2002–2003 was approved.

A postcard-type mailing will be made to all members outlining dates of events or calendar highlights during the year such as conventions, competitions, scholarships, awards, etc.

The ATOS Bylaws were revised to incorporate prior amendments. They were approved as the April 2002 Bylaws and were published in the July/August issue of the journal.

The following grants were approved from the Endowment Fund for 2002:

- a. Awarded a \$2000 grant to the Central Florida Chapter (Tampa) for assistance in getting the Peterson relay and capture action on a 3/11 Robert-Morton completely functional and dependable.
- b. Awarded a \$1500 grant to the Los Angeles Chapter (Glendale) to assist in getting their 3/13 Barton "concert ready" for the 2005 ATOS Convention.
- c. Awarded the Central Indiana Chapter (Indianapolis) a \$3000 grant to assist with the rebuilding, enlarging (to a 3/10), and installing a 2/5 Wurlitzer in the Madame Walker Theatre Center in Indianapolis.
- d. Awarded the South Florida Chapter (Miami Beach) a \$3000 grant to assist them with chamber preparation and funding for professional supervision for the installation of a 2/13 Wurlitzer.
- e. Awarded \$900 to the Motor City Chapter (Detroit) to assist with the restoration of the console shell of their Redford Theatre 3/10 Barton.
- f. Awarded a \$1000 grant to the South Mississippi Gold Coast Chapter (New Orleans) for rebuilding two (of five) regulators on a 2/10 Wurlitzer.
- g. Awarded a \$1500 grant to the Sierra Chapter (Fair Oaks, California) for re-leathering and checking internal components of the chests of a 4/16 Robert-Morton.
- h. Awarded a \$2500 grant to the Quad Cities Chapter (Davenport, Iowa) for the acquisition of a piano vacuum pump and related controls for a 3/12 Möller-Wicks organ located in the Capitol Theatre, Davenport.

ATOS is developing a new Membership Brochure. \$500 was allocated for the brochure design, and \$250 was budgeted for the professional review of the brochure and copyright issues.

The Endowment Fund brochure will be sent out each year

with new member and renewal membership cards.

The George Wright Memorial Fellowship policies were revised to allow the formal recommendation of an applicant by anyone other than family members.

The requirement to have Board approval for the George Wright Memorial Fellowship award winners and selection of the Youth Representative to the Board was deleted.

Following the Secretary's report, other comments were made by members of the Board and Staff.

The President introduced the first person to be awarded the George Wright Memorial Fellowship Award and brought to the convention. This year's winner was Zach Frame of Lake Geneva, Wisconsin. He was accompanied by his father, Neil Frame. Zach was asked to make a couple of comments.

Michael Fellenzer noted that the current membership is under 5,000.

Mike Kinerk provided information concerning upcoming conventions and solicited other Chapters to consider hosting either Annual or Regional Conventions.

Harry Heth provided information on the Young Theatre Organist Competitions.

#### NEW BUSINESS:

Comments from members included those from: Dave Stephens, Sam Staples, Janet Maxfield, Jane Tisdale, and John Gusmer.

One of the comments concerned the development of a structure and funding for a class in theatre organ that could be offered in schools.

Since there was not a quorum, the meeting was recessed at 10:45 A.M. The meeting would be reconvened at a later time during the convention to approve the actions required and then adjourned.

The meeting was reconvened by the President on December 2, 2002 at 7:15 P.M. during the Convention Banquet. A quorum was present.

It was moved and seconded to approve the Minutes of the last Annual Membership Meeting (2001) as published in the November/December 2001 issue of the Theatre Organ Journal—Unanimous.

#### Bob Maney provided the Treasurer's Report:

For the period July 1, 2001 to October 31, 2002:

Income: \$386,875.16

Expenses: \$391,294.89

Resulting in a deficit of \$4,419.73

Investment Fund Balance: \$282,371.56

Endowment Fund Balance: \$144,840.68

Smithsonian Fund Balance: \$122,453.53

GW Memorial Fellowship Fund Balance: \$26,505.23

It was moved and seconded to approve the Treasurer's report—Unanimous.

There being no further business, the meeting was adjourned unanimously at 7:20 P.M.

*Respectfully submitted,*

JACK MOELMANN, *Secretary*



### THE ORGAN HISTORICAL SOCIETY

*Publishers of the quarterly journal*

## "THE TRACKER"

P.O. Box 26811, Richmond, VA 23261

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# Journal of American Organbuilding

Quarterly Publication  
of the American Institute  
of Organbuilders

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

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

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.

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## ORGAN-IZING POPULAR MUSIC

by  
**AL HERMANN'S**

### Share Your Talent

There are two things that all remaining theatre organists and all those learning to play popular music on the organ can do.

**FIRST:** Volunteer your services to entertain people wherever you can in such places as hospitals, rehab centers, children's homes, etc. Wherever there is no organ, try to get someone to donate one. Thousands of home organs—Allens, Baldwins, Conns, Hammonds, Kimballs, Lowreys, Techniques, Thomas' and Wurlitzers are not being used any more.

**SECOND:** Back in the 1930s, Leopold Stokowski transcribed some

of Bach's greatest organ compositions for full symphony orchestra. Those of you who have had classical training could orchestrate other organ solos so that more people could hear them. Marcel Dupre's "Variations On A Noel" would provide opportunity for great tonal variety, and everybody should hear the amazing climax at the conclusion of Julius Reubke's "Sonata in C Minor." Remember, when transcribing for orchestra, each note of organ music can sound at two or more pitches and these must be written out for the orchestral instruments.

**Allegro assai**

604

*fff* Manual Koppel

*fff*

Pedal Koppel

The musical score is for a piece titled 'Allegro assai' (numbered 604). It is written for organ and is divided into two parts: 'Manual Koppel' and 'Pedal Koppel'. The Manual Koppel part is in the upper register and features a complex texture with many chords and some triplets. The Pedal Koppel part is in the lower register and consists of a single melodic line with many triplets. The tempo is marked 'Allegro assai'. The score is written in a key with one sharp (F#) and a common time signature (C).



## ATOS CONVENTION AWARD PRESENTATIONS

At the banquet during the ATOS Annual Convention in San Diego, Awards were presented as follows:

- 2002 Hall of Fame, Brant Duddy
- 2002 Hall of Fame, Dorothy Van Steenkiste
- 2002 Hobbyist Competition, John McCall
- 2002 Honorary Member, Ruth Villemin Dresser
- 2002 Organist of the Year, Tony Fenelon
- 2002 Young Theatre Organist Competition, Intermediate Division, Adam Evans
- 2002 Young Theatre Organist Competition, Senior Division, Robert Wetherall
- 2002 Young Theatre Organist Competition, Overall Winner, Adam Evans

Our thanks go to Barry Baker, Juan Cardona, John Gusmer, Tom Hoehn, and Richard Rogers for their judging assistance in the Young Theatre Organist Competition. Thanks also go to the San Diego Chapter for all their work in presenting the convention.

### ORGAN GOES INTO THEATRE

Please note that this item in the November / December issue had an incorrect telephone number. It should read: For more information, please call Dorothy Bromage for more information on the Chevalier Theatre at (978)670-1269. (*We regret the error, Editor.*)

### DIAPHONES

In a recent issue of 'Invention & Technology magazine', there is an article about creating really loud sounds called "Feel the Noise, the Art and Science of Making Sound Alarming". In the article, the diaphone is stated as being "The greatest advance in noisemaking after the siren." Appropriate credit is given to Robert Hope-Jones as the inventor. The article describes the use of the diaphone use as a foghorn. (It mentions its use in organs too.)

Just noticing that pipe organ information will show up in the strangest places.

*Richard B. Ahlvin, rahlvin@magnolia.net*

### A BUMPY ROAD

On October 18, the premier performance of the restored 1927 Robert Morton 3/12 organ was held in the Polk Theatre, Lakeland, Florida. This was a project of the Central Florida Chapter.

This benefit for the Polk Theatre was carefully planned with delicious foods and champagne. Rosa Rio rode the console up and played a few numbers. The curtain was to part, exposing the screen. It didn't. The projection bulb blew. Another bulb was located and *The Phantom Of The Opera* ran until the film broke. Rosa filled while the film was repaired. The following night, all went well until the organ developed cyphers in each chamber due to crossed wires behind the console. All seems well now with the Robert Morton.

# International ATOS NEWS

THE NEWSLETTER OF THE  
AMERICAN THEATRE  
ORGAN SOCIETY

VOLUME 6, NUMBER 1

<http://www.ATOS.org>

JANUARY, 2003

### TRAVELING?

Here are some events worth your consideration. Please note that all schedules are subject to change.

**Pipin' Hot Festival of Theatre Organ Music**, April 18 through April 21 in Adelaide, Australia. They are featuring 3 organs in concert and 13 organists. All meals, except breakfast, are provided. For more information, contact Greg Doman, <tosa2003@senet.com.au>, phone (+61 8)8363 1343 or The Festival Secretary, TOSA (SA Division) Inc, P.O. Box 307, Goodwood, South Australia 5034, <<http://members.ozemail.com.au/~roscol/index.html>>. USA contacts are Jim and Shirley Clausen, 619 NE 190th Ave, Portland, Oregon 97230-7501, (503)665-6633, <[JSCLAUSEN@aol.com](mailto:JSCLAUSEN@aol.com)>

**JATOE-Fest 7**, April 25 through April 27 in the Chicago area. They are featuring 5 organs in concert and 5 organists. For more information, see the coverage in this issue of the *Theatre Organ Journal* or contact Sharon Melcher, (888)830-5445 or <[www.JATOE.org](http://www.JATOE.org)>

**Great Organ Days**, the 2003 Annual ATOS convention in the Bay Area of California, July 4 through July 8 plus 2 afterglows, July 9 & July 10. They are still working on finalizing the

schedule and are featuring 5 organs and 10 organists at this time. Registration information appears in the current issue of the *Theatre Organ Journal*.

Also, check the Calendar below for events in your area.

### HELP YOURSELF

There are plenty of ATOS perks and programs just ready for your application. Check with the President of your Chapter to see if you qualify for any of these goodies. Many of these programs are funded by your ATOS contributions and dues. The Committee Chairs are listed in the masthead of this issue of the *Theatre Organ Journal*.

### TH IN CA

It has been recently announced that Tom Hazleton has relocated to Southern California and has been named Organist for the Bay Theatre in Seal Beach. This, in addition to other positions in the area, should keep him busy.

### A NOTE OF THANKS

To all of you who generously send in your comments about the ATOS publications. It is gratifying to know that they are being read and enjoyed.

## ATOS CALENDAR OF EVENTS

Be certain to get your listings in to the Editor well in advance. If the information is not sent in, it cannot be printed.

—Thanks, Ed, <[Tibvox@aol.com](mailto: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@gci.net](mailto:mackinnon@gci.net)>

#### ■ ALABAMA

Alabama Theatre, 1817 3rd Ave. North, Birmingham, AL. (205)252-2262, (4/28W); Sun, Jan 19, 2:30pm, Ron Carter, *Wings*; <<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; Feb 9, *Blood and Sand*; Mar 9, *Rebecca of Sunnybrook Farm*; Apr 13, *The Gold Rush*; <<http://www.silentsundays.com>>

#### ■ CALIFORNIA (NORTH)

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



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

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

**Berkeley Community Theatre**, 1930 Alston Way, Berkeley, CA, (510)632-9177, (4/33W); All concerts at Sun, 2:30pm; Jan 12, Clark Wilson; Mar 16, David Wickerham; May 18, 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, Warren Lubich; Sat, Kevin King

**Harmony Wynelands**, 9291 East Harney Ln, Lodi, California, (209)369-4184, (3/15RM); Tasting Room open Fri, Sat, Sun 11:00am - 5:00pm or by appointment; Bob Hartzell live and recorded performances; <[www.harmonywynelands.com](http://www.harmonywynelands.com)>

**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, (3/15RM); 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 & 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; 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; Dec 15, Dave Sauer; <<http://www.toweautomuseum.org/>>

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

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

## ■ CALIFORNIA (SOUTH)

**Arlington Theatre**, 1317 State St, Santa Barbara, Ca, (805)963-4408, (4/27RM); All concerts on Saturdays, 11:00A; Feb 15, Dave Wickerham; Mar 15, Harold Clementz & The Prime Time Band; May 10, Dennis James, Silent Movie; Oct 18, Simon Gledhill

**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); <<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, Jan 24, 8:00pm, Tony Fenelon; Sat, Jan 25, 2:00pm & 8:00pm, Tony Fenelon; Fri, Apr 25, 8:00pm, Scott Foppiano; Sat, Apr 26, 2:00pm & 8:00pm, Scott Foppiano; Fri, Jun 27, 8:00pm, Ken Double; Sat, Jun 28, 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; Sun, Jan 19. Call for time, Ron Rhode; 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, (310)329-1455, (3/14W); Sat, 11:30pm, 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, Jan 19, 2:00pm, Jelani Eddington; Sun, Apr 6, 2:00pm, Barry Baker; Sun, Jun 22, 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, Feb 8, 7:00pm, Greg Breed, *City Lights*; Sun, Apr 13, 3:00pm, John Giacchi; Sun, May 18, 3:00pm, Dave Wickerham; Sun, Jun 22, 3:00pm, Ken Double; Sat, Oct 4, 7:00pm, Russ Peck, Laurel & Hardy silent movie nite; Sat, Nov. 8, 7:00pm - Chris Gorsuch

## ■ DELAWARE

**Dickinson High School**, 1801 Milltown Rd, Wilmington, DE, (302)995-2603, (3/66K); All concerts Sat, 8:00pm; Sat, Jan 25, David Peckham; Mar 15, Robert Wolfe; Apr 26, Simon Gledhill; Jun 14, 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; Mar 16, Jelani Eddington; <<http://theatreorgans.com/mtos/organ.htm>>

**The Kirk Of Dunedin**, 2686 Bayshore Blvd, Dunedin, FL 34698, (813)733-5475, (4/100H); Thu & Fri, Jan 16 & 17, 8:00pm, Terry Charles; Sat, Jan 18, 2:00pm, Terry Charles; Wed, Feb 12, 2:00pm, Phil Kelsall; Thu & Fri, Feb 13 & 14, 8:00pm, Phil Kelsall; Sat, Feb 15, 2:00pm, Phil Kelsall; Sat, Feb 22, 2:00pm, Diane Bish; Thu & Fri, Mar 13 & 14, 8:00pm, Terry Charles; Sat, Mar 15, 2:00pm, Terry Charles; Thu & Fri, Apr 10 & 11, 8:00pm, Rosemary

Bailey; Sat, Apr 12, 2:00pm, Rosemary Bailey; Thu & Fri, May 8 & 9, 8:00pm, Terry Charles; Sat, May 10, 2:00pm, Terry Charles; Fri, Jun 27, 8:00pm, Terry Charles; Sat, Jun 28, 2:00pm, Terry Charles; <<http://www.kirkorgan.com/>>

**Polk Theatre**, 127 S Florida Ave, Lakeland, FL, (863)682-7553, (3/11RM); Movie overtures 7:45pm, Fri & Sat, 1:45pm, Sun, Bob Courtney, Fred Trunk & Sandy Hobbs; Live performance overtures 30 minutes prior; Wed, Feb 19, Barry Manilow; Thu, Mar 6, The Chenille Sisters; Tue, Apr 1, Lewis Gizzard

**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

**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; Sun, Feb 9, 3:00pm, Rosa Rio, *The General*; <<http://www.tampatheatre.org>>

## ■ GEORGIA

**St. Margaret's of Scotland Episcopal Church**, 1499 S. Main St, Moultrie, GA, (229)616-1116, (elect); Sat, May 3, 7:30pm, John McCall

## ■ 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, Apr 6, 2:30pm, Lew Williams

**Gateway Theatre**, 5216 W. Lawrence Ave, Chicago, IL, (773)777-9438, (3/17WH); <[www.silentfilmchicago.com](http://www.silentfilmchicago.com)>

**Lincoln Theatre**, 103 E Main St, Belleville IL, (618)233-0018, (3/15H); Organ plays movie overtures Fri, David Stephens, Sat, Volunteers; Wed, Mar 19, 1:30pm, Stan Kann & Marty Bronson; Sun, Aug 17, 2:00pm, Stan Kann & Dick Balsano; <<http://www.lincolntheatre-belleville.com>>

**Pickwick Theatre**, 5 S Prospect, Park Ridge, IL, (773)777 9438, (3/11W); Sun, Mar 2, 2:30pm, Jay Warren, *Way Down East*; <[www.silentfilmchicago.com](http://www.silentfilmchicago.com)>

**Rialto Square Theatre**, 102 S E Van Buren, Joliet, IL, (815)726-6600, (4/27B); Sat, Apr 26, 8:00pm, Tony Fenelon, John Giacchi, Chris Gorsuch, Tom Hazleton, & Walt Strony

**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**, 125 W Jefferson, Fort Wayne, IN, (260)424-5665, (4/16P); Sat, Apr 19, 7:30pm, Simon Gledhill; Sun, Jun 1, 2:00pm, Ken Double; <<http://www.EmbassyCentre.org>>

**Long Center For The Performing Arts**, 111 N 6th, Lafayette, IN, (765)742-5664, (3/21W); Fri, Feb 14, 7:30pm, Jelani Eddington; Sun, Apr 25, 7:30pm, Dave Wickerham; Sat, Jun 7, 2:30pm & 7:30pm, Ken Double; <<http://www.theatreorgans.com/cicatos>>

**Manual High School**, 2405 Madison Ave, Indianapolis, IN, (317)356-3561, (3/26W); Sun, Feb 16, 2:30pm, Jelani Eddington & David Harris; Sun, Apr 27, 2:30pm, Jim Riggs, *Fluttering Hearts*; <<http://www.theatreorgans.com/cicatos>>

**Paramount Theatre**, 1124 Meridian, Anderson, IN, (800)523-4658, (3/12P); Sun, Mar 23, 2:30pm, Barry Baker; Sun, May 11, 2:30pm, Ron Rhode; <<http://www.parathea.org/>>

**Warren Center**, 9450 E 18th St, Indianapolis, IN, (317)356-3561, (3/18B); Sun, Aug 10, 2:30pm, Ken Double; Sun, Oct 12, 2:30pm, Simon Gledhill; <<http://www.theatreorgans.com/cicatos>>

## ■ KANSAS

**Exhibition Hall**, Century II Center, 225 W Douglas, Wichita, KS, (316)263 4717, (4/38W); Sat, Mar 15, 7:00pm, Barry Baker; Sat, Apr 5, 7:00pm, Richard Hills; <<http://www.nyparamountwurlitzer.org/new/index.html>>; E-mail: <[wtopops@aol.com](mailto:wtopops@aol.com)>

**Little River Studio**, 6141 Fairfield Rd, Wichita, KS, (316)263-4717, (3/19W); Sun, Mar 16, 1:00pm, Rob Richards & Ralph Wolf; Sun, Apr 6, 1:00pm, Rick Shindell; E-mail: <[wtopops@aol.com](mailto:wtopops@aol.com)>

## ■ MAINE

**Merrill Auditorium**, 389 Congress St, Portland, ME, (207)883-9525, (5/98A); All concerts Tue, 7:30pm unless otherwise noted; Fri, Feb 14, 7:30pm, Dennis James, *Silent Movie*; <<http://www.foko.org/>>

## ■ MARYLAND

**Weinberg Center For The Arts**, 20 W Patrick St, Frederick, MD, (301)228-2828, (2/8W); Fri, Jan 17, 7:30pm, Family Cartoon Festival; Fri, Jan 24, 7:30pm, *Wings*; Sun, Mar 30, 2:00pm, *King of Kings*; Tue, Apr 8, 7:30pm, *Safety Last*; <[weinbergcenter.org/](http://weinbergcenter.org/)>

## ■ MASSACHUSETTS

**Town Hall**, 35 Central St, on the Common, Stoneham, MA, (781)438-2466, (2/14 W); Sat, Apr 5, John Cook, 7:30pm, 61st Anniversary concert to benefit the Stoneham Theatre

**Knight Auditorium**, Babson College, Wellesley, MA, (978)670-1269, (4/18W); Sat, Jan 4, 7:30pm, Candi Carley-Roth; Sat, Mar 22, 7:30pm, Robert Wolfe; Sat, May 3, 7:30pm, Phil Kelsall

**Shanklin Conference Center**, 130 Sandy Pond Rd, Groton, MA, (978)448-8800, (4/34W); Sun, Mar 23, 2:30pm, Robert Wolfe; Sun, May 4, 2:30pm, Phil Kelsall

## ■ 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 intermissions (times vary); John Lauter, Henry Aldridge, Steven Ball, Newton Bates, Wade Bray & Fr. Andrew Rogers

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

**Public Museum of Grand Rapids Meijer Theater**, 272 Pearl St NW Grand Rapids, MI, (616)459-4253, (3/30W); Tours by appt, and ATOS guests welcome to hear organ on Thurs noon weekly; story time slides program during school year; Organ played Sundays 1:00pm - 3:00pm

**Redford Theatre**, 17360 Lahser Rd, Detroit, MI, (313)531-4407, (3/10B); Movie Overtures, Fridays at 7:30pm and Saturdays at 1:30pm & 7:30pm; Guest Organists: Steven Ball, Gus Borman, David Calendine, Jennifer Candea, Gil Francis, John Lauter, Tony O'Brien, Sharron Patterson; Fri & Sat, Mar 14 & 15, 8:00pm, Clark Wilson, *Wings*; <<http://theatreorgans.com/mi/redford>>

## ■ MINNESOTA

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

## ■ MISSOURI

**Fox Theatre**, 527 Grand Blvd N, St Louis, MO, (314)534-1678, (4/36W); By prior arrangement 10:30am tours starting with Stan Kann playing a program; 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, 2/6M) 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); <<http://www.gstos.org>>

## ■ NEW YORK

**Auditorium Center**, 875 E Main, Rochester, NY, (585)377-5552, (4/23W); Sun, Jan 12, 2:30pm Trent Simms; Sun, Feb 16, 2:30pm, Joe Donahue; <<http://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/>>

**Capitol Theatre**, 220 W Dominick St, Rome, NY, (315)337-6277, (3/7M); Fri, Apr 11, 7:30pm, Dennis James, *The Iron Horse*; Sat, May 17, 7:00pm, Avery Tunningley, *Grandma's Boy & Seven Chances*; Wed, Dec 10, 7:00pm, Dennis James, *Lilac Time*; <http://www.theatreorgans.com/ny/rome/>>

