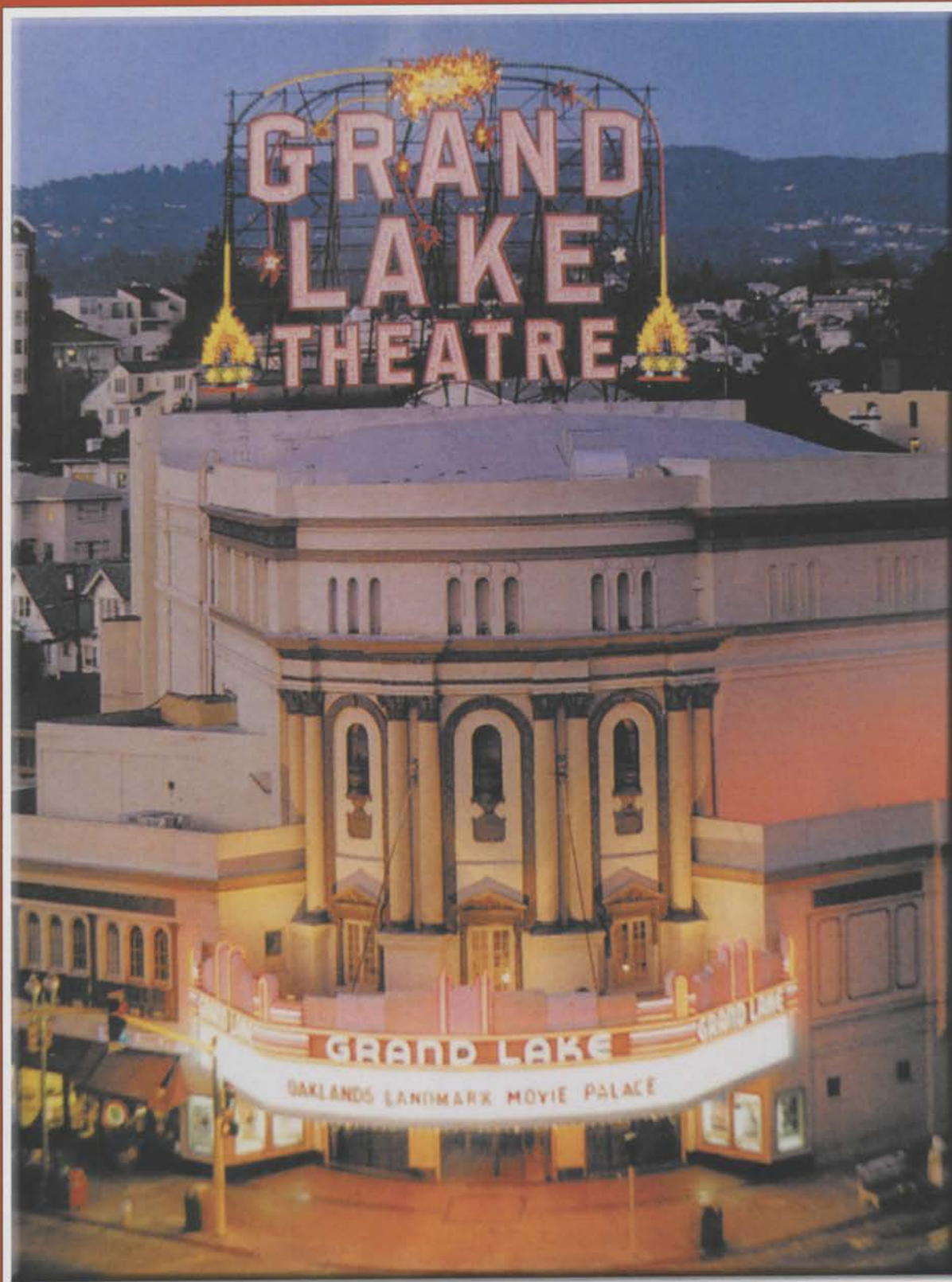


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President's Message



Sitting across from me here in my office is a gargantuan book with "ATOS Reference Binder" emblazoned on its cover. This preposterous volume is chock full of everything one would need to know about our organization. Compiled and maintained by our Board Secretary, Jack Moelmann, this Herculean accomplishment keeps Board members up to date on ATOS policies, programs, calendars, job descriptions and just about everything you need to know about everything you need to know! Right in the middle of all this wonderful stuff are two remarkable documents. One is the accepted ATOS Guidelines for Theatre Organ Conservation and Restoration and the other is the ATOS Historic Theatre Organ Preservation Program. Both of these documents outline in great detail the standard by which ATOS categorizes theatre organ restoration and preservation. These documents were compiled with great care by Allen Miller who felt that standards be set and recognition of these efforts be made for historically significant instruments.

I subscribe to the notion that all theatre organs are historically significant, as probably do most of you. I also believe in preservation with a purpose and preservation with a plan. How is an organ to be saved, who will do the work, how is this project being financed, where can the instrument be stored, where will the instrument eventually be set up? Is there an agreement protecting the organ in its new home, transportation costs, construction costs, replacement and labor costs, etc., etc., etc.? Once all these things are considered and completed is there money to maintain the organ and, most important of all, is there an audience for the instrument in question? It's great to talk about saving an endangered organ but the ugly truth is not all theatre organs can be saved. We have to fight the battles we can win and sometimes that means some projects will be left behind.

While ATOS has monies that it dispenses for theatre organ projects through its Endowment Fund, the amount of money available is certainly not enough to cover the entire costs of any single restoration project. ATOS has a wonderful technical assistance program for chapters in the middle of an organ job that need professional help to complete their project. ATOS does not have at its disposal the resources to save every organ in danger of being lost. Organ acquisition, restoration, maintenance and programming are the domain of the local chapters. We can help politically, we can help technically and monetarily and we can use the Journal to help tell the story of how this organ is being brought back to life. As an international organization this is our passion, our duty and our mission.

Protecting our heritage also includes the music and the organists who have populated theatre organ culture these past 80 years. Recently Alan Ashton from the UK made a significant donation to the ATOS Archives collection of reel-to-reel tapes, organists' interviews, location organ recordings and programs from his extensive personal collection, which was the result of an 18-year association as a producer/presenter for BBC Radio Manchester during the '70s and '80s. Thanks Alan, your generosity is greatly appreciated. These recordings will serve as a milestone in the ongoing history of this thing that we love most.

Nelson Page



Great Organ Days by San Francisco Bay!

By William Schlotter

◆ OAKLAND—THE PLACE TO BE IN 2003

In the 1920s, Oakland was the third largest city in California. While famous San Francisco hogged the spotlight, Oakland was and is the center of transportation, warehousing, and industry for northern California. As the Western terminus of four transcontinental railroads, and the first transcontinental Highway (Lincoln Highway) the final leg of the journey to San Francisco always involved a ferryboat ride. With the advent of the airplane, Oakland's Estuary for seaplanes and North Field were the pioneering airports for the San Francisco Bay Area and were the jump-off points for Amelia Earhart's flight around the world, and Pan American's China Clipper service.

◆ THE CONVENTION HOTEL & OTHER AREA ATTRACTIONS

Our convention site, the Oakland Marriott City Center Hotel, has easy access from Oakland and San Francisco International Airports, Amtrak, Cal Train, and the California Zephyr trains. Easy access is provided from Interstates 80 and 5 and US 101. If you are appropriately equipped, there is a 'boatel' on the waterfront. Please check the inside back mailing cover for directions to the hotel.

The Oakland Marriott City Center Hotel, on Broadway in central downtown, is adjacent to BART's 12th Street Station and is only one stop away from the



The Golden Gate Bridge from the walkway to Civil War Era Fort Point.

Paramount and four stops from Berkeley's Community Theatre. Four downtown dining and shopping districts surround the hotel. For those who yearn to visit San Francisco, it is only two stops away by BART. A free mid-day shuttle runs on Broadway every six minutes to Jack London Square on the waterfront. Jack London Square is Oakland's new entertainment district and hosts many restaurants, nightclubs, hotels and the largest bookstore in the Bay Area. Also to be found is the USS Potomac (Roosevelt's Presidential Yacht), and ferry service to San Francisco (Yes, you can still take a ferry to 'The City'). The new Amtrak Rail station is there, as well as the old Western Pacific Railroad Station, now an Italian restaurant.

Immediately across Broadway from the Oakland Marriott City Center Hotel is Oakland's "Chinatown." This 36-block area boasts of being the second largest Chinatown in the Americas. You can explore the fascinating shops and have your choice of Chinese dining in the scores of Chinese restaurants located there.

Immediately to the south of the Oakland Marriott City Center Hotel is Oakland's *Old Town*. This historic section of Oakland has a fascinating selection of Victorian architecture, dozens of restaurants and is home to the oldest marketplace in the West. Swan's Market, sawdust floors and all, dates back to the Gold Rush Era and is jam-packed with butchers, bakers and candlestick makers. Swan's is adjacent to the Oakland Marriott City Center Hotel, and two blocks further away is the Housewife's Market which is only a decade or two younger than Swan's. On 7th Street



Downtown Oakland's Lake Merrit is ringed at night by the 'Necklace of Lights.'

you can find the old Central Pacific Railroad Station, now a Mexican restaurant.

Immediately north of the Oakland Marriott City Center Hotel is the civic center. At 14th and Broadway is City Hall Plaza, home to "Jazz At City Hall" at noon each weekday. 13th Street, from Broadway to Jefferson Street, has been malled and boasts three open-air stories of shops, restaurants and places to sit, eat and watch the passing scenery. For more information on things to do in Oakland, before and after the convention, be sure to visit Oakland's visitors web site at www.oaklandcvb.com and ask for the book *Destination Oakland*.

◆ CONVENTION CENTRAL

ATOS's CONVENTION CENTRAL has exclusive use of the hotel's top floor lounge. This room has sweeping views of San Francisco Bay and the Oakland Hills. CONVENTION CENTRAL will be home to the record shop, and the information and hospitality desks. The no host bar will feature a 2/9 Allen Renaissance™ Theatre Organ for the use of the ATOS'ers. The bar will be open nightly from 5:30 P.M.–11:30 P.M. and CONVENTION CENTRAL will be a friendly place to meet and relax during the convention.

◆ THE VENUES

In the 1910s, '20s and '30s, Oakland was a major theatre center and drew audiences from all of the East Bay communities to its dozens of downtown deluxers. While San Francisco's Fox Theatre was the largest and Los Angeles' Metropolitan was the second largest, Oakland boasted the third and fourth largest theatres on the West Coast. Number 3, the Oakland Paramount has been fully restored to its *Art Deco* splendor and will be featured three times at our convention. On the way to the Paramount, we will pass number 4, the Fox Oakland, now owned by the city and destined for restoration.

◆ THE COMMUNITY THEATRE—BERKELEY

The convention will open and close at Nor-Cal's home, the Berkeley Community Theatre. This 1930's WPA Modern Community Theatre is the largest proscenium theatre in Northern California. Started in 1941, halted by World War II, and completed in 1950, this massive, live performance theatre was intended to have about 5000 seats, but a post war



Berkeley's Community Theatre at night.

construction redesign reduced seating, but not building size, to 3500 seats. Nor-Cal's Wurlitzer organ is the Northwest's largest theatre organ installation, and has, at the time of writing, two four-manual consoles and 35 ranks of pipes. The organ boasts fourteen 16' pedal extensions and one 32' wood diaphone. At the heart of the organ is the Toledo Paramount Wurlitzer Publix #1. The opening and closing concerts of the convention will make use of the New York RKO Roxy/Center Theatre console. This rosewood twin to Radio City Music Hall's consoles is the second largest Wurlitzer console ever built. At 364 pneumatic stop tabs, it is only seven tabs smaller than Radio City Music Hall's. The convention will open with the unparalleled Jonas Nordwall and close with that fast



The Community Theatre's second console is from the Center Theatre, New York.

rising star, Richard Hills. In between, the Young Organists will try their skill at the Toledo Paramount console. On the convention's fourth day, convention artist Tom Sheen will share the program with lecturer extraordinaire Steve Levin. Don't miss Steve Levin's program on East Bay Theatres.

◆ THE CASTRO THEATRE— SAN FRANCISCO

Our only crossing of San Francisco Bay will be to visit the Castro Theatre. The Castro Theatre's 4/23 Wurlitzer was the first organ reinstatement in a Bay Area



The Castro Theatre console came from the State Theatre, Detroit.

theatre and was featured in the 1983 ATOS Convention. The Castro plays art, foreign and classic films with twice daily organ intermissions, 365 days a year. The theatre is under restoration by the owners, and now has the best, most comfortable seating in San Francisco. The restoration of the interior gold leaf has commenced and with restoration of interior lighting, the theatre sparkles. We will hear one of the Bay Area's own, Tom Hazleton.

◆ THE GRAND LAKE THEATRE— OAKLAND

Oakland's Grand Lake Theatre is at the end of the eastern arm of Lake Merritt. We will route the buses up Lakeshore Avenue to give conventioners a marine view of the lake, the nation's first bird sanctuary. The Grand Lake Theatre would have been a downtown

deluxer... but it wasn't downtown. This elegant 1500 seat neighborhood house, now twinned, has been fluffed by theatre owner/enthusiast Alan Michaan and is Oakland's best first run movie house. The theatre sports the only operating incandescent roof sign in Northern California, and perhaps the most colorful pyrotechnic themed roof sign anywhere. Two adjacent stores have been converted to atmospheric theatres, making the Grand Lake a fourplex. Be sure to check out the little theatres to see the decor. The original 3/11 Style 235 Wurlitzer departed in the 1950s, but in its place is a snappy, jazzy 3/18 Wurlitzer. The organ is played twice nightly on Friday and Saturday evenings. On the second day of the convention, Kevin King will treat us to a short concert, which will be followed by silent short subjects accompanied by Warren Lubich. On the fourth day of the convention we will get to hear Ron Reseigh as he ascends on the near lake level orchestra pit.

◆ THE PARAMOUNT THEATRE— OAKLAND

No one who has ever visited the Oakland Paramount will ever forget this most successful *Art Modern* movie

palace ever built. Timmothy Pfluger, was Northern California's foremost *Art Moderne* architect. The theatre has never been dark, except during restoration. The Paramount Theatre was one of the first historically accurate renovations. Every care was taken to restore the original fabrics, finishes, and appearance of the house. The theatre retains much of the original lobby furniture with additions gathered from other Bay Area theatres to form the largest collection of theatre lobby furniture in the country. We will visit this theatre three times. Do take the time to wander though the vast public spaces. Each room is different and each one is breathtaking. The original organ was the last Wurlitzer Publix #1 built. The present organ was the first Wurlitzer Publix #1, augmented to 26 ranks. The organ, like the theatre, is world class. On our first visit to the theatre, we will hear Jim Riggs, and this is Jim's home instrument. Although the theatre is primarily a performing arts house, they still present "*Hollywood Classics*" every other Friday night. The movies are done 1930's style, with "*Deco-Spin*" giving of door prizes. The audience is exceedingly fond of Jim's style. On our first return to the Paramount we hear yet another world class artist, Walter Strony, in this world class theatre. On the

CONTINUED ON PAGE 62



The Grand Lake Theatre, built in 1926 by West Coast Theatres, was bought by Fox in 1928.

Rob Richards

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

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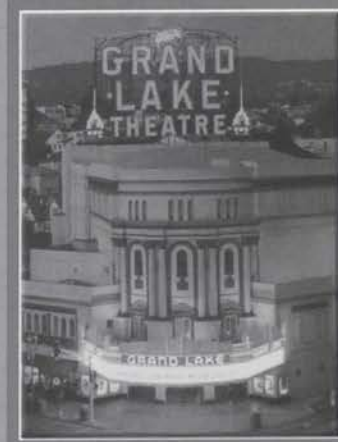
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General Information

ATOS Mentor Program

The ATOS Mentor Program gives the selected qualifying member of ATOS the opportunity to experience a personal and private coaching session with an internationally known theatre organ concert artist/educator. To qualify for the opportunity to be selected for this very special coaching session you must be a member of ATOS in good standing. You will submit a letter/e-mail to the Mentor Program as described below, and you must be planning to attend the ATOS Annual Convention in Oakland, California, as no expenses will be provided.

The submitted letter or e-mail should include a few things about yourself and your present abilities at the organ. It is preferred that you are presently taking organ instruction in some form or have done so within the past few years. Tell us why you would like to be selected for this coaching session and what you would expect to gain from it. Please include your age, type of instrument you nor-

mally play, the number of years you have studied and the number of years you have been playing the organ. Basically, let us know about your musical activities and any other information about yourself that you would like to have considered. We look forward to your participation.

If you are selected for this opportunity, you will be paired with an internationally known theatre organ artist/educator for the coaching session to be held during the ATOS Annual Convention in Oakland. To be considered for 2003, please send your application letter/e-mail so that it is received no later than May 15, 2003. If you are selected, you will be notified no later than June 15, 2003.

The preferred method for transmittal is e-mail. If this is not available, regular mail is acceptable. E-Mail: bellomy@atos.org. Regular Mail: Dan Bellomy, P.O. Box 1326, Burlington, MA 01803, USA. If you have any additional questions, feel free to e-mail bellomy@atos.org.

Announcing the Tenth Annual David L. Junchen Technical Scholarship

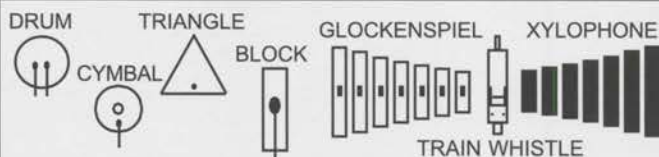
The American Theatre Organ Society enjoys an on-going liaison with the American Institute of Organbuilders. Each year, an ATOS member who has demonstrated an interest and a commitment to excellence in the care and restoration of theatre pipe organs is awarded a \$1,000.00 scholarship to attend the national convention of the American Institute of Organbuilders. The AIO will convene in Atlanta, Georgia, October 5-8, 2003.

We recognize the fact that the instruments in our care must be restored and maintained to the highest professional standards. All too often, casual attempts at tuning, maintenance, and restoration have left instruments compromised to varying degrees, or in some cases totally destroyed.

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Introducing the First ATOS George Wright Memorial Fellowship Winner

By Don Bickel, GWMF Chairman

I am pleased to introduce the first ATOS George Wright Memorial Fellowship winner. He is Zach Frame from Lake Geneva, Wisconsin. Zach is a young man who is very enthusiastic about the theatre organ and is a strong supporter of ATOS. He and his family are active in the Dairyland Chapter. The George Wright Memorial Fellowship provided the way for Zach to attend the ATOS Convention in San Diego with expenses being paid by ATOS. Following is Zach's essay, "My First Convention."

MY FIRST CONVENTION

By Zach Frame

I really enjoyed my experience in San Diego. I have been a member of ATOS for many years but I have never been able to attend a convention. I was in heaven for four days and I hated to leave the good weather in San Diego (when I got into Chicago it was 14 degrees!). To everyone who was involved with the convention, thank you for making my stay so enjoyable.

Most of the convention was what I expected. I have heard most of the organists that were featured there, either on recordings or in concert. One of the convention events that was a big surprise for me was the young organists' program. Hearing them was a big eye opener for me. I guess that I have a little work to do on my own playing!

The highlight of the convention was Rob Richards' concert at the Plummer Auditorium Wurlitzer. I have heard him before on his recoding at the big Walker in the Milhouse Museum, but this was completely different than what I had heard before.

I would recommend the conventions to anyone who is interested in the theatre organ, but to the average person my age, the music that is played is rather old and they are not interested in that type

of music (don't get me wrong, personally, I love it). A concert is all right but for a whole convention, the average non-theatre organ person would be bored.

When the theatre invites a school group to the theatre for a silent film and a concert, the kids are amazed that one person can make all of these sounds come out of that "big piano." I know this for a fact, because when I was in fifth grade, my mom (who was a teacher at my school) and the music teacher took the entire fifth grade class to Milwaukee to The Organ Piper for lunch and to hear Dave Wickerham play the Kimball there. All of my friends still remember that day and many of them would like to go back!

If I were able to, I would go to the convention every year. I really enjoyed meeting all of the people who are interested in what I am interested in and hearing all of those incredible organists on those wonderful organs. I am glad that I had the opportunity to attend and would again like to thank all of the people who made my trip possible.

For more information about the George Wright Memorial Fellowship, or to make a donation to this fund, please contact Don Bickel, GWMF Chairman, 1586 N. Harding Ave., Pasadena, CA 91104, dbickel@atos.org

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CALL FOR NOMINATIONS

As provided in the ATOS Bylaws, the Board of Directors appoints the ATOS Officers at its Annual Meeting. This year the Board of Directors will meet in Oakland, California on Thursday, July 3, 2003, as part of the ATOS Annual Convention.

Candidates for these positions should submit their written résumé and candidate statement to the ATOS President, Nelson Page, no later than June 20, 2003. Copies of the submissions will be made for distribution to the Board of Directors prior to the Board meeting. Candidates for these positions will be expected to present themselves, at their own expense, to the Board for personal interview on the morning of July 3, 2003. Appointment will immediately follow the interview process. Successful candidates should be ready to assume the duties of office at the end of the Convention and be available to participate in the remainder of the Board meeting after appointment. Reimbursement of travel and hotel expenses will be paid by ATOS for those appointed at that time.

Officer position status at this time is:

- **PRESIDENT:** available/vacant
Term of office will expire at the end of the convention.
- **VICE-PRESIDENT:** available
Incumbent will continue if appointed.
- **SECRETARY:** available
Incumbent will continue if appointed.
- **TREASURER:** available
Incumbent will continue if appointed.

The candidates must have had continuous ATOS membership for at least two (2) years. The offices of the President and Vice President are subject to a term limit of three (3) years.

Nelson E. Page, ATOS President

APPLICATIONS FOR THE POSITION OF EDITOR OF THE THEATRE ORGAN JOURNAL ARE NOW BEING ACCEPTED

The position of Editor of the *Theatre Organ Journal* will become vacant upon the retirement of the incumbent editor later this year. The new editor will continue the current standard of excellence, while bringing fresh ideas and innovation to the position. Duties include soliciting and compiling editorial material; coordinating the activities of assistant and associate editors and other editorial staff; and working with the advertising manager, graphic designer, and printer in the production of each issue. Facility with the English language and attention to detail are required. Experience in journalism, languages, publishing, or related fields is preferred but not required.

To apply or obtain additional information in confidence, please contact:

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The Galaxy Theatre
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Members' Forum*

Dear Editor:

As members of American Theatre Organ Enthusiasts for 30 years, we are dumbfounded that ATOS persists in trying to add members to their diminishing ranks by continually looking for them in the same old places and in the same old ways. Decades ago, as younger members of ATOS we were part of a cadre of complainers that the "olde guard" was blindly in control of the organization and that they needed to address the problem of introducing new people to these historic musical instruments. How amazingly amusing that the "young cadre" of yesteryear is the "olde guard" of today and they are still grappling with this same old problem.

As the owners of Chaney's Pianos and Organs in Walnut Creek, California 1969—1981, we owned George Wright's "Dot Records" recording instrument console connected to 11 ranks, mostly from a Wurlitzer Style "D" originally installed in the Palace 23rd Avenue Theatre in Oakland, California, augmented with a new Möller Post Horn, Kinura and Gottfried Clarinet. This installation was in our home for ten years. We know the itinerant problems that prevented this instrument from always sounding its best. The more money that was poured into our installation, the more it seemed to crave. As sellers of Conn, Baldwin and Lowrey electronic organs we thrilled our customers with open console meetings on the theatre pipe organ installation which brought in more organ enthusiasts in our sales area for both home electronic and interest in historic pneumatic theatre instruments. Nor-Cal Chapter was a frequent summertime visitor to the house, bar and pool. Sometimes they even played the pipe organ. When our friend John Seng's prophecy that home organ would go the way of the accordion came true, we sold the music business as we watched two of our home organ suppliers and three of our competitive brand names go out of business.

In relocating to Chicago in 1983, we sold our California pipe organ to a consortium lead by Tom Sheen. In Chicago we found a forlorn little neighborhood theatre in need of rescue and, stupidly, we leased it. But that's another story. One of our first installations was an electronic theatre organ—our personal home instrument right out of our living room. The Music Box Theatre was built for sound film in 1929 but an orchestra pit and organ chambers were designed in the building just in case sound films were a failure. In 1985, we opted to

upgrade to a new three-manual Allen digital theatre organ with extra computers and triple audio equipment in the never used organ chambers. It was gangbusters with no ciphers, no blown wind socks, no sticking keys; it worked every time and the majority of our audience still doesn't know the difference between it and the Chicago Theatre Wurlitzer. For the last 19 years the Music Box Theatre has employed, besides the owners themselves, Barbara Sellers, Dennis Scott, Dean Cook and now, Mark Noller, as house organists and the organ is heard every weekend at every evening intermission. We presented the first silent film ever screened in the Music Box Theatre in 1984 when Barbara Sellers accompanied *Wings*. The Allen organ installed in the Music Box Theatre sounds so good many "experts" who heard the Barbara Sellers' recording done in 1986 thought it was a 260 or 235 Wurlitzer! Jeff Weiler performed a week long Charlie Chaplin festival for Christmas of 1985 including new prints of Chaplin's early films made at Essanay Studios in Chicago. Thousands of patrons came to see these rare films and were introduced, for the first time, to proper theatre organ accompaniment to silent film. From *Wings*, the Chaplin Festival, the annual presentation of *Phantom of the Opera* or *Nosferatu* at Halloween to 19 years of our annual Christmas sing-along and unending weekly intermission entertainment, the Music Box Theatre and its digital, electronic, "plug-in" theatre organ has exposed more people of all ages to theatre organ than any

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CATOE or JATOE or WCOC programs attended by people who are already member enthusiasts. In our film theatre we entertain thousands of patrons every week with theatre organ intermissions and silent film accompaniment. These people don't buy a ticket to hear the organ; they hear the organ because they buy an admission to a movie. They never heard of ATOS and the last organ they heard was in a roller rink, pizza parlor or church. Yet they always applaud the organist's pre-show entertainment. The most asked question we answer on a weekly basis is no longer "What time is the midnight show?" but "Will the organ be played tonight?" The local and, from our past experience as Nor-Cal members, national chapters of ATOS keep "preaching to the choir." With the death of the home organ market (Johnny was right) and the emergence of computer based midi-keyboard music making computers, the survival of ATOS may well be in promoting a backdoor appeal for historic wind-blown theatre pipe organs to people entranced by the sound rather than the engineering.

