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JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY



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Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

May/June 2003 • Volume 45, Number 3

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President's Message



Once again it was a pleasure to attend this year's mid-year board meeting in St. Louis. The business of our society requires much preparation work, especially for this year's convention in Oakland, California this coming July. "Great Organ Days by San Francisco Bay" will be another triumph presented by the Nor-Cal Chapter. Convention Chairman Bill Schlotter has been working overtime in making preparations for what will be a wonderful convention highlighting many great instruments with fabulous organists. The convention venues are previewed in this issue as well as in last month's Journal and on our wonder-

ful web site. It was at this point that I had hoped to thank those who have made our web site the spectacular tool that it has been for ATOS. Unfortunately, I have a more somber task to perform.

It is with great sorrow that we mourn the passing of Dale Wood who was our Web Site Editor. Both he and our web designer Ivan de la Garza have done an exceptional job in giving us a web site to be proud of. Dale's passing leaves a void that will be hard to fill. His enthusiasm and professional demeanor were unequalled and his dedication to his responsibilities was unmatched. He has left an indelible mark on all who knew him. God bless you, Dale. We will miss you.

Nelson Page

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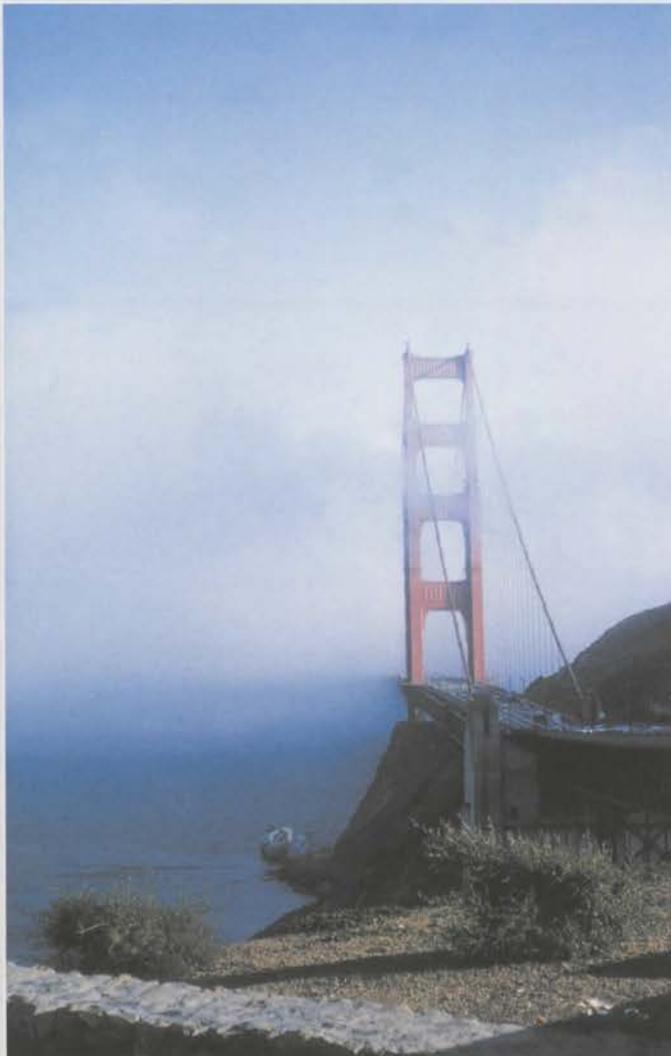


Great Organ Days by San Francisco Bay!

By William Schlotter

◆ OAKLAND—THE PLACE TO BE IN 2003

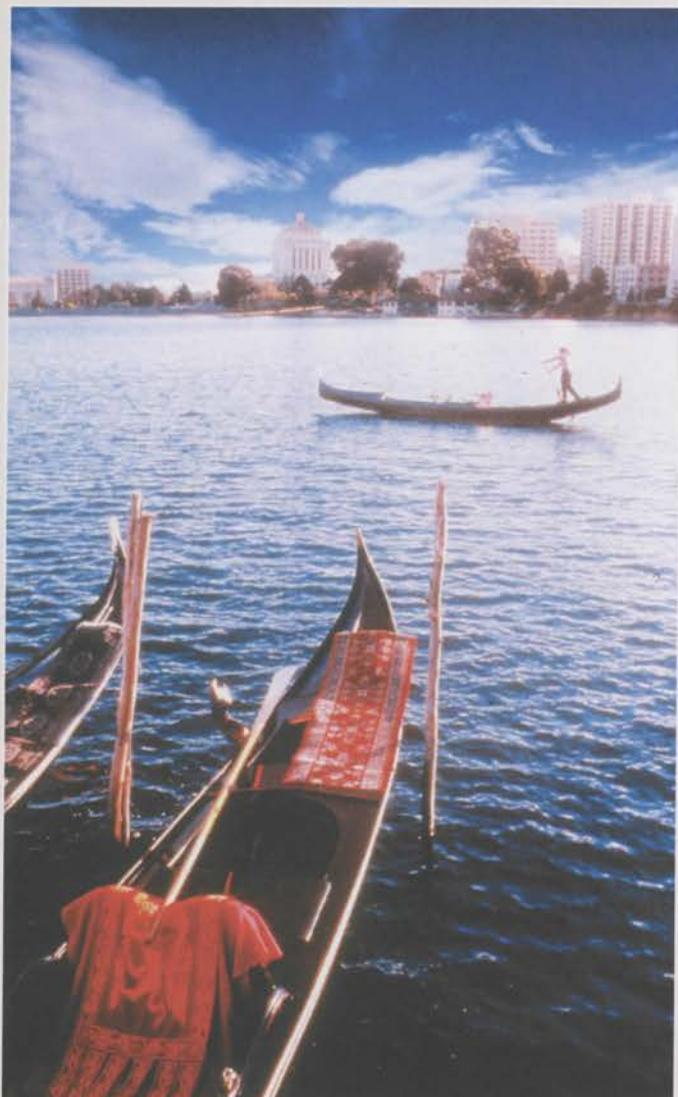
Once again, the Nor-Cal Theatre Organ Society has stepped up to the plate to knock in another home run for ATOS's Convention 2003. You are all invited to enjoy the delights of the San Francisco Bay Area—this time from the Oakland Marriott City Center Hotel, on the continental side of San Francisco Bay.



This view is of the Golden Gate Bridge in one of her quieter moments, shrouded in San Francisco's famous fog.

In the 1920's, Oakland was a major West Coast theatre town and supported a fabulous collection of downtown deluxers and major neighborhood theatres. We have moved the convention to the east side of San Francisco Bay because that's where the theatres with organs are. From the Oakland Marriott City Center Hotel, it is only a 2-minute Bay Area Rapid Transit (BART) ride to Oakland's Paramount Theatre, and 11 minutes to Berkeley's Community Theatre. The Grand Lake Theatre is on the opposite shore of Lake Merritt, and the Scottish Rite is on the near shore of Lake Merritt. The Oakland Marriott City Center Hotel's central location will permit a relaxed schedule, with more time for socializing and dining. Many Bay Area cities are merely suburban and lack the cultural attractions of San Francisco. Oakland was, and is, a major city offering an Oakland version of nearly every San Francisco attraction. For those who would like to explore Oakland, before or after the convention, I highly recommend visiting the Oakland Visitor Center website at www.oaklandcvb.com or telephoning them at 510/939-9000. Be sure to ask for their 60-page color booklet, "Destination Oakland." For those who wish to visit San Francisco, the delights of that city begin only two BART stops away from the Oakland Marriott City Center Hotel. Oakland is easily accessible from both Oakland and San Francisco International Airports. Please refer to the inside cover of this Journal for directions to the Oakland Marriott City Center Hotel.

The Oakland Marriott City Center Hotel is at the junction of three downtown dining districts. Immediately to the south is the "Old Oakland" district. This Victorian era district was the center of Oakland during the gold and silver rush days in the 1870's. The Victorian buildings offer many restaurants. Directly across 10th Street is Swan's Market, the oldest housewife's food market on the West Coast. Oakland's Chinatown begins immediately to the east. This area boasts 36 blocks of fascinating shops and restaurants.



Gondolas, imported from Venice, grace Oakland's downtown Lake Merritt.

Oakland City Center business district begins immediately north of the Oakland Marriott City Center Hotel. At 13th Street is the City Center Mall, boasting three outdoor levels of shops and restaurants and at 14th Street is City Hall Plaza, where jazz is played at noontime on the steps of the wedding cake architecture City Hall. If you like beautiful old buildings, be sure to go inside the Rotunda Building at 15th and Broadway. At the foot of Broadway is Jack London Square. This waterfront area is the newest center of Oakland dining and entertainment. There is a free shuttle bus during the day on Broadway connecting all these areas.

◆ CONVENTION CENTRAL

Be sure to visit the convention record shop on the top floor of the Oakland Marriott City Center Hotel.

This room will host "Convention Central" and will have a no host bar in the evening, a 2/9 Allen Theatre Organ for open console, the registration desk, the hospitality and information desk, and the convention record shop. We hope to serve your every need at this one-stop location.

◆ THE COMMUNITY THEATRE—BERKELEY

The Berkeley Community Theatre is the largest proscenium theatre in Northern California and is the home of Nor-Cal's mighty Wurlitzer Unit Orchestra. It is the newest theatre we will visit, graced by 3500 seats and BIG theatre acoustics. Nor-Cal's Wurlitzer is sized to match the building and is the largest Wurlitzer installation in Northern California. Considerable work has been done on the organ since the last convention, and conventioners will find the organ much clearer and brighter than before. The organ currently comprises 35 ranks, 1 thirty-two foot and 14 sixteen-foot pedal extensions, plus 5 treble extensions. There are two electro-pneumatic, four-manual Wurlitzer consoles, both restored by Crome Organ Co. The Center Theater, NYC console will be used by Jonas Nordwall to open the convention, by Tom Sheen in a cameo performance, and by Richard Hills to close the convention. The Toledo Ohio Paramount



All of the Toledo Paramount's Wurlitzer is installed in Berkeley and the Toledo console is about as theatrical as you can get.



The WPA Modern style of Berkeley's Community Theatre makes a bold statement at the Civic Center

console will be used by the 2002 Young Organist winner Adam Evans and by the three competing 2003 young organists. Tom Sheen's cameo concert will be part of a larger program including a not-to-be-missed slide show by Theatre Historical Society's Steven Levin and the preview of the upcoming 2004 ATOS Convention.

◆ THE GRAND LAKE THEATRE—OAKLAND

The Grand Lake Theatre, at the end of the eastern arm of Lake Merritt, was and is one of Oakland's most deluxe neighborhood theatres. This elegant 1500 seat theatre was purchased by theatre enthusiast Alan Michaan and is now Oakland's best first run movie house. The theatre was duplexed and the adjacent stores on Grand Avenue were converted into two additional theatres. Be sure to take the time to view



The Grand Lake Theatre is a magnificent neighborhood house on the opposite side of Lake Merritt from downtown.

the two new theatres, each done in atmospheric style. The main theatre now has a 3/18 Wurlitzer, owned by Kevin King and played during Friday and Saturday intermissions. We will be visiting this theatre twice. On our first visit, we will be treated to Kevin King in a short concert performance followed by silent movie shorts, with Warren Lubich at the Console. We will return to the Grand Lake to hear Ron Reseigh as he ascends from the near lake level orchestra pit.



The 1927 Scottish Rite building on the shore of Lake Merritt.

◆ THE SCOTTISH RITE CENTER—OAKLAND

Situated on the shore of Oakland's Lake Merritt the 1927 Scottish Rite Center boasts a magnificent first floor grand ballroom seating 1000 and an elegant fourth floor theatre seating 1500. Both have a full rigged stage. This impressive and unique structure boasts ornate design, soaring hand carved ceilings, grand staircases and opulent furnishings. It is one of the most interesting buildings in the San Francisco Bay Area and offers the kind of ambience that is rarely found in modern meeting and convention centers. The Scottish Rite Center is only eight blocks from the Oakland Marriott City Center Hotel and bus service will be provided to both our events there.

◆ THE SCOTTISH RITE THEATRE

Our first visit to the Scottish Rite Center will be to the fourth floor theatre. For the convention, the



The Scottish Rite Theatre seats 1350 and has been used as a set for several major motion pictures.



The Scottish Rite first floor ballroom, seats a thousand and features a full rigged stage. The fourth floor theatre still uses its original installation Estey Pipe Organ.

Allen Organ Company and J. Nelson & Company will install a three manual Allen Renaissance™ technology organ and we will be treated to a full concert

by Lyn Larsen. The theatre has an original installation of an 1927 cash register console Estey orchestral pipe organ.

CONTINUED ON PAGE 24



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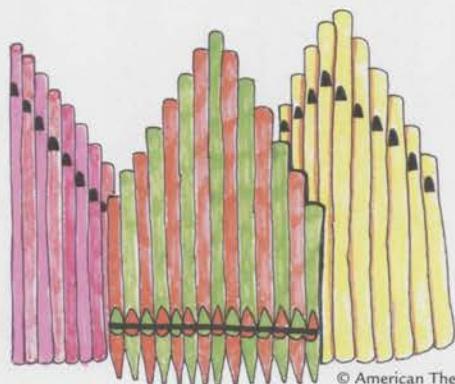


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Theatre Organ



The Berkeley Community Theatre—
4/35 Wurlitzer

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General Information

General Information \$1,000 Technical Scholarship Available

The American Theatre Organ Society is now accepting applications for the tenth annual David L. Junchen Technical Scholarship award. ATOS 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 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.

The David L. Junchen Technical Scholarship represents an excellent opportunity for members who share a concern for the mechanical welfare of our instruments to expand interests and

improve skills by meeting and interacting with professional organbuilders and suppliers.