**Empire Theatre**, 581 State Fair Blvd, Syracuse, NY, (315)451-4943, (3/11W); All concerts start at 7:30pm; Sun, Apr 13, 7:30pm, Paul Roberts; Thu, Aug 21 thru Mon, Sep 1, NY State Fair, daily concerts; Sun, Sep 14, 7:30pm, Byron Jones; <[WWW.JRJUNCTION.COM/estmim.htm](http://WWW.JRJUNCTION.COM/estmim.htm)>

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

**Proctor's Theatre**, 432 State St., Schenectady, NY (518)346-8204 (3/18W); Noon Concert series, Tuesday unless stated otherwise; Jan 14, William Hubert; Feb 11, David Lester; Apr 29, Al Moser; May 20, Robert Frederick; Jun 17, John Wiesner

**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; Sat, Feb 8, 7:30pm, Rob Richards; <<http://www.fargotheatre.org/>>

## ■ OHIO

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

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

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

**Ohio Theatre**, 55 E State St, Columbus, OH, (614)469-1045, (4/34RM); Organ overtures and intermissions; Sun, May 11, 3:00pm, Jelani Eddington & David Harris; <<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.cinamalovers.com/>>

**Cleveland High School Auditorium**, 3400 SE 26th Ave, Portland, OR, (503)848-0677, (3/26K); Fri, May 2, 7:30pm, Simon Gledhill



## ATOS NEWS

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**HARRY HETH, EDITOR**

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All matters pertaining to membership or change of address must be sent to:  
Michael Fellenzer  
ATOS Membership Office,  
P.O. Box 551081  
Indianapolis, IN 46205-5581  
E-mail: fellenzer@ATOS.org

**Elsinore Theatre**, 170 High St NE, Salem, OR, (503)233-7274, (3/25W); Silent Movie Programs start Tuesdays at 7:00pm, Rick Parks, organist; Sun, Apr 6, 2:00pm, Jelani Eddington; <<http://www.elsinoretheatre.com/>>

## ■ PENNSYLVANIA

**Grand Court of Lord & Taylor**, 13th & Market, Philadelphia, PA (6/469 H); Organ concerts daily except Sunday, 11:15am-12noon, 5:15-6pm; Sat, Jun 7 Grand Court organ Day; <<http://www.wanamakerorgan.com/>>

**Keystone Oaks High School**, 1000 Kelton Ave, Pittsburgh, PA; (412)921-8558, (3/19W); All concerts on Saturday at 7:30pm; Apr 26, Jelani Eddington; <<http://www.aol.com/wurlit2/index.html>>

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

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

**Strand-Capitol PAC**, 50 N George St, York, PA, (717)846-1111, (3/17W); Theatre undergoing renovation. Organ is in storage; <<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, Jun 7, 7:30pm, Jelani Eddington; <[www.theparamountcenter.com](http://www.theparamountcenter.com)>

**Tennessee Theatre**, 604 S Gay St, Knoxville, TN, (865)673-9613, (3/16W); Concerts 12:00 noon on the first Monday of each month; <<http://www.tennesseetheatre.com>>

## ■ 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 Gulledge

## ■ WASHINGTON

**Everett Theatre**, 2911 Colby, Everett, WA, (425)258-6766, (3/16K); <<http://www.everetttheatre.org>>

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

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

**Paramount Theatre**, 911 Pine St, Seattle, WA, (206)467-5510, (4/20W); Mon, Jan 6, 7:30pm, Dennis James, *The Monster*; Mon, Jan 13, 7:30pm, Dennis James, *The Man Who Laughs*; Mon, Jan 20, 7:30pm, Dennis James, *Cabinet of Dr. Caligari & Der Golem*; Mon, Jan 27, 7:30pm, Dennis James, *Woman In The Moon*; Sun, Mar 16, 2:30pm, Bob Ralston; <<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

**Oriental Theatre**, 2230 N Farwell Ave, Milwaukee, WI, (414)276-8711, (3/38K); <http://theatreorgans.com/wi/milwaukee/orientaltheatre/>

**Phipps Center for the Arts**, 109 Locust St, Hudson, WI, (715)386-8409, (3/15W); Sat, Jan 25, 2:00pm, David Wickerham; Sat, Mar 22, 2:00pm, Clark Wilson, *The General*; Sat, Jun 1, 8:00pm, David Peckham

## ■ AUSTRALIA

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

**Regent Theatre**, 191 Collins St, Melbourne, VIC, 03 9299 9500, (4/36W); Sat, Feb 22, 2:00pm, Tony Fenelon

## ■ CANADA

**CASA LOMA**, 1 Austin Terrace, Toronto, ON, (416)421-0918, (4/19W); All concerts, Monday @ 8:00pm; Mar 3, Bill O'Meara; Mar 31, Robert Wolfe; May 5, Lance Luce; <[www.theatreorgans.com/toronto/](http://www.theatreorgans.com/toronto/)>

**Church of the Redeemer**, 89 Kirkpatrick St, Kingston, ON, (613)386-3695, (3/28K); Fri, Mar 14, 8:00pm, Regional Artists, Benefit Concert; Fri, Apr 11, 8:00pm Regional Artists, Benefit Concert; Wed, May 7, 8:00pm, Lance Luce

**Uptown Theatre**, 612 - 8th Ave SW, Calgary, AB, (403)265-0120, (electAGW4); Mon, Feb 3, 7:00pm, Dennis James, *Phantom Of The Opera & Do Detectives Think?*; Mon, Feb 10, 7:00pm, Dennis James, *Blood And Sand & Second Hundred Years*; Mon, Feb 17, 7:00pm, Dennis James, *Gold Rush & Puttin' Pants On Phillip*; Mon, Feb 24, 7:00pm, Dennis James, *Tumbleweeds & With Love And Hisses*

## ■ NEW ZEALAND

**Hollywood Theatre**, Auckland, NZ, 9377-4770, (3/14 W); Sun, Mar 2, Call for time, Jelani Eddington

**Southward Car Museum**, Otaihang Road, Paraparaumu, Wellington, NZ, (04) 297-1221, (3/15W); Sun, Feb 23, Call for time, Jelani Eddington; <<http://www.southward.org.nz/facilities/wurlitzer.html>>

## ■ 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; <[www.ashorne-hall.co.uk](http://www.ashorne-hall.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; **Civic Hall**, North Street, Wolverhampton, W Midlands, (0)1902 552121, (4/44C); Friday noontime concerts 11:15 - 12:15; All concerts Sat, 2:00pm; Sat, Jan 25, 2:00pm, Brian Sharp; Sat, Feb 22, 2:00pm, Robert Wolfe; Sat, Mar 22, 2:00pm, Nigel Ogden; <[www.wolvescivic.co.uk/html/compton/index.asp](http://www.wolvescivic.co.uk/html/compton/index.asp)>

**Portslade Town Hall**, Victoria Rd, Portslade, Sussex, (0)1293 844788, (3/18C); Sun, Jan 12, 3:00pm, Alan Skirrow; Sun, Feb 2, 3:00pm, Nicholas Martin; Sun, Feb 9, 3:00pm, Matthew Bason; Sun, Mar 9, 3:00pm, Robert Wolfe; Sat, Mar 22, 7:30pm, Michael Wooldridge & Phil Solomon; Sun, Apr 13, 3:00pm, Len Rawle; Sun, May 11, 3:00pm, Michael Maine; Sun, Jun 8, 3:00pm, Nicholas Martin; Sun, Jul 13, 3:00pm, Stephen Foulkes; Sun, Aug 10, 3:00pm, Kevin Morgan; Sun, Sep 14, 3:00pm, Iain Flitcroft; Sat, Oct 18, 7:30pm, Michael Wooldridge & Phil Solomon; Sun, Oct 12, 3:00pm, Catherine Drummond; Sun, Nov 2, 3:00pm, Simon Gledhill

**The Ritz Ballroom**, Bradford Road, Brighouse, W Yorkshire, 44 (0)1484 513879, (3/10W); All concerts, Sun, 2:30pm; Sun, Jan 12, Andrew Nix; Sun, Feb 9, John Bowdler; Sun, Mar 9, Dr Arnold Loxam; Sun, Apr 13, Robert Wolfe; Sun, May 11, Robert Sudall & Richard Openshaw; Sun, Jun 8, Doreen Chadwick; Sun, Jul 13, Len Rawle; Sun, Aug 10, Jelani Eddington; Sun, Sep 14, John Mann; Sun, Oct 12, David Shepherd; Sun, Nov 9, Nigel Ogden; Sun, Dec 14, David Lowe

**Singing Hills Golf Course**, Albourne near Brighton, (0)1903 261972, (3/19W); All concerts at 3:00pm; Sat, Jan 18, Phil Kelsall; Sun, Feb 16, Michael Wooldridge; Sun, Mar 16, Kevin Grunhill

**State Theatre**, High Road, Kilburn North London, 44 2089 040220, (4/16W); Concerts start at 2:30pm; Sun, Feb 2, 2:30pm Joyce Aldred

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



# Chapter News

**ATTENTION ALL CHAPTER CORRESPONDENTS:** The deadline for receiving Chapter News items for the May/June issue is March 5, 2003. If possible, send all text via e-mail. **Be sure to include the name, telephone number and e-mail address of your chapter president, as well as the name of the principal city of operation for your chapter.** You are reminded that the ATOS Board of Directors' Policy states that your article is not to include a list of titles of the music played at programs, or a list of the menu items served at chapter functions. Because there is so much variation in the quality of electronic photos, it is requested that all photos be sent to the editor via the postal service. Thank you for your cooperation.

## ALABAMA

Dan Lyles, President, 205/699-9322

**Birmingham, Alabama.** For the first time since May, due to the summer movies, the Alabama Chapter met at the beautiful Alabama Theatre on September 29, at 2 p.m. Our guest artist was Dolton McAlpin. Dolton is an attorney who drives over from Starkville, Mississippi. The membership was joined by a number of guests. Dolton's program consisted of melodies from the 1920s forward. Following refreshments, Vice-President Larry Donaldson presided at a business meeting; in the absence of President Dan Lyles, who was recovering from surgery.

On Saturday night, October 26, the Alabama Chapter presented the 1925, Lon Chaney, silent version of *Phantom of the Opera*. The theatre rattled with chains. There were moans and screams and eerie music, thanks to the theatre's great sound system.

Most of the audience came in costume. Little children were dressed as cats and alligators, while some of the costumed were decidedly overweight ballerinas, while many looked like creatures from the dead.

Promptly at 8 p.m. the procession of flowers, candles and macabre beings from the underworld began, as the 12 strokes tolling of Big Ben died away. When the procession reached the stage, a coffin opened, and the "Phantom" appeared in the person of Tom Helms. Tom went to the console to begin the prelude.

Tom, from Pensacola, Florida, wrote most of the score that accompanies the film. Perhaps the only thing Tom had



Tom Helms and Julie Megginson

never mastered in this incredible accompaniment was how to get the theatre organ to mimic the words for the soprano solos featured in the movie. This year Tom had a solution. Julie Megginson, a talented soprano soloist, came to sing the solos from the dark balcony of the theatre. Tom accompanied her with orchestral music from the theatre organ. Julie is from Americus, Georgia, where she is a professor of music at Georgia Southwestern University. Julie's talent has taken her all over the United States to sing in opera productions.

Tom Helms spent quite a while after the show autographing a new, off the press book titled *The Alabama Theatre*, written by chapter board member and former president Cecil Whitmire and Jeannie Hanks. The book is in celebration of the upcoming 75th birthday of the theatre on December 26, 2002.

In addition to the history of the theatre, the book devotes several chapters to "Big Bertha." "Bertha" was installed in 1927 and has remained playable and

THURMAN ROBERTSON



Tom Helms adds his autograph to new book, "The Alabama Theatre, Showplace of the South."



Dolton McAlpin

in place to this day. This instrument is a Crawford Special-Publix One 4/28 Wurlitzer. The book may be ordered from Birmingham Landmarks, Inc., 1817 Third Avenue North, Birmingham, Alabama 35203 for \$34.95 plus \$5.00 shipping per book.

Virginia Robertson



## CENTRAL FLORIDA

Bill Shrive, President, 727/546-0564

**Tampa, Florida.** Our chapter has been busy. In September we had our monthly meeting in Pinellas Park at the Pinellas Park Auditorium. After the business portion the program was turned over to our talented organists who shared their music at open console on the chapter's Wurlitzer.

In October Rev. Fred Trunk, one of our newest members, hosted our meeting at First Baptist Church in Plant City. Fred is a very talented organist who promotes theatre organ style in his ministry and playing. During the first half of the program, Fred gave a wonderful program on the church's four-manual Rodgers classical organ featuring theatre and sacred music. The Rodgers, with the equivalent of 87 ranks, sounded like a Skinner pipe organ. During the second half, we moved across the street to the Cornerstone Chapel where Fred demonstrated the 1923 2/14 Pilcher, which is under renovation by CFTOS members Bill Shrive and Dennis Werkmeister. The organ, which has not been used for several years, has been brought back to life with several changes and minor additions. Future plans for the organ are to add electronics and other features allowing it to perform theatre as well as liturgical music. Everyone enjoyed the sounds of the organ during the program and open console followed with several CFTOS members taking their turn.

Also in October our monthly concert in Pinellas Park featured members Sandy Hobbis and George Losinger. Sandy and George did some duets using the Wurlitzer and Yamaha electronic keyboard. Everyone enjoyed the program. We now have more public exposure. Channel 15, the city access channel for Pinellas Park, has a notice of our monthly concert.



*Rosa Rio at the opening debut of the Polk Theatre's 3/11 Robert Morton.*

Also President Bill Shrive was interviewed by the Director of Public Information for the City of Pinellas Park for the Pinellas Park information program "Inside Pinellas Park" which is broadcast on Mondays and Fridays, showing current events and what is happening in Pinellas Park.

On October 18 the opening premiere featuring the debut of the newly restored 1926 Robert-Morton 3/11 with Rosa Rio at the Polk Theatre in Lakeland was a great success. Rosa accompanied *The Phantom of the Opera* at two performances. October 18 was the "black tie" benefit and October 19 was the public opening. Once again Rosa did an outstanding job at both shows and the organ sounded great. Judging by the applause both shows were very well received. Director Frances McCranie recognized all our fine technicians who worked on the organ. They include Dennis Werkmeister, Bob Courtney, Richard Gleason, Bill Shrive, Bill Couch, George Losinger and Alex Zeman. John Otterson, who recently passed away, was also acknowledged. The theatre management and residents of Lakeland are very happy to have a theatre with a playing organ.

The 1928 Polk Theatre plans to use the organ before the films. The organ originated from the Lowe's Theater in Canton, Ohio and it is great to see it back in another beautiful theatre.

*Sandy Hobbis*

## CENTRAL INDIANA

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

**Indianapolis, Indiana.** With the approach of winter in the Midwest, animals scurry and either move to warmer climates or gather necessities to get through the coming season. Almost as if by nature, theatre organ enthusiasts seem to have instinctive behavior also, as they scurry from venue to venue and gather for the many concerts prior to the threat of inclement weather. For Central Indiana Chapter members this busy time on the calendar kicked off with our September membership meeting at Manual High School in Indianapolis. Prior to the regular meeting, the Board of Directors convened to discuss a full agenda of subjects, not the least of which was announcement of a grant from the Indianapolis Arts Council to underwrite our concert series. The business meeting proved to be on the short side, however, allowing the entertainment portion to quickly be underway. Our artist for the afternoon at the 3/26 Wurlitzer was ATOS and Central Indiana Chapter Honorary Member, Tim Needler. With the sound system on the fritz, Tim let his fine artistry speak for itself through selections from Cole Porter, Duke Ellington, the Gershwin's, and many more. A medley of September and rain-themed songs held hope that Mother Nature enjoys the sounds of the theatre pipe organ and could take a hint due to a long period of dry weather we had been experiencing. Tim closed his performance with an

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CLETUS GOENS



Tim Needler, artist for the September membership meeting.

amazing improvisation, bringing a contemplative moment for all with the one-year anniversary of the September 11 events only days away. The piece was filled with as many emotions as the events of the tragic day itself. Another event keeping concertgoers occupied in September was Ken Double at the Anderson Paramount Theatre 3/12 Page. Patrons enjoyed a fine afternoon of entertainment, as Ken presented his signature style program of music and jokes you would not hear anywhere else.

Variety is the spice of life, but of theatre organ? In the case of October and early November in Central Indiana, both are true. Our variety began with a marvelous afternoon of music on October 13, again at Manual High School. Charlie Balogh made his Indianapolis concert debut with an excellent performance at the Mighty Wurlitzer. Jazz, harmonic ballad, waltz, and novelty were some of the varieties of style in the program.

Before the second half of the program began, a moment was taken to recognize one of our chapter's hardest working volunteers. Virginia Beck was named an honorary member of the Central Indiana

CLETUS GOENS



Charlie Balogh at the Manual High School Wurlitzer.

Chapter for all her years of tireless service and specific dedication to ensuring success of our concert series for many, many years—a high honor for a highly regarded lady!

Variety really ran through the Paramount Theatre in Anderson on October 27 with Karl Cole delighting audience members with his ever-popular style of entertainment. There were straightforward theatre organ numbers, classical arrangements, sing-along "pumpkin carols," a silent film, and of course Anna Chovie—something for everyone! Lastly, the scurrying and gathering season went out with a bang and continued variety as Clark Wilson accompanied the 1923 silent *Nosforatu* on November 1 at the Long Center in Lafayette, along with a Laurel and Hardy silent comedy and some artistically arranged Halloween-related music. Trick or Treat carried over from the previous day, with the treat being Clark's superb performance, of course. The trick was on our artist when the projector sputtered for a few moments and Laurel and Hardy disappeared from the screen—but the true professional he is, Clark missed not one note! It was encouraging to see a group

of young people, likely students from neighboring Purdue University, at the Long Center for the fine evening of entertainment. Additionally, it was amusing when the group collectively leaned forward to peer over from their front row balcony seats as the console began to rise from the pit. The expression of, "it's coming out of the floor!" suggested this was their first theatre organ program.

Shawn Chase

## CONNECTICUT VALLEY

Jon Sibley, President, [jsibley@snet.net](mailto:jsibley@snet.net)

Thomaston, Connecticut. David Peckham was at the console of the Shelton High School 3/13 Austin on Saturday, September 28, 2002 to open



David Peckham at Shelton High School.

CVTOS's 2002-2003 Concert Season. His programs are always well thought-out and tailored to his audience. This concert was no exception. His program included selections by Rodgers, Gershwin, Romberg and Berlin as well as two New England composers, Leroy Anderson and Charles Ives. During the second half of his program he included several patriotic selections, which the audience seemed to enjoy very much. Thanks to

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Jelani Eddington at the Marr and Colton console.

many evenings of hard work by dedicated CVTOS members, the organ was in top form. David explored its capabilities and demonstrated once again what a fine musician he is.

The beautiful Thomaston Opera House was the setting on October 13 for a fall concert by Jelani Eddington. The rainy afternoon did not discourage theatre pipe organ enthusiasts and they were rewarded by a fine performance. One concertgoer was heard to say, "...he does things with the organ that just aren't possible!" Jelani's program included music from many well-known composers, all arranged in his distinctive style. The opera house restoration continues with new carpeting and new window treatments recently added. These enhanced the wonderful organ music and made the opera house a great place to be on a gray afternoon.

Mary Jane Bates

## DAIRYLAND

Gary Hanson, President, 414/529-1177

**Racine/Milwaukee, Wisconsin.** Our annual summer picnic at Lake Geneva was extra special this year. Each summer since 1992 Jack Moelmann has invited us to his summer home on the beautiful lake. To make the anniversary, our club hired a large boat, The Geneva, which holds 50 people, to give us a guided tour of the gorgeous homes along the shoreline. The Captain of the boat was DTOS member Neill Frame and First Mate was his son Zach, also an enthusiast of theatre organs. Neill did a professional job of telling us about all the homes on the lake, since he is also the Captain of the "Mail Boat," which is still used daily

SANDY KNUTH



Ron Reeseigh played at Gary Bieck's social.

during the summer to deliver mail to the occupants of the lake. During the delivery, the tourists ride along, and Neill narrates as he pilots the boat. Some of the mansions he pointed out were the homes of the Marshall Fields, Wrigleys (chewing gum, Wrigley Field and the Wrigley building in Chicago), Heinz (catsup, etc.), Schwinn's (bicycles), Wackers (Wacker Drive in Chicago), and a man who made his money years ago selling some useless land in downtown Chicago. You maybe heard of it—it's called "The Loop!" Jack also played for us on his Hammond and included a patriotic medley to honor the memory of 9-11. Open console included several very well known organists, such as Dave Wickerham, and Ron and Gary Reeseigh. A potluck supper followed for the 70 people in attendance.

Our September 22 social was held at the Elkhart Lake home of Gary and Nancy Bieck. The console is the same one that Jim Petersen used to own, so many of you who were at our 2000 convention will remember it. The organ is a 3/15 Wurlitzer. When the Petersen's had their "farewell" social for the console, Gary Reeseigh was the featured organist. How appropriate then to welcome the console to its new home, the featured organist was his son, Ron Reeseigh! The music room is quite large so there was plenty of room for the 80 in attendance. A potluck supper and open console followed.

To celebrate Halloween DTOS had a social on October 20 at the Racine home of Fred Hermes. Each year Fred shows the silent movie *Phantom of the Opera*, and this year was no exception. The

PETE TILLEMA



"The Geneva" waiting for the 50 DTOS'ers to board.

organist was Dennis Scott who specializes in playing silent films. In fact he will perform at upcoming ATOS "Silents Please" film fests. The organ is a five-manual Wurlitzer which is located in Fred's Basement Bijou. After the movie, Halloween effects were shown with the Brenograph (a forerunner to slides) with Dennis playing "spooky" music to accompany it. During open console Dennis played a mini program of other music for the 70 plus in attendance.

Sandy Knuth

## DELAWARE VALLEY

Vincent Kling, President, 610/935-9419

**Philadelphia, Pennsylvania.** It may have been raining on the afternoon of October 12, 2002, but all the music lovers headed for the music barn of Vincent Kling. Plans had been made to have the concert by Paul Richardson on the hillside overlooking the view of the fall foliage.

Paul is the organist for the Philadelphia Phillies, and, wow, did he put on a great show! This early autumn afternoon concert featured many songs from the Forties and on up to the current time period. The show was ended with a spectacular collection of patriotic songs.

Refreshments were served and many of the music lovers stayed to have a fun time with family and friends.

Rose E. Etzel

## EASTERN MASSACHUSETTS

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

**Wellesley, Massachusetts.** EMCATOS had its first social of the new season at Babson on September 8 with member and Vice-President, Leonard Beyersdorfer, at the console. Len Played ten care-



fully registered numbers all perfectly suited to the theatre pipe organ and its medium of expression.