We are continually frustrated looking through *Theatre Organ Journal* and seeing the Pipe Piper feature listing the same old, many times not restored or "in progress" of being restored; sometimes played, most times not, pneumatic theatre organs without a thought to enticing new members through exposure to theatre organ music and style. If an organ is pneumatic it counts . . . if it's digital it doesn't count. It is a tired mantra becoming a death rattle. How can the American Theatre Organ Society attract new members by promoting an instrument that has no relevance, musically or historically to the uninitiated public? Educating your audiences to the sounds and music of theatre organ, even digital, is a means to introduce them to the historic predecessor ATOS holds in such high esteem. The Music Box Theatre continually does this by exposing film patrons to the theatre organ.

Our film patrons don't know that the sound they hear comes from speakers, not pipes. They don't miss hearing clacking shutters, throbbing regulators, blowers starting up, or ciphers. They wouldn't know what they were even if they did hear them. To theatre organ enthusiasts these inherent sounds and even the slightest atmospheric changes brought on by a 30 horsepower blower are exciting. To the general theatre audience they are distractions because they don't know what they are hearing—it's not music. It is the difference of listening to

a compact disc versus a Hi-Fi record. Do you remember how thrilling it was to hear George Wright's HI-FI albums compared to Jesse Crawford's 78rpm recordings when you first got "the bug?" Or more pointedly, hearing your first live theatre organ program versus any recorded material? Today's audiences are only experiencing the same thrill hearing the digital theatre organ that we did at their age hearing real pipes. Their enjoyment and interest in the nostalgia of this particular musical instrument and Mark Noller's program can be the highlight of their evening's entertainment at the Music Box. (We've been known to play some odd films.) When they clap for the Mark's 20-minute performance, all they know is they found themselves captivated by the live entertainment that the organ provided in, of all places, a commercial movie theatre!

Wake up to the 21st Century and the opportunity to reach computer savvy young people in the world who understand and appreciate good music. When exposed to these instruments for the first time, the new generation is totally indifferent to whether wind blows or computer chips produce the thrilling sounds they find out is a theatre organ. Once they get interested in theatre organ, even through the lowly (in your eyes) digital or electronic organ, they may be compelled to seek out the history of the instrument. Imagine, new members in ATOS!

We urge the publishers and authors of *Theatre Organ* to take full advantage of any and all theatre organ installations, pneumatic and/or digital, that can introduce the neophyte public to this wonderful sound. The Pipe Piper should list all venues that present theatre organ to the general public. Venues that are played occasionally should take a second tier position to venues that present theatre organ entertainment on a regular, ongoing basis.

Perhaps our plea is too late. Perhaps the "young cadre" has morphed into the "olde guard" who want their inbred hobby group and coffee klatch more than they want to work for a national society that honors and promotes this antique musical instrument.

Yours truly,
Christopher J. Carlo and Robert Chaney, Chicago, Illinois



Dear Editor:

The most recent issue of THEATRE ORGAN contains a marvelous award-winning article by Scott Smith with a wealth of information (historical, musical, and technical) on the "budget" B-3 Bartons, 3/11s with 6 straight ranks, low-ish pressures, limited unification, and lots of dummy stoptabs. This is the second extensive article on Barton, the previous issue having included Steven Ball's presentation of the Detroit Hollywood 4/21, and it continues the recent series of excellent articles filled with stoplists, chamber photos, historical nuggets, and so on. Congratulations to the editor of THEATRE ORGAN and to the many authors!

Scott Smith's article won the 2002 Simonton Literary Prize and certainly sets a very (VERY) high standard for 2003! Thank you, Scott! The article lists the B-3s installed in Michigan and gives a brief history of each one (as well as the very detailed description of Opus 206). I can add a tiny bit of information about the 1927 Barton B-3 in the Majestic Theatre in Bloomington, Illinois. The theatre was razed in the late 1950s and the organ was moved to a Lutheran church on the west side of town.

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.

Later, the Assemblies of God owned the building, and the pastor's son was a school friend of mine. This was the first theatre organ I'd ever seen, and it was mighty impressive (at least to look at). Someone had added "Swell" and "Choir" nameplates over the sets of dummy tabs, so this *appeared* to be a three-manual organ with five-manual divisions! It even sounded pretty good in the resonant brick church, but it did seem a bit strange that the same five ranks appeared over and over in all divisions! Last I heard, the building was for sale, and I don't know the fate of the Barton.

Bravo, Scott, bravo!

Larry Chace, Etna, New York



Dear Editor:

I have enjoyed reading Theatre Organ for around a dozen years now, and I appreciate all the work that goes into producing such a magnificent publication. I've been an ATOS member for three or four years, and before that I would get "hand-me-down" issues from a friend. However, I've noticed something lacking in such a fine publication dedicated to the enjoyment of one particular type of musical instrument, namely MUSIC.

Two recent events got me thinking along these lines. First, I stopped by one of the two dealers in the area that offer electronic theatre organs to see if they had any "real theatre organ" music. They had none! Second, I was browsing through another magazine dedicated to one musical instrument, "Guitar World" and found something absolutely astonishing: at least thirty to forty percent of the magazine was dedicated to print-

ed music! There were eight 1-page "Technique" articles, each with between four and eleven measures of examples. Then there was a two page article on "how to play this month's songs", with fingering, phrasing, and other playing tips, followed by six fully written out songs covering thirty pages. The longest selection was eight pages long.

My question is this, "Why don't we have something like that in our Theatre Organ Magazine?" And why does it appear to be so hard to obtain "real" theatre organ arrangements? I know the magazine has featured snippets of Al Hermanns' "ORGAN-izing POPULAR MUSIC" for years and is now including Cheryl Seppala's "THEATRE ORGAN TECHNIQUES" series, but that just isn't enough. Those articles barely whet the appetite for instructional practice material, especially since the magazine is published only six times per year.

I would like to see someone generate one or more complete "theatre organ" arrangement(s) and have it/them printed in the magazine each issue. All it would take is a willing, accomplished musician with an organ with MIDI capability and a personal computer program to do the printing. It shouldn't be hard to do.

Sincerely,

Skip Davis, Commerce Township, Michigan

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

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Closing Chord

DR. EDWARD BEBKO

Doctor Edward Bebko, also known as Doc Bebko and alias Eddie Baker, one of the last truly great theatre organists, passed away at his home in Olean, New York on October 26, 2002 at the age of 92. While his physical health had been failing over the past several months, his good friends and upstate neighbors, organist Ralph Bacha and Harry Radloff, reported that his mind and his spirits remained healthy until the end. Doc's passing now marks the end of an era.

Ed was born in Brooklyn, New York in 1910 and began playing piano for the silent movies in New York City at the age of 13, later studying organ with Don Baker at the Capitol Theatre and using the stage name "Eddie Baker." He quickly became associated with many theatres in Manhattan. When talking pictures arrived he found himself unemployed as well as many fellow organists. He did a number of odd jobs, including one as a brick layer to support himself. When the Hammond Organ arrived in 1935 he became involved in radio work with the major broadcasting companies, NBC, etc., in New York City. At this time he worked with the biggest names in show business and did quite well for himself financially. He was also a cruise director on numerous cruise ships during the latter half of the 1930s appearing with his own orchestra.

By 1939 it became obvious to him that a career as a theatre/radio organist was not going to be sufficient to enjoy the finer things in life, such as owning a home, an automobile and supporting a family. Even though he was doing well in the entertainment business he knew it wouldn't continue. He earned his Doctorate in Chiropractic Medicine. While studying chiropractic medicine he received a call from Radio City Music Hall. The Hall was looking for an organist to open and close the house each day. The staff organists didn't want these time slots but they fit in well with Ed's schedule in school. He auditioned for the position with Dick Leibert and was hired. He played the Music Hall from 1939 to 1941. Upon graduating from chiropractic school he set up his practice in Olean, New York where he continued his practice until he was 90.

His first real love was music and the organ. He continued to play during the years 1941-2002 throughout the country whenever possible. He made one recording, the original *Shuffle Off To Buffalo* in 1963 on the giant Marr & Colton theatre pipe organ installed in the Roosevelt Theatre in Buffalo, New York. This particular instrument was said to be the finest Marr & Colton ever built, a 4/18 instrument. Great care was taken to follow Wurlitzer guidelines in its construction since it was going into Wurlitzer's backyard, so to speak.

The organ was removed in 1964 and is installed in our home. It has now grown into a 4/30 instrument and has been

played by many fine organists including Doc Bebko and Gaylord Carter who both called it the finest home installation and best kept secret in the theatre organ world.

Doc's last appearance was in 2000 at the Middletown, New York Paramount where he gave a talk on the theatre organ era in New York City and played a concert. Ed was a gold card member of local 802 A.F. of M. AFL-CIO and was the recipient of the ATOS Hall of Fame award in July 1992—a fitting tribute to one of the country's greatest theatre organists.

Doc was my mentor and our very close friend these many years. We spent many enjoyable evenings at our home discussing the music world. The information he has passed on to us, the knowledge of the Music Hall and the music world is immeasurable.

Ed, always in touch with the real world, stated many times, "Enjoy the theatre organ but keep it as a hobby. Do not become a 'Don Quixote' jousting at windmills."

Take care Doc. We won't say goodbye but we'll all be together someday and will continue where we left off.

*Ralph Bacha and Harry Radloff
Williamsville, New York*

CLINT T. LEHNHOFF

We in the Dairyland Chapter are saddened by the sudden death of our long-time member, friend and current treasurer, Clint Lehnhoff. Clint apparently died in his sleep early Friday morning, January 10, of a heart attack. Only 44 years of age, he previously had a heart attack and bypass when he was 28 years old.

To our ATOS friends who attended the Milwaukee Convention in 2000, you will remember Clint as the "bus captain" who was always out on the sidewalk coordinating the bussing for the Convention. Clint loved the theatre organ, the historical time-line of theatre organs, movie palaces, memorabilia and the music of Jesse Crawford.

For the past decade he was employed at Organ Piper Music Palace in Milwaukee. Clint wore many hats, but basically was the business manager. He filled in where needed as well in many other facets of the operation, and usually was our seating "host" on weekends. Clint also was the Treasurer for the 2000 Convention, and again took upon that role for the upcoming Milwaukee Convention of 2004.

Clint loved the theatre pipe organ, the history of this wonderful instrument, motion picture palaces and related memorabilia. He was especially fond of the music of Jesse Crawford. He was a member of Historic Milwaukee, Inc., The Theatre Historical Society and the Jesse Crawford Theatre Organ Society.

His untimely and far too young death leaves us all here with not only a personal loss of friendship, but also the loss of his great enthusiasm and work that he did for our local chapter. A memorial gathering of his friends and family was held on Saturday, January 18, at the Organ Piper Music Palace.

Gary Hanson



HAL RANDALL

Hal Randall (1926-2002) of Ft. Bragg, California passed away on November 13 in Santa Rosa Memorial Hospital. For many years he was an active member of the Sierra Chapter. He is remembered for opening the Pizza and Pipes Restaurant in Sacramento as well as playing at the Redwood Pizza, Capn's Galley and Bella Roma restaurants. He was a featured organist at the California State Fair. He played solo concerts in every state

of the Union. He was self-taught, playing on the black keys. With large hands, he played a 15th easily. He traveled and demonstrated organs for Hammond, Wurlitzer and other companies. More recently his music was enjoyed at the Wharf, the Pine Beach Inn and the Hill House in northern California.

Sue Lang



2003 Hobbyist Competition

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

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

ALL ENTRIES MUST BE PLAYED ON A THEATRE PIPE ORGAN! Sorry, no electronic instruments, please. Your entry will consist of TWO arrangements submitted on one cassette tape. If you have been a first place winner, you are ineligible for further prize positions. We do, however encourage you to enter in a non-scoring capacity.

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

Send your entry for the competition ATOS-Hobbyist Division by April 15, 2003 TO: DAN BELLOMY, 247 Washington Street #16, Winchester, MA 01890, U.S.A.

The winners will be presented with plaques awarded at the 2003 Annual Convention in Oakland, California. **SPECIAL INCENTIVE:** First Place winner will ALSO receive a **FREE** one-year Membership in ATOS!

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Dan Bellomy at 617/834-8771 or bellomy@atos.org



Journal of American Organbuilding

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

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

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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THE TWELVE GREATEST THEATRE ORGAN PERFORMANCES

THE TWELVE GREATEST THEATRE ORGAN PERFORMANCES OF ALL TIME (?)

THE TWELVE GREATEST THEATRE ORGAN PERFORMANCES

By Ron Musselman, Associate Editor

The idea of rounding up a list of a dozen truly great examples of theatre organ artistry is one we've kicked around for some time. So what's with the peculiar question mark in the title? No, it's not an indicator that we're unsure of the choices, but serves to point out that this is a matter of personal opinion, and not a case of "the last word" chiseled into stone, never to be questioned. In fact, this list could have been substantially expanded and called "The 50 Greatest." But it was decided, at least initially, to limit things to a dozen, even though many more, and perhaps equally fine performances, have been given by theatre organists over the years. And here's how the final 12 were arrived at: When thinking in terms of "brilliant," "stellar" or "classic" performances, the first 12 that came to mind were chosen, and this took only a few minutes. They popped up quickly and easily, because these tend to be the cuts I return to again and again in my own collection.

Before we begin to examine this assortment of music, one other thing must be made clear. I stand firmly by all the choices, and most of them are of the sort that would be played for "non-pipe organ" friends to show off the instrument in its best light. And as was mentioned before, there are many more superb performances outside of this somewhat limited sampling. It has been our privilege to get to know most of the artists in the roster of theatre organists the past few years. Some have become good friends, and I sincerely hope that none of those in that category (or anybody for that matter) is offended if their work is not included. Perhaps this topic should be mined farther in future articles—there is certainly more gold to be appreciated. And let it be said that there are more top-flight theatre organists playing today than at any point in time during the past. I can't recall the last time a "bum" or mediocre performance was encountered. Having said that, let's start by taking a look at the first three of the dynamic dozen.

1. "Something Wonderful" (from *The King and I*), as played by Dan Bellomy at the Wurlitzer, LIU, Brooklyn, New York. While known primarily as possibly the best contemporary practitioner of pipe organ jazz, Bellomy can also play ballads that will melt your heart, and this landmark performance is the ultimate example. It covers an extremely wide dynamic range and takes the listener on an extraordinary emotional

journey. "Something Wonderful" begins very softly and builds logically as things progress. The haunting melody is a common thread throughout the piece, and the LIU Wurlitzer's penetrating pedal division underscored the other musical components along the way. In this version, Dan skillfully terraces the level upward in a series of seamless transitions that carries the listener along with the music. The final minute can only be described as thrilling. He has played this song on many different instruments in various versions, including at the end of a concert on the powerhouse Robert-Morton in Fresno's Warner Theatre. The conclusion of that performance nearly loosened some plasterwork, and I believe the walls never completely stopped shaking. After hearing it played in another concert at the Los Angeles Orpheum, my wife remarked about the ending crescendo, "It sounded like heaven opening up!" And as is usually the case, more than a few eyes in the auditorium were far from being dry. Dan has gotten inside this wonderful piece of music in a way no one else has. It is a glorious combination of beauty and power.

2. "Shenandoah," as played by Tom Hazleton at the San Sylmar Wurlitzer. Yes, it's a nice old traditional American folk-song—the same one many of us sang back in grade school days. But it's not a likely candidate as the material for a great performance. However, the matchless talent of Tom Hazleton amazes us once again by turning this pleasant piece of Americana into a masterwork of near-symphonic proportions. And the story behind the conception of this wonderful rendition is as fascinating as the result. More on that in a minute. Hazleton's "Shenandoah" is a complex, superbly arranged polychromatic performance that starts most simply with a hint of the melody utilizing a lone Clarinet on the left, and it's answered by a contrasting Oboe-family reed over on the right. Then begins a deft interplay of accents and short solos that usher in the actual melody. There is skillful dovetailing in the transitions between the sequences of solos, combinations, and soaring bridges. Tom takes us on a movie-like excursion of sounds and textures that builds up to and beyond mezzo forte and peaks with some effective shots of the big brass section. But it doesn't end there. He skillfully brings the dynamic level back down to showcase a couple of short solos that are bathed in

whispering, silvery strings. His use of chords, registration and dynamic contrasts all merge to make this outing one of the best musical performances of all time—and that includes anything by a solo artist or any combination of instruments. Anyone listening to this arrangement would assume that it was the work of many hours of effort. The amazing thing about Hazleton's "Shenandoah" is that it was not the result of a great deal of work, but a product of pure inspiration. The story of its creation was related to me by San Sylmar Musical Curator Gordon Belt (and later corroborated practically word-for-word by Tom Hazleton himself). Tom went into the San Sylmar music room one night several years ago to practice. As would be a wise policy with any major artist, the house digital recorder was switched on to capture everything that was played that evening. At one point, Tom thought about the melody to "Shenandoah." He set up some combinations then began to play, after just a little forethought, a fully developed arrangement of the song. A strictly on-the-spot creation, this miracle of inspiration emerged perfectly. When Tom was scheduled to play a San Sylmar concert sometime later, Gordon said to him, "You've got to play that arrangement of "Shenandoah" as part of your program." "Sure," Tom answered. During a practice session, Hazleton took a stab at recreating the previous performance, and shortly bogged to a stop. He tried it again and had to bring it to a halt. A third attempt was made, and once again, things failed to gel. He then gave it up and later told Mr. Belt, "I can't replicate that arrangement of 'Shenandoah.' For the concert, the best thing to do is just run the digital player tape of the original performance." And for the concert, Tom announced the tune, and as he stepped down from the console and walked to the back of the room, the tape was rolled, and the audience heard the organ play his "off the cuff" performance from the practice session. When one of Tom's finest albums was released, a few months later, on the tune list was "Shenandoah." Yes, it was that very take,

and in a collection of excellent musicianship, it is a standout. It represents music making at the highest level.

3. "I'm Looking Over A Four Leaf Clover," as played by Ron Rhode on the Byrd Theatre Wurlitzer, Richmond, Virginia. While he covers several musical bases, Ron is probably best known for his excellent revivals of music from the dawn of the 20th Century, and the 1920s and '30s, most notably, the happy-go-lucky novelty tunes of those times. He has a special talent for bringing vintage material to current audiences and making it most enjoyable. And in doing so, he has filled a musical niche that no other artist has addressed as well. The joy of the light-hearted music of yesteryear is a quality he paints to perfection, and Ron's recording of "Four Leaf Clover" is the epitome of the genre he dominates. This rendition opens with the song's most identifiable phrase ("I'm looking over a four leaf clover that I overlooked before."), then after a slightly minor key feel for a short passage, the exuberant melody is stated by color reeds augmented with Xylophone in the song's unsinkable major key. As it continues, things stay positive and increasingly interesting, including some glorious near-full organ and a short but very uplifting piece of counter melody. Overall, it's a well-put together arrangement, and "clover" finishes with a sunny day, blue-sky ending. When this CD hits the player, that cut is always played first. Bottom line: after listening to it, I always feel better. Could much more than that be expected from any piece of music?

And that's it for this installment. Next time, we'll look at the remaining nine selections in our 12 picks. Of special interest is a seasonal piece that bends the stated aim a bit, and the twelfth, final choice is a historically significant bombshell that will give a lengthy pause for reflection. See you then. In the meantime, if you haven't heard the music in this column, seek it out. It's well worth hearing . . . again and again. 🎵



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Theatre Organ Techniques

By Cheryl Seppala



LATIN RHYTHMS

In the last two issues we have studied the basic waltz and fox trot rhythms and some useful variations. Let us conclude our study of rhythms by exploring some popular Latin accompaniments. As you may have guessed, we saved the most difficult ones for last!

The spectrum of Latin rhythms is so immense that entire organ instruction books and arrangement books are devoted to this subject alone. Even if you do not consider yourself a Latin music fan, bear in mind that the following rhythms are often used in arranging "non-Latin" tunes as well. In fact, most automatic rhythm devices offer more variety in Latin rhythms than any other type. Their intricate and often syncopated patterns

are very pleasing to the ear and add much variety to any arrangement.

As with the waltz and fox trot variations, remember to master the rhythm pattern completely before attempting to apply it to a melody. Keep the tempo steady and employ a desirable touch in the left hand and pedal (often staccato).

The following is a very basic outline of some popular Latin rhythms in their approximate order of difficulty. C = chord, R=root of chord in pedal, 3 = third of chord in pedal, 5 = fifth of chord in pedal, > = accented or stressed chord, — = held or tied chord. All other chords and pedals are assumed to be played staccato.

BEGUINE

1 & 2 & 3 & 4 &
 >
 C--- C C C
 R 5 5



SPANISH TANGO

1 & 2 & 3 & 4 &
 C C C >
 R C C 5



ARGENTINE TANGO

1 & 2 & 3 & 4 &
 C C C C C >
 R R R R 5



RHUMBA

1 & 2 & 3 & 4 &
 C C C C C
 R 3 5



The following patterns take two measures to complete:

CHACHA

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &
 C C C C C C C C C
 R 5 R 5



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

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

By Ken Double

MORE ABOUT MARKETING AND PROMOTION

In the three previous issues of the Journal, I have written about preparing a brochure that could help your chapter pursue sources of corporate funding for your concerts, and also help in approaching radio stations for promotional support. These articles focused on a five or six page brochure, and detailed the specific pages and information you need to properly approach the corporate leaders and/or station personnel that make decisions on these issues. All of these things make perfect sense to me, because I have worked almost all of my life in the world of the media, and in the world of promoting sporting events. Despite my best efforts in the articles, some of this might not make enough sense to you and your chapter members to have you go forth and start contacting people. Thus, I am going to suggest some things that might find you someone to "hold your hand" and get you started in this endeavor.

FREE HELP

Most chapters do not have a budget of thousands of dollars from which to spend heavily on promotion and advertising. This is one of the reasons we seek corporate partners who can help underwrite these costs.

If you have some degree of trepidation about charging out into the corporate and advertising world armed with only what I have written, I have a suggestion. Like legal firms who do "pro bono" work, advertising agencies and public relations firms often times will handle projects at no cost.

Armed with my articles, and prepared with your concert dates and artists lined up for the future, (again, this is long-range planning for your concert and must be done at least six months ahead of the concert date, and preferably one year in advance), start contacting both the large and small advertising and public relations agencies in your community. You are going to be prepared to tell them four things:

1. Our ATOS group is presenting a concert, and we seek

help in the area of promotions and corporate sponsorships;

2. Our budget is very small, in fact, this is our first attempt to do this in this manner and we seek advice;
3. We have been doing these concerts at (name the theatre/venue) and have had a modicum of success, but would like to expand on our audience and our profits;
4. If we are successful, we would be prepared to discuss with you a contract for your services for future events.

I cannot guarantee you will find an agency that will accept your project, but this is a solid approach that should work. Regarding Point 4, YOU decide after the concert whether or not the agency's efforts would be worth a long-term deal. It's called "dangling the carrot" and it is entirely proper.

ANOTHER APPROACH

If the idea of approaching an ad agency doesn't fit in your overall plans, you might try working with your local college or university. Any school teaching courses in business and marketing could be seeking class projects for practical experience for students. This is a viable method for getting help in marketing and promotions, and will gain you one distinct advantage. It will bring your concert and/or series to the attention of a small group of young people. We all know how difficult it is to attract a younger audience to our concerts.

The students will NOT bring the specific expertise that an ad agency can bring, but they will have ideas, energy, leadership from their class professors, and a whole new approach to promoting a concert. They can also do a lot of legwork, from helping organize a computer mailing list, to running around putting up posters.

The other advantage this approach offers is the opportunity to do this with the university again. Should this prove

to be a successful experience for both your chapter and the class, the individual professor will want to do this over and over for future classes, ensuring you a partnership for a long time to come.

BE SPECIFIC IN WHAT YOU SEEK

In approaching either an agency or a college class, be sure to be specific in terms of what you want accomplished.

- You seek corporate partners as underwriters for the concert or series.
- You seek broadcast and print partners to help promote the series.
- You need a promotional/marketing brochure prepared.
- You need a list of businesses and broadcasters to whom you will present your brochure.

- The bottom line is twofold: increased awareness of the event, and increased dollars in sponsorships to help your bottom line.

My previous articles can be a road map for either an agency or a class, so you are not at all unarmed as you seek assistance.

Finally, should you be prepared to go out on your own, the next issue of the Journal will have a section included that will have an exact sample brochure for a fictional concert date, from which you can simply plug in YOUR concert information, and head out into the corporate and advertising world. Our fictional date will feature "JOE DOAKS IN CONCERT . . . at the PARAMOUNT THEATRE . . . FEBRUARY 31st, 2004" and it will include all the pertinent information you need, completely laid out in brochure form.

I sincerely hope these ideas make sense and can be of some assistance to those interested and inspired to be more aggressive in promoting our concerts. If you have comments, feel free to contact me via e-mail at kdouble@aeros.com.