For further information and application materials, please contact:

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2626 Country Club Parkway SE
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316/371-7054, weiler@atos.org

Electronic Organs In Public Places

In the March/April issue of *Theatre Organ*, a letter was posted in the "Members' Forum." It suggested a need for a listing of not only theatre pipe organs, but electronic theatre organs as well that are installed and used in public places. I know of a couple of outstanding electronic theatre organ installations that are used for concerts and/or used to provide live organ music as part of a movie presentation or stage production.

The ETONES (Electronic Theatre Organ Enthusiasts) is the sub-group in ATOS that has a very keen interest in the role that electronic organs serve in presenting and preserving the theatre organ art form. We want to attempt to create an electronic theatre organ listing similar to the "Pipe Piper" which appears annually in *Theatre Organ*, which lists theatre pipe organs in public places.

In order to do this, we need your help. We need to determine the locations of these electronic instruments. The information needed is the name of the venue, address, phone number, and the make and model of the instrument. Contact information would also be helpful should additional information be needed. The venue should be one that is generally open to the public rather than being a home installation. The ultimate listing will serve a similar purpose as the "Pipe Piper" in that people traveling around can visit such a venue and see, hear, and possibly play the instrument listed.

If you have any information please send it to Jack Moelmann, P.O. Box 25165, Scott Air Force Base, IL 62225; 618/632-8455 or a preferred method is e-mail <moelmann@atos.org>

You Can Guarantee the Future of ATOS

You are a member of ATOS because you have a commitment to the theatre pipe organ and its music. You may be an avid listener—one who enjoys the awesome music produced by these incredible musical instruments. You may be a person who is fascinated by the technical workings of these unique music machines. Or, you may be someone who experiences the thrill of using your talent to play the mighty theatre pipe organ. If these magnificent instruments are to be preserved and presented for the enjoyment of future generations it is up to you and me to do all that we can to insure the future of our society. We are the only ones who are in a position to do so.

Every ATOS member has the opportunity to help keep the theatre pipe organ and its music alive and well by donating to the ATOS Endowment Fund. Most of us are not wealthy, so we cannot donate large sums to the ATOS Endowment Fund. However, if every ATOS member would make a commitment to donate an amount commensurate with his or her financial situation in his or her estate plan, over the years, the fund would grow by leaps and bounds. Please ask yourself, "How committed am I to helping insure that the theatre pipe organ continues to be heard in this country? Have I made any arrangement in my estate plan to provide a percentage of my estate as a donation to ATOS?"

For information regarding the ATOS Endowment Fund, please contact Fr. Gus Franklin, 6508 Willow Springs Road, Springfield, IL 62707-9500, 217/585-1770, franklin@atos.org.

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OFFICIAL NOTICE

TO:
Members of the
American Theatre Organ
Society (ATOS)

FROM:
Jack Moelmann,
ATOS Secretary

SUBJECT:
Notice of Annual
Membership Meeting

DATE:
JULY 6, 2003

The Annual Meeting of the members of the American Theatre Organ Society (ATOS) will be held at 8:00 AM, July 6, 2003, at the Oakland Marriott City Center Hotel, Oakland, California, during the 2003 ATOS Annual Convention.

Agenda:

- Approval of the 2002 Annual Membership Meeting Minutes as printed in the Theatre Organ Journal (Jan/Feb 2003)
- Presentation and acceptance of the Treasurer's Report
- Old Business: Report of Board Actions during the past year by the Secretary. Other status reports
- New Business
- Announcement of the next Membership Meeting
- Adjournment

AMERICAN THEATRE ORGAN SOCIETY

Jack Moelmann, ATOS Secretary

This list recognizes those who have contributed to ATOS in amounts above the regular membership level during the 2002 calendar year. Please contact Michael Fellenzer, Executive Secretary, fellenzer@atos.org with any corrections.

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Members' Forum*

Dear Editor:

As a long time ATOS member resident in the U.K. (and a regular U.S.A. visitor) I have just received my renewal invitation from the London and South of England Chapter. My subscription has risen from £31 last year to £46 for the current year. Enquiries revealed that the uplift is largely due to the "surcharge" imposed by ATOS for territories outside the U.S.A.

I would question the wisdom of this at a time when most chapters are valiantly trying to increase or indeed maintain membership. The Directors and many ATOS Committees frequently address (in *THEATRE ORGAN*) the problems associated with attracting new members and encouraging "bring-along-a-friend" measures. This uplift is likely to deter potential recruits, especially the younger generation and will doubtless prove counter-productive.

A stronger economic case could possibly be made for a REDUCED subscription to encourage overseas affiliated chapters since generally we do not enjoy access to so many glorious theatre organs as in the States.

Graham B. Kent, Bristol, United Kingdom

Editor's Note: The "surcharge" referred to in the above letter is the amount it costs ATOS to mail the *Journal* outside of the United States. Postal rates have increased dramatically and these increased costs must be passed on to our members. Until recently, the dues collected from members living outside of the USA have not been enough to cover the excessive mailing costs.



Dear Editor:

Regarding the *Acre of Seats* entry in the January/February issue of *THEATRE ORGAN*, concerning the Aurora Paramount—I couldn't help seeing the wires of the famed Chicago Aurora & Elgin Interurban streetcar line or the Roaring Elgin as it was known—correct? You mentioned the Boston Paramount. It is still standing empty and unfinished on Washington Street in Boston. Same architecture inside but a much taller theatre compared to the Aurora, Illinois theatre shown in the *Journal*.

The Boston Paramount, from what I saw when I had access to the Wurlitzer in the early 1970s was never finished due to the Depression and other reasons. A brick wall was placed ten feet in back of the curtain and the stage house was never finished. The dressing rooms were built but not the intended stage house. At the point where the chamber walls narrow towards the proscenium in the Aurora Paramount what one sees in Boston is the "inner skin" wall where the chambers would have been placed. The outer wall was never put up.

But the Boston chambers were changed to an over the

proscenium arrangement similar to the Byrd Theatre, Richmond, Virginia. In contrast to the Aurora, where the sunray points from the chandelier to the front, the Boston chambers featured an umbrella shaped fan arrangement—resulting in two chambers behind a single opening. The tone chute setup was literally a giant megaphone, which opened up about 40 to 60 feet wide. The result was incredible natural amplification of the tone, like hands around a mouth.

This Wurlitzer had to be the loudest 14 ranks ever. It "plastered" any in the area just out from under the balcony and woe to anyone in the lower ten rows in the center of the balcony. It didn't have a Posthorn. It didn't need one. I once opened it up with everything it had and I'm sure any birds roosting in the indoor fire escapes suddenly made for the Washington Street shopping district. Woe to the pedestrians below. The fire escapes were unique. They were "indoors" and led to a very long marquee, which had a weight-lowering ladder onto Washington Street.

The Paramount was the last of nearly 15 theatres that lined Washington Street at the height of its glory. Of these, six including the Boston Paramount remain—all organless, sadly.

Most of Boston's remaining palace style theatres are still unaltered, because they were never multiplexed for balcony theatres. I believe this is due to the fire regulations following the disastrous Coconut Grove nightclub fire in 1942. As a result no double deck theatres were ever allowed after that.

Yes, the Wurlitzer was a 3/14 Balaban #2. The Salem, Massachusetts Paramount 3/15 was a Balaban #3 or Style 260, Lynn Paramount 3/19 Balaban #4, 260 Special. The 3/15 size was actually the famous 260 called a Balaban #3. They all were apparently large-scale organs so they had extra punch and very bright upper work in $2\frac{2}{3}$ pitches, no doubt the Harman Schlicker influence.

The Boston Paramount Wurlitzer was installed 70 feet over the proscenium, had no double primaries, and spoke more into the balcony, so the organist got the music last. There is a saying in the piano teachers' "rules" in America, "Do your practicing on a Mason Hamlin, but do your playing on a Baldwin, Steinway or any other. This is because Mason Hamlin had the heaviest action of any American made piano and the Baldwin and Steinway seemed feather light.

The Boston Paramount Wurlitzer was definitely the Mason Hamlin whereas the Fox Detroit or Auditorium in Rochester, New York were the Steinways and Baldwins. You could not ever look at the keys in Boston and try to play too fast as the time delay stopped one cold. The time delay is the time it takes the sound to get from the chambers to your ears. It's not in the action. Proctors in Schenectady, New York has no time delay at all and the now 3/18 Wurlitzer (ex Aurora Paramount) has an excellent home and super sound.

Robert K. Legon, Malden, Massachusetts



Dear Editor:

I received my copy of the latest ATOS magazine today and always look forward to each issue. Two letters to the editor, however, caught my eye immediately. The first, regarding the listing of non-pipe theatre organs. I think this is an excellent idea—especially since two major organ manufacturers advertise in the magazine. Our local theatre installed an Allen theatre organ in 1986 and I was privileged to appear on the back of our magazine a few times at the request of Allen Organs to advertise the installation. Our Allen is in use each weekend throughout the year and has been featured in many live stage shows as well as for pre-show music for The Glenn Miller Orchestra, Wayne King, Myron Floren and the Tommy Dorsey Orchestra. I believe that listing such instruments will help in keeping theatre organ music alive and attracting new listeners.

Secondly, regarding the addition of musical arrangements and more pages on theatre organ technique—I always enjoy a challenge and would look forward to this most welcome addition to the magazine. I sympathize with budding musicians who are continually looking for music to perform “in the style.” The same goes for me as well! E-Bay sales occasionally turn up a “treasure” but the addition of printed music and/or more techniques for playing and arranging would be of great help to us members who are not always able to attend conventions or seminars of this type due to distance and the time involved. Anyway, thanks for reading and I hope that more supportive letters will follow.

Greg McDonald, Norwalk, Ohio



Dear Editor:

The theatre organ has become one of America’s best-kept secrets at a time when we are witnesses to the devolution of our musical culture. The ATOS continues to focus on preaching to a choir of devotees rather than reaching out to the ninety-nine percent of our population who apparently are unaware of the theatre organ’s very existence. This is not only bad for our culture, but it also threatens the long-term viability of many ATOS Chapters. Chapter operations are increasingly dependent upon an aging population of members and local recruiting efforts to remedy this situation have proven to be ineffectual.

Following are some thoughts and suggestions to address these issues. This document is about organizational direction and strategies and not about personalities. As a society of volunteers, we must seek to safeguard the interests of our organization and ensure the continuity of its operations beyond our lifetimes.

Recommendations

The ATOS, to its credit, has been largely successful in its efforts to preserve theatre pipe organs. And, while these pursuits should not in any way be diminished, they need to be augmented to enable those efforts to continue into the future. As a first step, the ATOS must reorder its priorities and assume primary responsibility for increasing its membership and raising public awareness of its activities. We cannot continue to operate as an agglomeration of chapters. The current segregation of functional responsibilities is inappropriate and has long served to impede, rather than enhance, the society’s ability to advance its objectives in any meaningful way. Local efforts to attract members and financial support at the grass roots level continue to fail because a “bottom up” strategy is employed where a “top down” strategy is required.

Secondly, the ATOS must broaden its charter in several areas. It must become a public benefit operation rather than merely a preservation organization. We must break out of our “hat in hand” hobbyist approach to finding homes for theatre organs by emphasizing the educational and societal benefits of the theatre organ and structuring activities to make this a reality. The charter must also be expanded in recognition of the advances that have been made since its founding in electronic and digital music. The narrow focus on “the theatre pipe organ and its music” precludes the building of a viable support base for ATOS objectives because pipe organ restoration has no perceivable value to most institutions and ignores the large base of popular music that has been written in the past fifty years.



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Finally, we must come to grips with the fact that, in our current mode of operation, we are totally unprepared to deal with success. Everyone with a vested interest in theatre organs must become educated in the concept of generating new opportunities through the creation of synergistic relationships both within the society and with other organizations. And, everyone with a vested interest in the theatre organ must also be prepared to participate in collaborative efforts to create strategies and promotional assets with which to increase demand for ATOS activities and enable the society to respond to that demand in a uniform and professional manner.

There are many ATOS members with the creativity and vision to advance these objectives. It is the organization's responsibility to rally those talents and plan and coordinate their activities. One such endeavor would be the design and production of several different video presentations focused on the society, its activities internationally, and the historical role of theatre organs from a societal and mass entertainment perspective.

Focusing on Strategic Alliances

The ATOS by itself is too small to impact the public's awareness of its activities. It must broaden its charter to include activities that would make the formation of an alliance with the ATOS attractive to larger prospective partners. Appropriately structured alliances with other organizations can significantly enhance the society's ability to "create demand" for its activities and afford entree to opportunities that would be beyond the organization's ability to pursue alone.

Prior to seeking the formation of an alliance the ATOS would have to examine the goals and objectives of a prospective partner and search for areas where an alliance would prove advantageous to both parties. It would also have to examine its own practices and activities to see if they would impart value to the prospective partner's endeavors as they exist or in a modified form.

The ATOS must also be prepared to produce programs, concepts and materials to convey to the prospective partner the benefits that would accrue to it through a relationship with the ATOS.

Cable Television

ATOS must learn to exploit the mass marketing aspects of cable television to leverage its efforts to connect with the public and pursue public and private funding in a pragmatic fashion. There are many public access channels begging for programming material. One station in New York City in the recent past ran the same spot for months just to fill its time slots.

The most logical and efficient way to develop such a capability would be to ask each chapter to produce 'n' number of minutes of video about their activities, perhaps a tour of their chapter organs and their history, and of course, some performance footage. This would provide the ATOS, in short order, with fifty to sixty programs with which to offer stations nationwide. We could continue this effort with presentations of the many privately owned organs across the country.

The ATOS would need to determine broadcasting standards in order to make the project acceptable to the television industry. It might prove useful to form a technical advisory board from among its membership. Some chapters may already

be involved with video recording and there may be knowledgeable professionals within the ATOS who would volunteer to participate in setting standards and provide mentoring to the less informed.