October 6 had the membership once again gathered in Knight Auditorium to hear member, John Cook, perform his magic on our Wurlitzer. With a Masters Degree in Music he is probably our most professional organist. John never plays a concert, no matter how long or short, how large or small his audience, without thoroughly rehearsing, and it shows. Since earning his Bachelors and Masters degrees, he has expanded his repertoire to include classical music along with popular thus making his concerts even more interesting.

Our organist has written a fine march and if it is not included it is requested whenever he is on the bench. His varied, upbeat programs included some medleys and even though it was over an hour it was all too short for those present. He never sounded better nor did our 4/18 with everything working and in perfect pitch, which greatly assists any performer in knowing the instrument has no problems.

The first President of our chapter, Donald L. Phipps (1956) had his 70th birthday on October 27 and to celebrate this event, a suitable party was arranged at his Phipps Marine, Machine and Pipe Organ Works in New Bedford, Massachusetts. David Wickerham was his guest organist whose credentials are most impressive and well known. While not an official EMCATOS event, with so many members from our chapter, SENETOS and even from Garden State Chapter and friends this was a field trip of sorts.

Dave made the Phipps Experience a sonic experience with his total command of the big 4/32 mostly Wurlitzer playing a large cross section of all types of music from pops to classical with a hymn or two as well.

Many present were reluctant to leave as Dave gave us a third half, a la Dick Smith, with mostly requests, all from memory. Don will not forget this day—a sure bet.

*Stanley C. Garniss*

#### **GARDEN STATE**

Don Hansen, President, 718/356-3175  
nesnah38@aol.com

Trenton, New Jersey. Sunday, September 15, 2002 was a special day. It was

JINNY VANORE



*Candi Carley-Roth greeting admirers after her Trenton concert.*

the third successful concert held at the Trenton War Memorial Building's Patriot Theatre. Featured was the well known professional organist Candi Carley-Roth.

Candi proved without a doubt that the 3/16 Möller theatre pipe organ is suited to many different types of music. Opening with a lively Sousa March, she demonstrated her prowess with a variety of different music styles from Hoedown to songs of Elton John, Ringo Star and George Harrison. Lovely contemporary worship melodies and hymns, with Candi singing along with the music, showcased her wonderful vocal capabilities as well. For those who love old standards, Candi provided beautiful arrangements and superb registrations of Gershwin and Glen Miller melodies. In all, Candi presented 27 extraordinary arrangements and medleys demonstrating her wide versatility and beautiful style. Truly she is an amazingly remarkable artist.

Few sighted musicians are so exacting and versatile. Candi mentioned that her husband aided in the production of the concert by applying 240 Braille labels to

the stop tabs of the Möller, but one almost wonders if she needed them! The enthusiasm in the hall was contagious as an appreciative audience cheered her on. It was an afternoon to remember!

*John Becica*

A special annual meeting, installation of Officers, Mini Concert and dinner buffet was held September 22 at 4 p.m. in the home of Bob and Cathy Martin. The new officers were introduced and the official installation took place with Don Hansen, President; Greg Klinger; Vice-President/Program Chairman; Bill Furcht, Treasure and Fran Monte Secretary.

A touching moment took place when Don Hansen presented a special plaque to our retiring President Cathy Martin. This special plaque was designed and coordinated by members Frank Dreyer, Carole and Tony Rustako, and Joe Vanore. Two string pipes are prominently placed on either side of a flute pipe. The pipes represented Cathy's extra two years of office. Applause and "Thank you Cathy" filled the room. She has a charming invigorating manner that has our hard working crews installing and restoring

TONY RUSTAKO



*President Don Hansen admiring special plaque given to Dr. Cathy Martin.*

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Barry Lescher at 3/24 Griffith Beach theatre pipe organ.

six theatre pipe organs. Several organs will soon be heard. Cathy has been an exceptionally capable President.

Following the installation of officers, we enjoyed a delightful mini concert by Barry Lescher who has concertized in nearby Pennsylvania and New York. It was obvious that the smiling Barry enjoyed the 3/24 Griffith Beach pipe organ. His pleasing new arrangements enhanced his favorite selections, a potpourri of popular, classic and patriotic songs. It was a fun concert.

The party continued and hungry members headed to the buffet table. The remainder of the evening continued with an open console. Professional artists Jerry Mendelson, Ralph Ringstad, Don Hansen and Greg Klingler entertained us with their own mini concerts. The hit of the evening was Jerry Mendelson who invited three of his talented friends to the party. They entertained with songs while Jerry accompanied them. It was a rollicking good evening. Many thanks to Bob and Cathy for sharing their home.

October is a month of cooler temperatures and gorgeous coloring of leaves. It also is the time for Halloween fun. Keep-

ing in the spirit our chapter acquired a silent classic horror film called *The Bells*, with two famous actors, Lionel Barrymore and Boris Karloff.

Sunday October 27 at 7 P.M. had our crewmembers seating the audience in the lobby of the Brook Arts Center. The program began with a sound Laurel and Hardy film. The comparison was interesting to the audience when the featured silent film began with our favorite organist Ralph Ringstad, Jr. performing on the Thomas organ. His dexterity made the film come alive. Scary parts of the film, with the murderer Lionel Barrymore being haunted by sounds of the victim's sleigh bells, had Ralph cleverly ringing ghostly jingle bells that were attached to the console. True to Hollywood's satisfying ending of a film, the murderer was taken to trial and died of a heart attack.

The audience applauded and enjoyed the evening. Kudos to Ralph Ringstad for his magnificent accompanying of this unusual film. Much credit goes to George Andersen and our enthusiastic crew who arranged seating, lighting, popcorn and dressed in costume making the evening a successful one. Many thanks go to the Brook Arts Center for sharing the theatre. Every week our organ crew makes strides and soon we will hear our Wurlitzer come to life again.

Our GSTOS Chapter received a special invitation to visit and tour the Allen Organ factory in nearby Macungie, Pennsylvania. On Wednesday, October 16, our members joined all the other members from South Jersey, Delaware Valley and Susquehanna Chapters. The program included an excellent concert by Don Kinnear using the George Wright IV console. An open console followed with a nearby lunch. After lunch, groups were formed and all toured the Allen factory. After the tour the remaining afternoon was open console time. The GW 4 organ was available in Octave Hall and many had the pleasure of playing this famous instrument. Open console lasted over four hours with other Allen models available to play. Members gained a learning experience and now can appreciate their home organ. Our President, Don Hansen, thanked the Allen Company, their representatives and especially Don Kinnear for providing a very enjoyable day.

Jimny Vanore



Proctor's Theatre CEO Philip Morris addressing the Chapter banquet guests.



View of the banquet on the stage of Proctor's Theatre.

## HUDSON-MOHAWK

Frank Hackert, President, 518/355-4523

Schenectady, New York. The 2002-03 season of the Hudson-Mohawk Chapter began officially on September 23 with a lovely banquet on the stage of Proctor's Theatre, Schenectady, New York. The theatre is home to *Goldie*, a magnificent 3/18 Wurlitzer theatre organ currently undergoing enhancements and repainting. About 60 members and guests greeted the new club year by listening to a loaned electronic organ, courtesy of member Ned Spain, eating a lavish buffet supper, and enjoying a large selection of door prizes. Proctor's Theatre new CEO Philip Morris was a guest

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for the event and updated the group on future renovation plans for the theatre. The 2002-03 slate of officers was acknowledged. They are: Chair: Frank Hackert; Vice-Chair: Lucy Del Grosso; Secretary: Maude Dunlap and Treasurer: Fred Haupt. In addition to the elected officers, several other individuals donate their time to club activities. They include: Harold Russell and Richard Calderwood: Organ Maintenance; Bill Revell: Membership; Thomas Mann: Program; Stanley Jones: Newsletter Editor and Marion Hackert: Refreshments. Organist members Carl Hackert, David Lester and Ned Spain contribute many hours entertaining our club at meetings.

Member John Van Laak graciously hosted the club Halloween Party on October 28 in his Schenectady home. He has many interesting musical instruments including a fine home pipe organ. The evening included musical interludes provided by John and chapter artists and refreshments. Thanks to John for being a fine host!

September 24 saw the first for the season in the free noontime organ concert series sponsored by the chapter and Proctor's Theatre. Carl Hackert was our first artist. Due to *Goldie's* unavailability, an instrument was again supplied by Ned Spain. It was also used for the October concert presented by Ned Spain. *Goldie* is expected to be ready for the November 19 noon program featuring Paul Roberts.

On October 29, the theatre presented

the classic silent film *Phantom of the Opera* as a Halloween treat. Carl Hackert superbly accompanied the movie on an electronic organ. Avery Tunningley will accompany three short silent films on November 11.

Norene Grose

## JOLIET AREA

Jim Stemke, President, 847/534-9511  
sonics408@ATTBI.COM

**Joliet, Illinois.** John Giacchi, from Australia, entertained the JATOE Chapter on October 2, with an evening of fabulous music on the 4/28 Barton Grande in the Rialto Square Theatre. We were very fortunate to have John join us, and to have him share his wonderful music.

JATOE member Doris Erbe, of St. Louis, made another generous donation to JATOE this year. Her donation enabled us to purchase a Symphonic Roll Cymbal, and a new "concert style" bench for the Barton. The new cymbal action will replicate the dynamic roll effect of a symphony orchestra, and will be installed behind the right chamber grill. The new console bench will please the artists, with easier on/off access on the small organ platform. The narrower bench will also make it possible for us to install the swing-out effects trays that will provide additional stop switching and multiplexing, special effects, and several new functions not presently available. JATOE would like to thank the many contributors to our ongoing

improvements to the Barton Grande.


Following the JATOE holiday dinner on December 7, we enjoyed a Christmas Pops Spectacular concert at the Rialto Square Theatre. The great evening of music featured the artistry of Dave Wickerham, Jelani Eddington, David Harris, and a 200-voice combined student choir from two Joliet High Schools.

We are gearing up for our big annual event, the JATOE-Fest weekend. As you may have noticed, the name has been changed to JATOE-Fest, to more accurately reflect a full weekend of venues and events. The name has changed, but the seventh annual weekend spectacular will provide the same musical excitement as all of its predecessors.

JATOE-Fest events will begin on Friday morning, and continue through Sunday afternoon. The featured artists for this year's JATOE-Fest will be Tom Hazleton, Walt Strony, Chris Gorsuch, Tony Fenelon, John Giacchi, and The DePaul University Wind Ensemble. POE VII, on Saturday night, will feature music from Las Vegas and the "Rat Pack" . . . Frank Sinatra, Sammy Davis, Jr., Dean Martin, and Friends.

Mark your calendars!—Friday, April 25 through Sunday, April 27. We hope to see you! Please check the details regarding JATOE-Fest elsewhere in this issue. Information and updates are also available at the JATOE website, [www.jatoe.org](http://www.jatoe.org)

Jody Baker



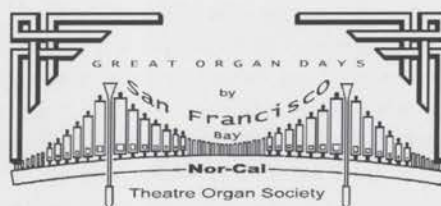
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## LONDON AND SOUTH OF ENGLAND

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

Memorial Theatre Barry  
September 8, 2:30 p.m.  
Organist—Jean Martyn

Jean started playing pipe organs at a very early age. Indeed she was appointed as a church organist at the tender age of 11. By the time she was 15 she was accompanying her local choir. She went on to study music and gained many prestigious qualifications and awards. Consequently she went on to compose, arrange and teach music. She is well known as a



Jean Martyn

performer on both electronic and pipe organs and is in great demand to play concerts both at home and abroad.

We had the largest audience for a very long time at Barry for Jean's concert. She has a very lively and bubbly personality, and this is certainly reflected in her music and in her relationship with the audience. She gave us a very lively first half, which included some Rock and Roll for which she is famous. Jean always likes to receive requests to play in the second half. She received so many from her appreciative audience during the tea interval that she devoted the whole

second half to them. A 'sing along' selection was included as well which everyone loved. Jean showed great mastery over the big Christie organ, which I don't think she had played before, and judging by the reaction from the audience, her concert thrilled them for the whole afternoon.

Woking Leisure Centre  
September 21, 7:30 p.m.  
Organist—Len Rawle

Len is a very well known organist both in Britain and internationally and is also a very hardworking member of our chapter. Apart from the yearly Christmas shows which he regularly organises for us, it had been a considerable time since he had played a concert on our 3/17 Wurlitzer at Woking. This is an instrument, which is very close to his heart since he drew up the specification for it and gave up a lot of his time to it when we enlarged it in 1998. It was carnival day in Woking and this, coupled with Len's popularity, meant that we had our largest audience for some time.

Len had invited a wonderful singer, Sandy Stefanetti, to join him in entertaining us for the evening. Len started by playing a 30-minute medley of well-known theatre organ tunes. Then he introduced Sandy for her first number, which was tremendous and of course brought the house down! The first half continued with more wonderful theatre organ music and another song from Sandy.

Just before the start of the second half our Chairman Ian Ridley made a presentation to Ron Allen, a long serving member of the chapter committee and technical team. Ron's health has not been good for a little while now, so he had made the decision to retire from his chapter duties. Len, who of course has



Len Rawle and Sandy Stefanetti



Len Rawle, Ron Allen and Ian Ridley

known Ron through all his years of involvement, thanked him for his long and devoted service to the chapter.

The evening continued with music from Len on the Wurlitzer punctuated with more delightful singing from Sandy, which included a Blues selection as a tribute to 'Billy Holiday.' With Len's mastery of the Wurlitzer and the beautiful voice of Sandy, this concert became an evening to remember for everyone.

Kilburn State Theatre  
October 6, 2:30 p.m.  
Organist—Keith Beckingham

Keith has been a stalwart of the theatre organ scene in Great Britain for some years now. His first appearance was

## The Organist Entertains

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Keith Beckingham

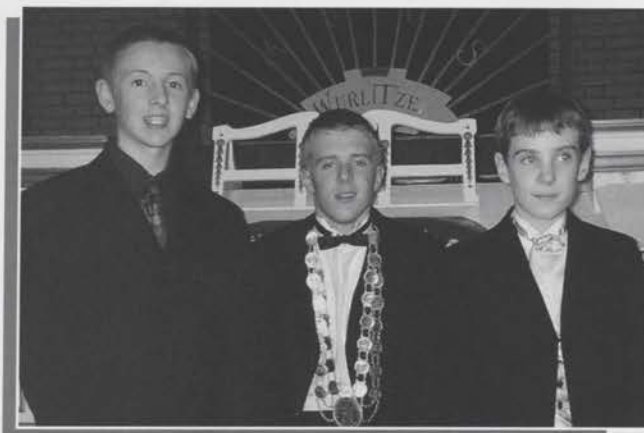
at the age of 13 when he was billed on the Granada Cinema Circuit as "The Wonder Boy Organist." His first broadcast was on the Wurlitzer of the Granada Tooting (in London), a well-known and often recorded instrument in its day.

A bit of information for those of you with an interest in such historical instruments—the Tooting Wurlitzer is still in its original position on the lift in the cinema, which is now a bingo hall, and it is thankfully still in a playing condition due to occasional visits by London Chapter members. The orchestra pit area is 'staged' over now, so it cannot be brought up, and since the chambers speak into the orchestra pit, its wonderful sound can hardly be heard in the auditorium.

For a long time Keith was export sales vice-president for the Hammond Organ Company and as such played these instruments all over the world. In the State Theatre Kilburn there happens to be stored next to the Wurlitzer, a 'tone wheel' Hammond, so Keith was invited to play that also. We all experienced a wonderful afternoon of theatre organ at its best, with his well-known easy listening style.

Keith's programme was wide ranging with marches, music from the shows, some lovely 'Nat King Cole' numbers and some Scottish songs from North of the border. In the first half he spoke of some of his memories of Robin Richmond, and as a tribute to him, he played a selection on the Hammond, which received great acclaim from the audience. The second half continued in the same vein, notable was a great 'Disney' selection. Of course we had to finish with an encore and for this he gave us a well-known wartime number which went down well with everyone.

The 25th Young Theatre Organist of the Year Competition  
Woking Leisure Centre  
October 20, 2:30 p.m.



Unfortunately we only had three contestants for our Silver Jubilee Competition this year.

These were:

**Thomas Atkinson** from Crook, County Durham, age 13 years.

**Ryan Jones** from Norwich, Norfolk, age 13 years.

**Mark Thompson** from Crawcrook, Tyne and Wear, age 16 years.

The Judges this year were:

**Richard Cole (Chairman)**, **Janet Dowsett** and **Catherine Drummond** and the Comperé this year was Ian Ridley, our Chairman. A draw was made for the order of play and contestants first performed their free choice items and then played their choice of set piece in reverse order. After the interval the previous year's contest winner, Adam Evans, played an excellent half-hour concert, which was very much appreciated by the audience. The chairman of the judges, Richard Cole, then took the stage to comment on the general standard and give some brief advice to each contestant and then went on to announce the winners.

Since there were only three contestants they were announced First, Second and Third. Gold medal winner was Mark Thompson—from Tyne and Wear. Silver medal winner was Thomas Atkinson—from Crook in County Durham. Bronze medal winner was Ryan Jones—from Norwich.

The medals were presented and Adam handed over the chain of office to Mark. The Christie cup, which is awarded to the contestant who in the opinion of the

judges shows the most potential, went to Ryan Jones. The Dean Herrick Cup, which is awarded by the chapter committee to a previous contestant who in their opinion has shown most progress in theatre organ playing during the past year and who has worked hardest to further the cause of the theatre organ generally, was awarded to Adam Evans, last year's winner. We congratulate Adam and wish him all the best. He has since been judged the winner of the ATOS Intermediate Division, and will be competing to find the overall winner in this year's International Young Theatre Organist Competition, held as part of the San Diego ATOS Annual Convention at the end of November. Our best wishes go with him.

Ian Ridley

## LOS ANGELES

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

Los Angeles, California. On a weather-perfect fall day, October 5, 2002, our Chapter's Oktoberfest celebration was held at the San Gabriel Civic Auditorium. It featured a catered German dinner served in the auditorium's attractive patio area. More than 200

PAT MOWER



Bavarian Wunderband, Oktoberfest

members, family and guests attended the dinner with quite a few people coming later for only the concert.

Before dinner, we were treated to a toe-tapping performance by the Bavarian Wunderband, a five-piece group of top-notch musicians playing "oom-pah" music and attired in authentic





Lyn Larsen and Sister Mary Disciplina

lederhosen and full Bavarian costume.

During the afternoon preceding dinner, many had strolled across the street from the auditorium to the Fine Arts Gallery to view the Fall Fiesta Art Show sponsored by the San Gabriel Fine Arts Association, and where LATOS member Paul Buegel had arranged for Jack Darr, Allen Mills and Pat Mower to play an Allen 319 organ moved in for the occasion.

After our dinner of sausage, sauerkraut, red cabbage, German potato salad, delicious rolls and beer, topped off with apple strudel, we moved into the auditorium for the evening's concert by Lyn Larsen at the console of the Mighty Wurlitzer, recently enlarged with the acquisition of a Trumpet rank through a generous donation from LATOS Honorary Lifetime Member Peter Crotty.

A number of prominent city officials, including the mayor, attended the concert and were introduced to the audience. For some, it was the first time they had heard a theatre pipe organ.

A fun feature of the concert was a *Sound of Music* sing-a-long, under the direction of Sister Mary Disciplina, a visiting nun introduced by Lyn. Sister Mary moved through the audience with her "disciplinary ruler" in case she found someone not singing along. Sister Mary was, in fact, gifted singer Pazzi Bohnenkamp, who sang a couple of beautiful solos with Lyn. The Bavarian Wunderband also played several numbers with Lyn at the console.

It was a successful and memorable occasion that we hope to enjoy again next year. LATOS Program Director Henry Hunt and his committee are to be congratulated for a fine job in organizing the event.

Char Hopwood

## MANASOTA

Robert Alexander, President  
941/758-7909

Sarasota, Florida. The program following the chapter's July 21 meeting was to feature Chapter President Bob Alexander, along with organ crew chief Norman Arnold and member John Otterson. John had to be out-of-state on that date, so member Gene Stanley graciously substituted. The three-artist concert was a rousing success, demonstrating the varied styling each performer brought to the mighty Forker Wurlitzer. However, it is with great sadness that we must report that our beloved John Otterson took ill on his trip and has passed away, leaving his devoted wife, Eloisa, and a loving family.

After the chapter's October 20 monthly meeting, member George Losinger put on what Ed Sullivan would have called a "really good show." His selections went from popular tunes to sacred music to love songs, then south-of-the-border rhythms, and finishing with some nostalgic favorites, including something for almost every musical palate.

On November 3, the internationally celebrated Paul Roberts of England came to perform on the chapter's Forker Wurlitzer and really gave it a workout, much to the delight of the audience. He treated us all to selections from English composers; show tunes, popular music and light classics, bringing his unique styling to each. Paul's performance and styling might best be characterized as energetic and, sometimes, whimsical. His sense of humor and playfulness came out in his keyboard technique as well as in his introductions of the various sets he performed. (To allow the audience to appreciate his styling, there were cameras set up at strategic points, sending real-time video of Paul's use of the keyboard and pedals.) At the end of the concert Paul was given a standing ovation and continued applause, succeeded in bringing him back for an encore. We loved him!

Upcoming as of this writing is the chapter's birthday party at the location of an earlier restoration project, the USF Aeolian organ in the former Charles Ringling Mansion in Sarasota, Florida. Then, on March 16, 2003, the chapter will host a concert by American theatre-

organ artist Jelani Eddington, which promises to be another outstanding event.

George Milburn

## MOTOR CITY

David Ambory, President, 586/792-5899  
dambory@comcast.net

Detroit, Michigan. The motor city chapter has been alive and well despite our absence from these pages. Our dear member, the late Dorothy Van Steenkiste wrote these columns, and with her passing it has taken 11 people to fill all of the jobs she performed in service to our group!

May 11 MCTOS presented the silent film *Sherlock, Jr.* starring Buster Keaton at the Redford Theatre accompanied by John Lauter. John played a mini concert before the film. Members of the Buster Keaton Society were in attendance and were quite pleased with John's score.