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A Call For Papers

The Simonton Literary Prize has been established 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, certificate, and publication in the *Theatre Organ Journal* shall be awarded winning entries.

COMPETITION RULES AND REGULATIONS:

1. The Simonton Literary Prize competition is open to anyone except present officers or staff of the American Theatre Organ Society or their families.
2. Papers should represent an original, comprehensive effort in research, documentation, or philosophy relevant to the theatre pipe organ.
3. Entries may not have been previously published, nor may they be submitted more than once. An author may not submit more than one entry per year.
4. Entries are to be submitted in triplicate, typed or printed, double-spaced and on white 8½ x 11 inch or A4 paper. The submissions shall be between 5000-7500 words in length. Use of the ATOS Archives, photos and other illustrations are encouraged.
5. Entries must be clearly marked "Submitted for Simonton Literary Prize competition." Furthermore, the author must include a signed statement that he or she "agrees to abide by the rules of the competition and grants initial and subsequent publication rights to the American Theatre Organ Society in any manner or form without further compensation." Receipt of all submissions shall be promptly acknowledged in writing.
6. Except as provided above, copyright ownership otherwise remains with the author.
7. Entries are to be postmarked by December 31st of the competition year and be submitted to:
Jeff Weiler, Chairman, *ATOS Education Committee*
2626 Country Club Parkway SE
Cedar Rapids, Iowa 52403
Entries shall not be returned.
8. Winners shall be notified on or about April 15th of the year following submission. Award certificates shall be presented during the convention where possible. Monetary prizes shall be distributed upon selection. Winners are encouraged to attend the Annual Convention of the American Theatre Organ Society to personally accept their award.
9. One award shall be offered each year, comprised of a certificate and a \$1,000.00 monetary award.
10. Submissions shall be reviewed by a panel consisting of the Journal Editor, Education Committee Chair, and a third member to be selected jointly by the first two. The American Theatre Organ Society reserves the right not to grant any award in a particular year. The decision of the panel is final.
11. Awards may be distributed prior to publication in the *Theatre Organ Journal*.

For further information please contact: Jeff Weiler, Chairman
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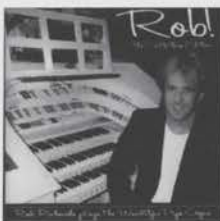


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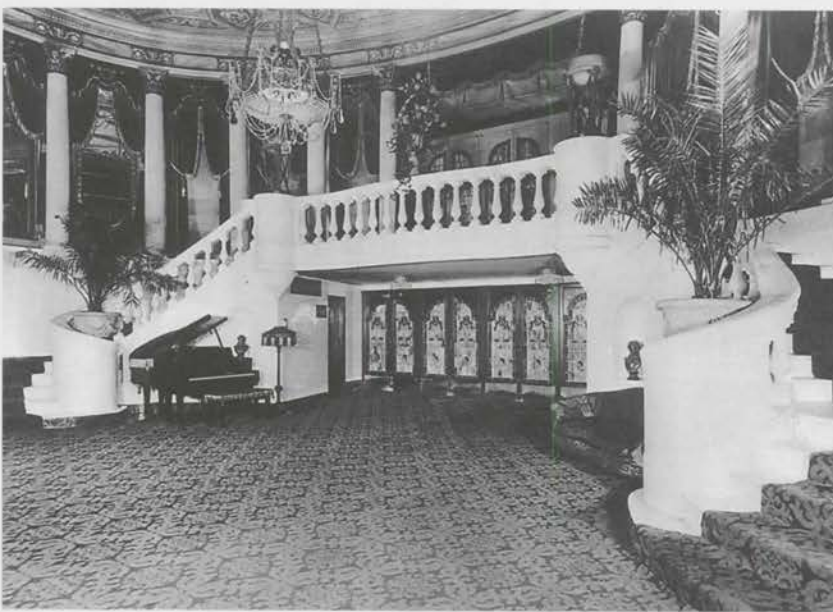
By Steve Levin, Associate Editor

STATE

Detroit, Michigan

Opened: October 29, 1925 • Architect: C. Howard Crane • Capacity: 2967

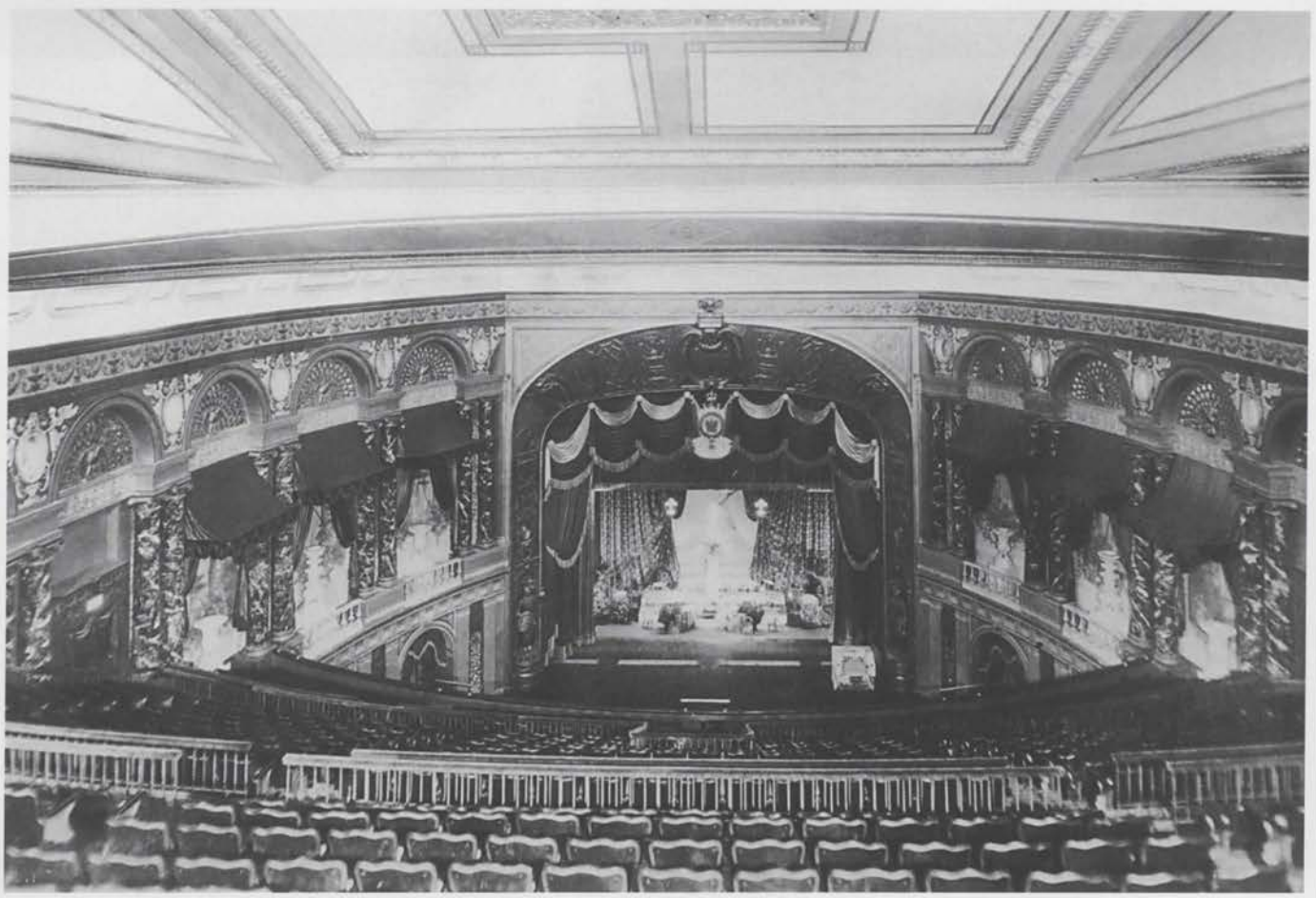
Organ: Wurlitzer 4/20, Publix 1, Op. 1148




In the late 'teens, Detroit's movie house district was beginning to develop on the streets in and around Grand Circus Park, in the northwest corner of downtown. Exhibitor John Kunsky was involved in so many of the new theatres that some called the district "Kunsky Circle." With no less accuracy it could also have been dubbed "Crane Circle," as most of them, including the Adams, Madison, Capitol, State, United Artists and Fox, were designed in the architect's Detroit office. Crane dominated Detroit the same way Rapp & Rapp dominated Chicago and Thomas Lamb New York.

Crane's output differed from that of the other major theatre architects in its lack of a consistent "house style": a set of conventions and common elements which tie the theatres to each other and their creator. Theatres from Rapp & Rapp, Thomas Lamb and John Eber-son, among others, are generally easy to identify; Crane's are not. Almost every Crane theatre was designed as a distinct entity, with little or no reference to what had come before. Exceptions are the theatres specifically intended to resemble each other: the United Artists houses in Detroit, Chicago and Los Angeles, and the nearly identical Fox theatres in Detroit and St. Louis. The State fits this pattern, or lack of pattern, perfectly: in composition and ornament it has nothing in common with the earlier Capitol and later United Artists and Fox.

The State had the usual sort of career: movies and vaudeville, then



movies alone, before closing in September 1981. For a while it was known as the "Palms," and later as the "Palms-State." It was never multiplexed or seriously altered. After the State closed, it and the adjoining office tower were purchased by developer Charles Forbes, a major force in the revitalization of Detroit's theatre district. With a terraced main floor, the State reopened in September 1983 as a pop-music venue, which it remains. Much of the interior has been restored.

The first Publix 1 (Op. 1123) was built for the Capitol, where it replaced a Hillgreen-Lane; the third went to the State. The Capitol's organ, after passing through many hands, finally came to rest at the Oakland Paramount. The State's was broken up in the 1970s; for the last two decades its console and electro-pneumatic relay have been on daily duty at the Castro in San Francisco. 

All photographs: THS Archives.

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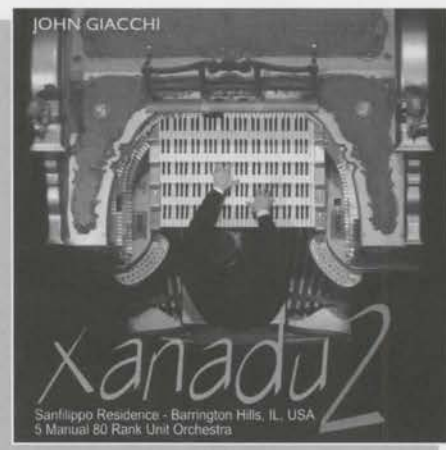
For the Records

Ralph Beaudry, Associate Editor

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

XANADU 2

John Giacchi



In our review of John Giacchi's first *Xanadu* CD (Journal, September 2001) we pointed out that listeners should not expect to hear Oriental music (a la Korla Pandit) because the "... majority of John's selections are mainstream theatre organ BUT with the added sparkle of fresh arrangements and the striking variety of registrations that only this exceptional organ can provide." That same statement applies to John's second visit to the luxurious Victorian Palace and its matchless 5/80 organ in Barrington Hills, Illinois. And we completely concur with this CD's liner notes that this time "... John is playing the Sanfilippo

Wurlitzer . . . in ways that he has not explored its resources before . . . (and when it comes to the orchestral transcriptions on a theatre pipe organ he now has no peers."

John's 70½-minute return journey to *Xanadu* opens with an unusual console raiser for it's an unbelievably lush, luxurious arrangement of Johnny Green's "Body And Soul." Although Libby Holman introduced this song in the 1930 musical review *Three's A Crowd*, some music students credit its lasting popularity to tenor saxophonist Coleman Hawkins who, with his ethereal, almost supernatural 1939 recording of this tender melody, created the "swing ballad." John's choice of solo voices for this selection are simply ravishing! Just a few years before his early death at age 38 Mendelssohn wrote his *Fourth* ("The Italian") *Symphony*—so named for its allusions to Italian folk music. John's second selection is a fully orchestral eight-minute transcription of its vivacious, exuberant first movement, the "Allegro Vivace." This organ's massed strings are light and bright—the music virtually dances out of the speakers!

Harry Warren's "Honeymoon Hotel" is a petite novelty full of fun passages and counter melodies. (This was a follow-up song to Warren's earlier hit "Shuffle Off To Buffalo." But it never was as success-

ful; probably because instead of the hotel being near Niagara Falls, it was in Jersey City!) Although Rodgers and Hammerstein are thought of as Broadway composers, they did write one original score for a Hollywood film! John's first medley is a wonderful 11 minutes of tunes from their 1945 film *State Fair* including "All I Owe I-O-Way," "That's For Me," "Our State Fair," and that show's TWO big hits "It Might As Well Be Spring" and "It's A Grand Night For Singing." John uses a kaleidoscope of fascinating solo voices and varying tempos and rhythms with just a tad of quite appropriate "hayseed" flavorings. One critic stated that this film ". . . is to movie musicals what *Oklahoma* is to stage musicals!" (Rodgers fans should be aware that this musical was adapted for the Broadway stage in 1996. But, like almost all Hollywood musicals that transferred to Broadway, even with John Davidson in the lead role, it was a failure. However, the complete recording of the Broadway version is available on DRG 94765 and, in addition to all the film's tunes, has nine songs from other Rodgers' musicals including several that were never recorded before since they were cut from shows before opening in New York!)

Musicologist Jim Svejda claims Saint Saens' *Samson And Delilah* is the third most popular opera in the world—just

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after *Carmen and Faust*—due to its "... wealth of unforgettable, luxuriantly scored melo(dies.)" John's sensual registrations and Wagnerian-like swelling to a powerful conclusion makes Delilah's "My Heart At Thy Sweet Voice" a memorable, emotional listening experience. For a bit of relaxation John next dips into pianist/composer Billy Mayerl's *Aquarium Suite* for a soothing, though bit jazzy, "Willow Moss." We'll quote some of John's comments about this one number to illustrate the informative, entertaining quality of liner notes that appear in the full-color 24-page brochure that comes with this CD. "In 'Willow Moss' listen out for the ascending minor 6th chords by the Piano, Strings and Bass Horn, evocative of bubbles rising to the surface from deep underwater caverns."

Interestingly John's second medley is, like the first, firmly based in the Heartland of America for it's Ferde Grofe's complete (near 15-minute) tone poem "Mississippi Suite." Another orchestral tour de force for both John and the Sanfilippo Wurlitzer! For an engaging contrast a completely different type of tone poem is next. It's theatre organist/composer Frederick Curzon's sophisticated, cheerful, debonair description of "The Boulevardier." One of the outstanding performances in his first visit to *Xanadu* was John's stunning presentation of Rossini's "Overture" from the comic opera *Barber Of Seville*. This time John presents the "Overture" to Rossini's tragic opera *Semiramide* which was written specifically to star the composer's wife in the title role! This opera (one of 65 operas based on this troubled story which were written between 1701 and 1910) contains love, sacrifice, incest, murder, betrayal, and redemption—surely something for everyone! This truly bravura score is one of the most thrilling perfor-

mances we've ever encountered on the-atre pipes. Bravo!

Only an encore full of sparkle and fun could follow that tour de force finale. So, although it's an Academy Award winning song, "Never On Sunday" gets such a hilarious, bump-and-grind, red light, tongue-in-cheek arrangement you'll laugh out loud. Once again we've had another fascinating, satisfying musical journey to *Xanadu*. The artist, the organ, the selections, the performances, the detailed liner notes, and the superb recording by Robert Ridgeway certainly merit our Very Highest Recommendation!

The compact disc is \$22.00 (post-paid). Make checks payable to "John Giacchi" and mail to Don Near, 9700 Chapman Avenue, Garden Grove, CA 92641.

MIGHTY WURLITZER RADIO HOUR OCTOBER 28, 2002 *Larry Kass and Others*



"Gateway To Autumn" is the theme of this fourth Mighty Wurlitzer Radio Hour program, which was broadcast live on Cleveland, Ohio's WCLV-AM (1420)

and WCLV-FM (104.9) last October 28th. The featured artists once again are organist Larry Kass at the 3/19 Wurlitzer, pianist Michael Schneider at the Steinway Grand, violinist Nicholas DiEugenio, the Theatre of the Air Chorus, and a bevy of talented vocalists and dramatic actors. With host Robert Conrad and announcers Del Donahoo and Jim Mehrling it's a wonderful nostalgic journey through the kilocycles of yesteryear to experience and be entertained by this recreation of radio's Golden Age between the 1920s and the end of WW2. (For complete information about the organ and the Mighty Wurlitzer Radio Hour—and reviews of the previous CD recordings—see the Journals for September 2002 and January 2003.)

The chorus and organ swing right into the program's very apt opening theme, "I Feel A Song Coming On," and segues into Christine Jansen's solo of one of the all-time cheeriest show tunes ever written. It's the sunshiny "A Wonderful Day Like Today" which Anthony Newley and Leslie Bricusse wrote for their somewhat strangely titled 1965 musical *The Roar Of The Greasepaint—The Smell Of The Crowd*. It's not often we hear one of Vernon Duke's wonderful songs played on pipes but next up are TWO of his finest—the wonderfully sentimental "Autumn In New York" is sung by Cindy Good and followed by June Anthony's upbeat version of that somewhat jazzy swinger "Taking A Chance On Love." We should mention here that the Wurlitzer is featured much more frequently in this broadcast than on the earlier programs. And, as there are two choruses for most songs, the organ has a solo spot on the second chorus with the vocalist returning (as was usual back in radio days) on the "bridge" to finish the song.

Fr. Andrew Rogers
401 Davis
Fenton, MI 48430
Phone: 888-389-4007
Fax: 810-750-5121
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William Grant Still (1895–1978) has been referred to as the “dean of Afro-American composers.” The next selection on this broadcast is the second movement from his *Suite #1 for Violin and Piano*. This is a musical description of an autumnal-colored painting titled “Mother And Child.” A brief “Return to College” drama follows. The Wurlitzer introduces the skit with Jule Styne’s “The Things We Did Last Summer” and ends it with “Life Is Just A Bowl Of Cherries.” Continuing the college theme Patrick Janson and the chorus sing that nostalgic favorite “Sweetheart Of Sigma Chi.” Following that is a medley of tunes from 1927’s *DeSylvia/Brown/Henderson* hit show *Good News!* which is a zesty musical about football-mad Tait College. The medley features Larry Kass at the Wurlitzer accompanying several soloists singing great razz-ma-tazz versions of “Lucky In Love,” “The Best Things In Life Are Free,” and “Varsity Drag.” (That show was recently revived and recorded—so if you love the bouncy, enthusiastic tunes from the 1920s you’ll find 18 of them on Jay Records *Good News!* CD#1291.)

Multi-talented Larry Kass is also a composer/lyricist and he accompanies Christine and Patrick Janson on the piano with his charming song titled “Whispers Of Autumn.” Then it’s back to the football field as Larry returns to the organ and the chorus sings a stimulating medley of college fight songs saluting Notre Dame, Wisconsin, Ohio and Michigan. An off-Broadway musical (originally titled *Joy Comes To Dead Horse*) opened in 1960, became one of the longest running shows in history—under the title *Fantastiks*—and just closed after a run of 42 years! Its best-known song “Try To Remember” was introduced by Jerry Orbach (who currently stars in TV’s *Law And Order*.) This song of seasonal rebirth is beautifully sung by Cynthia O’Connell. We aren’t quite sure how the next music/drama fits into the autumn theme but the sketch has Richard Rodgers and Larry Hart arriving at the theatre where their *Pal Joey* musical is in rehearsal. They are delivering two new songs to the original stars of that show—Gene Kelly and Vivienne Segal. Of course “Gene” and “Vivienne” immediately try out the new hits “I Could Write A Book” and

“Bewitched (Bothered And Bewildered.)” Well done!

Would you believe the song “Moon River” was almost dropped from Audrey Hepburn’s film *Breakfast At Tiffany’s* because the movie was running too long? Fortunately it wasn’t as this melody and Henry Mancini’s entire score both won Oscars in 1961. Kari Kandel, with Larry at the organ, gives us a superb rendition. Returning to the “autumn” theme Michael Schneider at the Steinway plays “In Autumn” from Edward MacDowell’s picturesque *Woodland Sketches*. Vacationing in autumn is always a delight so June Anthony suggests “Let’s Get Away From It All.” Because that song came out in 1941 (before we added two more stars to our flag) the original lyrics are “We’ll visit every state/I’ll repeat ‘I Love You, Sweet’/In all the forty-eight.” The up-to-date version June sings is “We’ll visit every state/Alaska and Hawaii, too/And all the forty-eight.”

Of course, Kurt Weill’s immortal “September Song” has to be included in any program saluting autumn and Daren Stahl does it full justice. (Many of us will remember that stage actor Walter Huston, as Pieter Stuyvesant, introduced it in the 1938 Broadway musical *Knickerbocker Holiday*. When filmed by Hollywood in 1944 Nelson Eddy was the romantic lead but this number was “sung” by 67-year-old Charles Coburn!) This sparkling radio show wraps up with its usual “voice-over” credits and a snappy “Smile, Darn Ya, Smile.” Another joyously entertaining hour of how radio was meant to be. The studio audience—for this is a live performance!—is only heard by their brief applause at the end of each selection and, at the program’s conclusion—it’s obvious they enjoyed every minute of the broadcast.

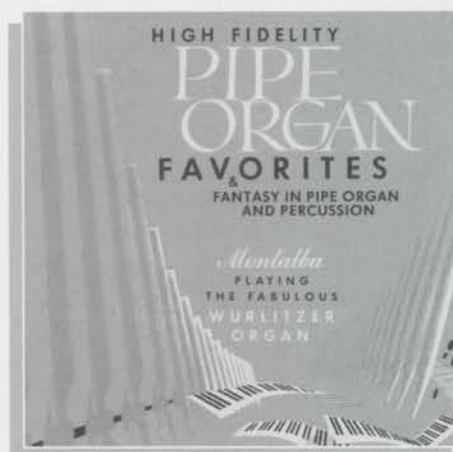
We should add that there are no liner notes but the announcers provide background information about each melody and identify the artists. The individual songs, skits, etc. have their own track numbers so you can program your CD for just the selections you wish to hear. This time we note the Wurlitzer is more prominently featured and Larry Kass shows how beautifully theatre pipes accompany both the soloists and chorus. It’s great nostalgia and joyous entertainment.

Compact disc only for \$15.00 plus \$1.50 postage (Ohio residents add sales

tax). Mail order to Razzmatazz Productions, Inc., P.O. Box 401, Hinckley, OH 44233 or call toll free to 877/590-4849, FAX to 330/225-3865, or e-mail skass@prodigy.net.

PIPE ORGAN FAVORITES

Georges Montalba



Recently the mystery of “Who is Alfred Mendez?” was finally solved. Now, thanks to this just released CD, we can answer the question “Who was Georges Montalba?” Actually his identity has been an “open secret” ever since “Georges Montalba” played a spectacular concert for the Los Angeles Theatre Organ Society on the Kimball organ in the Wiltern Theatre way back on October 18, 1964. At the concert’s end organist Bob Hunter revealed that he was the legendary “Montalba.” This CD’s 16 pages of detailed liner notes contain the complete Montalba/Hunter story—along with photographs of Hunter—so we’ll just summarize a few of the fascinating incidents in his lengthy keyboard career.

Hunter was a child prodigy on the piano who was performing on radio at the age of six although his formal debut took place with the Los Angeles Philharmonic when he was 19. By that time he had also been accompanist for the Roger Wagner Chorale and assistant organist at St. James Episcopal Church in Los Angeles. After 1951 his career expanded from pianist with the Freddy Martin Orchestra at the Cocoanut Grove to recording, accompanying Carol Channing and other singing stars, performing on TV and touring with his own nightclub act. In the 1950s an independent record entrepreneur named Dick L.

Miller was having tremendous success producing low-cost LPs (selling at \$1.98 compared with the normal retail price of \$3.98 or more!) on his Somerset label. His dozens of "mood music" discs featuring the *101 Strings* were among the best selling LPs of that era.

Wanting to branch out into the burgeoning Theatre Organ Revival market he contacted pianist/organist Bob Hunter but, to avoid contractual problems, they created the fictional "Georges Montalba" and touted him as playing the famous Wurlitzer organ in Nice, France. Of course, nothing could have been further from the facts for the organ heard on these Montalba recordings is Lorin Whitney's 4/34 Robert-Morton organ in Glendale, California! (So much for truth in advertising.) The first LP, *Pipe Organ Favorites* came out in 1957 and was such a success it was followed the next year by *Fantasy In Pipe Organ And Percussion*. (Later several additional Montalba/Hunter recordings were released which, hopefully, will appear on CD at some time in the future.)

A few years ago a new record producer, Lawrence Mullins, began his search to "uncover" the real Montalba and reissue these long out-of-print LPs in CD format so that today's theatre organ buffs could enjoy these great theatre organ delights. With the help of dozens of musicians and organ fans around the world (the "credit list" in the liner notes is quite lengthy!) he finally was able to track down and talk with Bob Hunter who gave him all the details about his virtually anonymous but truly remarkable career. Regrettably, Hunter died at age 72 on September 10, 2001, shortly before this album was ready to be released.

Of Bob Hunter's four theatre organ recordings, only one of his LPs was ever reviewed (in the Summer 1957 issue of *Tibia*, forerunner of the *Journal*). The writer (identified only by the initials "A.C.") commented "... This reviewer hopes that we'll be hearing more, both of the Wurlitzer, and Mr. Montalba ... He seems to be capable of handling both the popular idiom and the semi-classical in an easy style ... Some will find it too "English" in style—others will welcome it as a bit of freshness, and relief, from the artists we hear so often." We'll add two important comments to that review.