There are other potential outlets for such video productions. They include programs for nursing homes, long-term care facilities, Veterans Hospitals, and of course, class room instruction.

Performance Assets

Most concert artists adhere to a style, which, though ideally suited for ATOS member gatherings, is inherently mono dimensional in an age where audiences are accustomed to increasingly complex aural and visual multi media presentations. This in no way is meant to denigrate the virtuosity of the theatre organ artists, but rather to point to the need to vary performance styles and formats to better connect with a wider range of audience demographics. A great deal of the music performed at ATOS concerts was written more than fifty years ago. Younger audiences cannot make a mental connection to a film or musical from that era solely on the basis of a song's name. They are also far less stimulated by the solo virtuoso performance style that older audiences appear to appreciate. We need to break tradition with the concept that theatre organs are solely to be used to play the music of pre-1950's era. The theatre organ was, in fact, the most technologically advanced concept of its day. It was designed as a mechanical analog of an orchestra to provide theatre operators with the ability to add the dimension of sound to their film presentations without the expense of engaging an entire orchestra.

The ATOS must foster the use of multi media concepts to enhance theatre organ performances and to improve its ability to market its objectives in the process. All chapters should own or have access to audio and video presentation equipment to create more visual stimulation during public performances. Performances should be preceded by a brief video presentation of the ATOS with a montage of instruments being played over the entire country. A recorded tour of the instrument, its history and the amount of effort that went into its restoration and maintenance could follow.

Before a guest artist is presented in person, he or she would

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.

be presented on-screen playing at different venues with theatres and city names super imposed on the screen in the manner of the old Hollywood style of hyping coming attractions. All artists must anticipate the need to play a wider, more contemporary selection of music when they are engaged to perform at chapter-sponsored concerts. Ashley Miller embraced more popular music than the current generation of artist offers today. This is not to impinge on their professional integrity, but rather to emphasize their role in advancing the organization's objectives.

Chapter Promotional Activities

ATOS Chapters must be directed in the use of centrally developed assets in order to maintain coordination of marketing and promotional programs. Such efforts would be directed towards enabling chapters to engender local alliances to gain sponsorship of chapter activities and to promote larger ATOS agendas. Chapter level programs would have to be of sufficient scope to provide demonstrative value to local organizations and provide linkage to a public benefit activity that would cast an organization in a favorable light. Ongoing educational performance programs, cross-cultural programs in inner-city areas, and large public venue performance series that would attract the interest of diverse demographic constituencies would all be of interest to the type of sponsors we must seek to attract.

Embracing Technology

The ATOS must not only acknowledge the advancements in organ technology but also encourage the use of such innovations to further its own interests and the needs of many of its members. We do not live in a "one size fits all" world and not every prospective venue will want to consider the installation of a pipe organ for any number of reasons. They might, however, consider the purchase of a new or used electronic organ or might even consider "rolling their own." In any event, the ATOS must be prepared to support whatever an organization's choice might be or be willing to forego the opportunity to establish itself as a beneficial stakeholder in such an endeavor.

Knowledge Management

ATOS organ crews have gained a significant volume of technical and empirical knowledge regarding the restoration and maintenance of the organs in their care. The ATOS does not appear to have an established methodology to affect a transfer of the knowledge gained from these activities or monitor and record the cost and amount of effort that was required to accomplish specific tasks during a restoration project. Such information can provide a sound basis for decisions regarding build or buy alternatives for the restoration of similar organs, estimating the replacement value of an organ for insurance purposes and projecting manpower and cash flow requirements to manage and complete chapter projects. Its most important function, however, would be to provide a repository of knowledge to members throughout the organization and to preserve that knowledge to sustain the organizations activities in the future.

As a society of volunteers, the ATOS must reorganize itself and broaden its charter to more accurately align itself with the objectives of its mission statement, respond to the needs of its chapters and the realities of addressing a disaffected public. The chapters must also become more organized in the manner

in which they approach and manage their activities. And finally, the entire organization must abandon strategies that are based on precedence rather than productivity, and embrace current generation management principles and technology to improve the effectiveness of its operations. While this may sound like a complex undertaking, it need not be. The ATOS can significantly leverage its operational effectiveness and accelerate its organizational transition by assimilating lessons learned by other organization into its operations.

Best Regards,

Michael O'Brien, NYTOS Program Chairman



Dear Editor:

Just a comment regarding the article in the January/February Journal concerning the Aurora Paramount Theatre—The organ was shipped as a 3/14 rather than a 3/13 as stated. As shipped it had the following:

Main

Vox, Tuba, Diaphonic Diapason, VDO, VDO Celeste, Concert Flute and Clarinet.

Solo

Kinura, Orchestral Oboe, Oboe Horn, Quintadena, Salicional, Solo Tibia, Trumpet.

Alas, as is usual, certain things were missing i.e. The Oboe Horn was replaced in favor of a second Vox Humana and at least part of the Solo Tibia was replaced with what Robert-Morton called a Muted Horn from Tenor D up, and the Brass Trumpet is a copy of unknown origin from Tenor C up. The bass octave is an Oboe that was supplied by Allen Miller when installed in Proctors. Additions were a Wurlitzer Tibia on 10" in the Main and a Wurlitzer Brass Sax and a very loud English Post Horn by Möller and voiced by Adolph Zajic. And last, but not least, a Salicional Celeste of unknown make. I only wish we had gotten it in its original form but alas that wasn't to be. As was stated, the main chests were of the primaryless design and still function quite well to this day with some of their 1931 leather. I only hope that some of the leather we have used in replacing failed units lasts that long.

Harold P. Russell, Maintenance Crew

Proctors Theatre, Schenectady, New York



Dear Editor:

First and foremost, I would like to extend a very heartfelt thank you to all of those responsible for awarding the 2002 Simonton Literary Prize to me for my article, *The Butterfield Specials* (January/February 2003). It took several months to research, and in the process, I learned a great deal more than I already knew about the particular model of Barton in question.

One important item that needs to be immediately addressed is an incorrect spelling of the name of Michael Przybylski of Dearborn Heights, Michigan that appeared in the "Special Thanks" column at the end of the article. As well as possessing a great deal of knowledge about Barton organs, and Dan Barton specifically, Michael provided many of the console shots featured in the article.

Since publication, many people throughout the Midwest have contacted me about other similarly appointed B-3 Barton organs that resembled the Butterfield Specials—at least one in my own area of which I was not aware. Brought to my attention by Roger Mumbroe of Bloomfield Hills, Michigan was the Oakland Theatre in Pontiac, a heavily industrial city just north of Detroit. This most unusual B-3 contained the requisite mixture of unit and straight voices, plus a two-rank division called “Antiphonal.” This division was comprised of two short-compass ranks: a Vox Humana and Bartolina, both installed on miniscule chests below the manual chests in the Main Chamber. This instrument survived until the early sixties when, just weeks away from removal for donation to a church, the theatre and organ burned to the ground. All that survives of the organ is the Klaxon Horn, another oddity normally not found on this model of Barton. Mr. Mumbroe also related that when the Barton Organ at Detroit’s Olympia Stadium was upgraded in 1935, a repossessed B-3 console was used. Despite the numerous working stop tablets added for the new ranks, the compass of the combination action was never increased beyond that of the original B-3, and therefore, several tabs always had to be hand-registered. In the cavernous atmosphere of the stadium, I doubt that a combination action was really a high priority . . . it just roared.

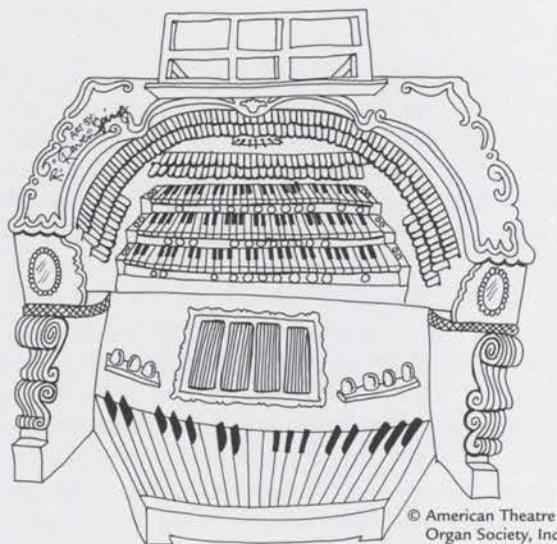
Reading carefully through the list of Barton Opus in David Junchen’s *Encyclopedia of the American Theatre Organ, Volume I*, one can readily determine the all-unit “Deluxe” organs from the half-ventil, half-unit Barton organs in question. It’s a fairly safe bet that any three-manual organ from ten to twelve ranks with five horsepower blowers producing thirteen to fifteen inches static was a B-3. However, the three manual

organs, from ten ranks on up with blowers that are at least seven-and-a-half horsepower with around eighteen inches static are likely to be of the all-unit “Deluxe” variety.

Again, I thank those responsible for my award, and I look forward to this year’s winning article with great anticipation.

Scott Smith, Lansing, 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.*



Closing Chord



PAT BUCKLEY

The Los Angeles Chapter is saddened to announce the loss of one of our best and brightest—and those words truly do describe our own Pat Buckley. Pat was Vice-President of the chapter’s Board of Directors. She performed yeoman’s work on the convention committee when LATOS hosted the 1996

Pasadena convention and, more recently, had worked tirelessly on our ongoing project to install the Peter Crotty Wurlitzer in the South Pasadena High School Auditorium. The Gaylord Carter Memorial Fund was established to cover costs for its

installation and Pat was a vital part of that effort, especially since Pat and her family had made their home in South Pasadena for some 40 years.

Both Pat (Dr. Pat Buckley, by the way) and her husband Ray were retired from USC where they had met and where Pat spent her career in charge of the medical pathology lab. She had so many fine attributes—she was an avid golfer, a very good Hammond and theatre organist, her sense of humor was wicked (i.e. splendid), she was generous and thoughtful, a devoted wife, but her favorite nickname was “Mother Buckley.” She was not only a wonderful mother to daughter Kim; she was mother to all the neighborhood kids. And the apple of her eye was grandson Douglas.

We will all miss you, Mother Buckley.

Char Hopwood

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PART TWO

By Ron Musselman, Associate Editor

Our first installment of *Great Performances* consisted of commercially released recordings. This time around, the selections are a mix of live concert performances and recordings. And of course, the same disclaimer applies to this second batch. For full details of that disclaimer and the selection process, refer back to the previous issue of the Journal (March/April 2003).

Now for a little good news/bad news. The bad news is that we are not going to look at all of the remaining nine pieces this time. What follows is an examination of numbers 4 through 11. Number 12 will be revealed in the next issue. After a great deal of thought, it was determined that this last pick is of such staggering historical significance, that it should stand by itself. When this "Greatest of all time" is revealed, I'm sure you'll understand. Very few have actually heard it (a fabled live performance), but it was, and is, very powerful on several levels. The good news is that you will find that the wait was worth it.

4. "Show Business," composed and performed by Billy Nalle at the Auditorium Wurlitzer, Rochester. This tune was actually penned by Billy, one of the theatre organ's all time top performers. A rousing opener, "Show Biz" is very much in the tradition of the "console riser." Music by itself is a somewhat abstract medium, but this wordless composition manages to paint images in the mind that suggest a variety of live performances. The intro is a solid attention step, and the remainder of "Show Business" is a vigorous, happy romp that excites and holds interest. And Billy caps it off with a knockout conclusion; an exciting buildup that is followed by a pause, then returns to resolve itself in a sustained major chord. But it doesn't end there. He comes out of that with descending notes that land on a final chord—with the shades closed. As it is sustained, he then gradually opens the swell shades to raise Goosebumps with a spectacular crescendo.

5. "Showboat Medley," as played by George Wright at the San Francisco Fox Wurlitzer. I suppose at least two of the three LPs Wright recorded at this famous venue qualify in their entirety as "greatest performances." But the major chunk of those works that aficionados often refer to is the extended classic medley from *Showboat* that occupies the entire second side of *George Wright's Showtime*. It is a masterpiece of arranging, sequencing and pacing. The magnificent intro blazes away with a hint of "Old Man River," then cleverly terraces down

into the tender "Only Make Believe." George then continues with several of the musical's familiar melodies. At the conclusion of this flawless, continuous one-take wonder, we hear the most passionate, powerful version of "Old Man River" ever recorded. The Wright phrasing and registration bring this timeless song to a fever pitch. He wrings every last ounce of emotion out of this closer in its final moment. In the super-clean Banda CD re-release, the long ending chord is released and followed by several seconds of reverberation that reveal the astounding sonic signature of that vast room.

6. "I Dream of Jeanie With the Light Brown Hair," as played by Simon Gledhill at the Oriental Theatre Kimball, Milwaukee. This example is from a live performance. Here is another case of hearing a piece announced and thinking, "Oh, that's a pleasant old song," and not expecting much more than "nice." But with the talent and imagination of Mr. Gledhill and the considerable tonal resources of the Oriental's gorgeous Kimball pipe organ, this oldie was elevated into the realm of pure magic. There is a quality in music I like to describe as "Long ago and far away"—a mix of fond remembrance and misty sentiment. It often involves the use of soft, very pretty tone colors and some dynamic levels that approach the threshold of inaudibility. This rendition of "Jeanie" has more of that property than any other piece of pop music I've ever heard. Simon made very effective use of the Kimball's exceptional Strings and the many delicate sounds available to support them. It represents a level of finesse seldom achieved on any instrument.

7. "Victory At Sea Suite," as played by Walt Strony on an Allen GW IV at the Circle Theatre in Indianapolis. Strony has dazzled his audiences with a number of great offerings, particularly in the area of medleys. And his standout medley is the suite from *Victory At Sea*, a collection that resonates both musically and historically. This live concert performance was absolutely brilliant and infused with much variety of mood and texture. And the dynamics range from full organ to moments of quiet brooding laced with the anxiety of impending battle. This deftly played set does full justice to the original score. The thrilling conclusion was met with an immediate standing ovation and strong applause that continued for well over a minute. A few months later, Walt played his "V.A.S." medley in a concert at the vast San Sylmar Wurlitzer, and of course, the result was identical.