Work has continued at the Redford Theatre to complete the seating project that began at the beginning of the year with the complete re-seating of the entire main floor and lower balcony with brand new 1928 appearing seats. During this massive task the main floor was stripped down, electrical circuits were moved and re-established for the new seats, and the floor was recoated with a new layer of concrete and painted before the new seats were installed. While contractors completed this work Motor City members stripped and repainted vast areas of the auditorium walls back to their original 1928 look. The theatre now has a fresh, clean look and feel that it hasn't had since before the Second World War.

Cosmetic restoration of our Barton console was begun during the period where the theatre was closed for seating. Member Donnie Martin is undertaking this painstaking task, undoing years of wear and tear, as well as some well intentioned "paint jobs" that obscured the intricate detail hidden in the ormolu. This work is being assisted by a grant from the ATOS Endowment Fund.

Our member (and club attorney) Tom Wilson and assistant Allison Harris continue to produce their *Somewhere In Time* syndicated radio program. This program has two formats: big band and theatre organ. Of course we favor the theatre organ programs and Tom and



Allison really spread the gospel by playing recordings of all the leading theatre organ artists.

Summer is traditionally a slower time for groups such as ours, but our bi-weekly classic movie series at the Redford Theatre has kept our chapter busy, and has exposed hundreds of Detroit area residents to the music of the theatre pipe organ each month. Chapter members who have entertained at the Barton are: Bud Bates, Gus Borman, Dave Callendine, Jennifer Candea, Brian Carmondy, Gil Francis, John Lauter, Lance Luce, Tony O'Brien and Sharon Patterson.

The Detroit Historical Society hosted a dinner meeting at the Redford Theatre, and many area individuals who share our same passion for the past were delighted by the restoration work, and the music of our Barton. Board member Michael Hauser coordinated this event. Michael is the special promotions director for the Michigan Opera Theater, and a welcome addition to our Redford team.

Member Steve Schlessing played an educational program at the Redford on October 4 for a group from the adult learning institute, sponsored by Oakland Community College. Steve's program featured solo selections, an aural demonstration of the organ, and a Buster Keaton short, which Steve expertly accompanied. The following day we presented Lance Luce in concert at the Barton console. Lance is an area favorite, and this concert had the added

dimension of several vocal solos by Larry Hooks, as well as a silent film comedy.

Please mark your calendars for the weekend of March 14 and 15 when the Motor City Chapter and the Detroit Theatre Organ Society present back-to-back programs: Clark Wilson at the Redford accompanying the silent classic *Wings* on the 14th, and Tony O'Brien in concert at the Senate Theatre's 4/34 Wurlitzer on the 15th. In addition to these two programs, both venues will be open and available for open console Sunday the 16th. Interested? Call Gil Francis at 734/464-1314 or e-mail at [ggf@juno.com](mailto:ggf@juno.com).

Phyllis Steen

## NEW YORK

David Kopp, Chairman, 973/305-1244  
[davekopp@dydacomp.com](mailto:davekopp@dydacomp.com)

**New York, New York.** The New York Chapter presented ATOS Organist of the Year, Jelani Eddington, in concert at the Long Island University/Brooklyn Paramount 4/26 Mighty Wurlitzer on Sunday, September 29. Jelani gave a superb performance that featured a wide range of standards from the greats of American popular music including Porter, Berlin, Gershwin, Kern and others. His creative arrangements took full advantage of the instrument's tremendous capabilities and showed off many of the beautiful but seldom heard individual reed voices of the Wurlitzer, as well as its lush Strings and Voxes, in



Jelani Eddington at the 4/26 Long Island University/Brooklyn Paramount Wurlitzer where he performed in concert for the New York Chapter on September 29.

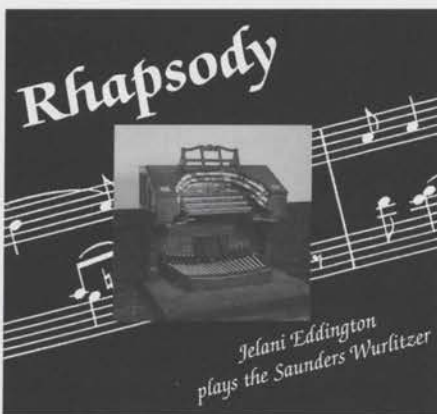
addition to the power of the organ's full ensemble. The resonant acoustics of the former movie palace, now the University's basketball court, enable this original Wurlitzer to speak out with a brilliance and clarity that is unique to this instrument. Some classical orchestral transcriptions rounded off Jelani's excellent program of theatre organ at its best. With a standing ovation and sustained applause the audience expressed its appreciation for Jelani's exceptional performance and brought him back to the console for an encore. Thanks to crew chief Warren Laliberte assisted by Margie Plows, Keith Gramlich, Jesse Kohl, Tom Stehle and Al Webster, the big Wurlitzer was in top form and sounding better than ever. Thanks also to

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Organists Juan Cardona, Jr., left, and Larry Hazard were the featured artists at a joint meeting of the New York and Connecticut Valley chapters at New York Military Academy in Cornwall, New York, on October 20. They are pictured at the Academy's 4/33 Mighty Möller.

Chris Broadwell for his help with concert planning, production and publicity.

On Sunday, October 20, NYTOS co-sponsored a joint meeting with the Connecticut Valley Theatre Organ Society at New York Military Academy in Cornwall-on Hudson, New York. Members of both chapters had an opportunity to play open console at the Academy's beautiful 4/33 Mighty Möller. A brief meeting brought members of both chapters up to date on each chapter's business and activities. In addition to enjoying the conversation and company of fellow theatre organ enthusiasts along with a variety of tasty refreshments, members also

had a chance to tour through the chambers of this original 1927 Möller installation and learn about the history NYMA's unique multi-purpose instrument. The highlight of the afternoon was the presentation of two mini concerts performed by a professional artist from each chapter. Juan Cardona, Jr., representing CVTOS, played a wonderful program that showed off the vast resources of this magnificent Möller as well as his special talent for presenting them in a variety of musical selections. New York organist, Larry Hazard, closed up the afternoon with an entertaining mini concert that featured several novelty tunes among others. Thanks to Larry Hazard, Beth Boda and Tom Stehle for organizing this delightful fall afternoon of theatre organ activity. And, thanks Bob Welch, Tom Stehle and Jesse Kohl, the big Möller was all in tune and ready to go.

Tom Stehle

## NORTH TEXAS

Earl McDonald, President,  
214/348-4436, elemac7456@aol.com

**Dallas/Ft. Worth, Texas.** The restoration effort continues on the E. M. Johnson 3/10 Wurlitzer organ. The current effort is underway in Don Peterson's workshop in East Dallas where the Chrysoglott is being rebuilt. The action was nearly destroyed by water leaks and most of it had to be restored using newly built components. The wooden parts have been machined out of new lumber. This group of volunteer restorers has dubbed themselves "the breakfast club," as the Saturday morning sessions begin with breakfast at a nearby coffee shop.

After the fully rebuilt Chrysoglott is reinstalled in the rafters of the main chamber, the rebuilt pipe chests can be reinstalled along with the pipes that had to be removed for this phase. This is expected to be completed in about three more "breakfast" sessions. Focus will then move to the solo chamber where the amount of restoration is expected to be minimal. This project should be completed in about six weeks, per Don Peterson.

In the absence of an operating agreement between the Chapter and the Lakewood Theatre, which lapsed last year and has been under negotiation for renewal, our use of the chapter's Robert Morton organ in the Lakewood has been curtailed. As a result, the last several



Working on the restoration of the E.M. Johnson organ: Matt Milford, Don Peterson, E.M. Johnson.



Glenn Swope played for North Texas September meeting.

North Texas Chapter meetings have been held in other venues, using electronic organs.

The June and September meetings have been held in the social hall of the First Presbyterian Church in downtown Dallas. This hall is blessed with a Rodgers 33E three-manual electronic theatre style organ. A member of North Texas ATOS, Mr. John Friedel, donated this organ to the First Presbyterian Church several years ago when he and his wife moved to retirement in Louisiana.

Thanks to the gracious folks at First Presbyterian, we have kept up the enthusiasm of the NTC members for the beauty of the theatre organ sounds. The June meeting was kicked off by Danny Ray and then open console players kept the beautiful music going for the rest of the afternoon.

The September meeting, again at First Presbyterian, began with a mini-concert by Glenn Swope who left us begging for more (which he later obliged). Again, the afternoon of entertainment was kept alive with generous helpings at the console by more of our very talented chapter organists.

A large contingent of our members

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took off this week for Wichita, Kansas to hear the concert by Steve Ball on the mighty 4/38 (New York Paramount) Wurlitzer now in their Century II Civic Center. A number of our members continue to lend their support to nearby chapters by their donations and attendance at their concerts. This also includes Tulsa, Oklahoma where they have a theatre pipe organ installed in a downtown theatre.

*Irving Light*

## OHIO VALLEY

Joseph L. Hollmann, President  
513/729-0786, jhollmann@fuse.net

**Cincinnati, Ohio.** On Sunday, October 27, 2002, The Ohio Valley Chapter had a very special meeting at the home of Joe and Barb Hollmann. The reason it was more special than most was because Joe had spent the last five months installing a 2/9 Wurlitzer residence pipe organ in his basement and this was the first time it was being played for our group. Joe is also President of our Chapter and at 2:15 p.m. there was a short meeting. Blanche Underwood was given special mention for 24 years as our Secretary and was presented with a small gift as a token of our appreciation of her long, devoted and dependable service.

Joe asked Martin Bevis, a long time member and professional theatre organist, to perform for this opening concert of the newly installed Wurlitzer residence

pipe organ. Martin has a long list of credits, the most recent being theatre organist at The Victory Theatre in Dayton, Ohio. Martin performed well-known songs and closed with a fanfare which was reminiscent of the 22 years our chapter was at Emery. The fanfare was played by all the staff organists each evening, right before the feature film was started.

Open console followed Bevis' program and included: Joe Hollmann, Claire Lawrence, Phil Thornberry, Chris Johnston, Eric Ratcliff, Tim Jones and Bill Wayne. Refreshments were enjoyed by all!

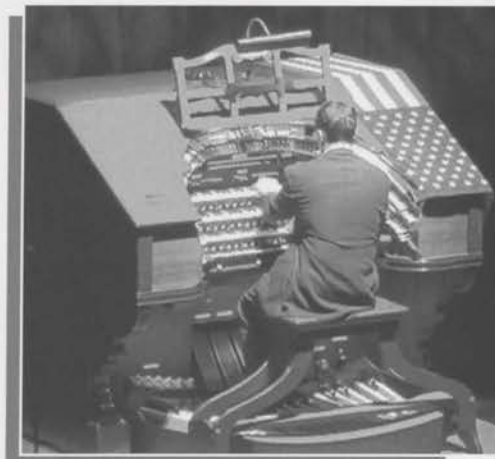
*Claire Lawrence*

## ORANGE COUNTY

Ed Bridgeford, Chairman, 714/529-5594

**Fullerton, California.** A return engagement of Australia's John Giacchi was well received by the audience at our September concert. John's program included selections from his most recent recording, *Journey Into Melody* and accompanying the Laurel and Hardy silent film *Angora Love*. Concertgoers appreciated John taking the time to greet them in the lobby before the performance as well as after.

A welcome to new members, Hal Bentson, Don Bickel, David Crofford, Charles Karayan, Paul Larsen, Pat Mower and Lorin Rhynard. We now number 98 chapter members and



*John Giacchi at the Plummer Wurlitzer.*

another 100 friends of Plummer.

We have been displaying a big banner between the trees in front of the auditorium highlighting upcoming concerts and silent movies. This has brought in some new and younger audience members, whom we hope will get hooked on the great Wurlitzer experience!

Organ maintenance and improvements continue. Regulators in the main chamber have been re-leathered. A new Roll Cymbal made by the Crome Organ Company has been installed. It is very revolutionary in design and allows the organist to create an exciting crescendo of sound from very soft to a thrilling climax. Our own Bob Trousdale has designed and installed an improved control system for the traps, drums, and other MIDI sampled voices. It now

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allows setting the individual volumes on the different effects more precisely, which improves the overall balance.

Randy Bergum has been in touch with the original installer of the Plummer Auditorium stage lift to see if there is some way to speed it up for our concerts. It is a screw type mechanism, as opposed to the faster pneumatic style. Unfortunately, the cost to replace or modify it appears to be prohibitive, so organists will continue to make a stately entrance to the audience during their riser.

*Judy and Jim Merry*

## ORLANDO AREA

Warren Thomas, President  
386/761-0592

**Orlando, Florida.** Although there was no midsummer convention this year, we still took a break from our monthly meetings in July and August due to the summer break at Lake Brantley High School. There was some much needed maintenance on the organ during this time, and anyone who signed up for practice sessions on our regular meeting days could play to their heart's content, if one could stand the lack of air conditioning.

September saw the resumption of our regular meetings on the third Sunday with "house organist" John Steele holding forth on the 3/17 Wurlitzer. We are very fortunate to have this professional entertainer as a chapter member, not to mention his expertise as an organ builder and maintenance maven. Thanks, John.

In October we welcomed back an old friend from Florida's west coast, Tom Hoehn. Tom has played for us several times in the past plus a couple of concerts on John Smart's residence Wurlitzer. Tom never fails to present a flawless and balanced program. At the urging of his wife, Tom is taking a greater interest

in his professional career, which was neglected while he pursued other interests, and is now taking a turn at the Roaring Twenties in Ellenton and is booking concert dates.

On November 2 we presented a ticketed concert featuring Paul Roberts who is on tour here from his native England. We caught Paul "on the fly," as it were, having played a concert in Georgia the day before, and was on his way to Sarasota after his stint at the Don Baker organ.

Despite this hectic schedule, Paul did not disappoint us and lived up to his advance billing. His lightning fast keyboard changes (sometimes called Chicago style) and extra ordinary pedal style elicited several bursts of spontaneous applause from the small but enthusiastic audience.

Several months ago we wrote that the chapter was entertaining the possibility of moving the organ to another location. It seems we now have a new spirit of cooperation with the High School and the idea has been tabled. Brian Bogdonowitz played for two freshman assemblies (get 'em while they're young) and the best-kept secret in Seminole County is starting to be heard.

*Jack Doyle*

## PUGET SOUND

Barbara Graham, President  
206/525-7859

**Seattle, Washington.** PSTOS recently brought England's Chris Powell to the Pacific Northwest for his first-ever U.S. concert. The 4/48 Wilcox Wurlitzer in Gig Harbor, Washington was in tip-top shape, thanks to the care it receives from Ed and Patti Zollman. For Chris, the event was the final program of a month-long around-the-world tour encompassing numerous venues in both Australia and New Zealand.

He played a variety of popular music, including "Blackpool style" toe-tappers, a musical style new to many U.S. audiences. He generously played a full two-hour program and had the audience in the palm of his hand the entire time. The 300-plus attendees agreed it was a highly enjoyable and entertaining event with many asking how soon they'll have the opportunity to again hear him perform. We look forward to a return engagement.



*Chris Powell*

Oktoberfest was the big word in October! Everyone pitched in to present a highly enjoyable event at Haller Lake Community Club, in which the PSTOS 3/9 theatre pipe organ is installed. About 150 folks enjoyed German food, including sausages in wonderful rolls dressed with sauerkraut, hot German potato salad, apple crisp and an assortment of beverages.

Professor Hokum W. Jeebs, a name synonymous in the Seattle area with old-time vaudeville, was the featured entertainer. Not only did Hokum provide plenty of music on the chapter theatre pipe organ, but he also demonstrated his versatility as he produced a tuba and joined four members of the "Ballard Sedentary Sousa Band." Their rousing German festival music permeated the hall throughout the day, much to the delight of everyone in attendance. Additional entertainment was generously provided by Carl Kehret who brought his German Barrel Organ to the event. Carl is an active member of AMICA (Automatic Musical Instrument Collectors Association) and his instrument is a beautiful reproduction of an antique.

PSTOS is proud to have provided scholarship assistance to Owen Cannon since April 1999. Owen graduated from high school in 2002 and was awarded a scholarship to Oberlin Conservatory of Music in Cleveland. Funded by PSTOS were 149 lessons with Dr. Kraig Scott, travel costs to and from his lessons, costs associated with his attendance at the 2000 AGO National Convention, and the 2002 Colorado State University Theatre Organ Workshop.

Owen is developing into a very competent classical organist, with a strong

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interest in theatre organ, as well. PSTOS is looking forward to watching Owen's musical progress, and is proud to have been a part of it.

*Jo Ann Evans*

## RIVER CITY

Greg Johnson, President, 402/753-2486

**Omaha, Nebraska.** For our September 15 meeting we returned to Durand's Sky Ranch Studio and the chapter's Barton theatre organ. President Greg Johnson chaired a short business meeting, with detailed planning for Bob Ralston's upcoming concerts at the Rose Theatre. Then Vice-President Jeanne Mehuron introduced our guest artist, member Jerry Pawlak, from Lincoln, Nebraska. Jerry comes from a musical family (his father once had an orchestra), and he has played organ, mostly electronic, for many years in bars and skating rinks. Laced with humor from the organ bench, Jerry's eclectic musical offerings ranged from lively show tunes and romantic ballads to selections from opera, pop tunes from the 1940s, and a medley of patriotic songs. He received a standing ovation at the end of his concert.

Our October 27 annual picnic was hosted by Joyce and Bob Markworth at their North Omaha home. President Greg Johnson conducted the short business meeting, which included planning for a November 10 concert at the Rose Theatre, a benefit for the theatre's Wurlitzer organ maintenance fund. Greg Johnson and Jeanne Mehuron will share console honors at the show, which will include a silent film and a sing-along. Jeanne then introduced our guest artist for the day, well-known theatre organist, Patti Simon, who traveled from Wichita, Kansas, with her husband, Ed Zollman. This is the second time that Patti has played for a River City Chapter meeting, and we knew that we were in for a big treat. We were not disappointed! Her excellent 75-minute program included favorite songs from operettas by Sigmund Romberg and Rudolph Friml. As Patti noted, "These aren't songs you'd hear at a pizza parlor!" Other offerings included music in the style of Jesse Crawford, romantic ballads, ragtime, and a lovely waltz written by Scott Joplin. Patti also shared some interesting personal stories with us. Her father-in-law, Ed Zollman's dad, was a theatre organist.



*Jerry Pawlak at the Chapter's Barton console.*



*Patti Simon at Markworth's 3/24 Kimball theatre organ.*

Patti honored Dick Kimball, with whom she had studied music, for his impact on both her career and her life. Patti mentioned that famous theatre organist Don Baker said, "The theatre organ never sounds better than when playing a march," so we were treated to a well-known march. Patti rounded-out her program with a medley from a Broadway musical.

Bob Ralston played two concerts for River City Chapter (September 20 and 21) on the 3/20 Wurlitzer in the Rose Theatre. The concert was excellent (Bob is a consummate performer), and his program was very well received. The Wurlitzer even performed perfectly, thanks to some heroic, last minute work, by several of our members. By way of explanation, the Rose Wurlitzer is used occasionally. About two weeks before Ralston's concert, Greg Johnson and the organ crew found the Wurlitzer to be unplayable. (The organ is controlled by

TOM JEFFERY



*Bob Ralston played concerts, on both September 20 and 21, for River City Chapter on the Rose Theatre's Wurlitzer.*

digital logic and something BAD had happened!) Unable to diagnose the problem, Greg called for professional help from Kansas City. Several printed circuit boards were damaged and had to be replaced. New circuit boards were flown to Omaha and the electrical problems were fixed. Four valiant guys, (Greg Johnson, Bob Markworth, George Rice, and Harold Kenney) worked until 4:00 a.m. on the day of the first concert to do tuning and get everything in apple pie order. For "Insurance," "Just in Case," Greg put a Thomas theatre organ along side the Wurlitzer console. An interesting aside: this Thomas organ is one that Ralston had played and he seemed very pleased to have it on stage.

*Tom Jeffery*

## ROCKY MOUNTAIN

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

**Denver, Colorado.** We missed having an article in the last issue of *Theatre Organ*, but that doesn't mean that we were not actively engaged in fellowship and furthering the aims of our chapter of ATOS. We did have a wonderful time at the Kremer Music Barn in Kiowa, Colorado on July 28. Patti Simon, as always, presented us with a program that certainly showed off her very special talent and also the best of the hybrid theatre pipe organ.

August 17 was a trip to Estes Park for our annual summer potluck hosted by Richard and Virginia Webb. After way too much good food, Doug Thompson treated us to some nostalgic songs and



some more contemporary selections also.

September 14 the Dick Lewis Home was the Club Social Site, where Ed Benoit started open console on the George Wright model Allen organ. Also available for any one who wanted to try, Dick's 3/8 Marr & Colton pipe organ. Gary Miller, Doug Thompson and several other members gave us a lovely afternoon of good music.

October 12 a small group of hardy members traveled to Ft. Collins for "Day at CSU." Member Doug Thompson made arrangements for the Rocky Mountain and Pikes Peak Chapters to have a full day of access to the theatre at CSU and its 3/29 Wurlitzer that came from the Three Coins Restaurant in Lafayette, Colorado.

November 3, a bright crisp autumn day, the RTD Buses started coming with their cargo of eager music lovers and by the time the 14th bus had departed and the walk-in patrons had bought their tickets, the majority of seats in the 2000 seat historic Paramount Theatre were full. It was the BIG BAND, BIG PIPES, and BIG SOUND about to begin.

The 12-piece band and vocalist, plus Ed Benoit and Bob Castle on the twin consoles of the Mighty Wurlitzer, held their audience captive for the next two hours with a nicely balanced mix of Band only, Organ only, Piano and Organ, Band and Organ and even some sing-along pieces of mostly familiar and beloved songs.

The Dean Bushnell Band has been treating Denver to Big Band Music for many years and they certainly didn't disappoint this audience. Many had never envisioned the impact that combining these elements would have created. It was truly AWESOME! The finale, with a huge 30' x 40' American flag, which nearly filled the stage, and a mirrored ball being lowered to a Patriotic Medley involving the entire group of performers, was the fitting climax to a wonderful afternoon. Wayne Scott, arranger for the Bushnell Orchestra created the many special arrangements for the Band and Organs.

Coming events: Annual Christmas Potluck, Bingo and lots of music at Helen Bingham's on December 13. Bob Ralston at the Paramount on March 30, 2003.

Priscilla Arthur

## SIERRA

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

**Sacramento, California.** For its July picnic, Sierra Chapter returned to the McCluer's. But it was at a different home with a new building for their Wurlitzer. Eight ranks of the planned 19 were playing along with several of the tuned percussions and toy counter. Almost 50 chapter members enjoyed the cool of the new building while remembering the 90+ degree picnics in the old horse barn in Mt. Aukum. A good time was enjoyed by all. At least 13 ranks will be playing by next year.