First, the Lorin Whitney studio had state of the art recording equipment and their many theatre organ recordings made in the 1950s and '60s were, in many cases, superior to discs produced by the major record labels. Second, although this CD was recorded from near mint-condition original analog LP records, the remastering has eliminated virtually all the surface noise and all but a couple of "pops" here and there. The organ is front and center and sounds fuller and richer than on the original LPs!

This 71-minute CD contains all of the music heard on both the *Fantasy In Pipe Organ* and *Percussion and Pipe Organ Favorites* LPs. True to the first LP's title this disc opens with a xylophone dominated, but quite orchestra, arrangement of Saint-Saens' devilish "Dance Macabre." The liner notes tell us that on this album Hunter was joined by two percussionists. There's no doubt about it—this disc is laden with drum and xylophone passages that will perhaps shock and amaze but probably delight the listener! In the second melody, Khatchaturian's "Mazurka" from the ballet *Masquerade*, Hunter adds some surprisingly appropriate carousel voices to the xylophone's solo. A Bob Hunter original composition, "March Fantasy," features spirited drum work and trumpets galore! The vibraphone, crash cymbal and kettle drums add an Oriental glitter to Ketelbey's "In A Persian Market" while the Morton's most exotic solo voices are featured in a mystical seven-minute version of Rimsky-Korsakov's "Scherzade."

DeFalla's incendiary "Ritual Fire Dance" features all the tuned percussions along with an underscoring of kettle-drums—it's robust and rousing! Borodin's melodious "Polovtsian Dances" are so rich, rhythmic and romantic they were adapted into the 1953 Broadway hit show (and 1955 film musical) *Kismet*. Hunter and helpers convey all the vitality, indeed barbarous energy, of the dances in their near seven-minute medley. The rest of this CD's program is from the other Montalba disc—minus the added percussionists—which opens with a lush six-minute arrangement of Tchaikovsky's "Waltz Of The Flowers." The next selection, "Aura Lea," will probably be recognized as the melody Elvis Presley made famous as "Love Me Tender."

From Grieg's beautiful score for Ibsen's melodramatic play *Peer Gynt* Hunter plays "Anitra's Dance." Fellow composer Claude Debussy described Grieg's music quite accurately as having the taste of a pink sweet stuffed with snow. But then added he thought it also had "... a taste of codfish in it." Another romantic bon-bon is composer/pianist Anton Rubinstein's "Melody In F." For a tasty treat we have a wonderful but rarely heard pop tune which Jack Teagarden's orchestra introduced in 1934—"Stars Fell On Alabama"—which is followed by Gautier's delightful "Le Secret" and Rapee's Tibia-sized ballad "Diane." A second Bob Hunter composition is the all too brief samba he titled "Put The Moon Back In The Sky."

Closing the disc are two ballads and a rousing march. The ballads are Rapee's romantic "Charmaine" and Richard Wagner's ravishing "Evening Star" from the opera *Tannhauser*. Sousa's "Washington Post March" is the soul-stirring finale to this thrilling, thoroughly enjoyable theatre organ concert by an artist who should have been recognized under his real name decades ago. Hats off to the producers of this disc for finally bringing Bob Hunter into the limelight he deserved! Although remastered from Monaural LPs, there is a warm spaciousness to the sound and the disc is beautifully packaged with full-color artwork from the original Somerset albums. We highly recommend this as a thoroughly enjoyable theatre organ treasure!

At the time of writing this review the CD's producer informs us the album is currently available in Europe but he is still negotiating for US distribution. Readers interested in obtaining copies of this archival delight can contact Lawrence Mullins by writing him at P.O. Box 1746, New York, NY 10113. 🎵

**THE ORGAN
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75th ANNIVERSARY CELEBRATION of the GRANDE PAGE THEATRE PIPE ORGAN EMBASSY THEATRE

Fort Wayne, Indiana
April 19, 2003 • 7:30 P.M.
Complimentary Admission

Simon Gledhill will headline the 75th Anniversary Celebration of the Embassy Theatre, and the Grande Page theatre pipe organ, as the theatre opens its doors and welcomes the community and theatre organ lovers to "Pride of the Embassy." You are invited to attend this celebration as the community salutes the theatre's rich history.

Built in 1928, the Embassy Theatre was saved from demolition in 1972 because of the love of the organ by volunteers such as Bob Goldstine and Dyne Pfeffenberger. In the last 30 years the Grande Page theatre pipe organ has been the recipient of the adoration of the theatre organ community that helped save it and by the generations of young people who have come to love hearing the organ as it majestically rises from the

pit before each movie. The Embassy Grande Page is one of the few theatre pipe organs remaining in its original theatre home.

Executive Director Lori Lobsiger says, "It is befitting we repay the compliment paid us when the organ was saved by offering this complimentary concert and opening the doors so the Grande Page theatre pipe organ may be enjoyed by all."

The Embassy Centre is owned and operated by the not-for-profit Embassy Theatre Foundation. More information on the Embassy Centre may be found by visiting www.embassycentre.org.



*4/16 Grande Page Theatre
Pipe Organ*

*Simon Gledhill,
featured organist*

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>

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>

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*.

Fred and Eva Beeks of Skagway, Alaska have a 3/13 Wurlitzer/Smith organ in their home. They would like you to visit *by appointment* if you are in the area. Their address is P.O. Box 17, Skagway, Alaska 99840, E-mail <beeks@aptalaska.net>

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

ROSA RIO HONORED

Fletcher Organ Studios has presented a Lifetime Achievement Award to Rosa Rio in recognition of her years of providing beautiful and memorable music. Six hundred people attended the ceremony at the Sun City Center Community Hall (FL).

On January 29th, the American Association of University Women presented Rosa with the Woman of Distinction Award.

OLF REDUCING STOCK

From Henry Karl Baker, owner of The Organ Literature Foundation, 45 Norfolk Rd, Braintree, MA 02184-5918, USA, Tel 781-848-1388, Fax 781-848-7655, E-mail: <Organlitfnd@juno.com>

Dear Organ Friends:

A few days before Thanksgiving, I had a serious fall and landed flat on my back in the stockroom.

It has been very painful and I have recently had 2 MRIs at Mass General to further check into the pain which is extremely bad in the

International ATOS NEWS

THE NEWSLETTER OF THE
AMERICAN THEATRE
ORGAN SOCIETY

VOLUME 6, NUMBER 2

<http://www.ATOS.org>

MARCH, 2003

morning. On January 6th, I went to primary doctor for the bottom line.

He advised me that the healing is progressing very well and that full recovery should take place. Each day seems a little better than the previous one.

Therefore, after nearly 54 years, I have decided to cut down severely and not add any new material to my extensive catalog. So starting January 1st, 2003, I will no longer be adding any new books or recordings to my catalog. Furthermore, any item which sells out will not be replaced and that title will also be deleted from my current catalog. I will continue to fill orders as best I can and will refund immediately on any items out of stock when your order comes in. My book inventory is still has the largest number and variety of organ books in the world. Many of the recordings that remain in my catalog are out of print and no longer available elsewhere.

I am seeking a buyer for the Aeolian contracts, the OLF private library, and the OLF working stock of books and recordings. Under these circumstances, I will accept any reasonable offer for these items.

You are welcome here in Braintree to view the library and inventory. In turn I am offering a

10% discount on all purchases made in person for my convenience of not having to wrap the order, etc.

Sincerely, Henry Karl Baker

CHAPTER "DO-LIST"

Things you should do in a timely manner:

1: When you have an election, please inform our Executive Secretary, Michael Fellenzer, of your current list of officers.

2: When you arrange for a concert or public event, please let us know so it can be listed in the Calendar.

3: When you install, rebuild, or update an organ, please let The Pipe Piper Editor, Tom DeLay, know so he can keep the list current.

4: Support your neighboring chapters by attending their events.

5: Recruit and support aspiring young organists and technicians. We need performers and technicians.

6: Attend and participate in the ATOS Annual and Regional conventions. You meet some of the finest people in the world at the conventions.

7: Consider bidding for an Annual or Regional Convention by contacting our Convention Coordinator, Mike Kinerk.

ATOS CALENDAR OF EVENTS

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

Example: (4/19W) = 4 manual, 19 rank Wurlitzer

Schedules subject to change

■ ALASKA

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

■ ALABAMA

Alabama Theatre, 1817 3rd Ave.North, Birmingham, AL. (205)252-2262, (4/28W); <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; 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; 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

Fox Theatre, 326 N Irwin St, Hanford, CA, (559)584-7423, (2/10W); Sat, Mar 15, (Call for time), Robert Israel, *King of Kings*

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, (3/15 RM); Tasting Room open Fri, Sat, Sun 11:00am - 5:00pm or by appointment; Bob Hartzell live and recorded performances; <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, (3/15 RM); Winery tours, theatre pipe organ; <<http://www.ironstonevineyards.com/main.html>>

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

Stanford Theatre, 221 University Ave, Palo Alto, CA, (650)324-3700, (3/21W); Organ played before and after the 7:30 movie; David Hegarty, Jerry Nagano, or Bill Taylor; 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; Fri, Mar 14, 8:00pm, Bob Salisbury, Silent movie; <ds3@att.net>

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, 11:00AM; 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, 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 2:30 pm; Mar 28, 8:15pm/29, 2:30pm/30, 2:30pm, Buster Keaton Festival; <<http://www.otmh.org>>

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

Plummer Auditorium, 201 E Chapman, Fullerton, CA, (714)671-1300, (4/36W); Sun, Apr 6, 2:00pm, Barry Baker; Sun, Jun 22, 2:00pm, Chris Elliott, Silent Film; <<http://www.plummerorgan.com>>

San Gabriel Auditorium, 320 S Mission Dr, San Gabriel, CA, (888)LATOS44, (3/16W); Sat, Apr 5, 8:00pm, Walt Strony; Sat, May 31, 8:00pm, Stan Kann & Ralph Wolf

Trinity Presbyterian Church, 3092 Kenwood, Spring Valley (San Diego), CA, (619)286-9979, (4/24W); 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

■ COLORADO

Paramount Theatre, 1621 Glenarm Place, Denver, CO, (303)825-4904, (4/20W); Sun, Mar 30, 2:00pm, Bob Ralston; <<http://www.historicparamounttheatre.net/firms.com>>

■ CONNECTICUT

Shelton High School, Meadow St, Shelton, CT, (203) 426-2443, (3/14A); Sat, Mar 22, 7:30pm, Ron Reseigh

Thomaston Opera House, 158 Main Street, Thomaston, CT, (203)426-2443, (3/15MC); Sun, May 18, 2:00pm, Jim Riggs

■ DELAWARE

Dickinson High School, 1801 Milltown Rd, Wilmington, DE, (302)995-2603, (3/66K); All concerts Sat, 8:00pm; 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, 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 7:45 pm, Fri & Sat, 1:45pm, Sun, Bob Courtney, Fred Trunk & Sandy Hobbs; Live performance overtures 30 minutes prior; 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; <<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

■ ILLINOIS

Arcada Theatre, 105 E Main St, St. Charles, IL, (630)845-8900, (3/16GMC); Organ interludes Friday and Saturday nights.

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>

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.lincoltheatre-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>

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); 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, 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.paratheatre.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>

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>

■ MAINE

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

■ MARYLAND

Weinberg Center For The Arts, 20 W Patrick St, Frederick, MD, (301)228-2828, (2/8W); Sun, Mar 30, 2:00pm, *King of Kings*; Tue, Apr 8, 7:30pm, *Safety Last*; <<http://www.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, Mar 22, 7:30 pm, 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

Grand Ledge Opera House, 121 S. Bridge St. (M-100), Grand Ledge, MI, (800)333-POPS. (3/20H); Sun, Apr 6, 3:00pm, "Peckham's Potpourri," David Peckham; <<http://www.lto-pops.org>>

Michigan Theatre, 603 E Liberty, Ann Arbor, MI (616)668-8397, (3/13B); 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, (2/6B/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, Mar 14, 8:00pm, Clark Wilson, *Wings*; <<http://theatreorgans.com/mi/redford>>

Senate Theatre, 6424 Michigan, Detroit, MI, (313)894-4100, (4/34W); Sat, Mar 15, 7:00pm, Tony O'Brien

■ MINNESOTA

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

■ MISSOURI

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

■ NEW JERSEY

Galaxy Theatre, 7000 Boulevard E, Guttenberg, NJ, (201)854-6540, (3/12K); Fri, Sat evenings before and after evening shows, Jeff Barker; (Lobby, 2/6 M) Sun afternoon before matinee, Jeff Barker; Thu, Apr 24, 8:00pm, Jeff Barker, *Frankenstein*; <<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

Newton Theatre, 234 Spring St, Newton, NJ, (973)579-9993, (2/3E); Saturday evening intermissions, John Baratta

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); Tue, Mar 25, 8:00pm, Robert Wolfe; Sat, Apr 12, 8:00pm, Dave Wickerham; Sat, May 10, 8:00pm, Lance Luce; <<http://theatreorgans.com/rochester/>>

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

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>

Lafayette Theatre, Lafayette Ave, Suffern, NY, (845)369-8234, (2/10W); Sat, 7:30, Movie overtures, Dave Kopp, Keith Gramlich, Earle Seeley, Bernie Anderson; Sun, Apr 13, 2:30pm, Bernie Anderson, *Peter Pan*; Sat, Apr 19 12:00noon, Jeff Barker, *Ben Hur*

Proctor's Theatre, 432 State St., Schenectady, NY, (518)346-8204 (3/18W); Noon Concert series, Tuesday unless stated otherwise; Mar, 18, William Hubert; Apr 29, Al Moser; May 20, Don Thompson; Jun 17, Robert Frederick

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

■ NORTH CAROLINA

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

■ NORTH DAKOTA

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

■ OHIO

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

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

Grays Army, 1234 Bolivar Rd. Cleveland, OH, (216)531-4214, (3/13W); Sat, Apr 5, 7:30pm, Clark Wilson; Sat, Oct 18, 7:30pm, Jelani Eddington

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.cinematovers.com/>>

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

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/>>

ATOS NEWS

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

HARRY HETH, EDITOR

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

Michael Fellenzer
ATOS Membership Office,
P.O. Box 551081
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■ PENNSYLVANIA

Grand Court of Lord & Taylor, 13th & Market, Philadelphia, PA, (6/469H); Forty five minute organ concerts daily except Sunday, 10:00am, Mon, Tue, Thu, Fri & Sat, 5:00pm, Wed, 7:00pm; 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/wurli2/index.html>>

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

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

Strand-Capitol PAC, 50 N George St, York, PA, (717)846-1111, (3/17W); 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>

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 Gullede

■ 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); 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, (3/27W/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 Reeseigh

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, Mar 22, 2:00pm, Clark Wilson, The General; Sat, Jun 1, 8:00pm, David Peckham

■ AUSTRALIA

Coburg City Centre, 90 Bell St, Coburg, VIC, (03) 9781 5349 (2/9 Blackett & Howden); Sun, May 18, 2:00pm, Margaret Hall; Sun, Sep 21, 2:00pm, Carole Wyatt & Gail Dibben

Dendy Cinema, 26 Church St, Brighton, VIC, (03) 9781 5349, (3/15W); Organ before films, Saturday evening; Sun, Jun 15, 1:30pm, Paul Forte & Jason Hubble; Sun, Aug 17, 1:30pm, David Wickerham

Malvern Town Hall, Glenferrie Rd & High St, Malvern VIC, (03) 9781 5349, (3/16C); Sat, Mar 15, 2:00pm, Russell Holmes; Sun, Nov 30, 2:00pm, Chris McPhee and Robert Wetherall

■ 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/>

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

■ NEW ZEALAND

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

■ UNITED KINGDOM

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

The Assembly Hall, Stoke Abbot Road, Worthing, Sussex, (0)1903-206 206, (3/23W); All concerts Sunday at 3:00pm unless noted otherwise; Dances Saturday, 7:15pm; Mar 23, Phil Kelsall; Apr 27, Ian Flitcroft; May 25, Walt Strony; Jun 22, Simon Gledhill & Thomas Trotter; **Civic Hall**, North Street, Wolver-

hampton, W Midlands, (0)1902 552121, (4/44C); Friday noontime concerts 11:15 - 12:15; All concerts Sat, 2:00pm; Sat, Mar 22, Nigel Ogden; Sat, Apr 26, Jean Martyn; Sat, May 18, David Lobban, Foley Bates, Cameron Lloyd & Steve Tovey; <http://mysite.freemove.com/civic_compton>; <www.wolvescivic.co.uk/html/compton/index.asp>

Fentham Hall, Marsh Lane, Hampton-in-Arden, Solihull, +44 1564 794778, (3/11C); All Concerts Sunday at 3:00pm; Apr 6, Norman Scott; Jun 1, Trent Simms; Jul 6, Catherine Drummond; Aug 3, Nicholas Martin; Aug 17, Jelani Eddington; Sep 7, Paul Roberts; Oct 5, John Bowdler; Nov 2, John Mann; Dec 7, Penny Weedon; Dec 21, Russell Holmes; <<http://www.cinema-organs.org.uk/cosdistr/midlands.html>>

Portslade Town Hall, Victoria Rd, Portslade, Sussex, (0)1293 844788, (3/18C); 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; Mar 9, Dr Arnold Loxam; Apr 13, Robert Wolfe; May 4, Adam Evans & Russell Holmes; May 11, Robert Sudall & Richard Openshaw; Jun 8, Doreen Chadwick; Jul 13, Len Rawle; Aug 10, Jelani Eddington; Sep 14, John Mann; Oct 12, David Shepherd; Nov 9, Nigel Ogden; Dec 14, David Lowe

St. John Vianney RC Church, Clayhall, 1 Stoneleigh Rd, Ilford Essex, 44 (0)1525 872356, (3/7C); Sat, May 24, 7:30pm, David Shepherd; Sun, Aug 30, 7:30pm, Donald Mackenzie; Sat, May 24, 7:30pm, David Shepherd; <www.cinema-organs.org.uk>

Singing Hills Golf Course, Albourne near Brighton, (0)1903 261972, (3/19W); All concerts at 3:00pm; Sun, Mar 16, Kevin Grunhill

South Bank University, 103 Borough Road, London, 44 (0)1525 872356, (4/24W); Sun, Mar 16, 3:00pm, Len Rawle; Sun, Apr 13, Richard Openshaw & Mark Leflin; Fri, May 23, 7:30pm, Richard Hills; Fri, Jun 6, 7:30pm, Trent Simms; Sun, Jul 13, 3:00pm, Chris McPhee; Fri, Sep 12, 7:30pm, Jelani Eddington; Sun, Oct 19, 3:00pm, Nigel Ogden; Sun, Nov 16, 3:00pm, Catherine Drummond & Adam Evans; Sun, Dec 7, 3:00pm, John Mann; <www.cinema-organs.org.uk>

Thomas Peacocke Community College, The Grove, Rye, East Sussex, 01424 444058, (2/6W); 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 July/August issue is May 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

Danny J. Brooke
770/663-7762, yodel@mindspring.com

Birmingham, Alabama. Sunday afternoon, November 24, found members and visitors at the beautiful Alabama Theatre in downtown Birmingham for a concert by artist Gene Stroble. Gene was a newcomer to our concert series. Little did we know what a treat we were in for. Gene, during his varied program, showed off everything about "Big Bertha" our Mighty Wurlitzer organ.

Gene lives near Jacksonville, Florida. He holds a BM degree from Brewton-Parker College in Mount Vernon, Georgia. He is a schoolteacher and church organist and has toured with Lowery Organ Company. He is an avid theatre organ enthusiast.

The concert began with a drum roll leading into a lively march and included many Christmas carols both secular and sacred. This concert featured many more delightful numbers than we usually hear at a mini concert. Gene spent most of his time playing, rather than announcing each number or talking about artists from the past. When he did address the audience he had a warm easygoing way that charmed the audience.

Following a concert on December the 8, featuring house organist Gary Jones, we look forward to the silent movie *Wings* on January 19, accompanied by Ron Carter of Atlanta, Georgia.

The calendar says December 8 isn't winter officially, but cold temperatures and festive Christmas decorations made it seem like Santa was here as we gathered at the Alabama Theatre. Thanks to Ernestine Chapple's publicity work, we



THURMAN ROBERTSON

Gary Jones

had a nice crowd to enjoy Gary Jones' artistry. Gary's mixed program of traditional pieces (a great Rogers/Hart medley, etc.) and Christmas fare was skillfully executed. We know Christmas is near when Big Bertha's tuned sleigh bells get a good workout! Gary owns Southeastern Music Gallery in Tuscaloosa, Alabama, and along with Stuart Thompson, has joined Cecil Whitmire as part of the regular "house organists" team. Thanks for all your hard work, Gary.

Larry Donaldson, our Chapter Vice-President and organ crew chief, presided at the business meeting. Dan Liles, current Chapter President had back surgery December 10. Our thoughts and prayers are with you Dan. Officers for the 2003 year were elected. These include: Sabrina Summers, President; Larry Donaldson, Vice-President; Pat Seitz, Secretary; and Tom Cronier, Treasurer. Cecil Whitmire reported theatre bookings are already quite heavy with 180 events booked. Current theatre projects include major updating to wiring for stage lighting



THURMAN ROBERTSON

Gene Stroble

along with near term plans for replacement of mezzanine seats and rebuilding/refurbishing of orchestra level seats.

The organ crew and the chapter greatly appreciate the help of Glenn Felton from Tucson, Arizona. His work has brought him to Birmingham and his volunteer work has greatly speeded up shutter and chest maintenance and rebuilding.

Tom Cronier and Virginia Robertson

ALAMO

George Webster, President
210/656-4711, gwebster@satx.rr.com

San Antonio, Texas. President George and Margaret Webster presented their annual "Christmas Musical Treat" to the San Antonio community on Tuesday, December 17. The exceptionally talented theatre organ artist Walter Strony just happened to be passing through so he paused to favor us with a thrilling organ concert. The vehicle was George Webster's Allen Theatre III Plus, which Walt has mastered on several occasions in the



President George Webster, left, and Walter Strony.

past. The setting was the Army Residence Community Auditorium especially configured and lighted for the occasion.

Walt played a program of typical Christmas favorites. It was a beautiful blending of novelty and classical registrations to fit the mood of the pieces being played. Walter concluded with a military and patriotic theme for which he received a much appreciated and

well-deserved standing ovation.

The Christmas theme was followed with the "Un-Silent" movie *Our Hospitality* starring Buster Keaton. It was "Un-Silent" because Mr. Strony made it come to life with his masterful but sensitive portrayal of the story lines. He put words into mouths and drama into actions. All in all, it was a beautiful evening for which the Alamo Chapter and friends were very grateful to George and Margaret.

Harry L. Jordan

THE DIAPASON

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ATLANTA

John McCall, President
229/891-2424, jcmcd@alltel.net

Atlanta, Georgia. This fall has continued to keep our members very busy. Over the Labor Day weekend we were treated to a special musical extravaganza sponsored by the Virgil Fox Society with four theatre organists performing on the Mighty Möller theater organ at the Fox Theatre. Lyn Larsen, Jonas Nordwall, Tom Hazleton and Larry Embry presented a very well attended program. Our chapter had a publicity table in the lobby where we were able to sign up several new members who had never heard of ATOS! We believe there are thousands of folks who would love to be a part of ATOS if they only new about the organization. The Might Mo never sounded better and it was very interesting to hear the different styles of each organist in a round robin presentation. The organists only had a few minutes to set up their individualized registrations between artists. We saw ATOS members from all over the country in attendance. Virgil had played the Fox instrument on

several occasions. It truly is a world-class instrument. Look out for more theatre organ activities coming to this historic Atlanta theatre.

Also in September our chapter helped sponsor the Simon Gledhill concert at the historic Rylander Theatre in Americus, Georgia. As always Simon can take any instrument and make it sound more lush, fuller, and richer. Well, the Rylander 11-rank Möller was no exception. Simon put the old girl through its paces. He had sounds coming from this instrument that made it sound like a 30-rank theatre organ. Simon is such a gentleman and so easy to work with as an artist. We gave him the deluxe southern tour while he was in Georgia. Simon also played a wonderful concert at our Chapter President John McCall's 317 EX Allen at a private party. He made this baby just stand up and talk. While in Atlanta Simon also visited the Carter's GW IV, the Bucky Reddish Allen 311, and to top it off spent several hours at the Fox 4/41 Möller. He also was invited to take a tour of the theatre and Joe Patten's Phantom apartment along with several very privileged Atlanta ATOS members. We deeply appreciate Joe Patten opening up the Fox for Simon.



Simon Gledhill at the Rylander 3/11 Möller.

Simon got a REAL taste of Southern Hospitality while in Georgia.

In October we were treated to one of the most remarkable theatre organ concerts ever. Mr. Barry Baker inaugurated the Lake Somerset Allen George Wright Four-Manual Theatre Organ and new Kawai CP200 digital grand piano at the beautiful recently remodeled lake front home of chapter officers Ronnie and Donna Carter. The organ was delivered in early summer and installed by the well-qualified staff of Allen Organ

Studios of Atlanta. Over the Labor Day weekend Mr. Jonas Nordwall voiced the organ with Allen's custom DOVE software. The organ is installed in an acoustically excellent environment. The Carters had previously installed a Wurlitzer 3/16 theatre organ in their home. The solo chamber was divided into two separate chambers each 8' wide by 23' deep by 9' tall. The chambers were completely re-skinned with sheetrock mud and all corners coved. The organ grills are 18' off the floor and speak into the apex of the 23' high great room. The great room itself is 47' by 16' and is all wood—floors, ceiling and walls. With Allen's virtual acoustics the sound is tremendous. Barry spent two days setting up combination action configurations and registrations. He also worked with Ron in doing additional voicing with DOVE. Ron has spent many hours in experimenting with speaker placement (the GW IV has 16 large cabinets) and is thankful that he utilized all of the precious pipe organ chamber space for the Allen.