8. "Silent Night" (from *Carol Rhapsody*), as played by Richard Purvis on the Aeolian-Skinner, Grace Cathedral, San Francisco. Well, here we had to warp things a bit to include something outside the theatre organ realm, but this is a very special arrangement of a beloved favorite by the gifted Richard Purvis. The magnificent A/S pipe organ in Grace Cathedral is pretty much in a class by itself, and the late Mr. Purvis knew how to maximize its inherent beauty. This version of "Silent Night" with its ethereal registrations has never been equaled. The sequence of chords that are woven around the melody elevates this carol to a plane far above any other rendition. And while listeners are at a loss to nail it down with verbal description, what he is saying musically is crystal-clear. The crown jewel of my favorite seasonal pipe organ album.

9. "Forgotten Melody," written and performed by Jesse Crawford. A period classic by the giant of the theatre organ's golden era, this is not a forced, sympathetic "tip of the hat." Rather, we include it because listening to "Forgotten Melody" takes one back to a more innocent era—a true window to the past. And far from being a mere curiosity of a "moldy oldie," its combination of sentimentality and melancholy exerts a strong pull on the heartstrings. And no, it's not a virtuoso piece requiring a performer with superhuman technique. It appeals to the emotions, and there is a great deal of feeling in its apparent simplicity, right down to the meltingly beautiful Tibia flourish near the end. And this classic has had a life that extends well beyond Crawford's time. Crawford was George Wright's idol, and this very song appeared on the final album of George's lengthy recording career. It was completed only 60 days before Wright's passing, and is almost chilling to listen to. And now, Rob Richards, who idolized George as a child growing up in South Dakota, continues to keep this classic alive. We heard him play "Forgotten" at the Sanfilippo Wurlitzer and it was an electrifying experience. It was as though we were hearing this contemporary organist as he looked back at George, who in turn was looking back at Crawford. Three generations on the same page.

10. "Land of the Pharaohs," by Kay McAbee. We first heard this epic piece played by Walt Strony as a tribute to Mr. McAbee. It is one of the most majestic, mysterious, massive pulse-quickening musical thrillers ever conceived and played through the theatre organ. It unfolds like a truly great descriptive piece of movie music. The final minute of "Pharaohs" pushes all the right buttons in the listener's mind and ushers in one of the most spectacular of all codas. After hearing Strony play it (which made me an instant McAbee fan), we later heard McAbee deliver "Land," and he nailed the audience to the wall. It's a perfect piece to illustrate one of the reasons why the word "mighty" is synonymous with the large Wurlitzers.

11. "Nutcracker Suite" selections as played by John Seng on the Mundelein Howell-Wurlitzer. This master musician's capabilities covered just about any type of music, and he will be remembered for many things, including his transcription of Gershwin's *An American In Paris*, and *Porgy And Bess* medley, etc. But his pioneering transcription of pieces from *The Nutcracker* is something of a classic, and several other organists of note have played it since. And indeed, more than one major console artist has mentioned being inspired by Seng's recording of it. He captured the feel and many of the sounds of the original in his own unique way.

So, there you have the bulk of our choices for a collection of great theatre organ performances. Of these first 11, I hope you will seek out those that are still available. But you can't go wrong with any of these performers, so if you haven't already done so, help the cause and start picking up their CDs. There are several albums in my own collection that are referred to as "nice surprises"—purchased after I had been told, "This guy is good!" As to that final 12th selection on our list, let's see if anybody can guess what it is ahead of time. See you then.

Editor's note: The opinions expressed in this article are those of the author and should not be construed as reflecting the opinions of the editor or the ATOS. The article is presented to stimulate serious thought in the reader's mind as to what qualities are necessary to make a theatre organ performance one of the best of all time.



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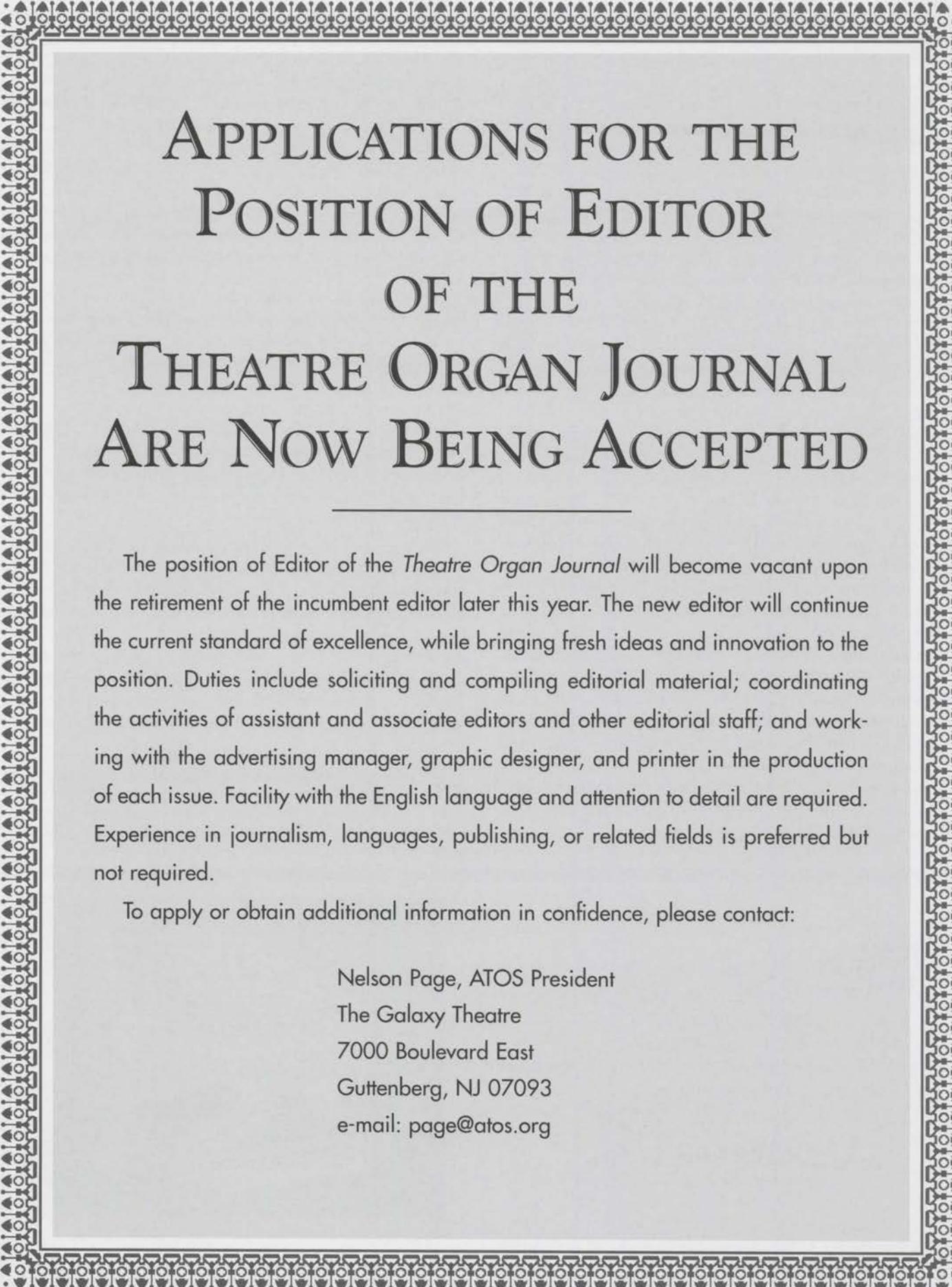
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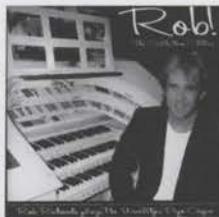


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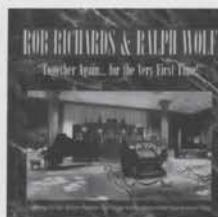
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Theatre Organ

Questions and Answers

1 Why are Robert-Morton Diapason tabs colored red?

Answer: I think the Diapasons were considered “chorus” stops along with the reeds. It could have also simply been a color plan peculiar to the company: Flutes and Strings white, Reeds and Diapasons red, etc. Solid red for reeds (only) was not universal among the companies. Kimball often, in the large organs, made only the chorus reeds and Vox Humanas (!) red, the rest being white with red engraving. (Clark Wilson)

On the 1922 Robert-Morton from the San Jose Liberty Theatre (3/20), the straight Solo chest had a Quintadena tab that was also red. (Tom DeLay)

2 What tonal changes were made by Wurlitzer to their theatre organs as they passed through the first era—1910–1920?

Answer: Probably there were more construction changes than actual tonal ones: winding, number of regulators, unification versus “straight”, etc., however, all of that would have had a definite effect on the tone. Early organs had a good deal fewer tremulants and individual wind systems than what later became the norm. They did experiment with wind pressures and the raising of same following some failure to fill large spaces. They also re-introduced the Tibia Clausa as a stop to “push” other sounds, although often at only 8' pitch (the first ones even being on “straight” chests). I suspect that a “standardization” of house voicing style, scaling, pressures, etc., could be considered hallmarks later in this era. I would say also that the actual construction of the pipework became neater and more exact as time went along. No doubt every department in the factory was under heavy pressure to perfect the assembly line techniques that would enable Wurlitzer to mass-produce so efficiently.

This just came to light in a conversation with Ed Stout in relation to some spectacular original Factory documents in his archives. There is a ledger that lists many additions and changes to early organs by the Factory. They changed out early straight chests, added ranks and extension octaves to existing short compass ranks, installed new relays and, often, consoles to bring early instruments up to more modern specs of the '20s. The list is extensive for large, impressive organs of the time. I don't believe the extent of the Factory alterations has been previously known, and it is now obvious that both the theatre owners and Wurlitzer were interested in keeping the big organs current. (Clark Wilson)

Wurlitzer style specifications were rather bizarre when compared to the later “standards.” Gobs of Style 185 2/7 organs were built. As a standard, none of these organs had a Tibia. If the Style 185 happened to have a Tibia, it was at 8' pitch (Opus 321, 1920). Opus 321 had all eight ranks on a single 8-rank manual chest and two tremulants: flutter and less flutter. The style 210 (Opus 1835, 1928) had, in the original specifications, just an 8' Tibia. I had heard this for some time and in a conversation with George Wright, who played all of the Fresno organs at one time or another, he confirmed that this 1928 organ had the Tibia at 8' only—strange for 1928. Some years ago, I saw the original console, but it had been changed to play 13 ranks and it was no longer possible to confirm or deny this anomaly. (Tom DeLay)

3 What tonal changes were made by Wurlitzer to their theatre organs as they passed through the second era—1921–1926?

Answer: This has typically been spoken of as being an era where the voicing was more “velvety” and round and more suited to picture accompaniment, versus

solo work. I don't necessarily agree with this anymore, although there was likely less of a rush to get pipes out the door, necessarily resulting in more attention to detail. Solos were quite important in the earlier eras and the ability of the organ to play “blood and thunder” and “legitimate” often seems to have been greater than in later instruments. Even so, when pipework in, say, the Chicago Theatre organ is heard up close there is little or no difference from later organs (outside of the Tibias). I believe that whatever perceived differences there were came from increasing understanding of *projection* from chambers on the part of some theatre architects, as well as the company (compare the Chicago with the Oriental).

Likewise, the Saxophone ranks in the Chicago quack like ducks on steroids and are naturally very loud and brilliant—almost like small chorus Trumpets. Many believe, erroneously, that this is a trait of late sets. I believe, incidentally, that this was indeed their original intent for the Sax—as “foils” to the Brass Trumpet, sometimes on the opposite side of the theatre. I hear few differences in the majority of the remainder of the ranks. I suspect also that there was more tonal finishing involved before production went through the roof, which may explain the perception of a more suave ensemble.

While perhaps transitional in a sense, large organs up into the mid-twenties still had no tremulant on the Diaphonic Diapason, or sometimes the Tubas. They were still showing their concert organ heritage. (Clark Wilson)

The big FOX organs still did not have a trem on their 25" Diaphonic Diapasons. I have always been intrigued with the big FOX organs. Think about the ensemble. Each organ was “crowned” by a 4-rank 25" pressure organ: Chorus Reed, Flute (OK Tibia!), String and Diapason. The four basic tonal families top-

ping out the final level of the organ. These "big" organs had their shortcomings, but, for the day, these were amazing organs—and still are. (Tom DeLay)

4 What tonal changes were made by Wurlitzer to their theatre organs as they passed through the third era—1927–1932?

Answer: If we dare say it, the era would have to be classed as a time of contrasts—that of perfected basic voicing as opposed to sometimes imperfect final results. By this time, there was little or no tonal finishing. In addition to cases like the Strings, which I will mention in a subsequent paragraph, Open and Horn Diapason ranks will often be very dull and "hooty" in the late period. This is solely due to low languid positioning. The problem is correctable with languid repositioning and regulating, and the result is equal to what one would hear in earlier sets. I believe these examples can likely be traced to the need to rush everything in order to keep up with shipping. Even with circa 21 voicing rooms, they were obviously hard pressed to meet delivery. There are indeed late organs that even have what appear to be Gottfried pipes (built to Wurlitzer's scales) in them—further proof of the factory's inability to keep up with the brisk selling pace. Finally, I can't help but wonder if there was a change in actions on the factory voicing machines that may have resulted in lower languids for faster speech at the machine, but that wasn't right for the chest actions in the field.