Our Hot August Pipes ice cream social included a concert by three local artists. They entertained us on the chapter's 3/13 Wurlitzer installed at the Fair Oaks Clubhouse. Warren Lubich, Bob Reichert and David Rietz provided a wide range of selections spanning many decades and styles of music. Several chapter members then enjoyed open console.

Spectacular Film! *The Thief of Baghdad* starring Douglas Fairbanks, Sr., with imagination and cinematography that would make current-day films envious. Spectacular accompaniment by Bob Salisbury from Southern California! Bob must have been exhausted after this demanding 2½-hour film. He always provided the right amount of organ and thematic content to match the varied action on the screen. Spectacular organ! The Dale Mendenhall Memorial 3/16 Wurlitzer responded superbly to Bob's demands be they soft and gentle or loud and boisterous. Bob received a well-deserved standing ovation for this September event at the Towe Auto Museum. We hope to have you back again soon, Bob.

Paul Quarino again trekked from Portland, Oregon to the Towe Auto Museum and the Dale Mendenhall Memorial Wurlitzer for Sierra Chapter's Halloween event. This time he accompanied *Nosferatu*, the 1922 adaptation of the Dracula vampire story. Because of a good advertising effort, some 240 persons attended. More than half of these were the young people we hope to bring into ATOS. Although both Paul and the Wurlitzer performed well, the film seemed to evoke more laughs than fear in our young audience. Our modern

computer enhanced films may have jaded them. Maybe there is a lesson here.

Sadly, over the summer, Sierra Chapter lost three long-time members: Jim Hodges, Roberta Donlin and Barbara Edstrom. Jim was a founding member of the chapter and held many terms as an Officer or a Board member. Roberta also contributed as an Officer and Board member. They all will be missed.

Pete McCluer

## SOONER

Joyce Hatchett, President, 918/743-1854

**Tulsa, Oklahoma.** Sooner State's September "meeting" was an excursion to Miami, Oklahoma, to hear Jeff Weiler accompany a silent film on the 3/10 Wurlitzer in the Coleman Theatre Beautiful. The film was *Go West*, starring Buster Keaton. The program this time was on a Sunday afternoon (September 29, 2002), which was a wonderful convenience for those of us who live the hour-and-a-half drive from Tulsa. We estimated some 45-50 members and guests from our chapter were present, along with some of our out-of-state members. Jeff's Silent Film accompaniment is all his own improvisation, and was truly magnificent. He also played a couple of selections of music on the Wurlitzer, as part of his program.

JEANETTE MAXFIELD



First Halloween music party for children—joint AGO/ATOS chapters. Players: Bruce Wilkin, Carolyn Craft, Joyce Hatchett, Bill Brice, phantom.

We returned to the Coleman for our October meeting, this time for a five-hour daytime- Saturday Open Console session on the organ. Playing that Wurlitzer is always a highlight of our year, and this was no exception! There were 11



names on the sign-up sheet, and we heard music from Dick Deaver, Vernon Jackson, Sam Collier, Dorothy Smith, Joyce Hatchett, Carolyn Craft, Julius Chapin, guest Karl Houck (who joined our chapter that day!), Lee Lomas, Bonnie Duncan and Charlie Brewer. Theater Manager Jerold Graham also treated us to some of Lyn Larsen's music as played through the MIDI system.

The afternoon closed with Joyce Hatchett playing Wedding Music to be recorded for use by the theatre during marriage ceremonies! Isn't that a marvelous way to expose the uninitiated to theatre organ!

Also, in October we participated with the Tulsa Chapter of the American Guild of Organists in a Halloween Monster Concert, played on our 3/13 Robert-Morton at Tulsa Technology Center in Broken Arrow. The console was decorated with spider webs and other scary stuff, and the music was played by AGO/ATOS members dressed in appropriate costumes for the season, as well. We heard from Ernest Neal, organist at Tulsa's Christ The King Catholic Church; our Carolyn Craft, who plays for Tulsa's Evangelistic Temple; Bruce Wilkin, who plays for Tulsa's First Baptist Church; our Joyce Hatchett, who plays for Tulsa's Southern Hills Baptist Church; and last on the program was Bill Brice, organist at Broken Arrow's First Presbyterian Church. It was all lots of fun, and they hope to make it an annual affair. We're also hoping for even more children to attend!

We are also excited about plans to restore midtown Tulsa's old Circle Theatre. The Tulsa Foundation for Architecture is interested in the project, and members of our chapter have met with them for discussions. The plans include installation of a theatre pipe organ, similar to the 2/4 Robert-Morton originally housed in the theatre.

*Dorothy Smith*

## **SOUTH MISSISSIPPI GOLD COAST**

Philip Lyons, Jr. President,  
organut@aol.com

**Jackson, Louisiana.** Eighty-five adults and children recently attended a Saturday evening showing of the original 1925 print of *Phantom of The Opera* in the small community of Jackson,



*Tom Hoen welcomes the audience and explains theatre organ.*



*Crowd awaits 7 p.m. start of concert.*



*The Phantom assumes his position at the console as the film starts.*

Louisiana. Jackson is home to the South Mississippi Gold Coast Chapter's adopted 2/10 Wurlitzer, originally installed in the New Haven Connecticut Paramount Theatre. The organ resides in a well-outfitted performance building at the town's museum. Ellington Pizza and Pipes' newest addition, Tom Hoehn, provided an absolutely stunning performance of the Lon Chaney, Sr. film, which was supplied through KENO International. The chapter, which serves southern Mississippi and Louisiana, has been engaged in a four-year project to renovate Wurlitzer Opus 1677, and Tom's abilities as an organist were evident as he played a flawless two-hour concert on the par-

tially restored instrument. The concert raised enough donations to renovate another rank of the organ according to Chapter President, John DeMajo. The performance was extremely well received and both the chapter and the museum are exploring the possibility of scheduling events on a regular basis.

*John DeMajo*

## **SUSQUEHANNA VALLEY**

Sam Groh, President, 717/534-2470  
TallPipes@msn.com

**York, Pennsylvania.** With our 3/17 Wurlitzer (dubbed the Magnificent Mongrel because most ranks are of non-Wurlitzer origin) temporarily in storage, members of the Susquehanna Valley Chapter are enjoying trips to neighboring venues such as Chambersburg (the Cumberland Valley Chapter), Baltimore (Free State) and Wilmington, Delaware (Dickinson). A trip to the Allen Organ factory and a Christmas concert at an area nursing home are also planned.

Last summer, after years of discussion and planning, the management of the Strand-Capitol Performing Arts Center in York launched a program of extensive remodeling including the stage area of the Capitol where members of our chapter had installed the organ some years ago. Last fall, a crew under the direction of Terry Nace completely disassembled and removed the entire organ including all the pipes, wind chests, percussion and the console. When renovations are complete, we will reinstall the instrument with new wiring, new windlines and other enhancements now in the idea stages.

*Dusty Miller*



## WESTERN RESERVE

James Stanton, President, 440/232-4377  
JLSTAN22@ameritech.net

Cleveland, Ohio. Much has happened since our last report. Most notably, WRTOS continues in the groove of sponsoring concerts on the 3/15 Wurlitzer that we maintain, located at the historic Grays Armory (built in 1893) in downtown Cleveland. We followed up our successful Lance Luce concert by presenting Rich Lewis on October 12th. The weatherman cooperated with a brisk clear early fall day to encourage a near sellout crowd into attending. And Rich did not disappoint them. Rich is now an assistant organist on the staff of the Ohio Theatre in Columbus, Ohio. Previously Rich was winner of the ATOS Young Organist competition. While young compared to many in his trade, Rich assembled a widely varied program to keep all interested. His program contained traditional theatre organ stylings, British novelty tunes, operatic arias, classical numbers, and ending with a Richard Rodgers medley. The lighting crew again made good use of our expand-

ed lighting equipment. Many thanks are extended to Concert Director Carolyn Carson and her volunteer crew for making the evening a huge success, with particular thanks to the organ tuning/maintenance crew.

The club has been active every month with organ events. Social directors Harold Wright and George Cooper continue to arrange varied locales for us. June found us at the home of Vito and Maggie Falcone with an overflow crowd on a hot summer afternoon. Featured artist Bob White gave us a nice program, followed by open console in the music room on the two Hammonds plus one Kawai instrument. In July we had our annual picnic, this year at the home of Don and Carol Frerichs. We also took this opportunity to award Howard and Jan Kast lifetime membership status for all their years of tireless work for the Western Reserve club. We finished the day with a surprise cake in celebration of the 60th wedding anniversary of Vito and Maggie Falcone, followed by open console on the Rodgers 340.

In August, our club continued the




Rich Lewis at the WRTOS 3/15 Wurlitzer.

tradition of supplying organists for the Cleveland Playhouse Square Summer Film Festival at the Palace Theatre. This year Dick Niscala, Maggie Falcone, Jim Cutler, Tim Rasper, Doug Powers, Don Frerichs, George Steffy, and Charlie Merhar performed on the Palace Kimball before the various showings. This year the films were varied to include such titles as *Willy Wonka and the Chocolate Factory* and *Mad Mad Mad World* in addition to the usual wide screen epics.

In September we had the treat of attending the dedication of the new home of Wurlitzer Opus 1326, a 2/7 mahogany Style E, now installed at the Music Palace of Bob and Lois Hamilton in Shiloh, Ohio. This is the fifth installation for this organ, and perhaps it sounds as good today as its original installation in the Regent Theatre in Harrisburg, Pennsylvania. The Music Palace is a separate building behind Bob and Lois's country home, and is designed to house two working theatre pipe organs (a two-manual Robert-Morton is about 3/4 installed) plus a plethora of other vintage keyboard instruments. About 90 people journeyed to hear Dr. Earl Reisdorff of Lansing, Michigan give the inaugural concert. Afterwards many took their turn in open console session to try out this superb installation.

We have a full schedule of events planned for the next six months, and we plan our next concert for April 2003 (just before the start of the baseball season to avoid downtown parking limitations).

Don Frerichs 

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# ANNOUNCING THE 2002 AMERICAN THEATRE ORGAN SOCIETY AWARDS

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## Hall of Fame

The ATOS Board of Directors is pleased to announce the induction of two outstanding members into the American Theatre Organ Society's Hall of Fame—Brantley A. Duddy and Dorothy Van Steenkiste.

### BRANTLEY A. DUDDY

Brant Duddy's name is synonymous with the word "organ" be it classical or theatre. His life has been devoted to the maintenance and restoration of countless instruments. A long time ATOS member, Brant served as a Director from 1996 to 2000. In 1984 he received the ATOS Technical Excellence Award.



Music has been a dominant influence in Brant's life from day one. His father, Dr. John J. Duddy, was a highly respected music teacher, composer, organist and

choirmaster. His credentials included the degrees of Bachelor of Science, Master of Music and Doctor of Music.

Brant is a graduate of West Chester University, West Chester, Pennsylvania, having earned a Bachelor of Music Education degree. His 50+ years of experience have resulted in his building at least ten organs as well as installing, restoring and upgrading countless instruments. Brant's enviable career includes working for the M. P. Möller Company, Hagerstown, Maryland; the Kilgen Organ Company of St. Louis, Missouri; and the Austin Organ Company of Hartford, Connecticut.

At one point in his career well over 150 organs were in his care. Subsequently, Brant's business was divided up twice as it built up again and again. His original area of operation extended roughly from Scranton, Pennsylvania south to Baltimore, Maryland and from Lancaster, Pennsylvania east into northern New Jersey. Now it is unlimited reaching as far away as Beijing, China!

Because he has amazing, uncanny hearing, he is renowned for his superhuman ability to decipher and clarify what he wants to hear despite how many other pitches and sounds are being heard. His ability for tuning the celeste to be warm and natural is legendary.

For over 25 years the presence of a Wurlitzer theatre organ in the Smithsonian Institution has been discussed. Brant is the ATOS Chairperson for the Smithsonian Institution Organ Project and the Restoration and Technical Member of the Smithsonian Committee.

In 1993 Brant donated the 2/8 Wurlitzer, Opus 2070, formerly owned by his friend, Lowell Ayars, to the Smithsonian Institution. The Arcadia Foundation gave a supporting gift of

\$50,000 due to Brant's influence. ATOS has added to the fund and we are all hopeful about the project's eventual completion.

Currently Brant is one of a small, select group of top-notch technicians who make up the Wanamaker Symphonic Organ Symposium and are upgrading the Wanamaker organ in Philadelphia. No one except Brant is allowed to touch the string divisions because of his knowledge of how the strings work together!

The list of organs that have experienced, and in many instances still do, the master's touch could go on indefinitely. To name but a few—the 3/48 Austin in Beijing, China's Forbidden City Concert Hall; Dickinson High School's 3/66 Kimball in Wilmington, Delaware; Girard College's 4/90+ Aeolian Skinner in Philadelphia, Pennsylvania; the Rialto Theatre's 4/27 Barton Grande in Joliet, Illinois; the Organ Stop Pizza Parlor's 4/80 Wurlitzer in Mesa, Arizona; Sanfilippo's 5/80 Wurlitzer in Barrington, Illinois; the 5/160 Great Auditorium Organ in Ocean Grove, New Jersey; and Christ Church's 4/117 Aeolian Skinner in Philadelphia, Pennsylvania.

Brant often gives freely of his time and talent. Sharing his vast store of knowledge is not a problem—he enjoys doing so. With an unassuming manner, Brant is a man of unquestionable integrity and unlimited technical expertise—and he also plays the organ.

Brant's ability knows no bounds, his motivation is for all the right reasons, and his attitude is that of a positive thinker who sees the invisible, feels the intangible and achieves the impossible. The organ world owes him a tremendous debt of gratitude.

He is infinitely more than an inestimable asset to ATOS—he is a treasure to the organ world. Peers and associates unequivocally respect him as a person and as a master technician.

To quote John Shaw, Curator of the Great Auditorium organ, in a publication about the organ, "Brant is nationally recognized as one of the leading experts in historic restoration and maintenance." Without such master technicians, concert ready instruments would cease to exist!

Inducting Brant into the ATOS Hall of Fame is actually an inadequate acknowledgement of his years of commitment and dedication, but it demonstrates, in a small way, our collective appreciation to an outstanding gentleman who has pre-eminent technical ability.

Best wishes, Brant, for many more productive years in your chosen profession. Thank you for all of your efforts on behalf of the King of Instruments. Needless to say, your legacy will be impressive and enduring for generations to come. Congratulations from your innumerable peers, associates and friends.

*Doris Erbe*



## Hall of Fame

### DOROTHY VAN STEENKISTE

It is difficult to recall anyone who worked so diligently and effectively for the advancement of the theatre organ and its music than Dorothy Van Steenkiste. She turned a genuine enthusiasm for the instrument, combined with a sense of purpose and an individual talent for industry into a 25-year avocation of love that will leave a lasting legacy.



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

Dorothy and Remi (Ray) Van Steenkiste joined ATOS in 1975. She became active in the organizational aspects of ATOS after attending her first convention. Her intense belief in the youth of our group led to the initiation of a "Young Artist's Showcase" concert at the 1984 Indianapolis Convention. This, in turn, led to the formation of the ATOS Young Organist Competition. In 1987 Dorothy conceived and started the YTOE (Young Theatre Organ Enthusiasts). She chaired

the Young Organist Competition program from 1988–2000, giving most of today's young theatre organ performers an excellent head start.

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

Dorothy was chairperson for the 1995 Detroit ATOS Annual Convention. Months of thorough planning, budgets and meetings yielded a smooth, enjoyable experience for over 500 ATOS members.

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

The program committee, under Dorothy's supervision, planned many fine concert programs on the Redford Theatre's Barton organ. Of special note were the two concerts featuring George Wright—the then "living legend of the organ."

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

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

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

Dorothy was a warm and loving person to everyone. Her genuine care and concern for the well being of all others was

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

Dorothy's legacy will live on through ATOS via the programs she nurtured, and through the Redford Theatre, a building, a mission and a "family" she embraced wholeheartedly.

*John Lauter*

## Organist of the Year

### TONY FENELON

The ATOS Board of Directors proudly announces the selection of Tony Fenelon as the 2002 Organist of the Year.



Tony was presented his award during the Awards Banquet at the 2002 ATOS Annual Convention held in San Diego, California.

It was inevitable from an early age that music would play a significantly major role in Tony Fenelon's life. As a child, he showed astounding talent as a pianist. At the end of his secondary schooling, Tony faced an enviable dilemma. With a talent for music and a passion for electronics, he had to finally decide between the two. So he enrolled in a Science Degree program at Melbourne University and, not surprisingly, found it almost impossible to keep music in the background!

Much to the consternation of the Science Faculty, he studied part time at the Conservatorium of Music, in what little spare time was available, under famed teacher Mr. Roy Shepherd. His early successes included winning the Victorian Final of the Australian Broadcasting Commission's Concerto and Vocal Competitions, and the Open and Bach sections at the National Eisteddfod in Canberra. In the same year, he obtained the highest marks ever awarded for his Licentiate Diploma in Performing Piano at the Melbourne Conservatorium of Music.

Tony Fenelon is also no stranger to the Australian Pops and Australian Philharmonic Orchestras concert audiences, having appeared with the orchestra over many years since its inception. As a solo pianist, Tony has an unusually wide taste in musical repertoire, having performed works with the orchestra ranging from Tchaikovsky and Rachmaninoff to light classics and pops. Tony has been regularly featured in the New Year's Eve and Best of British concert seasons at the Melbourne Concert Hall, Sydney Opera House, Adelaide Festival Theatre and Geelong Art Centres.

Tony's insatiable interest in lighter music and a love of the

majestic sound of the theatre pipe organ led to his "other" career, leading to his appointment in 1965 as the resident organist at Melbourne's then prestigious Regent Theatre. Tony made his first theatre pipe organ tour of the United States back in 1969, and has returned at least 16 times to perform both on theatre organ and piano, as well as on Roland's Atelier range of organs. He has performed at some of the most prestigious theatre organ venues in the U.S. including, the Oakland Paramount, the Ohio Theatre, Columbus, San Sylmar, the Sanfillipo residence, the Orpheum Phoenix and the Pasadena Civic Auditorium, to mention a few.

In 1999, Tony returned to his old stamping ground to be featured in the Inaugural Concert of the Regent Theatre's new Wurlitzer Pipe Organ. This concert was an overwhelming success, drawing an unprecedented record attendance since the civic reopening of the Regent. In February this year, by popular demand, Tony was invited back to do a repeat concert.

After completing his Bachelor of Science degree at Melbourne University, he commenced full time work as a medical electronics engineer at the Royal Melbourne Hospital, a career that culminated in his appointment as head of the Department of Biomedical Engineering in October 1991. During his employment, his achievements included jointly designing Australia's first implantable cardiac pacemaker, the design and development of equipment for cardiac arrhythmia mapping, the measurement of neurological visual evoked responses, and the publication of many technical papers worldwide.

With increasing overseas and local requests for Tony's performances, he reached the milestone decision in June 1998 to relinquish his biomedical career in favour of a full time involvement with music. Now an internationally acclaimed artist, Tony has completed over twenty major concert tours overseas, performing on pipe organ and piano. Since 1995, Tony's association with the Roland group of companies has seen him performing concerts throughout Australia, the United States, Japan, the United Kingdom Canada Hong Kong and Taiwan on Roland's extensive range of contemporary keyboard instruments. He has been invited three times to represent Australia in Roland's Organ Power Concert at the Karin and Richard Carpenter Auditorium at Anaheim, U.S.A. Tony has to his credit 22 recordings and 4 Gold records.

In his concerts, Tony strives to provide a tasteful balance between popular tunes and light classics and includes music from the films, stage shows, jazz, and great standards. As the piano has always been his first love, his extensive repertoire of piano classics now forms an increasingly large proportion of his concerts—a feature widely appreciated by his audiences and captured in his recently recorded CD "Collections".

Since 1986, Tony and his wife Noella have been able to enjoy the more exotic fruits of music as Tony entertains guests on board luxury cruise ships at some of the world's most exciting locations. Their travels have taken them from Alaska to French Polynesia, Norway, the British Isles, Bali and the South Pacific, Italy, Spain and Africa, with Tony as a featured artist on piano and orchestral keyboards.

A man with an insatiable appetite for music, Tony's dedication and energy are the drive behind his constant quest for new ideas and musical horizons.

*Donna Parker*



# Honorary Member

## RUTH VILLEMIN DRESSER



The recipient for the 2002 American Theatre Organ Society's Honorary Member award goes to Ruth Villemin Dresser, an educator, musician, philanthropist and entrepreneur. She has had a long and varied career in the educational field. She taught elementary school in Los Angeles; was a supervisor of student

teachers at C.S.U.N.; and taught Philosophy to doctoral students at U.S.C. She became the Executive Administrator at the Santa Monica Montessori School—a position she has held for the past 42 years. She is an authority on the Montessori methodology and has lectured extensively at local universities. She has made many appearances on television and has published *The Curriculum Guide for Montessori Teachers*.

Her musical career began formally at the age of seven with her first piano lesson. Eventually her older brother also began teaching her how to play the Wurlitzer pipe organ at the Monache Theatre in Porterville, California. The two of them played piano/organ for the local Mickey Mouse Club every Saturday morning for many years.

During her high school years she was the pianist for the Walt Stevens Orchestra, a 12-piece band that played for the proms. She also played the pipe organ every Sunday for church services, which she continued to do for 17 years.

During WWII, she attended U.C.L.A and earned her tuition by playing in ballet studios, churches, the U.C.L.A Musical Theatre Department and in bars with her Hammond Solovox. She riveted fighter planes for Douglas Aircraft at night and would attend U.C.L.A in the daytime. At one time she was the audition accompanist for Horace Heidt and his Musical Knights.

After completing her studies at U.C.L.A and Columbia University, she edited a series of children's records under the label, *Stepping Tones*. Besides being a long time member of ATOS, she is a member of the American Guild of Organists and is also a member of the John Dewey Circle at Columbia University.

Her brother gave her the 1917 Wurlitzer Pipe Organ, which had been formerly installed in the California Theatre in San Francisco. This magnificent 4/24 theatre pipe organ became the instrument for many theatre organists to play in her home. When her brother died in 1987, she donated several Wurlitzer pipe organs to various chapters of ATOS and she donated her own four-manual Möller classical pipe organ to a church in Salinas.

A foundation was formed to bring together the mutual goals of their families in preserving the Wurlitzer theatre pipe organ as part of "Americana." Hundreds of her friends have revelled with her in celebration of this magnificent instrument. Her champagne concerts are always free.

Congratulations to the 2002 recipient of the American Theatre Organ Society's Honorary Member award—Richard Villemin's little sister, Dr. Ruth Villemin Dresser.