Barry presented a program of both new and standard theatre organ music. He has been described by another well-known theatre organist as a "Praying Mantis" at the console because of his lighting fast registrations. He played several selections on the Kawai grand and utilized it also with the GW IV in several duets. His approach to theatre organ playing is so well executed, and his registrations new and refreshing. It's just plain fun to attend one of his concerts. We had over 70 persons in attendance. Our chapter is deeply appreciative for the joint sponsorship of this concert by Southern Keyboards and Allen Organ Studios of Atlanta.

Our own Ron Carter accompanied the silent film *Phantom of the Opera* at



Barry Baker at the Carter residence GW4.

the historic Tennessee Theatre in Knoxville, Tennessee on Halloween night. Over 400 persons in costume were in attendance, many who had never seen nor heard a full-length silent film. The print was excellent and the 3/14 Wurlitzer never sounded better. It was completely restored the previous year by the Kenny Crome Organ Company and voiced by Lyn Larsen. One wouldn't expect anything less than perfection! To say the crowd was excited and pleased with the performance would be an understatement. It was more of an EVENT. From the beginning when Ron played a medley from Broadway as the console riser, the patrons were yelling, whistling and clapping. This audience was extremely attentive to both the music and the film. Ron received a well-deserved standing ovation at the conclusion with many in the audience coming down to the console afterwards to meet the artist and see the console close up.

Ron also accompanied the silent film *Wings* at the historic Sacred Heart Cultural Center in Augusta, Georgia on October 4. Sacred Heart is a restored Catholic Church that has been convert-

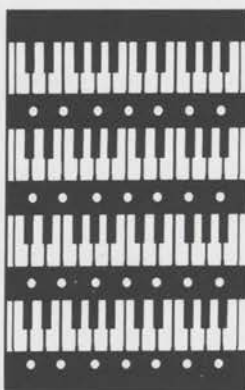


Phantom (Ron Carter) at the Tennessee Wurlitzer.

ed into the cultural arts center for the City of Augusta. It has a custom Allen classic instrument with speaker cabinets both in the balcony and behind the former altar. This area is now used as a stage. Beautiful stained glass, a 40' high vaulted wood barrel ceiling with limestone and brick exterior make this building a one of a kind. The Sanctuary has been converted into an acoustically rich concert hall with tables set up like the Boston Pops. Wine and refreshments can be taken to the tables. It was a great evening.

Our November program brought us to the Alpharetta home of Dr. Mike Pettway, also a GW IV owner. Our own Ron Carter presented a well-rounded theatre organ program using all original sheet music arrangements of '20s and '30s organ fare. He also accompanied a Harold Lloyd short comedy *Two Gun Gussie* which provided some hearty laughter from the over 50 members in attendance. Since Ron is the proud owner of his own GW IV he was very comfortable at the Pettway organ.

In November Paul Roberts was presented in concert at the Rylander



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Theatre in Americus. Paul is new to us Southern ATOSers but was well received and performed a well-rounded, exciting program. While down south he also presented a program at the Tennessee Theatre in Knoxville. We want to hear more from this guy!

Our Christmas party was held at the Rome, Georgia home of Dr. and Mrs. Ham Dixon. Our featured artist was chapter member Jerry Myers. Jerry has played the Fox Möller for the summer film series, is organist at Douglasville United Methodist Church and is a music specialist for the Dekalb County School System. He is comfortable at both the classic and theatre organ console. Jerry presented a well-rounded Christmas program on the four-manual custom Allen organ. The Great Hall of this home is absolutely stupendous—65' long by 30' wide and 30' high with inlaid marble tile floors. Underneath the organ chambers is a huge wine cellar. The home was tastefully decorated for Christmas and the doctor has a large electric train on display in addition to several antique cars. The Dixons are just wonderful and gracious hosts. We are so thankful to have been invited to this wonderful venue.

2002 has been one of the best theatre organ years ever for our chapter. We have had so many events that at times it has been hard keeping up with everything. We have a new slate of officers who are planning a great theater organ year for 2003. We are blessed to have so many venues and such talented local artists. We are continuing our work on the four-manual Page installation at Stephens High School which we hope will be completed THIS YEAR! Our crew chief Jack Sandow, assisted by Vice-President Bob Haag, has spent countless hours on this organ. We have started another fund raising campaign to finish this up and have already received \$700.00. We hope to raise another \$10,000 to electrify and completely restore the large Page console. Then we will have playing a 20-rank, four-manual theatre organ in a new acoustically live local auditorium. We have already installed and have operational a new Artisan relay and new hydraulic lift.

Ten of our members attended the ATOS Annual Convention in San Diego and had a great time, even though

there were some bad colds. We are troopers and nothing can keep us away from good theatre organ music! The San Diego Chapter members were gracious hosts and had well-planned programs. The Barry Baker and Rob Richards programs were outstanding! Our best wishes to all ATOS members for a great theatre organ 2003!

Ron Carter

CENTRAL FLORIDA

Bill Shrive, President, 727/546-0564

Tampa, Florida. Our November meeting at the Tampa Theatre with its 3/12 Wurlitzer was a success. The theme was a tribute to John Otterson since he was involved at the Tampa Theatre for many years. The program was done along the lines of his radio program *Popular Organ*. Rosa Rio opened with the theme song medley, followed by several songs and closed her performance with a well-known hymn. The following organists also dedicated songs to John: June Carter, George Losinger, Tom Hoehn and Bill Van Twistern and his wife, Linda. Open console followed.

Our November program at Pinellas Park featured George Losinger on the chapter's Wurlitzer. George played requests from the audience and played some arrangements using his electronic keyboard along with the Wurlitzer.



Bill Yeoman, Bill Shrive as Santa, and Rosa Rio at the annual Christmas party.

In December at the Pinellas Park Auditorium Bill Van Twistern and his wife, Linda, put on a great Christmas program including a sing-along. Organist Bill played while Linda accompanied him with her singing. We also had a visit from Santa. We were pleased with the large attendance.

Also in December our meeting and



President Bill Shrive, Bill Van Twistern and Linda Van Twistern at Pinellas Park monthly concert.

Christmas party was held in Pinellas Park. After the election of directors, members and guests enjoyed a delicious potluck dinner. The program featured many of our talented organists. Rosa Rio and husband, Bill Yeoman, performed a delightful number. Other organists who played were June Carter, George Losinger, a visitor and former member, Tom Wooliscroft, and Sandy Hobbis. Also there was a visit from Santa (Bill Shrive). As everyone was getting ready to leave, we had a great duet on the Wurlitzer and piano by George Losinger and Johnnie June Carter.

Sandy Hobbis

CENTRAL INDIANA

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

Indianapolis, Indiana. The typical increased activity coinciding with the Holiday season found its way into the homes and lives of CIC members in November and December. A lull in theatre organ events—easing an already bursting social calendar for most—was present as well. This, however, is not to say that we closed the shutters and prepared for winter hibernation. There were the annual nominations for officers and directors at the November meeting, held at the Hedback Community Theatre. Subsequent to the business meeting, attendees were treated to a most unique program of music on the 2/11 Page/Wurlitzer. The featured artist, CIC member Warren York, seemed to be in a ballad mood for the day. Warren coaxed an entire spectrum of emotion from the little hybrid instrument to the delight of all in attendance. Light whimsy was

featured in classic selections from well-known motion pictures. The feelings of amour were explored with two love songs. The program began to 'drag' a bit with music from the motion picture *Tootsie*. During open console, a violent thunder/hail storm fell over the theatre adding loud rollicking to the afternoon of music. Maybe Warren had been in conference with Mother Nature while planning the subdued character of his program—deciding to leave the drama to her.

Elections wrapped up at the December membership meeting, which convened at Emmerich Manual High School. The results were re-election of incumbents Carlton Smith, President; Jason Young, First Vice-President; Michael Fellenzer, Treasurer; Shawn Chase, Corresponding Secretary; and Barbara Johnson, Director. Cletus Goens joins the ranks as Second Vice-President; Michael Rolfe shifts to Recording Secretary, with Keith Mikesell elected as a Director. Todd Saul and Warren York remain on the Board as Directors, both being elected the previous year; finally, Tom Nichols retains the position of Past President.

The announcement of the officers and directors for 2003 was exciting, yet by far the highest level of excitement for the day centered on our guest artist to perform at the 3/26 Wurlitzer. American Theatre Organ Society Honorary Member for 2001 and Central Indiana Chapter celebrity John Ferguson entertained the sizeable turnout with a balanced mix of holiday selections and popular tunes—a needed break from the barrage of holiday-related music we all get that time of year! Following the traditional rousing console-riser, Mr. Ferguson utilized the always-magnificent lush sounds from the Manual Wurlitzer as well as featuring a fantastic ensemble of reeds as he played many pieces giving the holiday tunes a break. One of John's arrangements took a sleigh ride through numerous styles, even gliding through a waltz for a while.

Once the formal musical portion of the afternoon had been delivered (no jolly red-suited men or reindeer involved, just Mr. Ferguson's talent) many chose to indulge in the abundance of goodies available from the refreshment table. New Year's resolutions were nearly a

month away! Others remained in the auditorium as Ron Wilson woke all 26 ranks to attention kicking off open console. The afternoon of great holiday music continued with Cletus Goens, Tom Nichols, Joanne Gawenda, Kevin Cartwright and Warren York, each playing their favorites for the season.

Shawn Chase

CONNECTICUT VALLEY

Beth Boda, President
 beboda@optonline.net

Thomaston, Connecticut. Connecticut Valley held its annual Christmas party on Sunday, December 1, at the Angevine Tree Farm in Warren, Connecticut. The afternoon included open console time, a delicious buffet dinner and the always-popular gift grab bag. We welcomed Larry Hazard as our entertainer for the evening. He played many holiday favorites on the Robert-Morton to get the season off to a merry start.

The historic Thomaston Opera House was the setting for a wonderful Christmas concert presented by Juan Cardona, Jr. and his cousin, Michelle Dawson-Cardona on Sunday afternoon December 22, 2002. The lovely old theatre glowed with holiday decorations and the performance of two outstanding artists. The program included traditional Christmas favorites, Laurel and Hardy's classic *Big Business*. Juan did a great job putting together such a varied program on short notice. It was only in September that we learned the theatre would be available on December 22 and set about organizing the event. Juan's parents are active members of our chapter. The time they put into this concert (and all of our concerts) is greatly appreciated.

Vocalist Michelle Dawson-Cardona, a former Miss Vermont, holds a BFA



Juan Cardona, Jr. and Michelle Dawson-Cardona entertained at the Connecticut Valley Christmas Concert, December 22, 2002, Thomaston Opera House.



Larry Hazard at the Robert-Morton console, Connecticut Valley Christmas party at the Angevine Tree Farm.

from Carnegie-Mellon. She has performed on Broadway, been a member of several Broadway touring companies, performed at a number of regional playhouses and appeared on stage in Europe. This concert was a fitting end to our 2002 concert season. We are looking forward to more great concerts in 2003. Dates and artists will appear on the ATOS website soon.

Mary Jane Bates

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 July 4 through 8, 2003**

*See Convention Registration Form printed on the
 inside front page of the Mailing Cover.*

DAIRYLAND

Gary Hanson, President, 414/529-1177

Racine/Milwaukee, Wisconsin. Our chapter has once again given out two scholarships worth \$750 each to two deserving university students. They are J. Craig Sproat and Mary Deitemeyer, who both attend Concordia University, Mequon, Wisconsin. Each one also received a one-year membership in ATOS and DTOS.

In the year 2001 the ATOS Board began a new program to help spur interest in youth, ages 15-24, who had never been to a convention, in attending an annual convention. The award pays the entire convention cost including transportation and lodging. Our Dairyland Chapter is proud to announce that our youngest member, Zach Frame, 15, of Lake Geneva, has won the award and attended the convention in San Diego, California in November 2002. Zach and his dad, Neill Frame, have been very active members of DTOS for many years.

Our annual meeting was held November 3 at the Organ Piper Music Palace. Routine business was taken care of. We also discussed the 2004 ATOS Annual Convention, which we are again hosting. Honorary membership was given to Dorothy Schult, who has been extremely active in DTOS ever since she joined many years ago.

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D. AVCHINCLOSS



Wayne Zimmerman at the TOSDV Rodgers 340 accompanying "Flesh and the Devil."

We celebrated Christmas early on December 14 at the Avalon Theatre. Ron Reseigh, organist at the Organ Piper, presented a mini-Christmas concert including some sing-along numbers. After that members were given the opportunity to play the beautiful Wurlitzer that our club owns during open console time. Potluck refreshments followed.

Sandy Knuth

DELAWARE VALLEY

Vincent Kling, President, 610/935-9419

Chester Springs, Pennsylvania. On October 16, 2002, members held a meeting at the Keswick Theatre in Glenside, Pennsylvania. Following the meeting we were treated to open console at the chapter's 3/19 Möller, and much talent was displayed.

On November 10, 2002, our members had a wonderful time at the Penn State, Abington, Pennsylvania campus. Following our regular board meeting, we were treated to a silent movie, titled *Flesh the Devil*, starring Greta Garbo and John Gilbert. The wonderful music that accompanied the film was provided by our own Wayne Zimmerman at our Rodgers 340 organ. This man really knows his stuff. After the movie, Professor Moylan Mills from Penn State outlined the history of the movie and of the stars. It was very interesting. Many thanks go to Bob Walker from Walker Technical Company for getting this organ ready for this program. It sounded great.

Getting back to the activities at the Keswick Theatre, *The Nutcracker* was played live on stage four times in mid-December with the Möller providing a half hour of seasonal music prior to each show under the skillful hands of Barbara

Fesmier and Michael Lundy.

The following work on the Möller is planned for 2003. First, the solo chamber is nearing completion with the return of the repaired Kinura rank and the installation of the Glockenspiel. Second, the Chimes will be moved from the main to the solo chamber. Third, work will begin on the main chamber, repositioning the chests and Marimba Harp for better sound egress. Fourth, an alcove will be constructed under the swell shades of the main chamber to house the new toy counter when not in use. The volunteers get a big hand in the work they have done on this instrument.

Work is also progressing on the Wurlitzer at the Colonial Theatre in Phoenixville, Pennsylvania. More information on that will be in a future article.

Rose Etzel, Dick Auchincloss,
Tom Returno

EASTERN MASSACHUSETTS

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

Wellesley, Massachusetts. Our monthly social was held on November 3 at Babson College with member Robert Legon as our artist. Bob needs no introduction for he is an early member of EMCATOS. His program included a variety of relaxing selections.

Our last public concert of the year was held on November 23 with Charlie Balogh playing his first concert for us. Despite the night being cold and windy, he attracted a good audience. He has a nice affable manner, which goes a long way in establishing a good rapport with his listeners. Charlie exploited the many resources of our Wurlitzer and, with 30 years next year of concert performances, he made it seem easy. Mr. Balogh has a penchant for music of the '30s and '40s, but plays everything from jazz to the classics.

His program had 17 numbers including one medley of Al Jolson tunes. He included his well-known signature tune as well as songs by Irving Berlin, Hoagy Carmichael, Richard Rodgers and George Wright. A good cross section of pops was heard as well as a hymn, making for a program to satisfy all tastes. At intermission, President Bob Evans presented our guest with an EMCATOS T-shirt (good advertising if he will wear

it!). Our last public concert of the year ended with many satisfied listeners.

NOTE: In the absence of the writer, member Dorothy Bromage supplied certain facts to make this review possible.

Our annual Christmas party was held on December 8 in Richard Knight Auditorium with a fine catered turkey dinner. Connecticut Valley Chapter member, Juan Cardona, Jr., again played for us. Juan has developed a large following and is popular not only with his chapter and ours, but New York Chapter as well. He attended the San Diego Chapter sponsored ATOS Annual Convention so it gave him little time after returning home to prepare, but he took it all in stride. Good food, fellowship and Wurlitzer music makes for a relaxed feeling and a fitting year end "gathering of the clan."

Stanley C. Garniss

GARDEN STATE

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

Trenton, New Jersey. Early in December shoppers were looking forward to the holidays and eagerly taking advantage of the great discounts available. Our members were planning to go to the annual Christmas party. This year it was held December 15 at 3 P.M. at the home of Bob and Cathy Martin. They have generously held this wonderful buffet and fun party for eight years. Reservations were required, as the official

GSTOS members
entertaining at
Christmas buffet
and party:
Frank Dreyer,
Jinny Vanore and
Sheila Mendel.



TONY RUSTAKO

quota is 60 people. Some eager members had made reservations way back in September. This year several members had invited out of state friends.

The lovely large music room glowed with lights and a huge Christmas tree was placed in one corner. The main attraction was the white and gold Griffith Beach theatre organ console in front of two huge windows displaying 24 ranks of pipes.

The loaded buffet offered a variety of foods and our talented organists entertained the diners. The remaining afternoon and evening was filled with organ and piano music. Special entertainment was Sheila Mendel, a talented violinist and trumpeter Frank Dreyer. They joined with the piano and organ adding

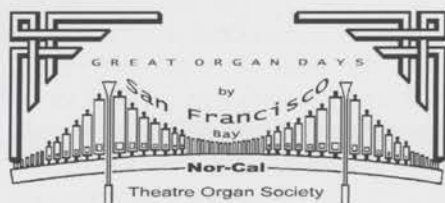


Organist Caralie Romano, trumpet Frank Dreyer.

to the fun. Every organist had the opportunity to play the organ. This was a happy, successful party.

The New Year 2003 will have crewmembers going back to continue restoring our five pipe organs, Loew's Jersey Theatre Robert-Morton, Bound Brook's Wurlitzer, Newark's Griffith Beach, Rahway's Rainbow Grill Wurlitzer and Mayfair Theatre's Kilgen.

Jinny Vanore



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HUDSON-MOHAWK

Frank Hackert, President, 518/355-4523

Schenectady, New York. Even a truly energetic early winter season could not dampen the holiday musical spirits of Hudson-Mohawk Chapter members during the months of November and December. The snow and ice arrived early and kept coming, culminating in 21 inches of snow on Christmas Day (the largest Christmas snow in recorded history for the Capital District region). However, the chapter presented many opportunities for musical merriment and good spirits.



Paul Roberts, star of the Chapter sponsored November noon concert.

The chapter continued its commitment to providing theatre organ entertainment to the upstate New York tricity region through the monthly free noon organ concert series presented in association with Proctor's Theatre, Schenectady. The concert presented on November 19, starred world-renowned artist Paul Roberts in a program featuring his inimical Blackpool style. It was, of course, enthusiastically well received. This event was the first public concert featuring the newly enhanced *Goldie*, Proctors Theatre's 3/18 Wurlitzer pipe organ, following several months of repainting and electronic upgrading. The November chapter meeting introduced chapter members to the newly renovated *Goldie*.

The December noon concert is traditionally the most lavish of the series and is holiday themed. The 2002 offering presented on December 23 was no exception. As produced by Carl Hackert, the concert featured an eclectic array of performers and multi-media presentations. The talented performers included Carl Hackert and Ned Spain playing



Carl Hackert, left, and Ned Spain performed at the annual holiday concert.

Goldie; Catherine Hackert directing the Glens Falls High School Strolling Strings ensemble; young cellist Ashley Van Woert; guitar/vocalist Rudd Young accompanied by two youthful singers including Elizabeth Hackert; and vocalists Charlie Lowe and Martin Kaiser. The show culminated in a charming original story by Carl Hackert told in pictures and song entitled *The Liveryman's Carol*. After the concert, chapter members proceeded to the theatre's lavish Guild Room for seasonal treats and good holiday cheer.

Norene Grose

JOLIET AREA

Jim Stemke, President, 847/534-9511
sonics408@attbi.com

Joliet, Illinois. The second CD set featuring music from Pipe Organ Extravaganza 6, plus selections from the Victorian Palace concert during the 2002 JATOE weekend, are now available. These CDs contain over 120 minutes of music, featuring artists from the 2002 weekend.

JATOE members have been, and still are, hard at work with the preparations for the arrival of our weekend guests for JATOE-Fest. We truly enjoy providing a fun-filled weekend of great theatre organ music and hospitality, JATOE-style. Our dedicated group is putting the finishing touches on the Rialto Grande Barton, and handling the myriad of other details for the weekend's events.

We hope that you'll join us for a great musical weekend, April 25 through April 27, 2003. JATOE-Fest will begin on Friday morning and continue through Sunday afternoon. The featured artists for this year's JATOE-Fest will be Tony Fenelon, John Giacchi, Chris Gorsuch, Tom Hazleton, Walt Strony and The

DePaul University Wind Ensemble. Registration is still open for JATOE-Fest 2003! Call 888/830-5445, or visit the JATOE website at www.jatoe.org for further information.

Jody Baker

LONDON AND SOUTH OF ENGLAND

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

London, England.

Memorial Theatre Barry—
November 3 at 2:30 P.M.

Organist—Len Rawle.

Len of course, as a hard working member of our chapter is very familiar with the 4/16 Christie at Barry having been involved with the instrument from



Len Rawle

its installation. After his signature tune he gladdened the hearts of the Welsh audience by launching into a selection that he called "Tune-Smiths from the valleys." This consisted of popular music from the pens of many well-known Welsh songwriters and needless to say this went down very well with the audience. The first half continued with many popular theatre organ favourites. He included a very unusual and largely unknown piece, which was in fact a Frank Sinatra number. Len read out the words of the first verse of the song, which were quite amusing causing much laughter from the audience.

All too soon it was time for the tea interval, which overran slightly as Len, in his usual style, mixed and chatted with the audience. Our chapter also has a handsome Hammond C3 tone-wheel electric organ at the Memorial Hall, which is in first class condition. So Len started the second half by playing a few tunes on this instrument. The sound of

the tone-wheel Hammond is a very familiar and nostalgic one to those who remember hearing them and dancing to them in the clubs and holiday resorts of Britain in the '50s and early '60s. This interlude included many favourites of that time and some Latin American numbers that always work well on a Hammond. These brought back many memories for the audience and were very well received.

Len continued his concert on the Christie with a selection from *Oklahoma*, some numbers made famous by the Carpenters, and another rousing March. All too soon after an encore the concert was over. Len certainly knows how to get the best out of the Christie and as usual it sounded great in his hands. A really good afternoon's entertainment was had by all!

**Woking Leisure Centre—
November 16 at 7:30 P.M.
Organist—John Mann.**

A pleasingly large audience turned out for our concert on the chapter's 4/17 Wurlitzer. John has been a stalwart of the theatre organ scene for many years, both at home and abroad, and has contributed many times to the BBC radio programme *The Organist Entertains* and indeed has many fine CDs and videos to his name. As well as being a fabulous organist he is a bit of a comedian as well, and soon had the audience 'eating out of his hand.' He started in a traditional manner with a less well known but equally rousing march. He continued with a selection of toe tapping theatre organ favourites and then quieted things down with a haunting rendition of an old familiar song. We then had a selection of Neapolitan tunes and Italian favourites, all very beautiful. This brought us up to the interval.

The second half continued with a wide choice of music including a selection of Sullivan's music mixed with Ivor Novello. These two composers were combined to good effect. In the interval



John Mann

John had received a request to play a well-known theatre organ novelty item. The audience really enjoyed his version and was hanging on every note throughout the piece. Also included was a good selection of Scottish Music. It was soon time to end the concert and of course we had to get John to perform an encore. For this he chose to play one of the liveliest and best I've ever heard, and included some extremely fast accurate double footwork. After this the audience went wild and it took a long time to quiet them sufficiently for the closing announcements. A great performance by John and well appreciated by the audience.

**Woking Leisure Centre—Saturday
December 14 at 2:30 and 7:30 P.M.
Our Chapter Christmas Show.
Organist—Len Rawle.**

This has become a rather special annual event in our ATOS calendar of concerts, as it gives Len the opportunity of inviting a few friends to help draw the year to a close. The idea being, through music, to ease everyone into the spirit of Christmas. This year his guests were: Joan Dovener, our compere who is an established friend of the chapter and has done much over the years to encourage young people in particular into music. She also popularises the organ as a means of entertainment with her work as a journalist. Sandie Stefanetti is a soprano and made a brief guest appearance on



From left, Len Rawle, Sandie Stefanetti, Dave Hawthorne and Joan Dovener.

last year's show with the Chobham Hand Bell Ringers. Since then Len invited her to appear with him on a concert earlier in the year and such was the reaction to her crystal clear voice that we were inundated with requested for her to appear again. Our chapter is delighted that she is able to join us for our Christmas celebration. Dave Hawthorne on percussion is a long time friend of Len's. They work together annually on pantomime which they will indeed be starting very soon. A very experienced person who these days undertakes a lot of dance band work.

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This year we decided to have our two performances on the same day rather than having our afternoon performance on the following Sunday. This meant an early start at the Leisure Centre for our team of workers in order to be ready for doors open at 2:00 P.M. The large number of controllable fairy lights, which form a backdrop to the show, were supplied and rigged by Bernard. Our new video camera and video projection system with remotely operated screen were rigged, and the lighting was altered extensively to satisfy the requirements of the show. While all this was going on, Len was finding time for a brief rehearsal with Sandie and Dave and by 2:00 P.M. we were exhausted, but ready to open the doors. We doubted whether many people would come to the afternoon performance, but were delighted to find ourselves welcoming a very large audience, indeed we had to provide a few more chairs than were set out.