The Tibia ranks, as is well known, generally became less pretty and harder to tremulate well in the later years, but it's almost all in the changed treatment of windway width and nicking. There *are* good late Tibias and there *are* not-so-hot early ones, so the rule is not universal. Neither is the result of leather or no leather on the upper lips. Perhaps this "late" voicing style appeared because of ease of getting the pipes to play. Not necessarily beautifully, but quickly . . .

If there is an overall characterization, I suspect it would have to go down as one of not enough time to get ranks voiced carefully. The result would have certainly been heard in the finished product, but I don't think it was designed to be that way. For instance, I can

remember working on a (visually) beautiful pair of late VDOs with Ed Stout. Virtually every pipe body was out of square with the foot thus requiring realignment, the pipe speech was horribly slow, and every single beard required repositioning. This was surely not intended as a "characteristic;" they apparently were in a terrible hurry. (Clark Wilson)

I certainly concur here! The late Strings were awful, out of alignment, mouths askew, poor voicing. When confronted with a post 1927 Wurlitzer I just expect these symptoms. The Tibias were what I call "chalky" sounding. Big, loud, lots of fundamental and they do not shake worth beans. The Tibias at Radio City Music Hall typify this era. (Tom DeLay)

5 Why did Wurlitzer include a 32' Diaphone on a 15-rank style organ but not on a 4/26 organ? They didn't even substitute a 32' resultant.

Answer: It must be remembered that the Style 260, which was a unified direct descendant of the Style 35, was the largest standard production model for a time—the Company's most impressive organ. In that it evolved out of the Style 35, which had the same rank complement and a 32' Diaphone, the 260 naturally followed suit. Hope-Jones regularly included a 32' Diaphone in organs as small as 13 ranks (see the Wurlitzer Encyclopedia), so having one in an even larger organ would not have been unusual. Great value was placed on these heroic pipes in the earlier eras, and their inclusion seems to have consummated a fair number of sales at the time.

Interesting that they did not normally include a Resultant on any standard model. Generally it was Diaphone or nothing. The few exceptions were almost universally "specials" that were designed by an organist or consultant, or built to another manufacturer's ideas—as the 3/27 Kimball-like instruments in Stanley-Warner Theatres and the 4/34 Fisher organ being good examples. A very few others like the Music Hall or Denver Auditorium included 32' Diaphone, Bombarde and/or Tibia extensions. It *would* have been very nice to have had 32's of some sort included as a rule. (Clark Wilson)

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.

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Theatre Organ Techniques

By Cheryl Seppala



COUNTER MELODY

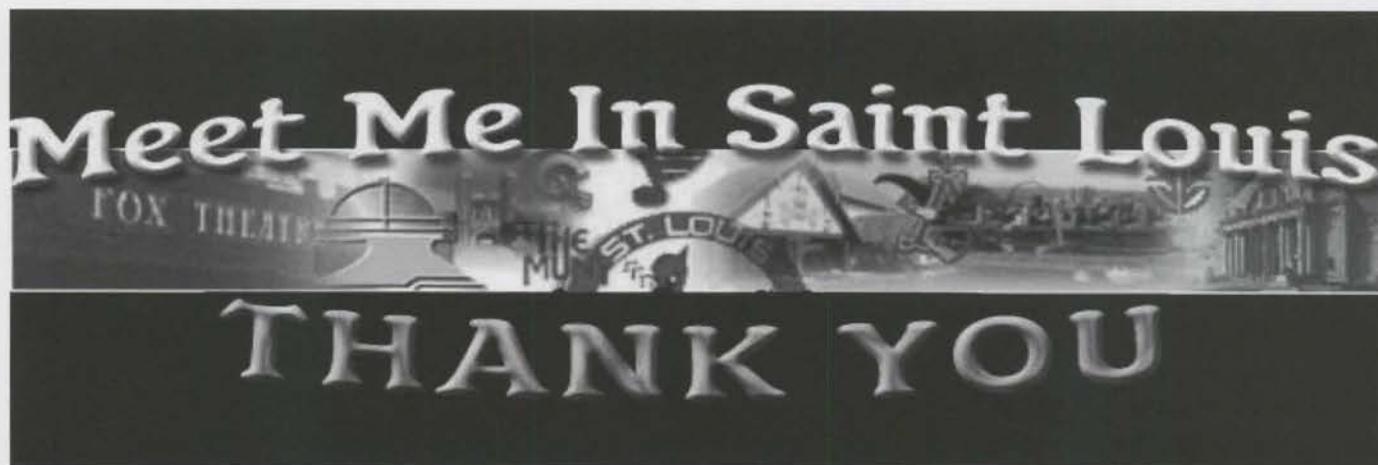
After you have become familiar with the vast variety of rhythm patterns available to complement your favorite melodies, you may wish to add a left hand counter melody to further enhance your arrangement. A counter melody improves the sound of a rhythmic accompaniment by eliminating the choppy, repetitive effect while adding pretty harmony. To perform counter melody you must sustain one note of the given chord while tapping the rest of the chord on the after beats.

This technique requires some preparatory finger independence exercises. Play a four-note chord with the left hand in this manner: Press the lowest note of the chord down firmly. Then tap the remaining notes in the chord lightly and staccato. Repeat this procedure sustaining the top note of the chord, while tapping the remaining notes underneath. Finally, try this exercise using each of the middle notes of the chord as the counter melody. To sustain a middle note while tapping notes on both sides will require extra practice.

Once your fingers have developed the ability to sustain any note as a counter melody, you then must learn to select which note will sound the best to use. Many times there will be more than one good choice, so trust your ear to decide which is most pleasing. The following outline may help you get started in selecting a pretty counter melody.

1. Select the note from the chord that harmonizes best with the melody. Often a counter melody the distance of a third or sixth above or below the melody is a good choice.
2. Do not duplicate the melody, as this does not create any harmony.
3. Form a direction to the counter melody by moving scale-wise or chromatically for several measures or an entire phrase.
4. Use the distinctive or colorful note in a chord for the counter melody. For example, if the chords are F major or F minor to C major, select A (the third of the F chord) to A \flat (the distinctive note that moved, in this case the minor) to G (the fifth of the C chord and the note that completes the simple chromatic patten of A to A \flat to G).
5. You will likely wish to increase the accompaniment registration when playing counter melody to ensure your newly created secondary melody shines forth. This is also an excellent opportunity to use second touch.

A beautiful counter melody can transform an otherwise boring and repetitive piece into a flowing, interesting arrangement. It is one more theatre organ technique on the road to a professional sound. 



The St. Louis Theatre Organ Society wishes to thank all who attended the first annual "Meet Me In St. Louis" weekend. Many of our guests said that they had great fun. We also had a great time, and are planning next years weekend for mid March.

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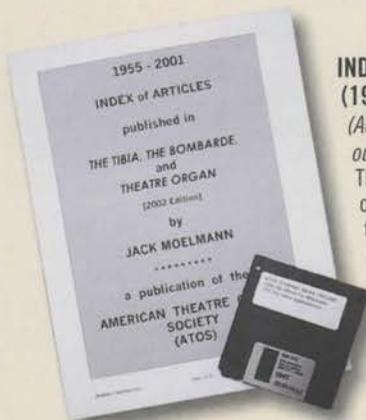
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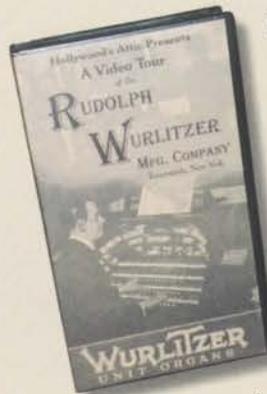
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The Wurlitzer Factory Video is a rare black and white silent film documentary from the early 1920s showing the Rudolph Wurlitzer Manufacturing Company in Tonawanda, New York. A musical score is provided by Ray Brubacher on the 2/10 Wurlitzer, formerly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

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This valuable technical manual, compiled and edited by Allen Miller, contains all of the technical articles that have been published by ATOS over the years. It is a must-have publication for anyone who is restoring or maintaining a theatre pipe organ. It is published in loose-leaf binder form, with re-enforced pages, in order to make it convenient to use in the chamber or in the shop while working with pipe organ components.

If you have any questions, please contact Vern Bickel, ATOS Marketplace Manager at bickel@atos.org, or 760/471-6194.



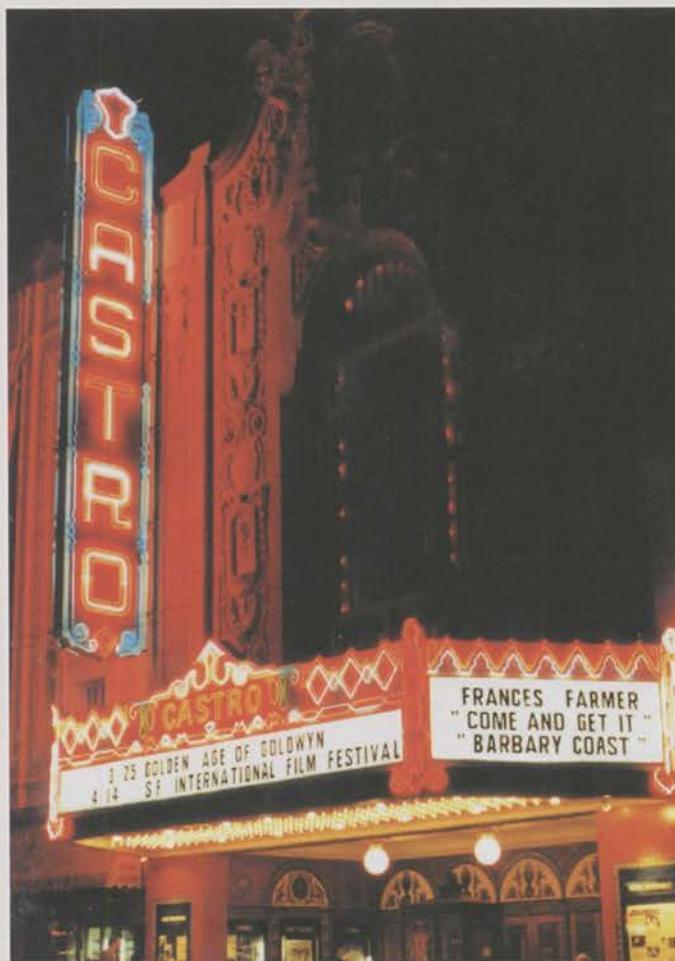
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Our second visit to the Scottish Rite Center will be to the Grand Ballroom. This gala evening will feature the ATOS Awards Presentation and a concert by the Royal Society Jazz Orchestra. Those of you who attended our 1998 ATOS Convention will remember them well. Don Neely and the ten piece Royal Society Jazz Orchestra, from San Francisco, are renowned for capturing the essence of Hot Swing, Hot Dance, Hot 1920's Syncopated Big Band Jazz, Cotton Club, and 1920's Jazz and 1930's Jazz. No-host bars will be open throughout the event and in mid-evening, elegant deserts, coffee and punch will be served. Shuttle bus service will be provided all during the event to allow free circulation between the hotel and the ballroom. The ATOS Awards Program, entertainment, and refreshments are included at no extra cost in your convention package.

◆ **THE CASTRO THEATRE— SAN FRANCISCO**

Our only crossing of the Bay will be to visit San Francisco's Castro Theatre. The 4/23 Wurlitzer in the Castro is the oldest of our Bay Area theatre organ reinstallations. This installation by Raymond Taylor and his family was boosted to greatness by the tireless efforts of Richard Taylor and Edward Stout. The Castro Theatre shows art, foreign and classic films with twice nightly organ intermissions, 365 days a year. The Castro Wurlitzer is easily one of the most tonally refined Wurlitzers in the country and is clear as crystal in the theatre. The theatre is now under restora-



The Castro Theatre's marquee and vertical sign provide a beacon defining San Francisco's Castro Street neighborhood.

tion and has the most comfortable seating in San Francisco. Restoration of the interior has commenced, and with completion of the interior lighting, reminds us just how splendid the movie palaces were. Tom Hazleton, a long time Bay Area performer, returns to show us just what this magnificent organ can do.

◆ **YE OLDE PIZZA JOYNT—SAN LEANDRO**

Ye Olde Pizza Joynt, the world's first pipe organ/pizza restaurant, celebrated the 40th anniversary of its organ in July 2002. The organ was a 2/9 Wurlitzer from Fresno's State Theatre. Shortly after opening, the console and relay were replaced by those of the 3/11 Wurlitzer from San Francisco's Loew's Warfield Theatre. Being played for hours and hours, five nights a week, this organ is surely one of the most played theatre organs. If you choose this option, you will have the chance to see the place where the pipe organ/pizza business started and enjoy a pizza lunch with Jerry Nagano at the organ.