Donna Parker



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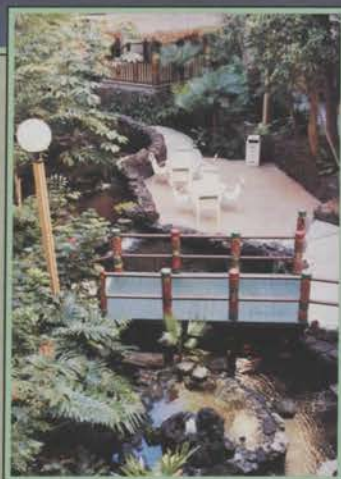
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## PACIFIC PIPES 2002 CONVENTION REVIEW

CONTINUED FROM PAGE 22

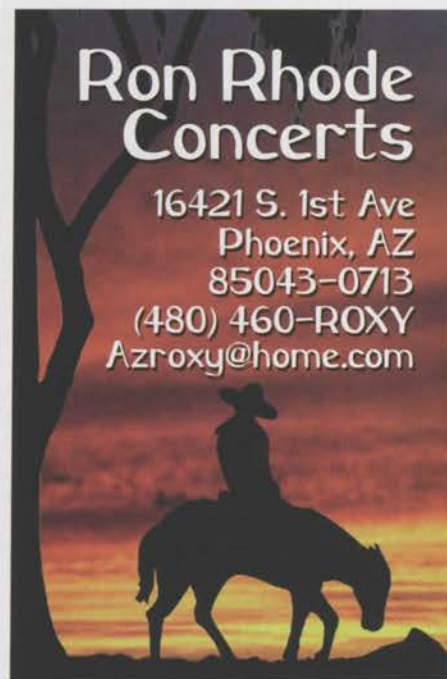
a picturesque rambling array of rustic shops with a definite New England feel. It was a couple of pleasant, relaxed hours, although most of my time was spent getting "people shots" and trying to capture the ambiance of the place for the Journal. After getting a few shots of the usual gang of suspects by the waterfront, I saw Karen talking with a young Japanese lady. At first I thought she was a tourist from the general public, then her ATOS nametag was spotted. Karen saw that this lone ATOS member from Japan was walking around all by herself and struck up a conversation. I was introduced to this shy, soft-spoken miss, Yuko Sato from Kobe. She spoke very little English, and about the only Japanese I know is "Honda," "Yamaha" and "Sony," but it's surprising how much effective communication is non-verbal. When Yuko held out her camera to me, I knew exactly what that meant. We took some photos of each other before talking a bit more. And by the way, the unseen player of "White Christmas" at the jam session was Yuko. Her background for this ability was explained when it was learned that she works for the Roland group in Japan. It would have been nice to have another hour at Seaport Village, but it was time to hop on the coaches again and head for Balboa Park.

### **SUNDAY AFTERNOON—CAROL WILLIAMS**

As we walked through Balboa Park, a lush, green "old growth" paradise, several marvelously sculpted Spanish-style terra cotta building façades caught our eye. Then we headed towards the spacious Spreckels Organ Pavilion, the ornate building housing the pipework of the massive 4/73 Austin organ. Originally consisting of 52 ranks, only two of the additions are non-Austin pipework. One is a Wurlitzer Tuba, and the other a copy of a Wurlitzer Tibia. About 20 minutes before the performance, the protective roll-up door in front of the pipe chambers was raised. It was quite cool this afternoon and the console sat in the shade, so Carol Williams was attired in slacks, a coat with a high fur collar, and shades. She opened with "America The Beautiful" and we were immediately struck with how powerful the pedal fundamentals were on this big bruiser.

## Ron Rhode Concerts

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That power was undiminished from a distance of 150 feet, outdoors, in free space, with no room support. In case we forgot to mention it, the Spreckels organ is an outdoor installation, the largest of its kind.

Williams continued with Copland's "Fanfare For The Common Man." The big bright reeds were used, and they made themselves heard quite well from the 50-yard line. "Songs Of Praise" featured some deftly played toccata-like patterns. A blast from the organ's boldest brass was amazingly assertive. While the instrument is far from being the first choice on which to play Richard Purvis' delicate and elusive "Greensleeves," Carol made some skillful substitutions, and it worked well. Next, the big romantic concert organ characteristics of this instrument shone through (as did its brilliant side) in an exciting toccata-style "O Come, Immanuel." It incorporated some interesting harmony and variations. As it was now the post-thanksgiving holiday season, she continued in this vein and gave us Mel Torme's "Christmas Song," followed by "Winter Wonderland." Both of them could be described as "untremmed theatre organ." Lemare's adaptation of Brahms' "Hungarian Dance #5" came off to good effect. A really different than usual treatment of the Beatle's "Hey Jude" made the rock standard seem like a different song. It was played in a jazz styling. And the final chord had some of that ear-catching tension heard in a certain well-known jazz organist's endings. Souza's "Washington Post March" gave an idea as to what might have been heard at a municipal organ concert in the early 20th Century. We enjoyed the Duke Ellington "Solitude" that followed: She managed to make the Austin sound quite modern. In "Manhattan Serenade," a nice string-textured combination carried the melody, then was joined by a jazz cymbal. We've never heard an organ of this type and vintage put forth such a contemporary sound. Vierre's "Carillon de Westminster" closed the hour at the pavilion, and the organ's tonal resources were well suited to the piece: the less-bombastic moments, as well as the heroic ending. It was an interesting concert on a genre of instrument not heard from very often.

Upon arriving at the hotel, I walked around the bus and looked at the back of what appeared to be a converted bread truck. Inside were pipes on a chest. Walking around to the side, we got a full view of what looked like a band organ on wheels, but it sounded more like a theatre organ. This meticulously crafted instrument was dubbed "The Spirit of San Diego" and displayed the technical genius of its creator, Charlie Porter.

### **SUNDAY EVENING— PETER RICHARD CONTE**

After a lengthy bus ride to Dana Point, we walked into the Spanish-modern South Shores Church, a low-profile sanctuary built on the side of a hill with great views of the distant residential areas. The massive five-manual console of the 333-voice Walker digital organ had been moved to its central "concert" position and it dominated the front of the sanctuary. Its creator, Mr. Bob Walker, served as MC, and after some introductory and explanatory comments, he introduced Mr. Conte. Our most able artist opened with the overture to "Candide." In five minutes, Conte managed an amazing number of effortless registration changes, and the voices came from all around the room. His next offering, "Graceful Ghost," was another multi-directional experience. For a few moments, it had a ragtime flavor with piano, then a long parade of varied voices followed, including some most attractive strings. It was a very unusual piece, and in a way, quite peaceful. The following number left none of this evening crowd asleep with its Forte attention step, but it all changed with a sequence of subtle and lovely sounds that continued through a waltz setting. As with much of Mr. Conte's work, it was full of skillful tone coloring, and most difficult to categorize.

Next he played "Winter's Night," opening with some delicate flutes, then we were treated to a rapidly changing treasury of gorgeous sounds. It is very hard to describe what he paints from the console with a wide variety of colors. You just have to hear him first hand, in concert. "Winter's Night" featured passages on an orchestral flute in between sequences of great variety. There is no doubt about it; Peter Richard Conte is a master of great orchestral transcriptions. Given a big, bigger, or the largest instrument, this superior musician will extract more musical variety than just about anyone else. "Bring A Torch" got underway with a fanfare of reeds from various locations around the sanctuary and some big ensemble sounds from the front divisions. In "Londonderry Air," the Walker's unbelievable strings almost seemed to originate from outside the building. Conte imparted exceptional warmth to this sentimental favorite, and it increased as he conjured up some magical harmonies. He finished with a Purvis-style swell, which gradually tapered off, then as the other stops were cancelled, one soft voice remained, and it was very skillfully diminished to

inaudibility. This was a convention highlight. A most unusual arrangement followed, and it incorporated snatches of "Rhapsody In Blue," a hint of Fats Waller, then on to "I Got Rhythm" and "Someone To Watch Over Me"—yes, on this huge church/concert organ. "My Heart At Thy Sweet Voice" showed off the Tibias, three French Horns, and countless other voices. It proved to be another exercise of indescribable beauty. The concert closed with Sibelius' "Finlandia." The ominous opening chords on the big reeds were followed by a multi-hued ocean of strings. This grand performance with its changing colors and dynamics, almost escapes description. The conclusion was mind-boggling in its majesty, amplified by a pulse-quickening swell. The tremendous standing ovation was answered with an encore, the short version of "Dance Of The Hours." We heard some small-scale color reeds, all the way down to a little Musette-like beauty. Afterwards, when expressing my amazement with the impressive scope of this instrument to Bob Walker, he said, "It has 333 voices. Tonight, you heard about 150 of them." As for Peter Richard Conte, we heard him a couple of years ago on a good organ of about 60 ranks, and it was a great performance. But tonight, he really had the right team of horses, and the results at times were over the top.

### **MONDAY MORNING—TOM HAZLETON**

We returned to the Santa Sophia Catholic Church for a much-anticipated appearance. The grandmaster of the pipe organ mounted the bench of the Allen GW4 and launched into "Zippity Do Dah." Played in celebration of the 100th anniversary of Walt Disney's birth, it featured several tempo changes and a little bluesy insertion. "When You Wish Upon A Star" was enhanced by a gorgeous celested Diapason, a goodly selection of theatre organ registrations, and a couple of those short but sweet string bridges that lift the spirit. Tom informed the audience, "This program will not have a lot of classical music in it... Just a lot of raunchy old theatre organ stuff." He then played a Latin-flavored "Mañana," but it was taken out of that setting for some "Hazleton-izing." His medley from *South Pacific* was superb and displayed most of the main melodies. Tom wrapped it up with a commanding crescendo of the type that is exclusively in the domain of the theatre organ. All throughout, his combinations, transitions and solos, including the shorter accents, bore that mark of first-class musicianship. What happened next was one of those "not of this earth" experiences. Hazleton stepped over to the church's 2/50 Allen and played a hymn improvisation. In a span of three minutes, he must have used just about every sound the organ had to offer. This musical trip into ethereal beauty and lofty power would be enough all by itself to instantly establish Tom's credentials. About halfway through, another certain well-known organist seated in the pew ahead of us turned around and gave me a look that was a mix of awe and disbelief. This was easily one of the high points of the convention. Then Mr. H did an about-face by returning to the GW4 and playing a slinky "You Made Me Love You." The first half ended with "Shout Hallelujah," and its straight-organ intro had a bit of Handel in it. Things then took on a Broadway styling, which was infused with more than one of his detours. It was a big hit with the 100 students from the church's school who had joined us for the first half.

Tom began part 2 with what he said was an "unrehearsed" Crawford "High Hat," which came off very well. He then played the Purvis "Carol Rhapsody," but instead of the Grace Cathedral version, this was the more theatre organ oriented version Richard had shown Tom. But quite a bit of the matchless Purvis recording was still in it, including the victorious final chord. Next was "Beyond The Sea," a quiet, atmospheric ballad with multiple sections and shifts in color that never allowed the listener to become bored in spite of the tranquil mood. Then he flew into "Swanee" with a console riser boldness, which turned out to be the opener for a medley. He played a wistful "But Not For Me," then "Lady Be Good" with a little percussive soft shoe. He employed a realistic jazz combo sound for "Our Love Is Here To Stay" that went into a big classical registration. Only a true artist can integrate such dissimilar elements and make such an arrangement work. He continued with a "Rhapsody In Blue" snippet, and then brought it all home with "I Got Rhythm." Tom said that he had gone up to Trinity Church during Barry Baker's practice session. He said to Barry, "Since we're both playing 'gigs' at the same time, I can't be at yours, so play me your concert... and he did!" This concert ended with a collection of Christmas carols, starting with "Joy To The World," played as a very fast march! But there were some wonderfully gentle moments as well, and the entire package was assembled with care. "God Rest Ye Merry Gentlemen" was given a welcome "Ancient of Days" treatment, but Tom managed to sneak



in a sly little twist at one point. "Adeste Fidelis" was an unusual take with a bit of the Radio City Music Hall sound. Of course, this and everything else he had played led up to a standing ovation. His encore was "The Christmas Song" and it was taken into the final portion (which itself had yet several more registration changes) by one of his patented soaring string ensembles.

While a lot of ground was covered in about two hours, it takes much more than just a single concert to fully comprehend the expanse of Tom Hazleton's musical vocabulary. To get a sufficient overview of what he does, one needs to attend many of his concerts, which are played on every size and type of instrument in every conceivable type of venue. In addition, he has produced a large body of recorded work that withstands the scrutiny of the most severe critic. After a considerable amount of this musical output has been absorbed, it can be seen why Hazleton could arguably be the best overall keyboard artist alive. After all, here is a musician who plays material ranging from smirking sleaze to the unspeakably beautiful compositions of Richard Purvis—and everything in between. And he shows no signs of diminishing brilliance. Long live the grandmaster.

## **MONDAY AFTERNOON—BARRY BAKER**

Since we had been to the Trinity Church for the Friday night jam session, several volunteers had been hard at work, and the sanctuary was transformed into a vision of Christmas. After an offstage introduction, Barry walked out, acknowledged the applause, and after about two seconds at the console, the escalatory phrases leading into "Speak Low" rang out. "Hoedown" from Copland's *Rodeo* received the supercharged Baker touch—vivid, clean and faster than any version yet heard. But wow! What a different view of this familiar piece. It was obvious that he really likes this fine slice of Americana by the way he threw himself into it—so much so that on the three-beat stinger, the bench actually lifted off the platform! A seldom-heard "Pinetop Boogie" continued the high energy level and bristled with rhythmic precision.

"Little Boy Lost" turned out to be one of those memorable highlights. A tuned percussion flourish preceded a Clarinet solo supported by flue work in a most reflective intro. This is one of the most insightful and haunting things Barry has played yet, and it was one of those "image creators." I could almost picture a vocalist singing this in a softly lit room in front of a window with snow falling outside on a December night. The concluding moments were especially evocative of time, space and place. In an interesting change of pace, Baker followed with "Maypole Dances," which started out as a sort of "highland fling." It was an intense showing, very cleanly played, especially notable when the percussions were used. Next was a trip back to the 1950s and Paul Anka's "Put Your Head On My Shoulder," traditional theatre organ registration and a short sequence of jazz. "Selections" from *Flower Drum Song* was a well-played set, opening with appropriate use of the gong and some xylophone. There were some simply registered moments, such as a reed solo against a single accompaniment stop. At times, Barry's attention to detail is astonishing. For a short two-part percussion accent, many artists would set up something on one manual. Such a situation showed up in this medley, and to get precisely the effect he wanted, just a couple of tuned percussion notes were played on the third manual, immediately followed by two notes on the fourth manual with a similar but contrasting percussion color. The remainder continued to make tasteful use of percussions (tuned and atonal) and pipe combinations to create an Oriental atmosphere. During one selection those in the first few rows were aghast at his almost superhuman rapidity of registration changes in widely scattered areas of the console, all of them done in service to the music. What followed exemplified Barry's growing ease with using humor during his concerts. And the musical goings on were explained in his introductory remarks, which set up the aural gags. "There's A Small Hotel" started as a nice conventional ballad, then several "innkeeper" references crept in. Suddenly, the appearance of the shrieking strings from the Alfred Hitchcock *Psycho* shower scene drew the laughter of recognition. The coda featured the familiar rhythm pattern, cleverly incorporating the shriek. The first half was brought to a close with "Spring Fever," one of those happy old-timers driven by a lively tempo.

With a Christmas-tinged intro, the second round began with the number one hit of 1946, "Give Me Five Minutes More," a great brass-reinforced opener. In a tribute to composer Richard Rodgers, Baker played some of his work, including a lovely "My Romance." Played with feeling and understanding, he gave the middle a dynamic buildup before a breathtaking descent back to a delicately voiced trip home. In another instance of console side humor, Barry said that all artists tell you what they'll be playing

today, but what was left out goes untold. "So now, here's a list of the songs you won't be hearing today." What followed was a Dave Letterman "top ten" style list. The Number 1 omission from the program was a redneck oriented "I Still Miss You Baby, But My Aim Is Getting Better." Then we were all invited to sing along to "White Christmas." When his playing got a bit too interesting, most of the audience stopped singing and listened. A tribute to the late dean of silent movie organists, Gaylord Carter, featured three songs associated with his career. It ended with "Comedy Clowns" In spite of a rather calm intro, this was a lickety-split romp with Tibia backed color reeds and brassy runs that suggested the sight of clowns running around doing visually outrageous things.

The finale was the first movement of Rachmaninoff's *Second Piano Concerto*. The orchestral part was Barry's work, captured earlier on the organ's computer recorder/player. He performed the piano portion live. We witnessed a virtuoso performance of some "serious" music. To watch Baker's fingers during the frequently continuous torrent of notes was an awesome thing to observe. His face was the picture of rock-solid concentration. The integration and inter-play between the two instruments was perfect. For his well-earned standing ovation, the encore was a short but exciting "Baby Face," complete with a dose of that unreal triple-time finger work.

## **MONDAY EVENING**

Pacific Pipes 2002 was a very satisfying experience, and during that time, it was our good fortune to make several new friends. In spite of the busy pace, there was time to pop into the Allen room and listen as Walt Strony demonstrated a three-manual model. And we managed two or three visits to the convention emporium, each time finding something that we could not live without. With so much of your favorite stuff concentrated in one place, it's tempting to blow all the "spending cash" then whip out the credit card.

## **ONE LAST GATHERING**

President Nelson Page emceed the awards banquet. A posthumous award—the ATOS Hall of Fame Award—went to Dorothy Van Steenkiste. The second ATOS Hall of Fame Award went to Brant Duddy. The highly anticipated Theatre Organist of the Year Award was presented to Tony Fenelon. The ATOS Honorary Member Award was presented to Ruth Villemin Dresser. The irrepressible Jack Moelmann held up some lost and found items and practically turned the next few minutes into a standup routine. He then gave some pointers on how to "make the most out of your hotel stay." I believe the correct title of that short "seminar" was "A cheap-skate's guide to collecting hotel souvenirs." With all those little bars of soap, bottles of shampoo, etc., over the years, Jack has probably saved at least 30 or 40 bucks.

The entertainment for the evening was the husband and wife team of Wayne and Cheryl Seppala on piano and organ. They opened in a duet of "There's No Business Like Show Business" and "Just One Of Those Things." Then Cheryl soloed a very nice rendition of "Stardust." The program also heralded the upcoming holidays with several seasonal tunes. The Seppalas are quite accomplished musicians who can hold a crowd's attention. Instead of talking, everybody at the tables listened. Afterwards, a large number of people stayed in the room and the reception area outside to visit. About a dozen were still hanging around after 11 P.M.

As our flight left San Diego at 8 A.M. Tuesday morning, we were up at 5 A.M. At about 7 A.M. I was just about to drift off to sleep in a waiting room seat when Karen walked over and said excitedly, "Ron! Look who's here!" Of all people, it was Yuko. Her flight (the first leg of a ten-hour flight to Tokyo) was to leave just after ours. The three of us talked until it was time to depart. With the language barrier, we all struggled a bit to communicate, but we have definitely made a new friend, and it happened largely through just a few simple acts of courtesy. Regarding our first meeting at Seaport Village, Yuko said, "At first... afraid. But now, O.K." In my best Japanese—compatible English fragments, I told her we hoped she could make it back to the U.S. for the 2003 annual convention. It was about time for us to board our plane, and Yuko's face suddenly contorted. She started to cry, and the reason was clear. She hung on to both of us. That did it. Then I lost it, practically blubbering in an airport terminal full of people. This experience served to remind us that, in spite of differing languages and cultures, most people on the globe are much more alike than different. See you in 2003 Yuko.

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*Announcing  
the Winner of the  
2002 Simonton Literary  
Prize Competition*

The Simonton Literary Prize was established in 2000 by ATOS in honor of Richard C. Simonton, founder of the American Theatre Organ Enthusiasts, the organization now known as the American Theatre Organ Society. Its purpose is to encourage and award original research, scholarship and writing in the areas of theatre pipe organ history, restoration and conservation. A monetary prize in the amount of \$1,000, a certificate, and publication in the *THEATRE ORGAN* Journal are awarded winning entries.

For the year 2002, Scott Smith submitted the following winning entry and has been awarded the Simonton Literary Prize.

# THE BUTTERFIELD SPECIALS

By Scott Smith



HONEY & KEN WUEPPER

Temple Theatre B-3 Barton,  
Saginaw Michigan.

Pity the lowly Butterfield Specials. Maligned. Misunderstood. Undistinguished. Under specified. Consider the unfortunate consequence of the name Barton, which rhymes with a slang word that refers to human flatulence. Adding insult to injury, in Volume 1 of the *Encyclopedia of the American Theatre Organ*, author David Junchen took some ugly swipes at the Butterfield Specials, calling them "horrid" and "abortions."

In spite of their obvious shortcomings, the B-3 Bartons played and played and played for years to an appreciative public, and to somewhat less appreciative organ buffs, many of whom cast an eye of suspicion on these half-unit organs, thinking of them more as "half-breed," instead.



The basic instrument was a stripped-down 3/11 Barton organ, built by the Bartola Musical Instruments Company of Oshkosh, Wisconsin, primarily for the Butterfield Theatres firm of Michigan. The term "Butterfield Special" was probably a sarcastic name conjured up by organ buffs that simply stuck. There was nothing particularly "special" about them. Still, there was something different about them altogether . . .

With a wide array of inter-manual and intra-manual couplers, a little imagination and a lot of contortion, many combinations of sounds could be achieved that rivaled comparably sized all-unit organs. Despite their inherent cheapness, some careful thought and consideration obviously took place to make these organs more versatile that would otherwise seem out of place. For instance, the tuned percussions were not affected by the unisons off. While this prevented the organist from shifting them from manual to manual, or playing them at multiple pitches, one could create somewhat of a floating or "phantom" manual at times. For example, if one wanted a light "shimmer" effect, replete with coupled Strings and Voxes, topped with fluttery Tibias, one needed to register as follows:

*What you registered:*

GREAT

8' Vox Humana  
8' Viol d'Orchestre  
8' Voix Celeste  
Chrysolott  
Unison Off

ACCOMPANIMENT

16' Great to Acc.  
8' Great to Acc.  
4' Tibia Clausa  
4' Acc. to Acc

*What you got:*

GREAT

Chrysolott  
ACCOMPANIMENT  
16' Vox Humana  
16' Viol d'Orchestre  
16' Voix Celeste

8' Vox Humana  
8' Viol d'Orchestre  
8' Voix Celeste  
4' Tibia Clausa  
2' Tibia Clausa

At first glance, this doesn't look like much, but compared with other vintage organs, even other Bartons, the Butterfield Specials made up for their specification inadequacies, to a degree, with versatility. Vintage all-unit Bartons often included couplers, but they were sparing in number. Except for the Chicago Stadium, the author has never encountered a vintage Barton that contained a 2' Tibia extension, yet the venerable B-3 had one "available," sans top octave.