The concert started with a familiar Christmas carol sung by Sandie, who started unaccompanied while walking from the back of the hall with just a follow spot-light on her. Len picked up the accompaniment on the Wurlitzer, and the lights came up as she approached the front, creating a very dramatic start to the show. The show continued with carol singing, some more lovely solos from Sandie, delightful readings, some of them very humorous from Joan, and wonderful numbers from Len on the Wurlitzer with Dave on the drums. The spectacle was further enhanced this year by the inclusion of the video system, which is now a permanent feature of our concerts at Woking Leisure Centre. This gives us a wonderful picture of the manuals and stop keys of the console on a large screen, which the audience loves to see. With a computer attached to the system as well, we were able to put up the words for the carols and display appropriate pictures during Len's evocative performances. Because the screen is remotely controlled we were able to fly it out for some items when not appropriate, such as Sandie's solo numbers and some of Joan's readings—this all added to the overall effect. With this system, the lighting effects and of course the fantastic performances of all the artists concerned, this show was a great success with the audience. Many kind com-

ments were made by the large number of people who had never been before, and those who had, said it was the best we had ever done. So we all felt gratified with our efforts. But then in two hours we had to do it all again!

The audience for the second performance nearly overwhelmed us and we ended up with all possible seats we could find in place, up to the maximum capacity of the venue. Again at the end we were inundated with kind comments and congratulations on our show. All chapter members involved were very tired by then, but the elation of a job well done, kept us going for another hour or so while we dismantled everything. As Chapter President I would like to thank all chapter members and artists who worked so hard to make the day such a great success.

Ian Ridley

LOS ANGELES

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

Los Angeles, California. LATOS members gathered on Saturday, December 14, at Plummer Auditorium in Fullerton, California for our Christmas social and Board elections. This year we joined with the Orange County Chapter both to get better acquainted and to enjoy open console on the Plummer Auditorium Wurlitzer—a state-of-the-art instrument maintained by the Orange County Chapter.

Tables laden with all kinds of potluck food provided by members satisfied our appetites and then some. Tables were set up on the stage with seating to accommodate all, and it was a feast enjoyed by quite a large group.

Orange County Chapter's Judy and Jim Merry presided over the distribution of gift-wrapped surprises for the raffle winners, and a good many members took turns on the bench, trying their hands at not only Christmas selections but others as well. We all agreed the festive occasion was a total success. And our thanks to the Orange County Chapter for its hospitality. We'll try to reciprocate in the future.

LATOS members Andrea and Dan Hegybelli told me at the Christmas social that they are optimistic about being able to install their Wurlitzer (now in storage) into the Warner Grand The-



"My father, Dan Hegybelli, would have loved this little Wurlitzer."

atre in San Pedro. They are seeking support for the project. Dan's father was an organist and a member of the Western Reserve Chapter in Washington, and Dan grew up with a love for theatre organ music.

Dan found his Wurlitzer, Opus 1935, for sale in Nebraska through an ad in the ATOS Journal, and he brought it back from Nebraska. On the way home, in Salt Lake City, he found a spare two-manual console from Opus 1397, which he also brought back. We will follow Dan and Andrea's project with interest and enthusiasm. They welcome all the support they can muster.

Char Hopwood

MANASOTA

Robert Alexander, President
941/758-7909

Sarasota, Florida. Member Dave Cogswell, a retired Michigan music teacher, performed this year's Christmas concert for the chapter. In addition to playing church organ for 45 years, he served as house organist at the Roaring '20s in Grand Rapids, Michigan, and was convention organist for the Amway Corporation. As a professional musician, Dave has played for such well-known entertainers as Henny Youngman, Bob Hope and Pat Boone. He now serves as substitute organist at the Roaring '20s in Ellenton, Florida. The concert was a big hit, including a wonderful variety of Christmas music from sacred to secular.

At this writing, we are expecting a fine organ program by member Dave Henderson on January 19. On March 16, the chapter will host a special concert by Jelani Eddington, well known for his

performances and recordings on great theatre organs. Mr. Eddington has toured extensively throughout the United States, Canada, Australia, New Zealand, England, Holland, France and Germany, and now resides in New York State where he practices law. The chapter is expecting this concert to be a highlight for 2003.

George Milburn

MOTOR CITY

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

Detroit, Michigan. The Motor City Chapter held its annual meeting/dinner on November 4 at the Redford Theatre. Sondra Turner arranged a bountiful catered dinner. The annual election of officers found David Ambory re-elected, and long time members Greg Bellamy and John Lauter were elected to the Board of Directors. Member Donald Martin completed the cosmetic restoration of our Barton console. Seventy-five years of use found the old girl a little frayed at her edges. Intricate detail that had been obscured by other "paint jobs" is beautifully visible now. Steve Schlessing played a terrific Christmas concert at the Redford Theatre on December 14. Steve was joined by pianist Pierre Francalanza and singer Laurie Meeker for a varied and excellent program. Close to 600 people attended, making the show a complete success. The following day we held our chapter Christmas party. Good

snacks, music and company made for an enjoyable afternoon. We were joined by members of the local live steam model railroaders club, who brought their own locomotives to run on the large G-scale holiday model train display set up every December by David Martin, Don Martin and Steve Greening. ATOS members who surf the net will be pleased to know that the Redford Theatre (and its owner, the Motor City Theatre Organ Society) has a new, easier web address at www.redfordtheatre.com. MCTOS Webmaster Oren Walther continues to provide our group with a very professional tool to reach out to others in our community, and the world. We urge any ATOS members traveling through the Detroit area to look up our schedule on our website before traveling. We welcome visitors for shows or tours. Our bi-monthly classic movie series is entering its 25th year of showing great family entertainment on our giant screen. Each film showing is preceded by a half hour overture on the 3/10 Barton. Thousands of Detroit area movie buffs have been exposed to the music of the theatre organ thanks to organists Bud Bates, Gus Borman, Dave Callendine, Jennifer Candeia, Brian Carmondy, Gil Francis, John Lauter, Lance Luce, Tony O'Brien and Sharon Patterson. Restoration work continues in our auditorium, with members George McCann and Charlie Mack replicating long-painted over stenciling along the sidewalls. Our theatre is really

starting to see its look come together with our new floor, seats, and painting. Any ATOS members wishing to help with this great project can still take part in our tax deductible "buy a seat" campaign. Individual seats will be tagged in your honor for a \$250.00 donation. Inquires and checks may be addressed to Redford Theatre, 17360 Lahser Road, Detroit, MI 48219. Saturday, April 25th we will be presenting our Redford Theatre's "75th Anniversary Extravaganza" featuring Tony O'Brien at the organ, silent films, sound films and other musical guests. This program will cover the entire entertainment history of what is now the only operating neighborhood movie house in Detroit.

Phyllis Steen

NEW YORK

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

New York, New York. The New York Chapter presented popular British organist Paul Roberts on November 23 at the 4/33 mighty Möller at New York Military Academy in Cornwall-on-Hudson, New York. Paul presented an excellent program and delighted the audience both with his fine musicianship and with his ability as an entertainer. A selection of popular favorites, including several songs by Noel Coward, along with a few light classics showed off the vast and contrasting resources of this unique original Möller, as well as Paul's outstanding

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Organist Bernie Anderson with Bard College student and New York Chapter member Jesse Kohl. Bernie played a silent film program organized by Jesse for students at the college in November.



Ashley Miller stopped to greet and congratulate Paul Roberts following Paul's concert at New York Military Academy on November 23.



New York Chapter member Earle Seely takes his turn at open console at the 2/7 Wurlitzer in the Union County Arts Center, formerly the Rahway Theatre, in Rahway, New Jersey. The open console session was a joint activity of the Garden State and the New York chapters.

talent. For additional variety he also included a few solos at the piano. His finale, a medley of many old familiar tunes played in the rhythmic British style, visually enhanced by his cascading up and down the keyboards, brought the appreciative audience to their feet calling for an encore. Paul obliged their request. Thanks to the efforts of Bob Welch, Jesse Kohl and Tom Stehle, the Möller was in tune and concert ready.

On November 30 we had an opportunity to hear and play another original

installation—the 2/7 Wurlitzer at the Union County Arts Center (Rahway Theatre) in Rahway, New Jersey. Thanks to organist Bernie Anderson who made all the arrangements, the New York and the Garden State Chapters were invited to spend the day with the “Biggest Little Wurlitzer” for an open console session. Several members, including some very accomplished organists, took their turns at this fine little Wurlitzer. The excellent acoustics and the large shutter openings give this instrument a tremendous presence in its original, fully restored home. Unfortunately, a thrust stage built out over the console renders the organ inaccessible much of the time, and house organist Bernie Anderson is working with the theatre management to find a solution to this problem. Thanks to ongoing maintenance work by Bernie Anderson, Rusty King, Bob Raymond, Jr. and Paul Szabocsik, the Wurlitzer is in excellent condition, and thanks also to Tom Stehle for helping to tune it up for the occasion. All who attended had an enjoyable day and look forward to a return visit.

On Wednesday, November 13, NYTOS and Bard College co-sponsored a silent film presentation in Olin Auditorium at the college in Annandale-on-Hudson, New York. Organist Bernie Anderson did an excellent job accompanying the Buster Keaton feature, *College*, on the Rodgers theatre organ. The show

was well attended by students from the college, which is known for both its film studies and its music programs. For most it was a new experience and one that they clearly enjoyed—seeing a silent film accompanied by the theatre organ. Thanks to NYTOS member Jesse Kohl, a Bard student, for all his work in organizing and promoting the program. Thanks also to NYTOS member Kevin Donnelly for lending us his Rodgers organ for the occasion and to John Vanderlee for all his logistical support.

Our 2/11 Ben Hall Wurlitzer at the Lafayette Theatre in Suffern, New York is again entertaining weekend audiences at the vintage 1924 movie house. The theatre closed in September when the former management discontinued operation. ATOS President, Nelson Page, is now operating the theatre as part of his Galaxy Theatres Corporation. The Lafayette reopened on November 15 with organist Dave Kopp at the console as audiences packed the house for the popular new Harry Potter film. In addition to current blockbusters from Hollywood, Nelson plans to present film classics including some silents featuring the Wurlitzer as part of his programming.

Tom Stehle

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NORTH TEXAS

Earl McDonald, President
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Dallas/Ft. Worth, Texas. The high point of our year is always the Christmas party. It is a busy, festive time of the year and the chapter party is a much-anticipated musical coda to the year's

activities. For 2002, the choice of venue was a vital part of the anticipation. Bob and Lanette Acker invited us to hold our party in their home where they had just finished some major modifications that included locating the speakers for their three-manual Rodgers organ into an area above the music room. The speakers, now enclosed in "chambers," are divided and the sound is directed into the music room through two grill openings. This accomplishes two major objectives that the Ackers sought: it frees up the floor space that was previously taken up with the bulky speaker cabinets and it distributes the sound from the organ more effectively. Now, the handsome console appears importantly at a focal point in the room and allows for more seating space.

The organ, a Rodgers 340 theatre organ, Bob describes as being the largest "stock" theatre organ built by Rodgers during the electronic theatre organ era. With seven channels of audio currently installed, the speaker placement and division was designed to replicate the Main and Solo chambers commonly found in the theatres of the golden era, beginning in the '20s and '30s.

Chosen to kick off the evening was chapter organist Danny Ray who is a much respected theatre organist with credits for concert performances over many years. Danny is always a joy to hear play and his programs are outstanding



Danny Ray played for North Texas Christmas party.

"Theatre Organ." The second half of the program was given over to newcomer Jim Pitts whose talents were uncovered at a recent chapter meeting. They announced that they had agreed to some subdivision of their musical offering in order to be assured that there would be minimum overlap and maximum entertainment. Their performances were wonderful and exciting and we had a great musical experience.

The lead off performances led into the open console and, with the large number of talented organists in our ranks, the music never stopped. In addition to our host, Bob Acker; Glenn Swope, Rick Mathews, Ian Clark, Helen Thomas and Elaine Jones were enjoyed as they took turns at the "Mighty Rodgers."

Other important continuing activi-



Bob and Lanette Acker were hosts for North Texas Christmas party, December 2002.

ties of the chapter include the rebuilding of the two-manual Wurlitzer in the E. M. Johnson residence. This has been a labor of love (with the accent on labor). Some roof leaks contributed to more chest re-leathering than was perhaps anticipated. At any rate the work is nearing completion and we are looking forward to again hearing from this snoozing gem.

Also ongoing are our efforts to place a chapter owned organ into the Dallas, Texas theatre that is being renovated and is slated to become a civic auditorium and a focal point for the Oak Cliff area. This theatre is both famous and infamous. It was originally built by Howard Hughes and showed first run movies and stage shows, and was equipped with a theatre pipe organ. The chambers remain and are intact with no incursions from extraneous ductwork. Its

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infamy came as a result of the arrest of Lee Harvey Oswald in the theater following the assassination of President John F. Kennedy in Dallas.

At a recent meeting with principal people in the Texas restoration, we were given a definite "maybe." Right now their focus is on raising additional funding to complete the restoration. We were told that we could meet with the restoration committee and the architects to further develop joint plans for installation of a theatre organ in the Texas theatre.

Irving Light

OHIO VALLEY

Joseph L. Hollmann, President
513/522-1800, jhollmann@fuse.net

Cincinnati, Ohio. The Ohio Valley Chapter is one of the oldest chapters of

nati. Other members had electronic organs. That changed when the chapter acquired the theatre organ from Cincinnati's Albee Theatre, which was torn down so that a hotel could be built. What followed was more than eight years of rebuilding the Wurlitzer theatre pipe organ at Emery Theatre as well as volunteers who did electrical work and other needed tasks due to the fact that Emery Theatre had not been used for many years.

In 1977 the Emery Theatre was dedicated with organist Gaylord Carter performing the honors. Then after 22 years of weekend movies and many exciting concerts, the owners of Emery closed the theatre for a supposed refurbishing. The chapter found it necessary to remove the organ once again. The organ was



Pat Buckley (LATOS) with her prize plaid goose. Don Near watches.



From left, Char Hopwood, Judy Merry, and Phil McKinley.



Martin Bevis at the Hollmann residence, Cincinnati, Ohio, 2/9 Wurlitzer pipe organ. To the right is the marimba.



the American Theatre Organ Society. It was established in 1960 and started out as a "living room" club, which met in homes of members. Most meetings at the time were at the home of Jack and Joan Strader because they were the only ones that had a theatre pipe organ, which was from the Paramount Theatre in Cincinnati.

removed in 1999 and is in the process of being reconditioned once again by volunteers with the assistance of professional organ builders. To date, the Emery sits vacant. The chapter is attempting to secure a new home for the Albee Wurlitzer. We have come "full circle" because we are once again a "living room" club but the difference is several members now have great theatre pipe organs in their homes and are taking turns hosting the chapter for meetings and mini concerts.

Claire Lawrence

and accompaniment to the Laurel and Hardy silent movie *Habeas Corpus*. The organ had been tuned up for the concert, as well as the ATOS Convention and sported several new 32-foot pedal voices and a Festival Trumpet, provided by Walker Technical Company. Enhancements such as these have proved to be most successful as additions to real pipe work.

The organ crew greatly enjoyed rehearsal and setting stops with the ATOS Young Organists the two days before their competition for the 2002 Annual Convention, hosted by the San Diego Chapter. On November 30, Plummer Auditorium served as a venue for both the Young Organist competition in the afternoon and a concert by Rob Richards in the evening. Convention Committee chairperson Linda Johnson arranged for a catered box supper, which was served in nearby church facilities. In spite of a late start due to freak weather, including a hailstorm, all the convention buses eventually arrived. Last year's winner Catherine Drummond played several selections, and wore a wonderful Fantasia Wizard's hat with Mickey Mouse ears and Christmas lights from Disneyland to emphasize what a good time

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ORANGE COUNTY

Ed Bridgeford, Chairman, 714/529-5594

Fullerton, California. The Plummer Wurlitzer enjoyed a busy end of the year schedule. Lew Williams entertained November 17, with pizza parlor favorites, some selections from his new recordings,

she was having in Southern California.

During the Young Organists' competition portion of the Convention, the organ was set to record the performances. Later it was played back and recorded to a DAT recorder. This was then used to create a CD of the three organists—Catherine Drummond, along with the contestants for this year, Adam Evans and Robert Wetherall. Copies of the CD were sent to each of these, as a memento of their experience in America. Catherine and Adam were from England, and Robert was from Australia. Sixteen-year-old Adam Evans won the overall award for 2002, and it was well deserved. He is one to keep your eyes and ears on in the years ahead.

On December 14, Orange County joined with the Los Angeles Chapter on the stage at Plummer from 10 A.M. to 4 P.M. for a rollicking Christmas potluck, open console and annual meetings (of the very brief variety!). We are very lucky to have so many accomplished organists to play for open console and enjoyed a lot of good music. In addition and *in absentia*, Adam Evans played one of his winning pieces for the party, using the Trousdale play back mechanism! Part of the fun included a drawing for 18 lighthearted gifts organized by board member Randy Bergum.

During October through December, we welcomed the following new members: James J. Friis, Jim Henry, Harry Haggard, Mike McCluskey, Vern and Marian Bickel, Rob Richards, and Don Thompson.

We were greatly saddened to lose Don DePuy, who succumbed following a long illness. Don was a founding board member, a valued store of organ expertise, and a friend of many.

Judy and Jim Merry

PUGET SOUND

Clint Meadway, President

Seattle, Washington. Puget Sound Chapter's holiday celebration was held at Haller Lake Community Club in north Seattle. Members provided a variety of finger foods for a holiday buffet and Andy Crow played enjoyable holiday music on the chapter 3/8 theatre pipe organ. The hall was festively decorated by Ellen Sullivan.

Besides food, camaraderie, a holiday sing-along, and numerous door prizes,

the program included a Laurel & Hardy silent movie accompanied by Andy. An old Ethel Smith movie, in which she demonstrated not only her phenomenal keyboard skills, but her ability to entertain, as well, added to the day. New officers were installed, with Clint Meadway taking the reins as President.

Programming for 2003 will include four Home Parties, an idea borrowed from Australia. These events will offer members an opportunity to play, listen, or just nibble and enjoy the playing of others. The parties will have no featured artist, but will be casual social events and will be scattered around the area throughout the year.

Also planned is a Bob Ralston presentation at Seattle's Paramount Theatre, jointly sponsored by PSTOS and Seattle Theatre Group, owners of the theatre. This will be the first time PSTOS has sponsored an event there since the theatre was sold in 1994.

Jo Ann Evans

RIVER CITY

Greg Johnson, President, 402/753-2486

Omaha, Nebraska. On Sunday, November 10, River City Chapter presented a theatre organ concert, *An Afternoon of Music and Memories*, at the Rose Theatre, a benefit for the maintenance of the theatre's 3/20 Wurlitzer. Our stars were Greg Johnson (Chapter President) and Jeanne Mehuron (Chapter Vice-President) who offered a diverse program of musical gems, beautiful, up-tempo, and patriotic. Fred Henninger did an excellent job as our master of ceremonies. With Greg at the Thomas theatre organ and Jeanne at the mighty Wurlitzer, the audience enjoyed lively duets. Before intermission, Greg (at the Wurlitzer) cued a hilarious 1928 Laurel and Hardy silent short, *The Finishing Touch*. Stan and Ollie were given an incentive to finish building a house in one day, but managed to turn the venture into a "demolition derby." To update our chapter's mailing list, patrons were given a chance to win a prize. Following intermission, a name was drawn, and one lucky gentleman received a copy of Bob Ralston's CD recording, *Tulip Time*. Then Greg, at the Wurlitzer, played a sing-along with slides. Greg and Jeanne did a superb job of entertaining the audience, both with their keyboard talents

TOM JEFFERY



Jeanne Mehuron and Greg Johnson in concert at the Rose Theatre's Wurlitzer.

TOM JEFFERY



Father Joe Roost gave Markworth's 3/24 Kimball a workout.

and their "patter" from the organ bench. The show was well received by the audience, who showed their appreciation with laughter and applause throughout the program. The Wurlitzer was in good voice and on its "best behavior," thanks to our dedicated organ crew: Bob Markworth, Harold Kenney, George Rice and Paul Kanka.

Our combined November-December chapter meeting was hosted at the home of Joyce and Bob Markworth, on December 8. The guest artist for our program was Father Joe Roost a priest at St. Mary's Catholic Church in Williamsburg, Iowa. He was accompanied on the trip by Darren Ferreter, President of the Cedar Rapids (Iowa) ATOS Chapter. Darren formerly was an active member of our River City Chapter, and it was great to see him back in Omaha again.

Father Joe played a very enjoyable program on the Markworth 3/24 Kimball theatre organ, featuring many tunes reminiscent of the '20s, '30s and '40s. His registrations were delightful, making extensive use of the Kimball's voices and

percussions. He played a Christmas sing-along with slides, using a slick digital projection presentation (thanks to Darren Ferreter). He also took requests from the audience. Father Joe has an easy-going, fun-loving style that, combined with his keyboard artistry, guaranteed a memorable concert. He earned a standing ovation from his assembled audience.

At Omaha's Rose Theatre, the Wurlitzer pipe organ was used to provide a prelude before every production of Victor Herbert's musical, *Babes In Toyland*, thanks to a 25-minute presentation pre-recorded by Greg Johnson on the organ control system's digital computer. Theatre staff could start and stop the player, and the audience was treated to "live music" by our phantom organist. And, there is even more to tell! The Holiday Lights Festival, a downtown Omaha celebration spanning Thanksgiving through New Years, offered a Sunday afternoon, December 29, Family Festival involving events at eight different venues, with free bussing between locations. Greg Johnson was present all afternoon at the Rose Theatre to provide live Wurlitzer organ music for the visitors. Youngsters clustered around Greg at the console asking questions and listening to demonstrations of the reeds, flutes, strings, and percussions.

Tom Jeffery and Bob Markworth

ROCKY MOUNTAIN

Lois Cady, President, 303/771-4728

Denver, Colorado. Once again, Helen Bingham opened her beautifully decorated home to chapter members and friends for our annual Christmas party on December 6. A happy crowd of about 25 enjoyed the potluck supper, which was a bit heavy on the dessert side, but no one complained about that. After eating, we should have exercised but instead played a vigorous game of White Elephant Bingo that ended with a spirited exchange of some of the more popular gifts. (I never knew that Bingo was a contact sport.) Following the Bingo game, we all gathered around Helen's numerous musical instruments where we were entertained by Bruce and Polly Craig. They are friends of Helen's who belong to the Technics Club. Bruce sang a number of selections and Polly did several comical readings. Adeline Morris read us one of her stories also. Lou Zeiler,

Mike Bryant and Helen Bingham followed with selections on the organ, the piano and the keyboards. Everyone appreciated the people sharing their talent and the party didn't break up until well after 10 o'clock.

We are all looking forward to our January social, "Everyone's A Musician" featuring the Colorado premier of "Concerto for Theatre Organ and Zipper" to be held on January 12, 2003 at Holiday Hills Ballroom. All those in attendance will perform as members of the festival symphonic zipper ensemble!

On Sunday, February 16, we will be treated to an afternoon with Trent Sims, at Duane and Jennie Searle's residence in Aurora, Colorado. Trent Sims is a talented young musician who has concertized internationally and who plays regularly at the Music Palace Pizza Parlor in Sharonville, Ohio. (A suburb of Cincinnati.)

Priscilla Arthur

ROME, NEW YORK

Art Pierce, President, 315/337-2576
cpierce@twcny.rr.com

Rome, New York. Our Rome, New York Theatre Organ Group received official word of our acceptance as a chapter of ATOS this past May 5. Two days earlier our 3/7 Möller theatre organ, located in the Capitol Theatre, was used to accompany Cecil B. DeMille's 1928 silent melodrama, *The Godless Girl*. This marked the first time since 1929 that the organ was used to accompany a feature film. Harold Lloyd's 1921 three-reel short subject, *Now Or Never*, was also on the program. At the console of the Möller on this auspicious occasion was Philip C. Carli, known throughout the world as one of today's foremost silent film musicians. His score, into which he interpolated the movie's theme song, "Love (All I Want is Love)," was inspired. Though there were a few moments that the organ experienced brief drops in pitch (a problem since corrected), on the whole the instrument held up very well, especially when one considers that this was certainly the most vigorous workout it had received in at least 73 years!

On August 28 the great Dennis James made his Capitol debut accompanying Charlie Chaplin's 1925 comedy, *The Gold Rush*. From the time he began his



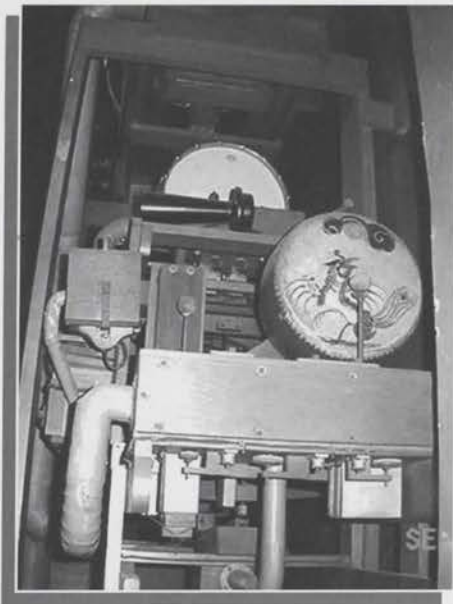
Long-time house organist, the late Carleton Brush, at the Console of the Capitol 3/7 Möller, circa 1970.

prelude (consisting of several songs associated with Charlie Chaplin), Mr. James held the audience spellbound. Those who never understood why *The Gold Rush* was considered a masterpiece (such as yours truly) found out that evening. The organ is still far from completely restored but, in the hands of Dennis James, one would never have guessed it.

September 28 found Philip Carli back at the console of the Capitol Grand Organ, this time accompanying the 1925 Harry Langdon short, *Saturday Afternoon*, and the 1924 epic adventure story, *The Sea Hawk*. Before the movie Mr. Carli revealed that this would be the first time he ever even saw *The Sea Hawk*! This is in keeping with the policy of the silent era, in which those remarkable pianists and organists often played a movie "cold."