◆ THE PARAMOUNT THEATRE— OAKLAND

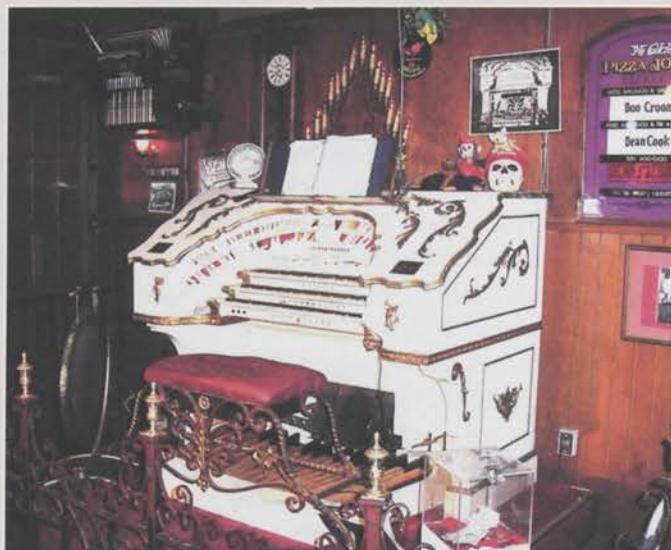
The Paramount has a most unusual history. It is a motion picture palace where motion pictures are seldom shown, and it is a gilded fantasy that was brought to life in the middle of a depression. At the time of construction, the Paramount was to be one of the world's most modern and magnificent combination movie and vaudeville houses and yet vaudeville was dying even as construction proceeded. This theatre should have died with the disappearance of the shows that it was built to present. Fortunately Bay Area people often fall in love with their landmarks and refuse to let them die. The Paramount is such a place. It is easily one of the most spectacular, memorable theatres ever built. It is sheer pleasure just to be there. Every care has been taken to restore every surface and every fabric in every room. The theatre retains an extensive collection of lobby furniture. An extraordinary amount of the building is devoted to public spaces, and one can spend hours wandering through the various lobbies, mezzanines and lounges. The abundance of public spaces makes the theatre very suitable for performing arts, which are now paramount. The original organ was the last Wurlitzer model Publix 1 built, but in 1931, the Paramount didn't need it and didn't want it. Wurlitzer agreed to not build the organ, but insisted on being paid for it, in full. Paramount, realizing they could not avoid the expense, took delivery of the organ. The original organ departed in the 1950's to reappear in the Melody Inn Restaurant in nearby Los Altos and then various pizza venues. The present organ is the first Wurlitzer model Publix 1 built, from Detroit's Capitol Theatre. The organ has been augmented by 6 ranks and a slave console and is played for Classic Movie Nights and performing arts show preludes. We will be visiting this magnificent theatre three times. I highly recommend exploring the theatre and visiting the theatre's book and recording sales table. The book, *The Oakland Paramount*, will be on sale and has a superb collection of photographs. During our three concerts at the Paramount, we will be treated to the delights of Jim Riggs, Walter Strony and Simon Gledhill.

◆ AFTERGLOW #1—MONTEREY ROARING CAMP RAILROAD— STATE THEATRE & PRESIDIO CHAPEL

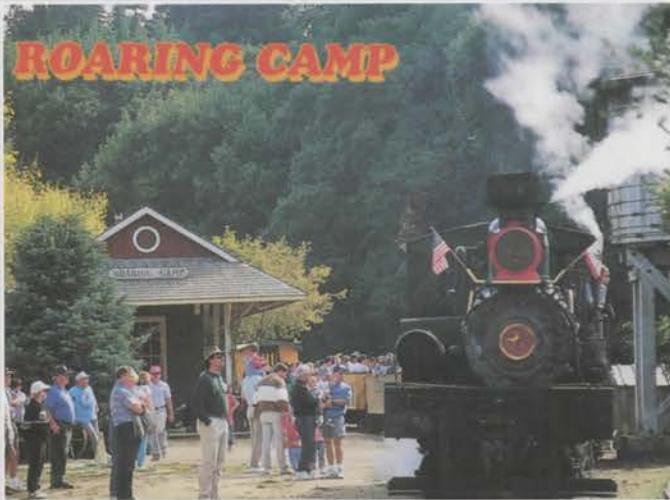
The first afterglow begins at Roaring Camp Railroads. Roaring Camp in the towering redwoods, was the local of Bret Harte's *The Luck of Roaring Camp*, a story



With feet of clay and heads in the stars the puppeteers that grace each side of the Paramount's vertical sign offer the world an unprecedented variety of amusements.



The console from Loew's Warfield Theatre was the second console for the world's first pipe organ/pizza restaurant.



The 1912 geared Shay engine Dixiana stops to exchange passengers at Roaring Camp station.



The geared Shay engine Sonora eases over a trestle amongst the Big Trees.

about rough and tumble gold miners. In 1869, San Francisco businessman Joseph Welsh fell in love with the redwoods and purchased the property to preserve the forest for generations to come. Today's narrow gauge mountain railroad is all that remains of an 1870's attempt to build a transcontinental narrow gauge railroad east from Santa Cruz. After spending \$32 million, the road had only reached San Jose and the project was abandoned. In 1958 restoration began on the steam railroad to Big Trees and Roaring Camp and excursions were started. *Roaring Camp Railroads* has four operating steam locomotives, the 42 ton 1912 Shay *Dixiana*, a 37 ton 1899 Heisler *Tuolumne*, a 50 ton 1928 Climax *Bloomburg*, and the 12 ton 1890 Baldwin *Kahoka*. All conventioners will be treated to an one-hour steam excursion up the mountain through the towering redwoods. We will

also have a barbecue luncheon at Roaring Camp, featuring both chicken and ribs.

Leaving Roaring Camp, we will travel down Pacific Coast Highway from Santa Cruz to Monterey. This route is famous for its sweeping views of the ocean and the oceanside strawberry and artichoke farms. At



The Wurlitzer 2-8 console and organ from San Francisco's Parkside Theatre has been expanded to 13 ranks in Monterey's State Theatre.

Monterey we will visit the State Theatre for a concert on the excellent 2/13 Wurlitzer owned by Tom De Lay. When Donna Parker starts to play this organ, you will be surprised at the lush big sound of this organ. The State, a Spanish atmospheric theatre, although small by big city standards, is in every sense a downtown deluxer. How many two manual theatre installations do you know that featured a hydraulic organ lift? Donna will be entertaining us from the bench, since the lift is too small for standing next to the console.

After the concert the group will split, with half walking down Alvarado Street to the Monterey Wharf to choose amongst the many splendid restaurants over the ocean, and the other half will be bused over to the Monterey Presidio Chapel. This 1790's adobe church, the oldest in California, still retains its original installation 2/5 Wurlitzer. We will be treated to a short program by Chris Elliott and then be bused back to the Monterey Wharf. The group that went first to the wharf will get their chance to hear Chris after dinner.



The Monterey Presidio's 1790's adobe chapel is the oldest church in California.



The knotty pine interior of Bob Hartzell's Blue Barn provides excellent acoustics for the Castro Theatre's Robert Morton.



This original installation 2-5 Wurlitzer makes a grand sound in this historic church.

◆ AFTERGLOW #2 – MORTON MADNESS

Morton Madness has become a tradition with Nor-Cal and Sierra Chapters of ATOS. This joint venture features two 3 manual 15 rank Robert-Morton Theatre Organs in California's San Joaquin Valley and the Sierra Nevada Foothills. First, we will be treated to a concert by Clark Wilson at Bob Hartzell's Blue Barn in Lodi. Bob has the 2/11 Robert-Morton from San Francisco's Castro Theatre, augmented with a three manual Robert-Morton console and four ranks. This freestanding organ studio is surrounded by Bob's vineyard and filled with the sounds of the organ.

While enjoying an early afternoon snack, the buses will take us to the gold rush town of Murphys, about 2,500 feet up the Sierra Nevada Mountains. The buses will unload behind historic Murphys Hotel and you will have about an hour to explore this bit of



The wharf at the foot of Monterey's Alvarado Street provides a broad variety of restaurants over the ocean.



The 3-15 Robert Morton makes a memorable statement in the great banquet room at Kautz Ironstone Winery.

California's gold rush past. As each bus refills, it will take you to Kautz Ironstone Winery on Six Mile Road. You will have an opportunity to explore the gardens, caves, winery, museum and tasting room. Be sure to view the 40 pound gold nugget in the walk-through safe in the museum and bookstore. After the included buffet dinner we will hear Lew Williams in the Music Room. The Music Room has the 3/11

Robert-Morton from Sacramento's Alhambra Theatre, also augmented by four ranks. The top floor music room boasts sweeping views of the gardens and mountainside vineyard. Although both organs are identical in specification, they are by no means similar in character. The early vintage San Francisco Castro organ is quite different from the late vintage Sacramento Alhambra organ. 

VENUES/ARTISTS/SCHEDULE SUBJECT TO CHANGE

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

This website has links to many of the venues and artists appearing in the convention!



The Golden Gate at Sunset...



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Southwest Airlines offers up to 10% off most fares for air travel to and from the ATOS Annual Convention, with the convenience of Ticketless Travel. To qualify, call Southwest Airlines Group and Meetings Reservations at (800) 433/5368 and reference the I.D. Code: W0201.

Reservations Sales Agents are available 7:00 A.M. to 8:00 P.M. Monday through Friday, or 8:30 A.M. to 5:30 P.M. Saturday and Sunday, Central Standard Time. This offer is made possible due to a partnership between Marriott Hotels and Southwest Airlines.

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>	Scottish Rite 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 STRONG
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 Ballroom AWARDS PROGRAM ROYAL SOCIETY JAZZ ORCHESTRA
TUES 7/8	Castro Theatre 4/23 Wurlitzer TOM HAZLETON Ye Olde Pizza Joynt 3/13 Wurlitzer–JERRY NAGANO <i>Optional Lunch</i>	Paramount Theatre 4/26 Wurlitzer SIMON GLEDHILL	Community 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	Presidio Chapel 2-5 Wurlitzer CHRISTIAN ELLIOTT 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

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

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

By Ken Double

An Actual Marketing/ Sponsorship Proposal

The past four issues of *THE-ATRE ORGAN* have featured articles outlining ideas for marketing and advertising your concert or series of concerts. What follows today is an example of an actual marketing proposal that was prepared for the Central Indiana Chapter for the '97-'98 series.

The articles discussed a six-page proposal, or preparing separate proposals—one for a possible radio partner and the other for a sponsor partner. Back in 1997, the chapter had a working relationship with a radio station, thus this is a four-page article incorporating the necessary ingredients for securing an advertising partner for the concert.

As previously discussed, the Cover Page is simple, somewhat flashy with the color photos, and to the point. The second page offers a word about the chapter, and the historic and/or musical significance of the two organs featured in the series. The third page lists the concert events (and could be improved with the addition of photos of the artists), and the final page offers details on the proposal.

Hopefully, this information presented in a final form, can help your chapter structure a proposal that can bring sponsors, and sponsorship dollars to your event.

Central Indiana Chapter

of the

American Theatre Organ Society

presents

THE GRANDE BARTON



The Warren Performing
Arts Center

THE MIGHTY WURLITZER



Emmerich Manual High School

A MARKETING AND SPONSORSHIP OPPORTUNITY

**THE CENTRAL INDIANA CHAPTER
OF THE AMERICAN THEATRE ORGAN SOCIETY**

The Central Indiana Chapter (CIC) of the American Theatre Organ Society (ATOS), a not-for-profit organization headquartered in Indianapolis, is one of 75 chapters worldwide dedicated to the preservation and presentation of the great theatre pipe organs that graced the movie palaces of a bygone era. The American Theatre Organ Society is one of the oldest preservation groups in America, with nearly 10,000 members.

**THE GRANDE BARTON
AT THE WARREN PERFORMING ARTS CENTER**

This is perhaps the most famous pipe organ in Indiana, despite the fact it has not been heard publicly in nearly 40 years. It was installed in the Indiana Theatre (now IRT) in 1927 with the great Dessa Byrd, and later her sister Virginia, as the headlining organists. Through the efforts of the CIC-ATOS volunteers, numerous individual and corporate donors, the organ is in its new home at the Warren Performing Arts Center, following a complete rebuilding and installation effort that took nearly three years to accomplish. It was the featured organ at the 1997 ATOS National Convention held in Indianapolis.

**THE MIGHTY WURLITZER
AT EMMERICH MANUAL HIGH SCHOOL**

A truly magical name in the world of the theatre pipe organ, the "Mighty Wurlitzer" at Manual High School is the largest Wurlitzer organ in a high school auditorium in the United States. This installation was completed in 1990, and it, too, was the culmination of volunteer efforts by members of CIC-ATOS. This organ has been featured in annual concerts since its installation and is now joined by the Barton in a new series of concerts staged by CIC-ATOS.

**THE 1997-98
THEATRE PIPE ORGAN SERIES**

CONCERT 1

Sunday
October 19, 1997
2:30 p.m.

Manual High School
3/26 Mighty Wurlitzer
LEW WILLIAMS

The opening concert features a real crowd pleaser from Phoenix

CONCERT 2

Friday
December 5, 1997
7:30 p.m.

Warren Center
3/18 Grande Barton
BILL TANDY

Kokomo's versatile artist offers truly authentic stylings at the organ

CONCERT 3

Sunday
February 8, 1998
2:30 p.m.

Manual High School
3/26 Mighty Wurlitzer
RON RHODE

Former ATOS Organist of the Year, he has headlined no fewer than 10 ATOS conventions

CONCERT 4

Friday
May 1, 1998
7:30 p.m.

Warren Center
3/18 Grande Barton
CLARK WILSON

This concert features one of the world's best, and current organist at the Ohio Theatre in Columbus

MARKETING AND SPONSORSHIP OPPORTUNITIES

Following many years of sponsoring individual concerts on an irregular schedule, CIC-ATOS instituted a regularly scheduled season series of programs in 1992 and has seen a steady increase in attendance with each successive season.

With the new organ at the Warren Performing Arts Center, there is a new opportunity to introduce the glorious sounds of the great theatre pipe organ to a whole new audience. Additionally, there is a great opportunity to use the instrument as an educational tool, both musically for those who wish to pursue keyboard studies, and educationally in reference to the unique place in Indiana's entertainment history held by the Barton organ.

FULL SEASON SPONSORSHIP

Become a corporate partner with CIC-ATOS in presenting these unique pipe organs and popular programs. Your sponsorship includes:

- Up to 40 tickets for each performance to be distributed as you see fit;
- Front cover program sponsorship on the concert programs distributed at each performance;
- A full page ad in each program;
- Broadcast mention in each ad aired on WMYS AM 1430, our concert series radio partner.