Barton was the organ of choice for the Butterfield chain. Rumor has persisted for years that the two companies solidified their business relationship by investing in each other's enterprise—probably through a simple exchange of stock. This exemplifies an old-fashioned business concept that was not uncommon even in those days, based on mutual trust and commitment, borne out of a desire to continue a symbiotic relationship, in which one company's success depended to some degree on the success of the other.

The Butterfield Theatres' chain was renown in the Michigan area, and a powerful force to be reckoned with for many years. By the early twenties, "Colonel" Walter Scott Butterfield had established himself and maintained an office in Chicago. Later, he moved his headquarters to Battle Creek, Michigan and in 1926, again moved his staff to Detroit. When he died on April 20, 1936, the Butterfield chain included around 100 theatres. The showman's title was strictly honorary and was conferred upon him by friends at Camp Custer during World

War I. He was married three times and had six daughters. Among his business partners was noted architect John Eberson, who designed over 300 theatres in his time, including several for the Butterfield chain. For decades, Butterfield dominated motion picture entertainment in the Midwest, but over time, things changed. With an aging group of large, older theatre buildings, Butterfield found itself unable to compete satisfactorily with puny, plain, box-style theatres in shopping malls, and pulled the plug in the mid-1980s, after donating or selling off all of its properties.

So why were the B-3s created? How did Barton cut the price, and why? First of all, virtually all of the B-3s in Michigan were installed in cities of relatively modest size—generally under 100,000 at that time, and at least 60 miles away from a major city, specifically Detroit or Chicago. Secondly, they were really "formula" organs, designed and built to fit into medium-sized houses ranging from 1,000 to 1,500 in seating capacity (although the Temple Theatre in Saginaw, Michigan is an exception at 2,200). In nearly all situations, it was the largest theatre to be built in the city at the time of its construction. In other words—the biggest bang for the smallest buck. In at least two cases, other, less-theatrical instruments, which had only been installed for a few short years, were kicked out in favor of a B-3 (Majestic, Grand Rapids, and Strand, Lansing, Michigan). B-3 consoles contained 80 stop tablets that worked . . . and another 40 that didn't! Those that didn't were sectioned off separately from the working tablets, and had a tiny black dot near the tip of the tab indicating their strictly cosmetic function. They also contained three keyboards that looked big in a slightly-smaller-than-normal console, two of which controlled a limited number of stop tablets and one that controlled almost nothing. In defense of what Barton created, it was produced with the thought of upgrading at any time, much in the way many church instruments have "prepared for" stops or divisions, when funding is eventually available for the complete plan to be fleshed out.

## HOW BARTON DID IT

- Used the five most useful ranks and unified them (Tuba, Tibia, Flute, Voix and Open Diapason)
- It is generally accepted that Bartola built all of their own wooden pipes, but their philosophy with regard to wood choice for the Tibias is unclear to the author. Most of the "Deluxe" organs contained Tibia pipes made from spruce and were stamped with a metal die, except for the 16' basses, which were usually made of sugar pine and identified with India ink. All of the wood pipes in a B-3 Tibia are sugar pine (scraps?) and identified with India ink, presumably less expensive than spruce at that time. The author suspects, but cannot absolutely verify that Bartola possibly recycled the trebles of traded-in Bartolina pipes (capped metal Tibia from Bartola pit organs) as Tibia trebles.
- Reduced compass of Kinura and Voix Celeste to begin at tenor "C"
- No 16' Tibia extension on earlier versions (added later)
- Used shades made for smaller organs; smaller in overall wall area



- Single six-rank ventil chest reduced the number of chest walls
- Six-rank ventil chest required only 61 magnets (and wires) plus six more for ventil actions vs. 342 for a normal six-rank, 61-note chest (taking into consideration two ranks that only ran to tenor "C")
- Reduced number of offsets
- Lower wind pressure overall in early models (later increased, but not consistently)
- Smaller blowers (5-hp, 1,200 rpm vs. 7½-hp, 1,800 rpm used in "Deluxe" 3/10 organs)
- Eliminated Second Touch from pedalboard.
- Smaller console
- Smaller lift for a smaller console
- Smaller relay
- Less electrical cable (console to relay; relay to chambers)
- Deleted traps and percussions available on comparably sized (even smaller) all-unit instruments
- No Kettle Drum unit (built as an add-on module to all other Bass Drum units)
- No 37-note Glockenspiel
- No secondary trap unit (Steamboat Whistle, Siren, Bell, Auto Horn)
- 13 note Chimes (20 notes standard), utilizing smaller, cheaper Class "M" instead of their normal Class "K" Deagan tubes.
- Earlier B-3s included a 37-note Marimba. On the late organs, the Marimba was swapped out in favor of a 37-note Chrysoglott.
- When replacing other organs, B-3s were installed utilizing the existing wind lines . . . no matter how small they were. In the case of the Strand/Michigan Theatre, Lansing, the 15" diameter blower outlet was reduced about fifteen feet down the line to a barely-adequate 8", which was installed by Möller several years before.
- In certain non-critical locations where maple and other hardwoods were used in their "Deluxe" instruments, Bartola chose to use cheaper sugar pine in producing chamber ladders, swell pneumatic bodies and other incidental parts for the B-3s. Framing lumber was reduced to an absolute minimum overall, but never at the cost of safety.

The ongoing development of the B-3 model (and Barton organs in general) can be readily seen in the early models in the Flute rank, with notes #1–12 (16' extension) on one offset chest, and notes #13–30 on another. Later, #13–30 was placed up on the main chest and the top twelve pipes of the 2' extension made a U-turn at the end of the manual Flute chest, apparently to save on space and materials. Likewise, the chunky 8' Tuba bass offset chest (#1–12) which also appeared in standard and "Deluxe" Bartons was dispensed with on this model, and the entire rank was placed up on the main chest, save for notes #62–73, which were placed on a small treble offset; again, less expensive to build. In later models, the B-3 looked more like standard Barton all-unit organs, mechanically speaking, probably to increase productivity by creating uniformity. The rack boards of the Tuba rank were almost uniformly stamped as "Clarinet," scratched out and "Tuba" written in pencil. The scale of the Tuba pipes was reduced to that used in smaller instruments, so that they would fit into the



*Organist Charles Eiferle was the last organist to be officially on Butterfield's payroll at the Strand/Michigan Theatre, Lansing, where he played for intermissions and radio broadcasts until the late 1940s. (Now installed at Grand Ledge Opera House, Grand Ledge, MI)*

Clarinet holes of a standard three-rank chest. Except for the big six-rank ventil chest, Bartola rarely built chests over three or four ranks in size, probably to speed installation using small installation crews. Many of Bartola's standard practices were based on practicality and simplicity; not merely emulating what other builders were doing.

Mechanically, the B-3s are, in essence, Barton church organs, which is probably where the initial idea came from. Until pitman chests became the accepted industry standard, most electro-pneumatic church organs from the early part of the 20th century utilized ventil chests to the hilt, with a single ventil chest often controlling all of the ranks in a given division—Swell, Great, Choir or Pedal. Ventil chests were inexpensive, simple chests to construct. The primary action was "hot" all of the time from a given keyboard, but nothing spoke until a large valve was moved via activation by a stop tablet, flooding the affected chest cavity with pressurized air.

The concept of using ventil chests likely came from the Wangerin Organ Company, of Milwaukee, Wisconsin. Many Barton concepts were obviously copied or modified from those of Wangerin, but only to a degree. Their internal chest mechanisms were vastly different, but externally appeared very similar. The business association ran deep, with Wangerin having built several theatre organs with Barton nameplates when orders became too great for the little Oshkosh factory to handle.

Dan Barton likely sold the B-3s to the tightfisted Butterfield chain based on a concept of cheap, easy-to-build organs that resulted in a neatly packaged instrument in which the "prepared for" concept was hoped for (at least on Bartola's part), but never exercised in any of the instruments in Michigan. The ventil chests were built in such a manner so that they could be converted to all-unit at any time. With channeling through the bottom boards, it would have been a relatively easy task to swap the channeled-out bottom boards (sans magnets) for those that had been outfitted with magnets.





*Other than missing its logo decals, this mahogany finish console is similar to the way it originally appeared when installed in Saginaw's Franklin Theatre. (Console now in residence of Dennis Reilly, Fond du Lac, Wisconsin)*

*Originally installed in the Capitol Theatre in Flint, Michigan, this is one of the rare Barton consoles decorated in dragon motif. (Now installed at Flint Institute of Music, Flint, Michigan)*



*Once used for radio broadcasts by organist Bud Taylor, the Kalamazoo State Barton remains essentially intact, but dormant in its original home. (State Theatre, Kalamazoo, Michigan)*

Like-wise, the consoles had been outfitted with about ten "dummy" (non-functioning) stops per manual that were readied with stop contact wires, as well as on and off combination pneumatics, although no blow box actions or tubing connecting same; a practice that Bartola also realized on their medium-sized all-unit organs. While Bartola saw "potential" in the non-functioning stop tablets, Butterfield probably saw "flash," and never intended to enlarge or unify any of the B-3s. To Butterfield, the show extended well beyond the stage.

A small "reducer" (Bartola term for winker or equalizer regulator) on straight (non-tremulated) wind was dedicated solely to the primary action for stability, probably to thwart the possibility of reduced wind pressure when tremulants were in the "on" position, potentially slowing down the already-slow

action. Wind pressure was still a critical factor with regard to the two wind systems operating together (i.e.—the primary and separate internal chest pressure). A small white card was tacked to the top of the primary action reducer, with the type-written message: "NOT TO EXCEED 11" W.P." In experimenting on my own, in an attempt to speed things up a bit, I found this to be true. Too much pressure: slowed response. Too little: Ciphers or murmurs that could only be cleared when the rank was shut off. Of course, the condition of the secondary valve facing leather was also a variable factor in all of this.

Ventil chests are notorious for slow response, especially in ranks furthest away from the primary action, but they do have two distinct advantages over pitman chests: different internal chest pressures and multiple tremulants. Some of the later



models had a Vox Humana on 7" w.p. on the front of the chest, with the other five ranks on 10" w.p. So long as the primary action was the same or slightly higher than the internal chest pressure, all worked well. The Vox Humana was probably on the front because it would be easier to shut off by the primary action, it was the softest set in the organ, and it was shorter than the Clarinet, which was right behind it.

When the pneumatic leather breaks or there is some sort of pneumatic breach in a normal unit organ, and if the note will still play; if the primary is at fault, there will be a cipher, but if the breach is in the secondary, there will be a dead note. When this occurs in a ventil chest, there will probably be a cipher whether it is the primary action or the chest secondary, however, the organist can make it go away simply by turning the stop off, removing all of the pressure from that chest. Depending on your outlook, this can be viewed as either an advantage or a disadvantage.

The usage of the ventil chest was not exclusive to the B-3 in terms of Bartola's output. Many instruments appeared here and there, mostly peppered out in the hinterlands. Some two-manual Barton theatre organs were almost identical to church instruments mechanically, with a ventil chest for each keyboard, able to be joined together only by coupling. The 3/9 Barton in the Al Ringling Theatre in Baraboo, Wisconsin is one famous example of a combination unit/ventil organ.

Wind pressures were apparently the luck of the draw, and bore little relationship to the size of the theatre. Early B-3s featured all voices on 7" w.p., except for the Tibia, which was generally on 10". Later, one could find them with all of the Main voices on 10", the ventil chest all on 7" and the Tibia on 10". Still, others had all Main voices on 10", all of the ventil voices on 10" (except for the Vox on 7") and the Tibia on 12". The blowers remained essentially the same 5-hp, 3-stage Spencer, although there were exceptions, probably based on availability.

One major winding philosophy that differed from Wurlitzer appeared even in the entry-level B-3 Bartons. On Wurlitzer organs, virtually everything shook, from the highest treble pipes on down to the lowest basses. Barton wisely saw the value both to the organist and to the listener in taking at least the low twelve of the 16' Bourdon basses and the low twenty-four of the 16' Tibia basses off tremulant, which greatly aided in power and speed of these sounds. However, once in a while, when space prevented, even Barton shook these bass pipes.

With all of the micromanaging of pennies, it is puzzling why the only unit string, a large-scale Vd'O (called simply "String" on the console) in the Main was a 73-note rank. This meant the set was able to play all the way to the top of the 4' range. While the set appeared on all three manuals and pedal at 8', the 4' String was available only on the Accompaniment manual; not on the Solo or more importantly, the Great, where one would expect to find it. Even the puniest Bartons had a 4' string of some description on the Great keyboard of three-manual organs and the Solo keyboard of two-manual organs. In the author's opinion, this would not have escaped Dan Barton's notice (assuming that he was a part of the design process), and there had to be some reasoning for this... lost to history. Perhaps the Accompaniment was viewed as an "alternate Great" manual. It would have been possible to couple the Great manual down to the Accompaniment at 16' and 8' (and

even 4'), and then super-couple the 4' Tibia and 4' String to create faux 2' stops. Since the Cathedral Chimes also appeared (oddly) on the Accompaniment keyboard, the designer(s) had to have *something* specific in mind. Perhaps the reasons lie simply in the B-3's similarity to Barton church organs. On a two-manual church instrument, the lowest keyboard would be called the Great, and would be the big manual, with everything coupling down to it... but this is a three-manual organ, and the Great would move up as the middle keyboard. Whatever the reason, we need to keep in mind that this was an era of great experimentation, both in theatre and church organs, with many creative concepts that never caught on.

In stop nomenclature, Barton broke with tradition on this model by calling its 4' Tuba/Trumpet a "Cornet" (pronounced 'cor-NET'). Kimball, too, often called the 4' draw of their smaller unit Tuba "Cornet" from time to time. Builders customarily call this stop "Clarion," both in church and theatre organs. When in doubt, Barton had a tendency to name stops after their sonic counterparts in theatre orchestras and jazz bands of the era, possibly to assist inexperienced organists. In a church or classical organ, one can still find a "Cornet," (pronounced 'cor-NAY'), comprised of principal ranks, harmonically tuned at several close pitches (4', 2<sup>2</sup>/<sub>3</sub>', 2', and 1<sup>3</sup>/<sub>5</sub>' for example). As a result, one could effectively argue that in the right ranges, a "Cornet" (cor-NAY) resembles the sound of a "Cornet" (cor-NET). Having said that, there were times when the usage of church or classical organ nomenclature won out over orchestral instrumentation. Sometimes, even both would be used in the same instrument to describe the same sound at the same pitch on another manual. The 2' Concert Flute might be called "Piccolo" on the Great, and "Flautino" on the Accompaniment. One interesting case example involves the 3/13 Barton in the Michigan Theatre, Ann Arbor, Michigan, an all-unit "Deluxe" organ. On the Great manual there, the 4' draw of the Open Diapason is called "Principal," a name uncommon to theatre organs, although the term is practically synonymous with the Diapason. On virtually every other Barton organ the author has encountered, this stop is uniformly called "Octave." The author suspects that the minor change was in homage to the famous organ school of the University of Michigan, less than two blocks away from the theatre.

Tonally, the B-3 model remained more-or-less constant throughout the run of this model, built mostly with Dennison pipework, whom we can only assume was the low bidder on the job. National Organ Supply also contributed a significant number of pipes from time to time. Scales remained essentially the same; the only real tonal change throughout the model's run being the substitution of the Oboe Horn for the Quintadena. In comparison to the "Deluxe" Barton organs, the B-3s paled by comparison, tonally speaking, but Barton obviously did what he had to do to get more of his organs into theatres than the "other guy." The truly amazing thing about Barton organs in general is their consistency in sound from organ to organ of the same model. In the *Encyclopedia of the American Theatre Organ*, David Junchen speculated that the choice of supplier for a particular rank in any organ appeared to have more with the speed of delivery than tonal quality or price. The author agrees with that assessment, as well, and finds



Barton organs sonically to be easily identifiable, despite the apparent differences from organ to organ.

Anyone who bases their opinion of the overall tonal nature and quality of Bartola's output based solely on exposure to a B-3 really needs to examine the broader scope of things by listening to what's left intact of their larger opus (i.e. the "Deluxe" Bartons). Almost uniformly, these instruments are broad, warm, colorful and positively thrilling under the right hands. Unfortunately, few examples exist—even fewer in their original homes, and fewer yet that haven't been tinkered with tonally.

Oddly, no Barton organ known to the author, standard or "Deluxe" ever had any Chrysoglott other than the standard 37-note issue, and these appeared in the later B-3s. There were, however, two different scales of Chrysoglott bars utilized in their output, depending on the size (and presumably the overall cost) of the instrument, although Deagan made both sizes. All had the standard C-C compass, beginning at tenor C. Yet, there were both 37-note and 49-note Marimba Harps that appeared on different Barton organs, with only their largest organs ever containing a harp with the greater compass. We can see that Bartola slowly acknowledged the dominance of Wurlitzer in the market and adopted many of their concepts over time. As seen in the accompanying drawing of Opus 163, the early B-3 Bartons intentionally placed a Marimba in the Main Chamber; something Wurlitzer would not likely do unless space in the Solo was at a premium.

B-3 consoles are generally smaller in size overall than the standard Barton three-manual consoles, but are not exclusive to the B-3 model. The original console as installed in the Genesee Theatre, Waukegan, Illinois was obviously a smaller, mahogany finish, panel-style console initially, and the gold "candelabra style" ormolu applied over this finish at the last minute. The Genesee instrument was a 3/10, all-unit instrument and *not* a B-3. An odd B-3 console was installed in my home theatre, the Strand/Michigan Theatre in Lansing, Michigan. It, too, started out at the factory as a mahogany finish, panel-style console. These had a set of dashboard-style lights mounted on the horseshoe rail to illuminate the tabs. At some point, the console for Opus 206 was either damaged or failed to be completed on time. In an apparent effort to get it out the door, the console for Opus 224 was quickly modified with new sides and top, and decorated with the familiar red-and-gold crackle-finish. The anomaly here is that, in addition to the dashboard-style lights mounted on the horseshoe rail, there were recessed lights routed into the underside of the horseshoe lid. Normally, it would be one set of lights or the other. In this case, there were both. In the author's ongoing research, Opus 224 has never surfaced to verify if it was outfitted as a replacement console, or if it ended up renumbered as another opus.

In retrospect, one has to admire the sheer audacity of a little company like Bartola, competing head-to-head with a much larger one like Wurlitzer in what were unquestionably the two hottest theatre markets in the country at that time, those being Detroit and Chicago. While larger concerns could afford to hold to a take-it-or-leave-it policy with regard to accommodating customers' special needs, small companies like Bartola could afford to make it their stock-and-trade. What they lacked in size, they made up for in creativity and versatil-

ity. This is undoubtedly how Bartola became the fifth most prolific builder of theatre organs, and the builder of the largest unit organ of its time, for the Chicago Stadium.

## PERSONAL REFLECTIONS

Thirty years ago, on August 27, 1972, I played a concert on the Butterfield Special in my hometown, at the Michigan Theatre in Lansing, Michigan. It was a double premiere that day. It was the first post-heyday public showing of the partially restored Barton, and also for a nervous 17-year-old organist who only met the organ ten months prior. To this day, I've no idea why I was selected. My organ instructor, Mary Harrison was arguably the best theatre/pop organist in town at that time, and would have been the perfect choice. I suspect she was asked and declined graciously, strongly suggesting that her star pupil would be her first choice.

Listening back to the recording of that program, it's obvious that the organ and I both had a long way to go, and in a sense, we grew together. But, we both did what we were there to do that day, and both of us made it through to the end without much fuss. Over 500 people came to hear the organ that hot Sunday morning, many of whom hadn't heard it in years. Some came simply to confirm that there was even an organ still there. A local legend persisted for years that anyone who could remove the organ without damaging the theatre could simply have it, which was, of course untrue. Locals Lawrie Mallett and the late George Gephart had spent several years bringing the organ to a point of playability, and shortly after the program, another local, Ed Corey and I joined the restoration crew. Each of us brought something different in terms of outlook and skill to the project, and the organ was better for it.

From August, 1972 to Labor Day, 1980, I was one of the theatre's two staff organists, playing most of the intermissions and mini-concerts, except on those rare occasions when Mr. Mallett was in town. As I began playing more concert gigs further and further out away from home, I remember coming back to the little Butterfield Special, thinking, "*This organ is holding me back.*" When you look at the stop list, you'd probably agree. But, I stayed with it, and decided to hold the line on any alterations so long as it remained in the theatre. Mind you, I did monkey with the tremms, added a roll cymbal, adjusted magnets and regulators for optimum performance, but never removed or swapped-out anything. Fr. Jim Miller came in at some point and rewinded the Tibia tremulant off the end of the chest, making a dramatic improvement in the "shake" of that set, and reducing the amount of "dump." With that puny 8" main feed line, it needed all the help it could get! I also hired noted voicer Richard Swanson to help improve the tone and speech of troublesome pipes.

I played Opus 206 for the last time publicly as a Butterfield Special after the last movie on Labor Day, 1980, the day the theatre closed forever. An intense, three-year grassroots effort by the nonprofit DaCapo, Inc. to purchase and recycle the building into a legitimate performing arts center succeeded only in getting the attention of out-of-town developers, who bought the entire arcade/theatre complex out from under DaCapo to recycle into offices. Playing that evening, I realized then, as I do now that the organ *never* held me back. Quite the contrary. It taught



*A shot of the Grand Rapids Majestic Barton console still in situ. Note the distance from the console to the only decorative post visible of the four on a standard Barton lift. A "DeLuxe" console would be larger, and hence closer to the posts than a B-3. (Console now in residence of Ken Bohn, Grand Rapids, Michigan)*



me how to get around on a small, impossibly handicapped instrument better than any large, well-specified organ ever could have. Tonally speaking, all of the basic colors were there on the palette . . . I just had to figure out how to mix them and get them out.

In the days following the theatre's closure, Butterfield Theatres packed up the contents of the theatre to move on . . . drapery, seats and all. During the evening hours, over a period of two weeks, audio engineer Fred Bruflodt and I recorded raw material on the organ, initially for posterity, but eventually released it five years later in cassette format, under the title "*Memories of the Michigan*." While there are a few obvious edits in the recording, we did nothing to mask the sounds of vents going "schunk" every time they were turned on or off, opting for realism over sonic perfection. To this day, I thrill at the energy of the organ as captured by Fred on that recording. It had a lot going against it, including a ceiling that had been lowered in 1941, reducing the height of the tonal egress into the auditorium by about three feet overall, but the little organ made a big sound in the nearly empty room.