The final silent film of the season was the 1924 version of *Peter Pan*, which, in fact, remains the only live-action theatrical film based on J. M. Barrie's famous play. On this occasion Philip Carli led his 11-piece Flower City Society Orchestra in his own wonderfully 1920's style score. The organ, however, was played prior to the movie by house organist John Paul, who concluded his 30-minute concert with a selection of songs written for the Disney and Mary Martin versions of the story.

All the films in the Capitol Theatre Silent Series were projected on carbon arc projectors via 35mm prints, and the effect of seeing these 1920s films in a 1920s theatre and hearing them accompanied on a 1920s organ, is indescribable. Already plans have been made for a



A recent view of the toy counter.

second series of silent movies, beginning April 11, 2003 with Dennis James accompanying John Ford's mammoth western, *The Iron Horse*, and continuing on May 17 with Avery Tunningley making his Capitol debut in a comedy double feature of Harold Lloyd's *Grandma's Boy* and Buster Keaton's *Seven Chances*.

The 1,700-seat Capitol Theatre opened on December 10, 1928 and the Möller theatre organ, Opus 5371, is original to the theatre. There was a restoration of the organ in the mid '60s, during which time a set of Marr and Colton chimes was brought in to replace the originals (which still remain in the chamber). Otherwise the organ is completely original and still operates exactly as it did nearly 75 years ago. The restoration of the instrument is an on-going project, but the organ will continue to be used for silent movie accompaniment as well as entrance music, interludes, and variety shows. With 2003 marking the 75th Anniversary of the Capitol Theatre, it is expected the organ will get more exposure than ever.

The Rome, New York Chapter maintains a web page at: www.theatreorgans.com/ny/rome/

Art Pierce

SIERRA

Tom Norvell, Chairman, 916/947-0673

Sacramento, California. In November Sierra Chapter joined the Grant Union High School Alumni Association for a concert on the George Wright

Memorial Organ at Grant Union. This year Barry Baker returned for his second performance at this event—he had opened this annual series of concerts four years ago. Again, Barry demonstrated his remarkable technical abilities and mastery of the George Wright Memorial Organ. He performed three encores for his two standing ovations. Thanks go to Dave Moreno and his helpers for keeping the organ in tip-top shape.

We held our annual Christmas party in December with Dave Rietz entertaining us during our potluck lunch. Then there was the election of officers for 2003. This was followed by open console on the chapter's 3/13 George Seaver Memorial Wurlitzer, which was enjoyed by several chapter members.

Several chapter members are involved in the restoration and installation of a large Robert-Morton in the Fox Theatre in Stockton. The organ was formerly in the Carl Greer Inn in Sacramento. Bob Hartzell is a major force in making this project happen. Dave Moreno is the technician in charge.

Pete McCluer

SOONER STATE

Vernon Jackson, President
918/493-0500

Tulsa, Oklahoma. Sooner State's November meeting found us back at our own instrument, our 3/13 Robert-Morton pipe organ, installed in Tulsa Technology Center's Broken Arrow Campus. It was good to be back; we'd been meeting elsewhere for several months.

With Vernon Jackson ably serving as Master of Ceremonies, he introduced our artist for the evening, Carolyn Craft. She played a variety program for us—popular standards, show tunes, some "oldies," and one gospel number, the last one we had heard her husband, Paul, sing for us last year before his untimely passing early in December.

Eight persons played at open console, including new member Karl Houck; guest church organist, Bill Rowland (who joined our chapter that evening); and another guest, David Baughn, who told us he was a "self-taught-one-footed-gospel-organist" and who played a couple of gospel selections. The evening closed with Bonnie Duncan singing a couple of

OHS Convention 2003

CENTRAL PENNSYLVANIA

June 19-26
www.organsociety.org/2003

A week of savoring, singing and sightseeing in the heartland of the Pennsylvania Dutch

popular songs accompanied by Bill Rowland.

December was our Christmas party, also held at Tulsa Technology Center, and it began with a catered dinner. Then we heard all kinds of Christmas music, beginning with Sam Collier, Dorothy Smith (who played a Christmas-Bell-Medley), and Carolyn Craft, who also played for a spirited sing-along, with Bonnie Duncan directing. Then we heard more Christmas music played by Phil Judkins, and Joyce Hatchett finished up with more, plus playing for more sing-along. It certainly was a delightful way to begin the Christmas season.

We've had several up-dates on the Tulsa area pipe organs. John McConnell reports that his Robert-Morton console, for his Orpheum Theatre in Okmulgee, "has made great strides this year at Tom Cotner's Pipe Organ Shop in Martha, Oklahoma. It now had 350 stop tabs and is also looking beautiful."

The Central High School Kilgen is playable, with a MSP 1000 Combination Action installed, and other additions are in progress. It is being used for school functions and a dedication concert is planned for February 21, 2003. Tulsa's Circle Theatre is still in the process of finding a theatre organ for their restored building.

And there's progress to report on the Dorothy-and-Lee Smith home installation. The organ, a mostly Wurlitzer, has been inching along for over 20 years and now Dan Kimes of our chapter, generously assisted by Phil Judkins and Dick Deaver (also of our chapter) are all putting in many hours on the project. As of this writing nearly all the wind lines are installed, except for the tremulants. The electrical design for the blower, relay, rectifier and console are complete.

We have a phase converter patterned after the one Phil built for his own home pipe organ and we have wind. We also have begun installing the pipes, ably assisted by the Smith's son, Stephen, who was home for Christmas.

Since our "news" for the summer months last year got lost in the mail, we would like to report that our July meeting was open console on our Tulsa Technology Center Robert-Morton, and our August meeting was a fabulous program of musical variety at the German American Society of Tulsa Center. We were also saddened by the death of former member Russell Joseph of Bella Vista, Arkansas on August 12, 2002.

Dorothy Smith

TOLEDO AREA

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

Toledo, Ohio. TATOS held their 4th annual "Introduction to Theatre Pipe Organ" workshop on May 1, 2002 and it was a great success. There were 200 plus students in attendance from our local schools. I want to thank all the volunteers who helped to make it another successful workshop—Bill Yaney, Dick Leichtamer, Bill Frisk, Mike Hornyak,



Bill Yaney, organist at the theatre organ school workshop.

Val Welber, Pat Schmidt, Sherri Leichtamer, Gaylord Haffey, Betty Taylor—Box Office, Cleo Rywalski—Lighting and Emery Dombi—photographer.

As in past years a brief history was given, pipe demonstrations, slides and actual pipes on stage, sing-alongs and a silent film—a cartoon and a Laurel & Hardy short. I won't go into detail as I have done in past years. I have been contacted by several people requesting information on how to put together a workshop. Please see the article under General Information.

Nelda Reno 🎵



Students attending the theatre organ school workshop.



Carol Williams

SAN DIEGO
CIVIC ORGANIST

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The Pipe Piper

This is a reasonably up-to-date list of Theatre Pipe Organs in use in public locations in the United States and Canada. Additions, corrections, or deletions should be sent to Tom DeLay, 21100 Valle San Juan Dr., Salinas, CA 93907-9200, 831/443-5917 or Fax: 831/443-5826, delay@atos.org

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

ALABAMA

- ▶ **BIRMINGHAM**
Alabama Theatre
1817 Third Ave. North
4/28 Wurlitzer
Fairview United Methodist Church
2700 31st W.
2/8 Wurlitzer (unplayable)
Southside Baptist Church,
Foster Auditorium
1016 Nineteenth Street South
3/6 Kimball

ALASKA

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

ARIZONA

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

CALIFORNIA (NORTH)

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

- ▶ **MONTEREY**
State Theatre
417 Alvarado
2/13 Wurlitzer
- ▶ **MURPHYS**
Kautz Vineyard Winery
1894 Six Mile Road
3/15 Robert-Morton
- ▶ **OAKLAND**
Grand Lake Theatre
3200 Grand Avenue
3/18 Wurlitzer
Paramount Theatre
2025 Broadway
4/27 Wurlitzer w/2 consoles
- ▶ **PALO ALTO**
Stanford Theatre
221 University Avenue
3/21 Wurlitzer
- ▶ **SACRAMENTO**
Grant Union High School
1500 Grand Avenue
4/21 Wurlitzer
Towe Auto Museum
2200 Front Street
3/16 Wurlitzer
- ▶ **SALINAS**
Fox-California Theatre
241 Main Street
2/11 Wurlitzer
- ▶ **SAN FRANCISCO**
Castro Theatre
429 Castro
4/21 Wurlitzer
- ▶ **SAN JOSE**
Angelino's
3132 Williams Road
3/13 Wurlitzer
Towne Theatre
The Alameda
3/16 Wurlitzer
- ▶ **SAN LORENZO**
Ye Olde Pizza Joynt
19510 Hesperian Boulevard
3/13 Wurlitzer
- ▶ **STOCKTON**
Masonic Temple *
2/11 Robert-Morton

CALIFORNIA (SOUTH)

- ▶ **ANAHEIM**
Anaheim High School
811 W Lincoln Avenue
3/10 Robert-Morton

- ▶ **CATALINA ISLAND**
Avalon Casino Theatre
4/16 Page
- ▶ **DEATH VALLEY**
Scotty's Castle *
3/15 Welte
- ▶ **EL SEGUNDO**
Old Town Music Hall
140 Richmond
4/26 Wurlitzer
- ▶ **ESCONDIDO**
Emmanuel Faith Community Church
639 East Felicita Avenue
3/15 Wurlitzer
- ▶ **FRESNO**
Bethel Christian Center
3665 N First Street
3/10 Robert-Morton
Fresno Pacific College
1717 South Chestnut Street
3/20 Hybrid
Warnors Theatre
1402 Fulton
4/14 Robert-Morton
- ▶ **FULLERTON**
Plummer Auditorium *
Fullerton High School
Grand Avenue
4/36 Wurlitzer
- ▶ **HANFORD**
Fox Hanford Theatre
2/10 Wurlitzer
- ▶ **LOS ANGELES**
Founders' Church of Religious Science
3281 W. 6th
4/31 Wurlitzer
Orpheum Theatre
842 Broadway South
3/14 Wurlitzer
Shrine Auditorium *
649 W Jefferson Boulevard
4/74 Möller
Wilshire Ebell Theatre
4401 W Eighth
3/13 Barton
- ▶ **HOLLYWOOD**
El Capitan Theatre
6838 Hollywood Boulevard
4/37 Wurlitzer
- ▶ **MONROVIA**
Monrovia High School
2/10 Wurlitzer
- ▶ **PARAMOUNT**
Iceland Amphitheatre
8401 Jackson
3/19 Wurlitzer
- ▶ **PASADENA**
Civic Auditorium
300 E. Green
5/28 Möller
Sexson Auditorium
Pasadena City College
4/23 Wurlitzer
- ▶ **SAN BERNADINO**
California Theatre
562 W Fourth
2/10 Wurlitzer
- ▶ **SAN DIEGO**
Copley Symphony Hall (Fox Theatre)
7th Avenue and B Streets
4/32 Robert-Morton (unplayable)

Spreckels Organ Pavilion*
Balboa Park
4/72 Austin

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

- ▶ **SYLMAR**
San Sylmar
The Nethercutt Collection
15200 Bledsoe Street
4/74 Wurlitzer

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

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

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

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

COLORADO

- ▶ **COLORADO SPRINGS**
City Auditorium
Kiowa & Weber
3/8 Wurlitzer

Mount St. Francis Auditorium
W. Woodman Valley Road
3/20 Wurlitzer

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

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

CONNECTICUT

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

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

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

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

DELAWARE

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

FLORIDA

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

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

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

- ▶ **FORT MYERS**
Villas Wesleyan Church
8400 Beacon Blvd.
3/13 Hybrid

- ▶ **LAKELAND**
Polk Theatre
127 S Florida Ave
3/11 Robert-Morton

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

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

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

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

GEORGIA

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

- ▶ **ATLANTA**
Fox Theatre
660 Peachtree Northeast
4/42 Möller

Theatrical Paraphernalia
2/9 Robert-Morton

HAWAII

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

IDAHO

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

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

ILLINOIS

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

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

- ▶ **CHICAGO**
Aragon Ballroom *
1106 W. Lawrence
3/10 Wurlitzer

- ▶ **Chicago Theatre**
175 N. State
4/29 Wurlitzer

- ▶ **Copernicus Center**
5216 W. Lawrence
3/17 Wurlitzer/Kimball

- ▶ **Patio Theatre**
6008 W. Irving Park
3/17 Barton

- ▶ **DOWNERS GROVE**
Downers Grove High School
4436 Main
3/10 Wurlitzer

- ▶ **Tivoli Theatre**
5021 Highland Avenue
3/10 Wurlitzer

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

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

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

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

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

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

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

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

- ▶ **ST. CHARLES**
Arcada Theatre
105 Main East
3/16 Geneva/Marr & Colton

- ▶ **Baker Hotel ***
100 Main West
3/10 Geneva

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

INDIANA

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

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

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

- ▶ **INDIANAPOLIS**
Hedback Community Theatre
1847 N. Alabama
2/11 Page

Manual High School
2405 Madison Avenue
3/26 Wurlitzer

Warren Center for the Performing Arts
9450 E 18th Street
3/18 Barton

▶ LAFAYETTE
Long Performing Arts Center
111 N. Sixth
3/21 Wurlitzer

▶ VINCENNES
Vincennes University Auditorium
3/12 Wurlitzer

IOWA

▶ CEDAR RAPIDS
Theatre Cedar Rapids
102 Third S.E.
3/14 Barton

Paramount Theatre
123 Third Avenue
3/12 Wurlitzer

▶ DAVENPORT
Capitol Theatre
330 W. Third
3/12 Möller-Wicks

▶ PELLA
Pella Opera House
611 Franklin Street
3/12 Barton

▶ SIOUX CITY
Municipal Auditorium
Gordon Drive
3/13 Wurlitzer

KANSAS

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

KENTUCKY

▶ LOUISVILLE
Louisville Gardens
525 W. Muhammed Ali Boulevard
4/17 Kilgen

Memorial Auditorium
970 S 4th Street
4/85 Pilcher

LOUISIANA

▶ JACKSON
Republic of West Florida Historical
Association Museum
3406 East College Street
2/10 Wurlitzer

▶ NEW ORLEANS
Saenger Performing Arts Theatre
111 Canal
4/26 Robert-Morton

▶ SHREVEPORT
Strand Theatre
619 Louisiana Avenue
2/8 Robert-Morton

MAINE

▶ OLD ORCHARD BEACH
Loranger Memorial School
McSweeney Auditorium
Saco Avenue
3/13 Wurlitzer

▶ PORTLAND
State Theatre
609 Congress
2/8 Wurlitzer

City Hall *
Kotzchmar Memorial Organ
4/72 Austin

MARYLAND

▶ CATONSVILLE
Rice Auditorium
Spring Grove Hospital Center
Elm Street
2/7 Wicks/Robert-Morton

▶ COLLEGE PARK
University of Maryland
University Boulevard & Adelphi Road
3/10 Kimball

▶ FREDERICK
Weinberg Center for the Arts
20 W. Patrick
2/8 Wurlitzer

MASSACHUSETTS

▶ GROTON
Shanklin Conference Center
130 Sandy Pond Road
4/34 Wurlitzer

▶ NEW BEDFORD
New Zeiterion Theatre
684 Purchase Street
2/8 Wurlitzer

▶ SPRINGFIELD
Paramount-Sanderson Theatre
1700 Main
3/11 Wurlitzer

▶ STONEHAM
Stoneham Town Hall
35 Central
2/14 Wurlitzer

▶ WELLESLEY HILLS
Babson College
Knight Auditorium
Wellesley Avenue
4/18 Wurlitzer

MICHIGAN

▶ ANN ARBOR
Michigan Community Theatre
603 E. Liberty
3/13 Barton

▶ CRYSTAL FALLS
Crystal Falls Theatre
301 Superior Avenue
3/21 Möller

▶ DETROIT
Fox Theatre
2211 Woodward Avenue
4/36 Wurlitzer; 3/12 Möller (lobby)

Redford Theatre
17360 Lahser Road
3/10 Barton

Senate Theatre
6424 Michigan
4/34 Wurlitzer

▶ GRAND LEDGE
Grand Ledge Opera House
121 South Bridge Street
3/20 Barton/hybrid

▶ GRAND RAPIDS
Public Museum
272 Pearl Street NW
3/30 Wurlitzer

▶ FLINT
Flint Institute of Music Recital Hall
1025 E. Kearsley
3/11 Barton

▶ IRONWOOD (Upper Peninsula)
Ironwood Theatre
2/7 Barton

▶ KALAMAZOO
State Theatre
404 S. Burdick
3/11 Barton

▶ MARSHALL
The Mole Hole
150 W. Michigan
2/7 Barton

▶ MUSKOGON
Frauenthal Center
407 W. Western Avenue
3/8 Barton

▶ ROYAL OAK
Baldwin Theatre
415 S. Lafayette
2/11 Wurlitzer/Hybrid

▶ SAGINAW
Temple Theatre
203 W. Washington
3/11 Barton

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MINNESOTA

- ▶ **FERGUS FALLS**
Center for the Arts (Fergus Theatre)
124 West Lincoln
3/10 Wurlitzer
- ▶ **LUVERNE**
Palace Theatre
2/5 Smith-Geneva
- ▶ **MINNEAPOLIS**
All God's Children Metropolitan
Community Church
3100 Park Avenue
3/11 Hybrid

Powder Horn Park Baptist Church
1628 E. 33rd
3/13 Robert-Morton
- ▶ **MOORHEAD**
Moorhead State University
Weld Hall
2/7 Wurlitzer
- ▶ **RED WING**
Sheldon Auditorium
Third & East Avenue
2/11 Kilgen
- ▶ **ST. PAUL**
Fitzgerald Theatre
10 E. Exchange
3/21 Wurlitzer

MISSISSIPPI

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

MISSOURI

- ▶ **KANSAS CITY**
Civic Center Music Hall
13th & Wyandott
4/27 Robert-Morton
- ▶ **POINT LOOKOUT**
School of the Ozarks
Jones Auditorium
Hwy 65
3/15 Wurlitzer
- ▶ **ST. LOUIS**
Fox Theatre
527 Grand Boulevard N.
4/36 Wurlitzer; 2/10 Wurlitzer
(lobby-not original)

MONTANA

- ▶ **MISSOULA**
Wilma Theatre
3/10 Robert-Morton
- ▶ **BOZEMAN**
Ellen Theatre
2/7 Wurlitzer

NEBRASKA

- ▶ **OMAHA**
Rose Theatre
2001 Farnam Street
3/20 Wurlitzer

Orpheum Theatre
409 S. Sixteenth
3/13 Wurlitzer

NEVADA

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

NEW HAMPSHIRE

- ▶ **BERLIN**
Berlin Middle School
2/10 Wurlitzer

NEW JERSEY

- ▶ **ASBURY PARK**
Convention Hall
1300 Boardwalk
3/12 Kilgen
- ▶ **ATLANTIC CITY**
Convention Hall *
2301 Boardwalk
7/449 Midmer-Losh; 4/55 Kimball
- ▶ **FLEMINGTON**
Northlandz Great American Railway
and Music Hall
5/37 Hybrid
- ▶ **GUTTENBERG**
Galaxy Theatre
7000 Boulevard East
3/12 Kimball; 2/6 Möller (Lobby)
- ▶ **NEWARK**
Symphony Hall
3/15 Griffith-Beech/Marr and Colton
- ▶ **NORTH BERGAN**
Immaculate Heart of Mary Chapel
Broadway between 78th & 79th
3/12 Robert-Morton
- ▶ **OCEAN GROVE**
Ocean Grove Auditorium *
27 Pilgrim Parkway
4/154 Hope-Jones/Schantz
- ▶ **PITMAN**
Broadway Theatre
3/8 Kimball
- ▶ **RAHWAY**
Union County Arts Center
1601 Irving
2/7 Wurlitzer
- ▶ **TRENTON**
War Memorial Auditorium
W. Lafayette & Wilson
3/16 Möller
- ▶ **UNION CITY**
Park Theatre Performing Arts Center
3/20 Möller

NEW MEXICO

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

NEW YORK

- ▶ **BINGHAMTON**
Broome Center for Performing Arts
228 Washington
4/24 Robert-Morton

Roberson Center for Fine Arts
30 Front
3/17 Link
- ▶ **BROOKLYN**
Long Island University
385 Flatbush Extension
4/26 Wurlitzer
- ▶ **BUFFALO**
Shea's Theatre
646 Main Street
4/28 Wurlitzer
- ▶ **CORNWALL-ON-HUDSON**
New York Military Academy *
Academy Avenue
4/31 Möller

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

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

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

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

- ▶ **MIDDLETOWN**
Paramount Theatre
19 South
3/11 Wurlitzer

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

- ▶ **NEW YORK CITY**
Beacon Theatre
2124 Broadway
4/19 Wurlitzer

Radio City Music Hall
Rockefeller Center
4/58 Wurlitzer

- ▶ **United Palace**
175th & Broadway
4/23 Robert-Morton

- ▶ **NORTH TONAWANDA**
Riviera Theatre
67 Webster
3/19 Wurlitzer

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

- ▶ **ROCHESTER**
Auditorium Center
875 Main East
4/22 Wurlitzer

- ▶ Eisenhard Auditorium
657 East Avenue
3/11 Wurlitzer

First Universalist Church *
150 Clinton Avenue South
3/13 Hope-Jones

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

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

- ▶ **SUFFERN**
Lafayette Theatre
2/10 Wurlitzer

- ▶ **SYRACUSE**
Mills Building
State Fairgrounds
3/11 Wurlitzer

- ▶ **UTICA**
Proctor High School
Hilton Avenue
3/13 Wurlitzer

NORTH CAROLINA

- ▶ **BURLINGTON**
Williams High School
3/17 Hybrid

- ▶ **GREENSBORO**
Carolina Theatre
310 S. Greene
2/6 Robert-Morton

Masonic Temple*
426 W. Market
2/8 Wurlitzer
- ▶ **LUMBERTON**
Carolina Civic Center
2/8 Robert-Morton
- NORTH DAKOTA**
- ▶ **FARGO**
Fargo Theatre
314 N. Broadway
4/21 Wurlitzer
- OHIO**
- ▶ **AKRON**
Akron Civic Theatre
182 S. Main
3/19 Wurlitzer
- ▶ **CANTON**
Palace Theatre
605 N. Market Avenue
3/11 Kilgen
- ▶ **CLEVELAND**
Gray's Armory
1234 Bolivar Road
3/13 Wurlitzer

Palace Theatre
3/15 Kimball
Judson Manor
1890 E. 107th
3/9 Kimball
- ▶ **COLUMBUS**
Ohio Theatre
39 E. State
4/34 Robert-Morton
- ▶ **DAYTON**
Victoria Theatre
138 N. Main
3/16 Wurlitzer
- ▶ **LIMA**
Allen County Museum
620 West Market
2/4 Page
- ▶ **LORAIN**
Palace Theatre
Sixth & Broadway
3/11 Wurlitzer
- ▶ **MANSFIELD**
Renaissance Theatre
136 Park Avenue West
3/20 Wurlitzer
- ▶ **MARION**
Palace Theatre
276 W. Center
3/10 Wurlitzer
- ▶ **MEDINA**
County Administration Building *
3/6 Austin
- ▶ **SANDUSKY**
State Theatre
107 Columbus Avenue
3/8 Page
- ▶ **SHARONVILLE**
The Music Palace
11473 Chester Road
4/28 Wurlitzer
- ▶ **TOLEDO**
Ohio Theatre
3114 LaGrance
4/10 Marr & Colton

- ▶ **WILMINGTON**
Wilmington College
2/7 Wicks
- ▶ **WORTHINGTON**
Worthington High School
300 W. Granville
3/16 Wurlitzer

OKLAHOMA

- ▶ **GUTHRIE**
Scottish Rite Temple *
900 E. Oklahoma Avenue
4/65 Kimball
- ▶ **MIAMI**
Coleman Theatre
3/10 Wurlitzer
- ▶ **MUSKOGEE**
Muskogee Civic Center
3/7 Robert-Morton
- ▶ **OKMULGEE**
Orpheum Theatre
4/14 Robert-Morton
- ▶ **TULSA**
Broken Arrow Campus
Tulsa Technology Center
3/13 Robert-Morton

OREGON

- ▶ **COOS BAY**
Egyptian Theatre
229 S. Broadway
4/18 Wurlitzer
- ▶ **CORVALLIS**
Gill Coliseum
Oregon State University
2/8 Wurlitzer
- ▶ **PORTLAND**
Alpenrose Dairy Park
6149 S. W. Shattuck Road
2/5 Kimball; 4/50 Skinner

Cleveland High School
3400 S. E. 26th Avenue
3/26 Kimball

Oaks Park Roller Rink
Foot of S.E. Spokane
4/18 Wurlitzer

Scottish Rite Temple
709 S.W. 15th
3/14 Wurlitzer (dual consoles)
- ▶ **SALEM**
Elsinore Theatre
170 High St. S.E.
3/24 Wurlitzer

PENNSYLVANIA

- ▶ **ALLENTOWN**
Nineteenth Street Theatre
527 N. 19th
3/7 Möller
- ▶ **CHAMBERSBURG**
Capitol Theatre
159 S. Main
4/19 Möller
- ▶ **DORMONT**
Keystone Oaks High School
1000 McNealy Road
3/17 Wurlitzer
- ▶ **GLENSIDE**
Keswick Theatre
3/14 Möller
- ▶ **HERSHEY**
Hershey Community Theatre
15 Caracas Avenue
4/71 Aeolian Skinner