THE SPONSORSHIP PACKAGE: \$1500



An Acre of Seats in a Palace of Splendor

By Steve Levin, Associate Editor

CASTRO

San Francisco, California

Opened: June 22, 1922 • Architect: Timothy L. Pflueger • Capacity: 1875
Organ: Robert Morton 2/11, removed c1960; Wurlitzer 4/22, 1979–Present

The Castro was the second theatre profiled in this department, back in 1990, but some theatres deserve being revisited every so often, and this is certainly one of them. In an era when single-screen movie theatres are closing at a horrifying rate, the Castro, with its carefully nurtured niche market and loyal clientele, still manages to carry on. It is the least-altered of the city's surviving movie theatres, and since the recent demise of Cinema 21 (Marina) it is the only one with an organ. (Cinema 21's 2/6 Robert-Morton was the last original installation in Northern California.)

The Nasser Brothers had been exhibitors in the Eureka Valley neighborhood for fifteen years when they opened the Castro, their first deluxe house (see *Theatre Organ*, Vol. 42, No. 6). Their choice of architect was interesting: at the time, Timothy Pflueger was the junior partner of a minor firm and had no experience in theatre design. According to Ted Nasser, Pflueger had been recommended by the Humboldt Bank, which was financing the job. A little research in old city directories reveals that one of his brothers was an executive with that bank, which just may explain things.

Pflueger seems to have borrowed many elements from the Reid Brothers' New Mission (1916) and New Fillmore (1917) theatres, although the Castro was much more lavishly ornamented than either. The Castro set Pflueger's career into motion; before his untimely death in 1946, he could take credit for many of the Bay Area's most distinctive skyscrapers, schools, night clubs, and theatres, including the extraordinary Oakland Paramount (1931). The Nasser Brothers remained devoted clients: for them he designed the Alhambra, San Fran-

cisco (1926), and Alameda, Alameda (1932), and extensively remodeled the New Mission, New Fillmore and Royal theatres, which the Nassers acquired in the 1930s. He also executed some alterations to the Castro in the 1930s, the last major change to its overall appearance.

The Castro was a great money-maker for decades, but by the early 1970s it was limping along on second and third-run product, and starting to show its age. When it became known that the house might be on the market, many circuits expressed interest; most of them would have wrecked it. In August 1976 the surviving Nasser brothers effectively "saved" the Castro by leasing it to Mel Novikoff, San Francisco's most successful operator of art theatres. Novikoff spiffed-up the house and installed an art-revival policy which proved to be an immediate and enduring success.

Following Novikoff's death in the late 1980s, the operation was continued by Blumenfeld Theatres, another local family circuit. In 2001 control of the Castro reverted back to the Nasser family. The current generation of Nassers is doing well by the Castro: the main floor has been resealed, and restoration artist David Boyssel has been brought in to rectify several eras of inappropriate paint schemes.

Richard Taylor and Ed Stout began installing the present organ in 1979. With the recent addition of a twenty-five-inch Tuba Mirabilis from the Brooklyn Fox, it has reached a fighting strength of twenty-two ranks, played from the Publix 1 console and electro-pneumatic relay from the State in Detroit. It is played twice a night, every night, and whenever silent films are featured.

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

THEATRE HISTORICAL SOCIETY OF AMERICA

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

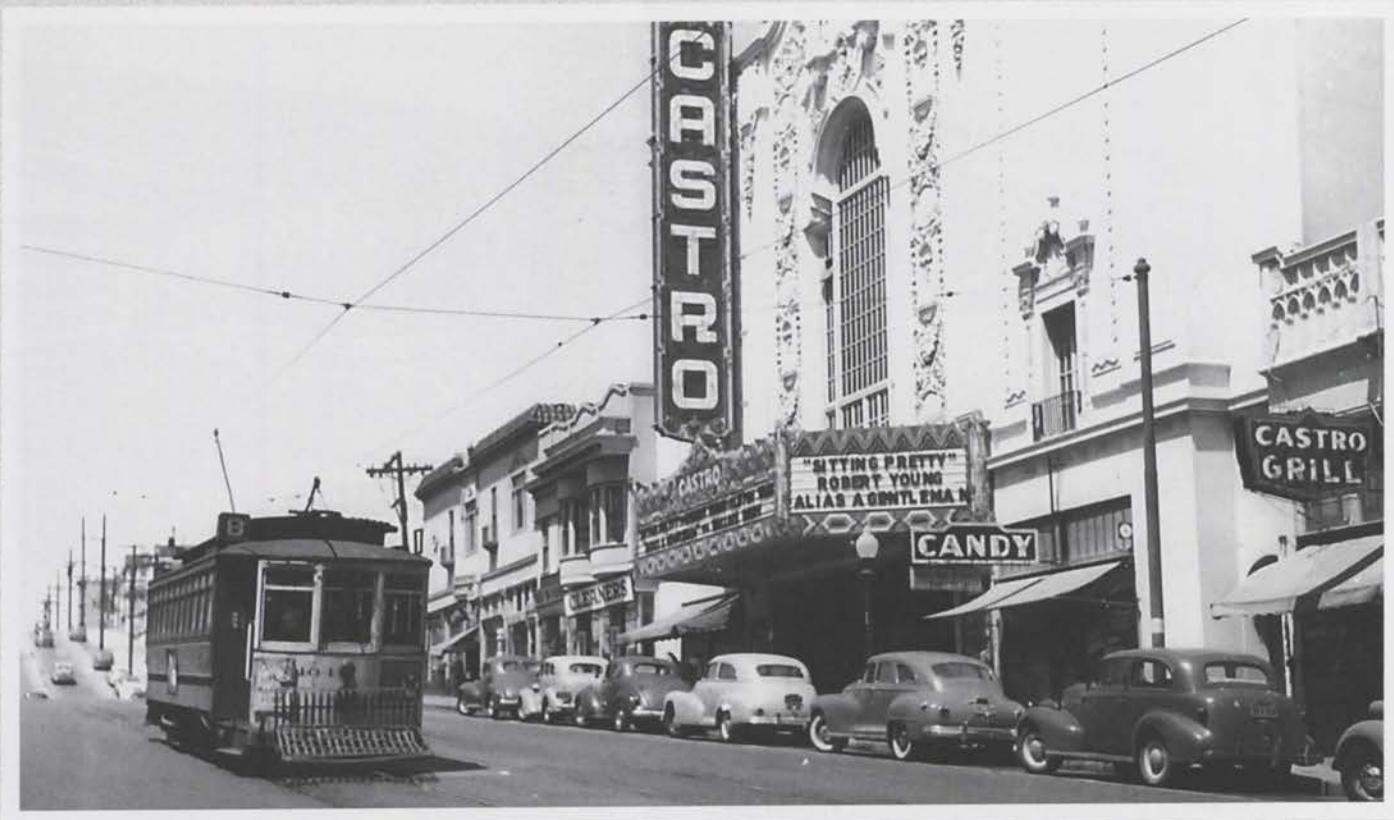
email: execdir@historictheatres.org
www.historictheatres.org

Opposite: Pflueger's rendering of the facade and impatient crowds on opening night. The marquee is substantially different from the one shown in the drawing. There was no vertical sign at the start, but one was added later.

Note: Most of the 1922 views in this article are first-generation contact prints from 8 by 10 glass negatives briefly lent to your editor by the late Henry Nasser. This was three decades ago, but I still have vivid memories of nervously transporting them, separated by and wrapped in scraps of carpet padding, to the lab in Oakland where the prints were made. I was never so relieved as when I returned them intact!





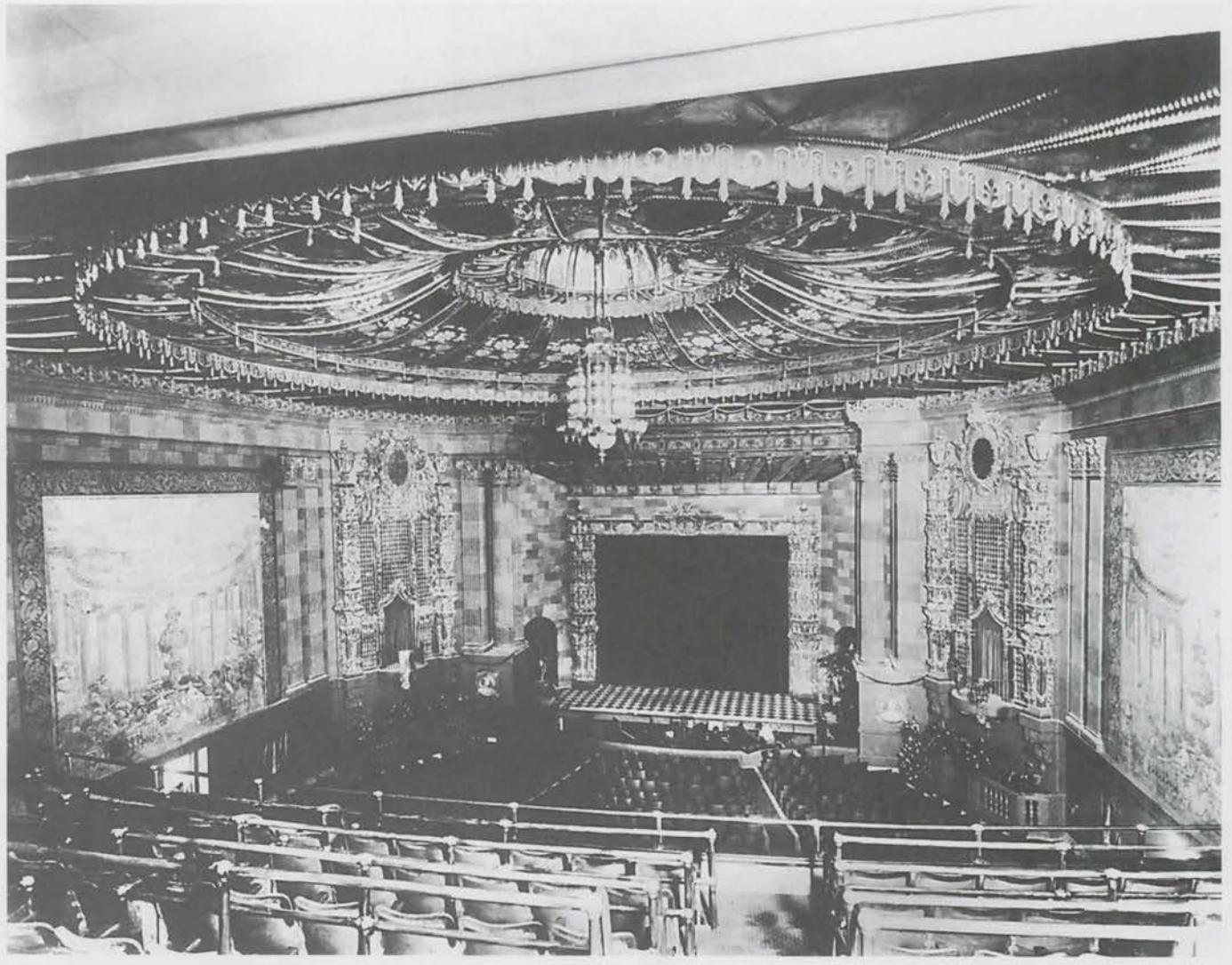


Opposite: The mezzanine (top) and main floor (bottom) foyers on opening day. The dummy fireplace on the mezzanine and the auditorium windows on the main floor were later eliminated, but some of the furnishings are still in place.

Above: An 8 line streetcar, which began its trip at the Ferry Building, drifts past the Castro in 1948, heading for its terminus at the end of the block. Busses took over the run a year later. Vintage traction has returned to Market Street, but the cars are turned on a loop and do not pass the theatre.



Above and left: In addition to the removal of the fireplace and windows, Pflueger's alterations of the 1930s included new stencilwork and light fixtures, along with a few new pieces of furniture. The present look of the Castro dates from this renovation. These photographs were made in November 1943 as part of an insurance inventory.

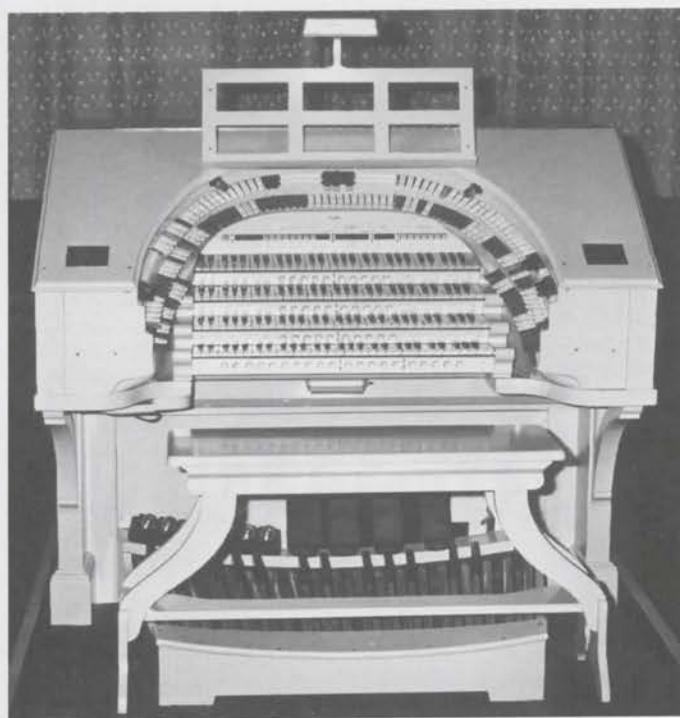




Opposite, top: The auditorium on opening day or just before. The large panels on the side walls were executed in sgraffito, a wet-plaster process similar to fresco. Note the variegated texturing of the side walls, much of this was lost in the 1930s renovation, as can be seen in the 1943 view (below), another from the insurance set. The permanent stage set was concealed in the 1950s when a Cinemascope screen was placed at the outer proscenium. It still exists, however, crowded with loudspeakers and organ gear.

Above: This vista from the stage shows well the tent-like dome and the great central lantern which forms the armature of the present fixture. The painted decoration in the upper balcony is quite different from the present scheme.