Ultimately, David Junchen was paid back for his disparaging comments about the B-3s, and "*Memories*" was an integral part of it. While on his numerous business trips to the Southwest in the mid-1980s, David was a frequent visitor to the home of a well-known organist, who happened to be a mutual friend of us both. Our organist friend is not only among the most creative people to ever touch a theatre organ, but is also renown for catching people with their feet in their mouths, and kindly assisting with pushing them in all the way. David and our organist friend were fond of playing "Guess the organ and the organist" with each other, and so, our friend, having just received a copy of "*Memories of the Michigan*," asked David to play along. David listened intently, unaware of the trap laid before him. Our organist friend asked several leading questions soliciting David's opinion regarding individual sounds in the organ, and David agreed . . . he really liked the organ, was sure it was a Barton, but couldn't identify it specifically. Finally, when the recording was ended, and David had fully committed himself, our friend gleefully sprung the news on him that this was one of those "horrid" B-3 Butterfield Specials. Both had a good laugh over it, and I still laugh every time I read the Barton section in David's book.

The Michigan Barton suffered from the typical kinds of problems subject to virtually every other Barton organ, B-3 or not, the primary one known as "Barton-itis." This is the major source of dead notes in Barton organs and occurs where wires are soldered together on union boards and relay switches. The solder breaks loose and the wires lose contact. All the affected connections usually need is re-soldering, and the problem goes away . . . until it happens someplace else. Disintegrating leather

nuts on primary wires and crystallizing glue on magnet armature gaskets account for many dead notes, as well. Another, much less-common problem is cold/dry-weather related, where the wooden bodies of screwed-in secondaries shrink just enough to pull away from the chest walls and won't collapse until bottom boards are dropped and the screws are tightened. There is probably no organ so sensitive to weather changes as are Bartons. The author suspects that this is related to the widespread use of sugar pine, a strong but porous wood. In the years since the heyday of the theatre organ, sugar pine has gone from being widely available and cheap to scarce and ridiculously expensive. Still, Bartons universally are extremely reliable . . . so long as they are regularly played.

On the wall of the Main chamber of the Michigan was written in pencil: "Right or Wrong—B. R. Bergfeld—July 3, 1928." We always assumed that Bergfeld was in charge of the installation crew. Well, all of the "right" work was done right there in the Main; it was and is the quietest theatre organ chamber I've ever been in, even to this day. When the air was on in the summer, you had to look to see what position the regulator was in to determine if the organ was on! However, the part of the crew that installed the Solo chamber did all of the "wrong" work. The low twelve notes of the 16' Tibia were never hooked up until the '60s crew came in and added a simple ground wire, and the Solo shades were wired in reverse order, with the large, ganged shades on the outside opening first, and the smallest shade in the center opening last. Packages of screws were still wrapped in pieces of the *Milwaukee Journal* from 1928, hoping that someone else would come along later and put them in. Obviously, there was no inspection or shake-down by the installers. They were off to the next job!

## WHAT HAPPENED TO THEM:

*Capitol Theatre, Kalamazoo, Michigan, Opus 108, 1923*

The B-3 model was apparently in development for several years. This 1923 version was a 3/10, missing the unit String, and a Quintadena was on the ventill chest instead of an Oboe Horn, which Barton chose to use in the later versions. When the theatre closed in the mid-1960s, the 3/10 was left intact, but dormant. Butterfield allowed organ technicians working at the nearby State Theatre to remove the Tibia and chest to







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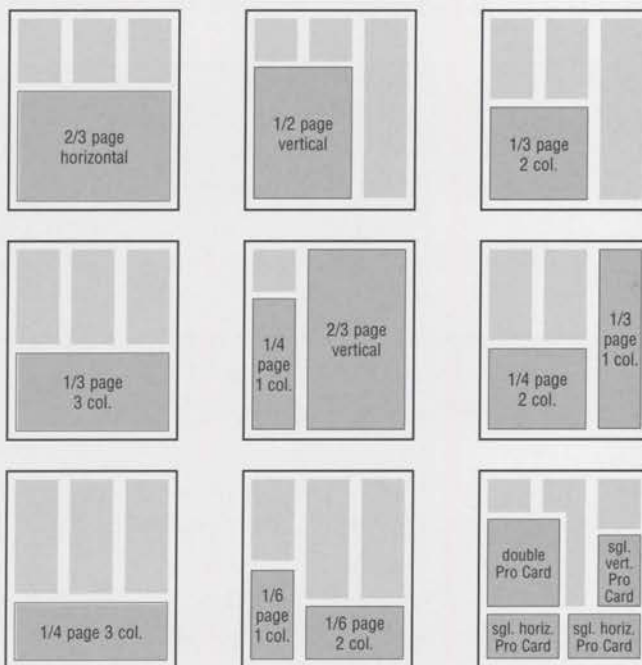
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## THE BUTTERFIELD SPECIALS

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replace those same items stolen from the State. Later, nearly all of the Capitol organ came over to temporarily reside at the State in what used to be the orchestra dressing rooms, and was hooked up with the State organ. Since this was not considered to be a successful experiment, it was dismantled and broken up for parts shortly thereafter in the 1970s. Theatre demolished. Mahogany panel console.

### *Majestic Theatre, Grand Rapids, Michigan, Opus? 1923*

Like the earlier versions of this model, its only 16' pedal stop was the Bourdon. This instrument replaced an earlier Hilgreen-Lane theatre organ, and was removed in the early 1970s. The console now resides in a private residence in Grand Rapids, and the remaining pipes and chests have been scattered to the winds. The Majestic, whose history extends back into the late 19th century, is now home to a local theatre group, and is known as the Civic Theatre. The former organ chambers now house stage lighting. Mahogany panel console.

### *Franklin Theatre, Saginaw, Michigan, Opus 128, 1924*

This instrument moved from the Franklin directly to the First United Methodist Church of Romeo, Michigan, on Detroit's north side. It played here continuously for services for several years until the summer of 2001, when it was broken up for parts, as the church decided to opt for a more traditional ecclesiastical instrument. Like the Capitol organ in Kalamazoo, a Quintadena appeared on the ventill chest instead of the

later Oboe Horn. The blower and certain pipes and parts from the organ remain a part of the new instrument, while the console was sold to an individual in Wisconsin for use on his residence theatre organ. Theatre demolished. Mahogany panel console.

### *Temple Theatre, Saginaw, Michigan, Opus 195, 1927*

Essentially as intact as they get, this organ remains in playing condition in its original home, under the watchful eyes of the Temple Theatre Organ Club. Gold gessoed "Candelabra" console.

### *Capitol Theatre, Flint, Michigan, Opus 196, 1928*

This instrument spent its early life in the beautiful atmospheric Eberson house, until 1976, when other plans for the theatre forced removal. Butterfield then donated the organ to the much smaller Flint Institute of Music, where it remains today in playing condition, and is used for occasional concerts by the Flint Capitol Theatre Organ Club. The Capitol Theatre still stands, but its interior has been significantly altered in recent years. Red and gold "Dragon" console is unique . . . one of only four ever built!

### *Strand/Michigan Theatre, Lansing, Michigan, Opus 206, 1928*

This 1928 instrument replaced an earlier Möller organ, and remained mostly intact until 1981, when the theatre was sold and slated for demolition. A year of being locked away following the theatre's closing did this organ no good . . . the Solo chamber ceiling collapsed in the interim from an unattended roof leak, damaging most of the contents of the chamber, including the ventill chest and most of the pipes on it. The remains of the instrument became the basis for the 3/20 Barton-hybrid now installed and playing in the Grand Ledge Opera House, less than ten miles from its original home in Lansing. Theatre demolished. Red-and-gold crackle finish "Deluxe" console.

### *State Theatre, Kalamazoo, Michigan, Opus 229, 1927*

Still intact, but dormant, this instrument differs little from the original installation in a beautiful atmospheric Eberson theatre. The Capitol Tibia replaced the original, which was stolen right down to 16' CCC, chests and all, and neatly capped off by the thieves before leaving! Two ranks remain from the 1970s additions: a Trivo 8' Posthorn, and an 8' Robert-Morton Vox, and are driven by Opus 108's relay, bringing the instrument up to 13 ranks. Gold gesso "Candelabra" console.

## SPECIAL THANKS TO:

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Clark Wilson, E. Liverpool, OH  
Ken Wuepper, Saginaw, Michigan

## THE AUTHOR:

Scott Smith, of Lansing, Michigan, is organist, organbuilder, keyholder extraordinaire, and self-appointed Bartonologist.

*OPPOSITE: A rare example of a Bartolina, a combination flute/tibia rank from Bartola pit organs. Note how the set begins in the basses as a stopped flute of modest size, and dramatically jumps to Tibia scale when the it goes into capped metal pipes, which are stamped as "Bourdon." The author suspects that Bartola recycled the metal trebles from traded-in Bartolina ranks as the upper end of Tibias in later Barton organs, and possibly certain wood bass pipes of the same rank as steamboat whistles.  
(R. David Brewer residence, Dearborn, Michigan)*



# B-3 CHAMBER ANALYSIS

3-manual, 11-rank Barton Organ, Opus 206  
Strand/Michigan Theatre, Lansing, Michigan

## MAIN CHAMBER (4 RANKS—LEFT)

Pitch	Rank	Wind	Pipes/Notes	Details
8'	Tuba	10"	73	4 1/2" @ CC
8'	Open Diapason	10"	73	Scale 42
16'	Concert Flute	10"	97	
8'	String	10"	73	Scale 68
	Chrysoglott	12"	37	C2-C5 range

## Solo Chamber (7 ranks—Right)

8'	Vox Humana	7"	61	
8'	Clarinet	10"	61	
8'	Viol d'Orchestre	10"	61	Scale 75
8'	Viol Celeste (t.c.)	10"	49	Scale 80
8'	Oboe Horn	10"	61	4 1/2" @ CC
8'	Kinura (t.c.)	10"	49	
16'	Tibia Clausa	12"	85	Large scale
	Xylophone	12"	37	C2-C5 range
	Chimes	12"	13	C3-C4 range
	Traps	12"		

Bass Drum  
Snare Drum  
Bird Whistle  
Tambourine  
Castanets  
Wood Block  
Tom-Tom  
Cymbal

Blower 5-hp, 3-stage Spencer, 1,200 rpm, 16" static w.p.

Original Stoptist

## PEDAL

16'	Diapason Resultant (8' Diapason, 10 2/3' Bourdon)
	Tibia Clausa
	Bourdon
8'	Tuba

Tibia Clausa  
Flute  
String  
Diapason  
Accompaniment to Pedal  
Great to Pedal  
Bass Drum  
Cymbal

## ACCOMPANIMENT

16'	Bourdon
8'	Tuba
	Diapason
	Tibia Clausa
	Flute
	String
4'	Cornet
	Octave
	Tibia Clausa
	Flute
	String
2'	Piccolo
	Chrysoglott Harp
	Cathedral Chimes
	Tambourine
	Castanets
	Wood Block
	Tom-Tom
	Snare Drum
16'	Great to Accompaniment
8'	Great to Accompaniment
4'	Great to Accompaniment
16'	Accompaniment to Accomp.
4'	Accompaniment to Accomp.
8'	Unison Off

## ACCOMPANIMENT SECOND TOUCH

8' Tuba  
Tibia Clausa

## GREAT

16'	Tibia Clausa
	Bourdon
8'	Tuba
	Diapason
	Tibia Clausa
	Flute
	Vox Humana
	Clarinet
	Oboe Horn
	Synthetic Oboe
	(8' String, 22/3' Flute Nazard)
	Kinura
	String
	Viol d'Orchestre
	Viol Celeste
16'	Great to Great
4'	Great to Great
8'	Unison Off
4'	Cornet
	Octave
	Tibia Clausa
	Flute
22/3'	Tibia Clausa
	Nazard
2'	Piccolo
13/5'	Tierce
	Chrysoglott Harp
	Xylophone

## SOLO

16'	Tibia Clausa
8'	Tuba
	Diapason
	Tibia
	Flute
	String
4'	Cornet
	Tibia
	Flute
	Xylophone
	Cathedral Chimes

## TREMULANTS

Tibia  
Main (Main, Solo, Vox Humana)

## CONSOLE ACCESSORIES

Combination Pistons  
3 Solo plus cancel, 5 Great plus cancel, 5 Accompaniment plus cancel  
Toe Pistons (left of swell pedals)  
Bird Whistle  
Thunder (multiple resultant of Bourdon and Tibia basses)  
Toe Levers (right of swell pedals)  
Sforzando  
Other  
Swell pedals (2)  
Crescendo pedal (1)  
Expression activation switches (2) - "Eyeball" knobs





**PACIFIC PIPES 2002  
CONVENTION REVIEW**  
CONTINUED FROM PAGE 69

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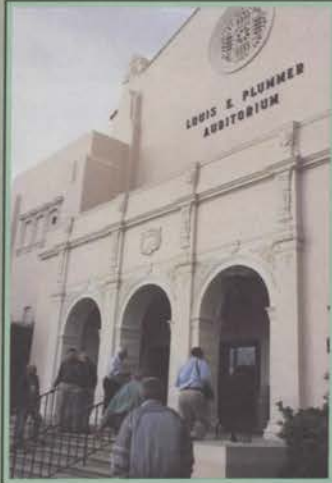
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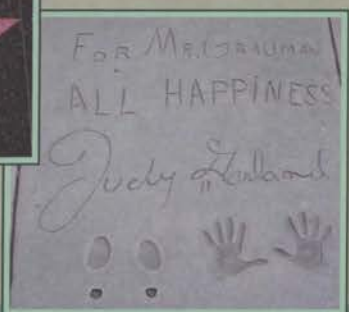
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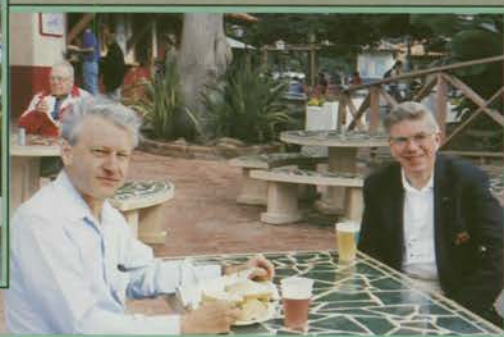
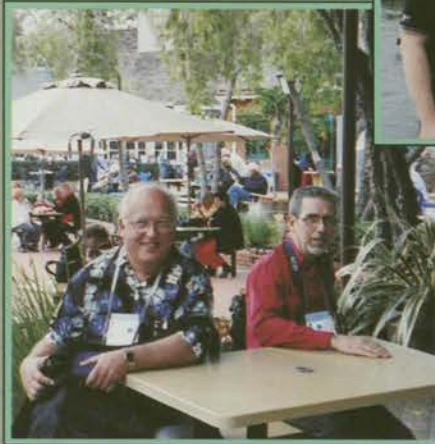
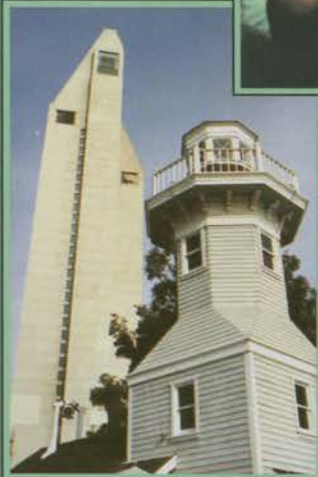


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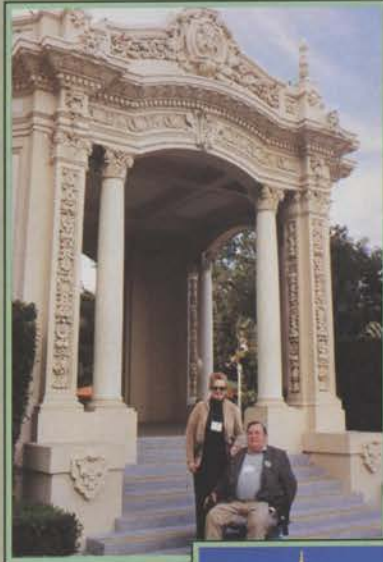




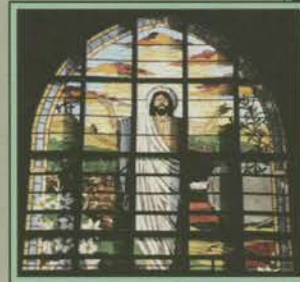
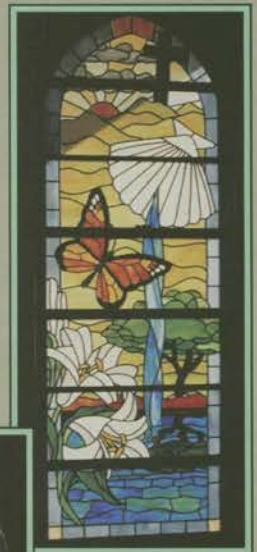
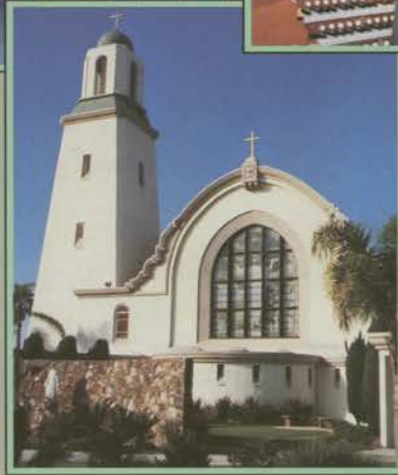
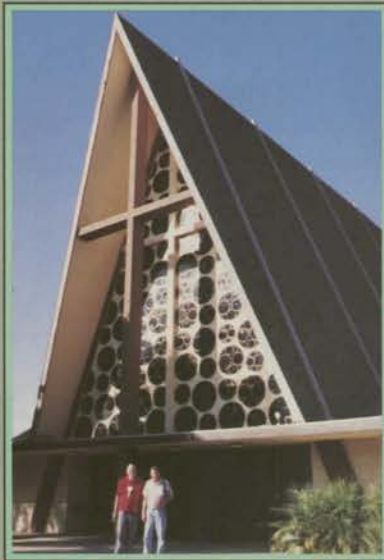




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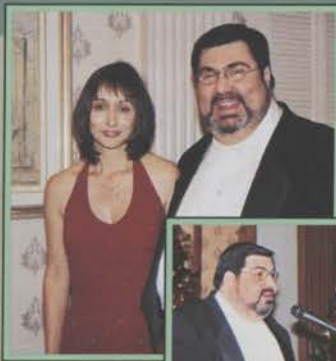




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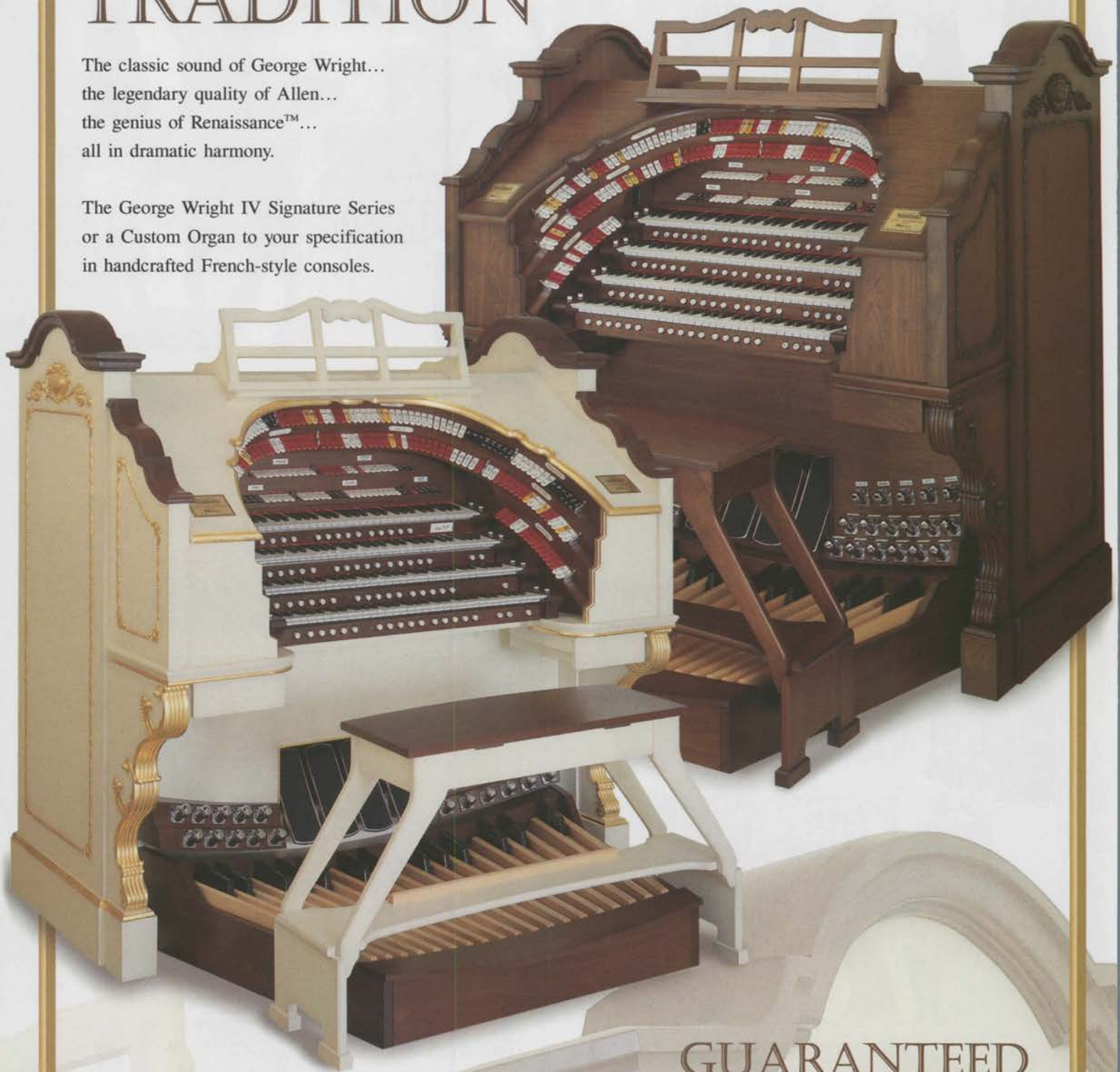




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