- ▶ **MARIETTA**
Marietta Theatre
130 W. Market
3/37 Wurlitzer-Page
- ▶ **NORTHAMPTON**
Roxy Theatre
2/6 Wurlitzer
- ▶ **PHILADELPHIA**
Civic Center Convention Hall *
34th & Civic Center Boulevard
4/88 Möller
4/19 Möller (theatre console)
4/87 Möller (classic console)

Lord and Taylor (Wanamaker)
13th & Market
6/469 Los Angeles Art/Kimball/Hybrid
- ▶ **POTTSTOWN**
Sunnybrook Ballroom
3/11 United States
- ▶ **YORK**
Strand/Capitol Theatre Complex
3/17 Wurlitzer

RHODE ISLAND

- ▶ **NEWPORT**
Jane Pickens Theatre
49 Touro
2/8 Marr & Colton
- ▶ **PROVIDENCE**
Columbus Theatre
270 Broadway
2/6 Wurlitzer

Providence Performing Arts Center
220 Weybosset
5/21 Wurlitzer
- ▶ **WOONSOCKET**
Stadium Theatre Performing Arts Centre
329 Main Street
2/10 Wurlitzer

TENNESSEE

- ▶ **BRISTOL**
Paramount Center
3/11 Wurlitzer-Kimball
- ▶ **CHATTANOOGA**
Tivoli Theatre
709 Broad
3/13 Wurlitzer
- ▶ **KNOXVILLE**
Tennessee Theatre
604 Gay Street
3/16 Wurlitzer
- ▶ **MEMPHIS**
Orpheum Theatre
197 S. Main
3/13 Wurlitzer

TEXAS

- ▶ **BEAUMONT**
Jefferson Theatre
345 Fannin
3/8 Robert-Morton
- ▶ **DALLAS**
Lakewood Theatre
Abrams Road & Gaston Avenue
3/8 Robert-Morton

Scottish Rite Temple *
Harwood & Canton
2/15 Wicks
- ▶ **EL PASO**
Sunland Park Mall
Sunland Park Dr and I-10
3/15 Wurlitzer

CONTINUED ON PAGE 58

Classified Ads

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

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CDs, AUDIO & VIDEO CASSETTES:
Classical, 2-Organ, Gospel, Theatre and
Instructional. Write to:
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Macungie, PA 18062-0038
or Phone 610/966-2202 ++

GULBRANSEN REALTO MODEL K with
piano, walnut finish in excellent condition
with 2 Leslie speakers, also in a walnut
finish. Needs very little work, \$500. Photos
available by request, thecromes@aol.com,
775/852-1080. 03/03

TO SETTLE ESTATE. Wurlitzer en chamade
chest (rare 61-note freestanding vertical/
horizontal optional) needs leather, includes
gleaming brass trumpets (unmited 1928).
Refurbished and voiced by legendary master.
Magnificent, send for photo, best offer over
\$11,500. Also, keen Wurlitzer viol celeste
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counter, pipes, chests, etc. Choice private 4-
acre estate, \$250,000, photo available. Write:
Fleck, 318 O'Donnell Lane, Cinnaminson, NJ,
08077-4100. 03/03

2/10 WURLITZER, now in storage in south-
ern New Hampshire. Burt Hinckley, 603/424-
4597. 03/03

THEATRE ORGAN PIPEWORK. Ten inches
wind: 8' Moller bombarde, \$1,850; 8' Hall
orchestral oboe, \$750; 8' clarinet, small
scale, \$1,000; swell engines and keyboards,
\$100 each. Spencer blower, 5 h.p., 10" stat-
ic, \$350. All crating extra. Wurlitzer relay /
switch stack for 2/7 style E, free. Johnson
Organ Co., Fargo, ND, 701/237-0477, 701/
237-5823 FAX, organ@johnsonorgan.com.
03/03

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

**THE ORGAN LITERATURE FOUNDA-
TION**, offers Catalog JJ listing 975+
organ books, 1000+ theatre organ
recordings, 5,000+ classical organ
recordings, videos, sheet music, etc.
FREE via email; or \$6 for the printed
copy postpaid. organlitfnd@juno.
com. 45 Norfolk Road, Braintree, MA
02184, 781/848-1388, FAX 781/848-
7655. ++

WANTED SECTION

PIPE RANKS, 10" WIND, 8' horn dia-
pason, 8' tibia clausa, 16' diaphone,
16' tuba, style D trumpet, violin,
violin celeste, salicional, solo string.
George Brown, 208-731-1112,
gbrown@kmtv.com. 05/03

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Shopping for Recordings? Try these sources.

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

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

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

Lancastrian Theatre Organ Trust
theatreorgans.com/lancast/lanc1.htm

Piping Hot Recording Company
England, 01494-580034
piping.hot@virgin.net

Cinema Organ Society
www.cinema-organs.org.uk

BANDA, banda@westworld.com
theatreorgans.com/cds/banda.html

Midnight Productions, Inc.
800/788-1100, sales@theatreorgan.com
www.theatreorgan.com

T-V Recording
408/248-6927, tvrdc@aol.com

JAV Recordings
888/572-2242, www.greatorganacds.com

MSS Studios, www.organ.co.uk

Roxy Productions
480/460-7699, Dept. J, azroxy@cox.net

Musical Contrasts
musicalcontrasts@cox.net, Dept. J
www.lynlarsen.com

Organ Stop Pizza
480/813-5700 x200, Dept. J
www.organstoppizza.com

Wichita Theatre Organ
316/838-3127, Dept. J, wtopops@aol.com
www.nyparamountwurlitzer.org/new

Canterbury Records, 626/792-7184

Walt Stromy, pages.prodigy.net/stromy

Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

Deadline for Placing Ads is the 5th of Each Even Month
(February, April, June, August, October & December)
Cancellations must adhere to the same deadline.

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Inside Front Cover	Inquire	\$475	\$445	\$420
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CLASSIFIED ADS: 50¢ per word as member and 60¢ per word non-member. \$6.00 minimum. A, and, the, & are not counted as words. Phone numbers are counted as one word. All classified ads must be submitted PRE-PAID to avoid a \$5.00 handling charge. PRE-PAID charge of \$3.00 if you want a Theatre Organ Journal showing your ad to be sent to your mailing address. Deadline for placing ads is the 5th of each even month (February, April, June, August, October & December). Make check payable to ATOS and send to: Michael Fellenzer, Advertising Manager, P.O. Box 551081, Indianapolis, IN 46205-5581, fellenzer@atos.org.

COMPUTER FILES: We encourage ad materials on disk for better quality. We accept Mac and PC layout formats from QuarkXPress 4.x and Adobe PageMaker 6.5x. Art from Adobe Illustrator 8 or Macromedia Freehand 8 should be saved in EPS or native format with all fonts turned to outlines (include any imbedded scans). Please do not send PDF files. Scanned images should be saved as EPS or TIF (CMYK only, no RGB) with 300 dpi resolution for 150 lpi output.

Please supply all fonts used (screen and printer). Avoid mixing Type 1 and TrueType fonts in the same document.

A printed proof must accompany disk. Media accepted includes Zip 100, Jazz 1-2GB, CD or floppy.

FILM: Four Color Ads 150 line screen. Process color (CMYK) only. Composite film negative, right reading, emulsion side down must be accompanied with a color matchprint.

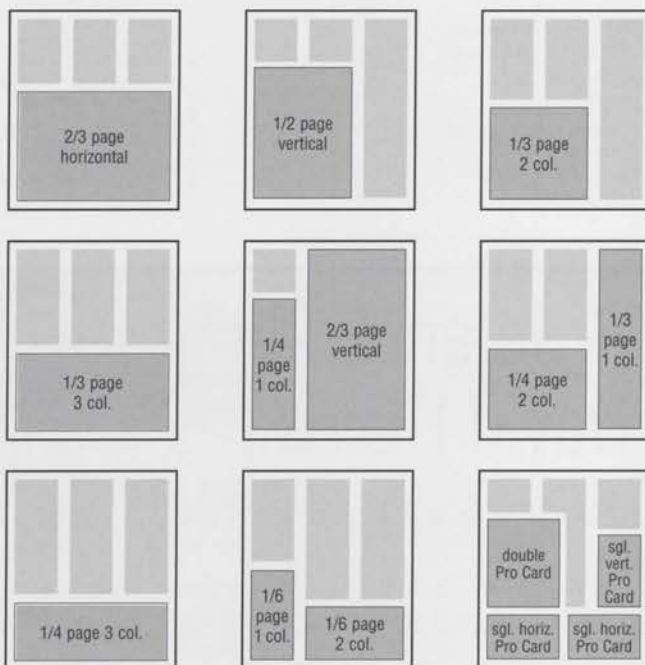
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P.O. Box 551081, Indianapolis, Indiana 46205-5581
317/251-6441 • Fax 317/251-6443 • fellenzer@atos.org

THE PIPE PIPER CONTINUED FROM PAGE 55

- ▶ **FORT WORTH**
Casa Mañana Theatre
3101 W. Lancaster
3/11 Wurlitzer
- ▶ **SAN ANTONIO**
Scottish Rite Cathedral *
308 Avenue E
4/44 Möller

UTAH

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

VIRGINIA

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

WASHINGTON

- ▶ Bellingham
Mt. Baker Theatre
106 N. Commercial
2/10 Wurlitzer
- ▶ **BREMERTON**
Community Theatre
2/11 Hybrid
Masonic Temple
2/8 Wurlitzer

- ▶ **EVERETT**
Everett Theatre
2911 Colby Avenue
3/16 hybrid
- ▶ **MT. VERNON**
Lincoln Theatre
2/7 Wurlitzer
- ▶ **OLYMPIA**
Washington Center for the
Performing Arts
512 Washington Street SE
3/25 Wurlitzer
- ▶ **PULLMAN**
Washington State University
Physical Sciences Building
2/7 Robert-Morton
- ▶ **RAYMOND**
Raymond Theatre
2/5 Wurlitzer
- ▶ **SEATTLE**
Franklin High School
3013 South Mt. Baker Avenue
3/13 Kimball
Haller Lake Improvement Club
12579 Desmore
3/8 Wurlitzer-Marr & Colton
Paramount Theatre
907 Pine
4/20 Wurlitzer
- ▶ **SPOKANE**
First Church of the Nazarene
N. 9004 Country Homes Boulevard
3/16 Wurlitzer
- ▶ **TACOMA**
Temple Theatre
29 St. Helens
2/9 Kimball
- ▶ **WENATCHEE**
Museum Theatre
2/9 Wurlitzer
- ▶ **WEST SEATTLE**
Hokum Hall
7904 35th Avenue SW
2/10 Wurlitzer

WISCONSIN

- ▶ **BARABOO**
Al Ringling Theatre
136 Fourth Avenue
3/8 Barton
- ▶ **GREEN BAY**
Meyer Center for the Arts
Washington and Walnut Streets
2/8 Wurlitzer
- ▶ **HUDSON**
Phipps Center for the Arts
1st & Locust
3/15 Wurlitzer
- ▶ **MADISON**
Oscar Mayer Theatre
211 State Street
3/14 Barton
- ▶ **MILWAUKEE**
Organ Piper Music Palace
4353 S. 108th (Greenfield, WI)
3/27 Kimball-Wurlitzer
Oriental Theatre
Farwell & North Avenues
3/38 Kimball
Pabst Theatre
144 E. Wells
4/20 Möller
Riverside Theatre
116 W. Wisconsin Avenue
3/14 Wurlitzer
- ▶ **RACINE**
Theatre Guild Playhouse
2519 Northwestern Avenue
2/7 Wurlitzer
- ▶ **SHEBOYGAN**
Sheboygan Theatre for Performing Arts
3/10 Kimball
- ▶ **WAUSAU**
Grand Theatre
415 Fourth
3/8 Kilgen

CANADA

- BRITISH COLUMBIA**
- ▶ **VANCOUVER**
Orpheum Theatre
884 Granville
3/13 Wurlitzer
- ONTARIO**
- ▶ **ANCASTER**
Ancaster High School
Jerseyville Road
3/17 Warren
- ▶ **KINGSTON**
Church of the Redeemer
Kirkpatrick Street
3/21 Kimball
Hockey Rink
Queen's University
207 Stuart
3/19 Hilgreen-Lane
- ▶ **RENFREW**
The O'Brien Theatre
Raglan Street South
3/7 Robert-Morton/Warren hybrid
- ▶ **TORONTO**
Casa Loma
1 Austin Terrace
4/18 Wurlitzer
- ▶ **WINDSOR**
St. Peter and St. Paul Maronite
Catholic Church
166 Tecumseh W.
2/7 Wurlitzer



R. Jelani Eddington organ

David Harris piano


Sunday, May 11, Ohio Theatre, 3 pm

CAPA is pleased to again present one of the nation's top organists and pianists in a featured performance on the historic Ohio Theatre's (Columbus, Ohio) glorious **Robert Morton Theatre Pipe Organ**. This magnificent instrument is the original organ to the theatre from its opening in 1928!

Eddington was named ATOS' 2001 Theatre Organist of the year—the youngest recipient in ATOS history. Don't miss the unique pairing of these talented musicians!

Call (614) 431-3600 or (614) 469-0939 or visit the Ohio Theatre Ticket Office or any Ticketmaster outlet.


www.capa.com



How to Present a Theatre Pipe Organ Workshop for Students

By Nelda M. Reno, President Toledo Area Chapter



Students arriving for the theatre organ school workshop.

1. Choosing Your Date

Work with your school's Fine Arts Department to choose a date when there are no conflicting in-school functions and also events that most students would be required to attend, such as the Symphony outside the school. Also check with the Girl Scouts Association for the date of "go to work with parent day." I did not do that when first starting our workshops and after receiving several hundred reservations most of them canceled due to so many students going to work with a parent. Of course, if you don't own your facility—check with the theatre manager for availability of dates and co-ordinate with the Fine Arts Department to find one that works for both.

2. Contacting Schools

Our Toledo school system has in-house mail. Again working with the Fine Arts Department I was able to send flyers to every 4th through 8th grade homeroom and music teacher plus every 9th through 12th grade English and Music teacher. The Director of Fine Arts is so generous—they printed all the labels for me plus if they have time will print the flyers. (See flyer)

It is important you know in your schools which teacher has the authority to schedule a field trip. In our elementary schools it is the homeroom teacher. In the high schools the Music Director has such authority. We have not had many high school students attend (some 9th graders). It is important we get the younger student interested early so you may want to concentrate on 4th through 8th grade students.

TATOS offered a donation but it was refused with a note: "You are doing a worthwhile program for our students. The only thanks is to continue the program."

3. Materials

Make sure the pipes, slides and movies are available. Check your equipment (slide and movie projectors) making sure everything is in good working order. You don't want to start the program and then find out that something is broken or not available.

We made our own slides for the sing-along portion and of the chambers and our blower. We have a photographer as a member so that helps. He took pictures of the chambers and blower room and then developed them into slides. The sing-along slides were made on 8" x 11" white sheets and then a

SAMPLE AGENDA

SCHOOL WORKSHOP

May 1, 2003—10:00–11:30

Welcome

History of the organ and the theatre

Brief history of why organs were built

Organist plays a couple numbers to demonstrate the organ

Show slides of the chambers

Pipe demonstration and explanation (blowing into some)

Organist plays a number (using demos from above)

INTERMISSION

Invite students to play organ

Have all other students file past pipes on stage, get pop & popcorn, and return to their seats

Silent Film with organ accompaniment

Sing-along

Silent Film with organ accompaniment

Closing remarks and invitation to the next scheduled public organ program

Dismissal

photograph was taken of it. He then developed the film into slides to project on the large screen using his slide projector. The songs were tricky to pick. I first used songs from the era of the organ such as: "Daisy," "I've Been Working on the Railroad" and "School Days"—they were a flop except for "Take Me Out To The Ball Game." The kids loved that one. So this year we went with more patriotic songs—"America" and "God Bless America" which they knew. So you really have to talk to kids to see what they might be interested in.

Also, the organist should play music they know. Not "theatre" music. We had one organist that played magnificently but lost the interest of the students. If you can pique



Mike Hornyak talking to the students about the toy chest and some of the pipes used in the demonstration.

SAMPLE FLYER

A WORKSHOP

"INTRODUCTION TO THEATRE PIPE ORGAN"

By: The Toledo Area Theatre Organ Society

At: The Historic Ohio Theatre
3114 Lagrange Street

When: Wednesday, May 1, 2002
10:00 a.m.–11:30 a.m.

For: Students, Grades 4 thru 12

Purpose: Introduce young people to the Theatre Pipe Organ

Admission: \$1.00—entitles each student to pop corn and a glass of pop

AGENDA:

- A brief history of Theatre Pipe Organs
- Slides of the chambers (rooms where the pipes are kept).
- Variety of pipes to look at, and hear how they sound individually.
- Silent movies will be shown—accompanied by the Theatre Organ as when it was first built in 1925.
- Several sing-alongs.

Give our young people a chance to see, hear and perhaps play the beautiful Marr & Colton—a 4 manual Theatre Pipe Organ. It is the only Theatre Pipe Organ left in a public venue in Toledo or Northwest Ohio.

Accomplished organists will be playing this magnificent instrument for your enjoyment.

RESERVATIONS:

Teachers are to call Nelda Reno @ 478-5959 or Betty Taylor @ 472-9671 by April 25th with your count—teachers please collect monies and pay for your group on arrival.

their interest with the current pop, movie themes, or even Disney music they will want to learn more about the history of the organ.

4. Refreshments

We give each student a bag of popcorn and a can of pop. In the past we always gave it out as the students came into the theatre but that really took too long to get the students seated. This year we decided just before intermission to let the students come on stage to see the pipes close up and even blow into one if they want. Then they were ushered to the lobby where they received their bag of popcorn and can of pop. This gave them a break plus they didn't get a sugar high early on in the program. Now they have the perfect snack to watch the movies and participate in the sing-alongs—the fun stuff. This worked much better and we held their interest throughout the program.

5. Volunteers

You do need many people to help the day of the program. All our retired members come to help. You need two people to usher the groups into the theatre and get them seated. We had one person on each aisle so as the schools came in we sent one to the left and the next one to the right. Divide your technical positions (movie projectionist, slide show projectionist, (two different locations for us), and lighting. Last year I had one of the parents do lighting (I knew her). That's only if the theatre allows it. They may require you to use their people, which is ok. As that's one less person you need. Then you need several people to pass out the popcorn and pop. But first the popcorn needs to be popped. Two of us went in the day before and popped corn and put it in new white garbage bags then in the morning the volunteers filled the bags. One year we tried popping it the same morning and just could not get it done so some students had to wait till the show was over to get their popcorn. That was not good at all. Also the soda pop—our theatre does have fountain pop, which we used the first two years. That also takes too much time and besides the cups got too wet and some of the bottoms fell out and pop spilled

all over. We went to cans—watch your super market sale promotions to get a really good deal.

SUMMARY

The total workshop lasts 1½ hours. We start at 10 A.M. with registration at 9:45 A.M. This allows the students to get back to their school by lunchtime. We learn something new or a better way of doing it each time we do the workshop.

I hope these tips help you in planning a successful workshop. If you have any questions you can contact me at e-mail address: momreno@aol.com or by phone at 419/478-5959. 🎵

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The Paramount Theatre was already owned by Fox when it opened in 1931.

fifth day of the convention the Paramount hosts the legendary Simon Gledhill.

◆ **THE FAIRFAX THEATRE—OAKLAND**

The Allen Organ Company will sponsor a concert at Oakland's Fairfax Theatre. A church purchased this

large neighborhood house twenty-five years ago, yet the theatre remains surprisingly original. This theatre is the architectural twin to Monterey's State Theatre, which we will visit during Afterglow #1. The theatre still has the original paint scheme and the hand painted main drape. The chambers originally held a



The Reid Brothers' Fairfax Theatre design was used again in the Golden State Theatre in Monterey.

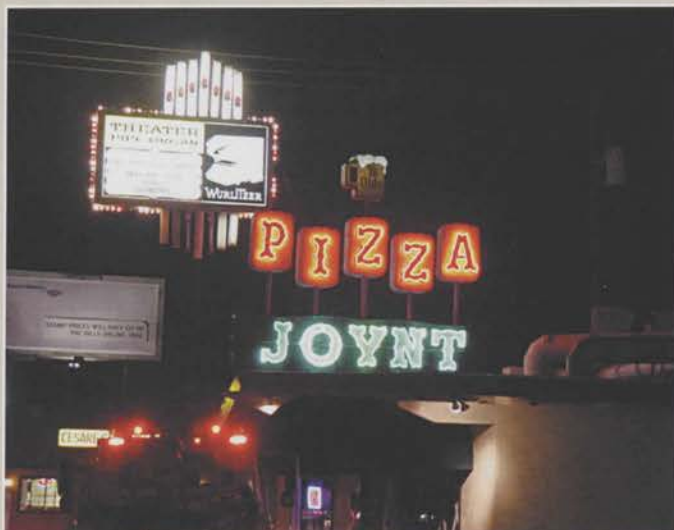


Compare the State Theatre in Monterey to the Oakland Fairfax Theatre, left.

2/8 Wurlitzer, some of which wound up in George Wright's first studio organ. At the Fairfax we will be treated to Allen's technology, piloted by Lyn Larsen.

◆ YE OLDE PIZZA JOYNT—SAN LORENZO

Ye Olde Pizza Joynt, the world's first pipe organ pizza restaurant, celebrated the 40th anniversary of the



Ye Olde Pizza Joynt has been serving pizza and theatre organ longer than anyone.



Ye Olde Pizza Joynt's console came from San Francisco's Lowe's Warfield Theatre. The wrought iron bench is identical to the bench of the San Francisco Fox Theatre.

organ in July 2002. At one time or another, two dozen pipe organ/pizza emporiums populated the San Francisco Bay Area, but never more than fourteen at one time. Conventioneers will have the option of a pizza lunch with Jerry Nagano at the organ while enroute from a morning concert to an afternoon concert.

◆ MONTEREY AFTERGLOW

Two afterglows are planned. On the first day of afterglow, we journey to Roaring Camp and Big Trees Railroad in Felton to take a narrow gauge steam excursion up the mountain, and through the 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 Monterey. A concert on the 2/13 Wurlitzer in the State Theatre precedes a leisurely dinner on your own on Monterey's famous wharf.

◆ MORTON MADNESS AFTERGLOW

On the second day of afterglows, we will recreate NorCal/Sierra TOSs' famous "Morton Madness." We suggest you have brunch at the hotel before the mid-morning departure that 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, the buses will take us from Lodi into the Sierra Nevada Foothills gold rush town of Murphys. The buses will unload behind the historic Murphys Hotel with 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 through the gardens, caves, winery, museum and tasting room before we enter the music room. Be sure to see the largest California gold nugget on display at the museum (over




Bob Hartzel augmented his 2/11 Robert-Morton with this three manual console from the Uniah Theatre in Provo, Utah.



The Ironstone Winery in the Sierra Nevada Foothills is surrounded by spectacular landscaping and stone work.

40 pounds). After a buffet dinner (included in afterglow price) we will hear Lew Williams in the music room on the 3/15 Robert-Morton. This 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 San Francisco Castro organ is quite different

from the very late vintage Sacramento Alhambra organ.

If you consider 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. 

VENUES/ARTISTS SUBJECT TO CHANGE



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

2003 ATOS CONVENTION SCHEDULE – OAKLAND, CALIFORNIA

	MORNING	AFTERNOON	EVENING
FRI 7/4		Marriott City Center Hotel Registration ATOS Web Site Meeting Chapter Reps Meeting Young Organists Meeting	Hotel Ballroom Welcome/Orientation Meeting Community Theatre 4/35 Wurlitzer JONAS NORDWALL
SAT 7/5	Grand Lake Theatre 3/18 Wurlitzer KEVIN KING/WARREN LUBICH Ye Olde Pizza Joynt 3/13 Wurlitzer–JERRY NAGANO <i>Optional Lunch</i>	Fairfax Theatre Allen Organ Program LYN LARSEN	Paramount Theatre 4/26 Wurlitzer JIM RIGGS
SUN 7/6	Hotel Ballroom Annual Business Meeting Devtronix Organ Program Ye Olde Pizza Joynt 3/13 Wurlitzer–JERRY NAGANO <i>Optional Lunch</i>	Community Theatre 4/33 Wurlitzer YOUNG ORGANISTS PROGRAM	Paramount Theatre 4/26 Wurlitzer WALTER STRONY
MON 7/7	Grand Lake Theatre 3/18 Wurlitzer RON RESEIGH Ye Olde Pizza Joynt 3/13 Wurlitzer–JERRY NAGANO <i>Optional Lunch</i>	Community Theatre 4/35 Wurlitzer TOM SHEEN-Concert STEVE LEVIN, THS–Lecture "East Bay Theatres" 2004 Convention Preview	Scottish Rite Temple AWARDS PROGRAM SAN FRANCISCO RAGTIME ORCHESTRA
TUES 7/8	Castro Theatre 4/23 Wurlitzer TOM HAZLETON	Paramount Theatre 4/26 Wurlitzer SIMON GLEDHILL	Berkeley Theatre 4/35 Wurlitzer RICHARD HILLS
Afterglow WED 7/9	Roaring Camp Railroads STEAM EXCURSION AND BARBECUE LUNCH	State Theatre–Monterey 2/13 Wurlitzer DONNA PARKER	Historic Monterey Fisherman's Wharf DINNER ON YOUR OWN
Afterglow THURS 7/10	Buffet Brunch at Hotel NO HOST	Hartzell Blue Barn 3/15 Robert-Morton CLARK WILSON <i>Snack on Bus</i> Historic Murphys Gold Rush Town	Ironstone Winery Tour Ironstone Music Room 3/15 Robert-Morton BANQUET AND CONCERT LEW WILLIAMS

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