Right: The Wurlitzer console, refreshingly uncluttered by controls and tags not put there by the builder.



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.

HEY! WURLITZER

Carol Williams



Over the past half dozen years we've reviewed CDs Ms. Williams has recorded on some of the world's most interesting theatre and classical organs. And on these discs Carol often features classical music played on theatre pipes and pop tunes (including rags!) played on classical pipes. In 2001 Carol was the first woman to be appointed San Diego Civic Organist and now she is featured frequently at the outdoor Spreckels Organ Pavilion playing the world famous 1914 Austin organ in Balboa Park. However, her most recently reviewed album *Maid In China* (see the Journal, September 2001) was recorded on the brand new

Austin organ in Beijing's Forbidden City Concert Hall. Just prior to that (Journal, May 2000) we reviewed her fascinating disc made on the historic "Father" Willis organ in Winston Churchill's ancestral home, Blenheim Palace.

Her newest CD was also recorded in a Palace and, as the title implies, it's the Victorian Palace in Barrington Hills, Illinois, home of the celebrated 5/80 Sanfilippo Wurlitzer. And once again Carol is playing a broad range of selections—delightful music from the mid-19th Century's Lefebure-Wely to the late-20th Century's iconoclastic Beatles! Her 55-minute program opens with, as the disc's title hints, a Lennon/McCartney tune—"Hey Jude"—which in 1968 was their 21st Number One worldwide best seller! Yes, it's a rock number with a nice bounce and features some very jazzy untremmed voices and delightful "trick coupler" registrations. Another rouser follows. It's Barroso's snappy "Brazil" with some fun registrations, tricky fingered runs a la Don Baker, and as we noticed for other tracks on this disc, there's an organ sound and room ambience somewhat reminiscent of the New York Paramount Theatre!

Duke Ellington's wistful 1934 composition "Solitude" has, as you might expect, lush strings, a warm pedal beat and some unique key changes and har-

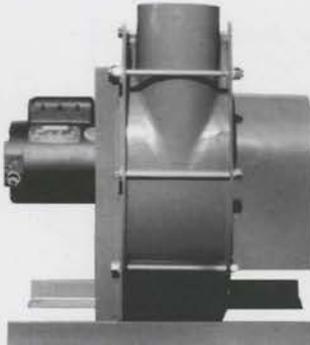
monizations. It's appropriate to comment at this point that throughout this disc Carol is using lighter solo voices and some delicate ensembles than we usually hear from this organ—all of which beautifully showcases the unconventional versatility of this 5/80 Wurlitzer. We're certain Dave Junchen would approve. "Norwegian Wood" is another Beatles tune and Carol embellishes this all-too-brief selection with a subtle, fascinating rhythm. Believe it or not the next tune, "I'm In The Mood For Love" was introduced by Francis Langford in the 1935 film *Every Night At Eight* and then she sang it again in a 1936 film and, for a third time in a 1946 film! Today Langford is best remembered for her radio broadcasts, recordings, and travels with Bob Hope's numerous USO shows during and after WW2. But she was never able to attain film stardom despite appearing in 27 movies between 1935 and 1954!

Years ago organist Buddy Cole recorded his wonderful arrangement of Noel Coward's "I'll Follow My Secret Heart." We believe Carol's version is surely the way Buddy would have played it on the Sanfilippo Wurlitzer. It might be somewhat sacrilegious to say this but the French classical organist/composer Lefebure-Wely (1817-1869) had a wonderfully cheerful, theatrical, indeed some-

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what jazzy, feel in most of his compositions. Carol beautifully demonstrates this in his "Postlude in Eb"—it's a fun-filled classic! Louis Alter (1902–1980) played piano for silent films in the mid-'20s but, with the coming of sound, he moved to Hollywood in 1929 and wrote many songs and scores for films. Carol next plays his best-known tune, "Manhattan Serenade." Radio buffs will immediately recognize this as the theme song for one of network radio's most memorable creations *Easy Aces* that was heard coast to coast from 1930 through 1945. And Big Band fans will recognize that wonderful 1928 tune from its 1949 revival by both the Tommy Dorsey and Harry James orchestras.

Richard Johnson's "Wurlitzer March" is light, bright and cheerful, with a minimum of crashing cymbals and thundering drums. Carol next presents Spencer Williams' 1928 jazz classic "Basin Street Blues." Strings and Voxes predominate on Carol's luxurious recreation of Irvine Gordon's "Unforgettable" and this organ's marvelous vibraharp gets the spotlight in her tasty arrangement of "Fly Me To The Moon." (Did you know this pop classic was originally titled "In Other Words" for that phrase occurs four times in the lyrics?) Dipping back again into the 1920s we hear the slightly wistful lament that "The One I Love (Belongs To Somebody Else)." Time for a Zez Confrey novelty and it's a chirpy "Buffoon" with neat piano accents. Although it's one of the smoothest, sweetest dance tunes ever written, we rarely hear it played on pipes; so it's an especially delightful listening experience to hear Carol's gently swinging version of "Red Roses For A Blue Lady." Composer/pianist Floyd Cramer is usually associated with the "Nashville Sound" of Chet Atkins and other country-western singing stars but

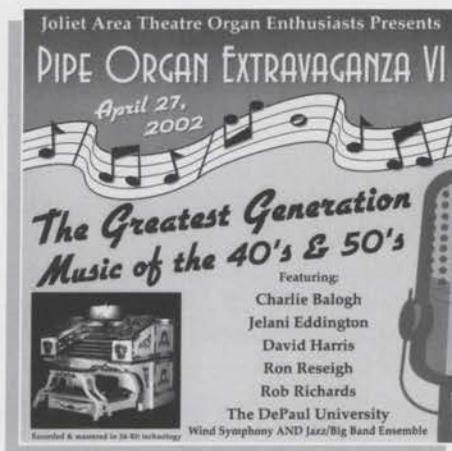
his clever "Fancy Pants" is a tasty percussion novelty!

Next to closing is Sousa's stimulating "Washington Post March." The album closes with a near nine-minute summary of Saint Saens' main themes from his *Symphony #3 in C Minor*—the magnificent Organ Symphony—that Carol has titled "Cantabile Symphonique." It's a brilliant conclusion to one of the most tastefully varied organ programs of the year. Robert Ridgeway's excellent recording (with mastering by Dick Clay) has captured the beauty of all the organ's voices and ensembles and the spacious room's enhancing ambience. It receives our Highest Recommendation.

Compact disc only for \$20 (postpaid) from Melcot Music, Inc., P.O. Box 620836, San Diego, CA 92162.

PIPE ORGAN EXTRAVAGANZA #6

Four Organists and Others



For the sixth time in a row on April 27th last year our Joliet Chapter presented a sold out Rialtofest program which featured four of our finest organists playing two giant theatre organs (the magnificent original installation 4/27

Barton AND a four-manual Walker which "... filled the room with sounds that were virtually unmistakable from that of a real theatre pipe organ...") PLUS the very talented pianist David Harris and the great big band sounds of the DePaul University Wind Ensemble! In their first Rialtofest appearance were Charlie Balogh and Ron Reseigh while Rob Richards returned for his second showing and Jelani Eddington his fourth! Once again this lavish musical evening was recorded digitally in 24-bit high definition sound and is now available on this 130-minute two CD set.

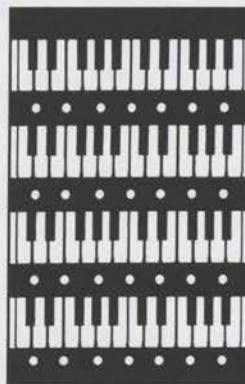
In keeping with this Extravaganza's title—"Music Of The '40s and '50s"—the DePaul Wind Symphony swings into a seven-minute medley of some of the all-time greatest Big Band numbers including (among others) "Little Brown Jug," "Chattanooga Choo-Choo," and "Pennsylvania 6-5000." Charlie Balogh is the first organist and he rides into the spotlight with his fabulous arrangement of Roger Edens' "On The Town"—the title number for the 1949 Frank Sinatra/Gene Kelley film version of Leonard Bernstein's first smash Broadway musical in 1944. (As so often happens with Hollywood versions of Broadway shows, much of Bernstein's original score was jettisoned; but, in this case, Edens' new music was so great the film was a smash hit and earned Edens a well deserved Oscar.)

Continuing, Charlie is joined by various members of the DePaul Wind Band for his next three numbers: Vernon Duke's elegant "April In Paris," Neal Hefty's delicate "Cute," and a jazzy tune the liner notes title "Silk Stockings" but is actually Frank Foster's "Shiny Stockings." Foster was the tenor sax player in the Count Basie Orchestra, which recorded this number in 1956, and Balogh and the Jazz Band play the tune

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Wichita Theatre Organ, Inc.

Artist-in-Residence
Member—Board of Directors

BRETT VALLIANT

Concerts and Silent Film Accompaniment

3925 N. Rushwood Wichita, KS 67226
316.304.5213 tibia88984@aol.com

exactly as Basie's band recorded it! The next artist is Rob Richards as he takes the spotlight at the Walker organ with another great Vernon Duke song—"Taking A Chance On Love"—which is a buoyant, rhythmic delight from the early 1940's stage and film musical *Cabin In The Sky*. The Rodgers and Hart musical *Pal Joey* had a rather troubled reception when it first opened in 1940 because, quite frankly, the title character was an unlovable cad! Not until ten years later when Frank Sinatra played Joey in the filmed version did Rob's next number, "Bewitched (Bothered and Bewildered)," finally become a first rate "standard."

In 1941 Walt Disney Studios released their second full-length animated feature film *Dumbo* that had a charming score by Frank Churchill and Jesse Crawford's mentor, Oliver Wallace! Rob's seven-minute medley features four songs from that Academy Award winning score including the lullaby "Baby Mine" and the rousing "When I See An Elephant Fly." To open the second half of this evening's program the DePaul Band presents another nostalgic medley of Big Band favorites including (among others) "Tuxedo Junction" and "Take The 'A' Train." Then Rob returns to introduce a heartfelt tribute to the late George Wright which begins with a never before released Wright recording of that zippiest of Latin tunes—"Tico, Tico." Young Ron Reseigh now mounts the Walker console for quite remarkable recreations of Wright's inimitable arrangements (with savory registrations reminiscent of Wright's Pasadena Studio Organ) of "South," "It's All Right With Me," and "Boogie."

The second disc opens with another salute to the Big Band era as Charlie Balogh at the Barton duplicates the Benny Goodman Orchestra—with a fantastic live drummer taking Gene Krupa's solos—in an abbreviated but authentic rip-roaring version of Louis Prima's "Sing, Sing, Sing." Keeping up the good vibes it's Jelani Eddington's turn at the Barton with a smoothly swinging, delightfully tasty arrangement of Cole Porter's "Another Op'nin', Another Show." Recently pianist David Harris has been joining Jelani in brilliant piano/organ duets. True to its title, their "Petite Waltz" is bubbling, bright, and buoyant!

The year 2002 would have been Richard Rodgers' 100th birthday so Jelani and David have prepared an 18-minute medley of a dozen Rodgers' standards—this medley is a notable musical highlight of the evening. You'll surely recognize most of their numbers like "Bali Hai" and "Falling In Love With Love" but we'll mention two they play which never quite reached the popularity of the others. One is the swinging "To Keep Our Love Alive" from the *Sound Of Music* and the other is a haunting "Love Look Away" from the *Flower Drum Song*. The interplay between the two instruments, in addition to the marvelous arrangements and orchestral organ registrations, well deserve the enthusiastic ovation the audience gives them. Finale time and the keyboard artists are joined by the entire DePaul Wind Ensemble for an Armed Forces Medley that thrillingly salutes every branch of the military. This year the standard encore, "Stars and Stripes Forever," receives a couple of unusual "twists" we've not heard before; but when everyone joins in for the Grand Finale the entire audience breaks into spontaneous soul-stirring synchronized applause! It's a powerhouse Wowser!

For a fascinating, entertaining bonus the last five "tracks" of this set feature both Charlie Balogh and Rob Richards making their first recordings on the wonderfully versatile Sanfilippo 5/80 Wurlitzer. Balogh goes first with a subtle sunshiny swinger, "Do You Know What It Means To Miss New Orleans?" which features a smooth brass solo voice, some jazzy, sweet solo ensembles, and a "string bass" pedal to die for! His second is a gentle reading of "Pure Imagination" which displays many of this organ's unbelievably haunting solo voices.

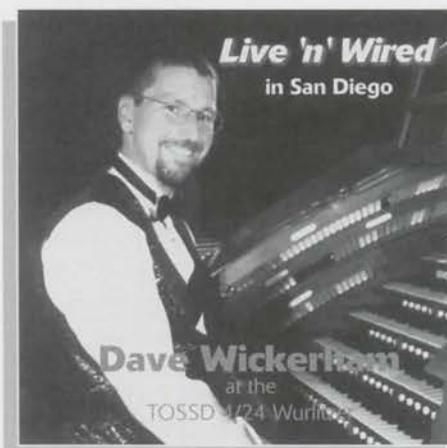
Concluding this enjoyable two CD set Rob Richards plays Johnny Green's heart-breaking ballad "Body And Soul" with rolling Tibias and ensembles that enable the organ to virtually sing the words! Next is Jesse Crawford's 1938 composition "Forgotten Melody" in which you can easily imagine that this is how Jesse would play it if he were at this console. Rob concludes with a piece we've always associated with George Wright. But, without meaning any disrespect, we actually owe Arthur Fielder credit for finding a copy of this previ-

ously unknown "gypsy tango" by an obscure Danish composer in a Boston music store. His arrangement and recording of "Jealousy" became the first RCA classical disc to sell more than one million copies! While you'll hear a touch of Wright in this version, Rob's arrangement is fresh and one of the best we've ever heard! Bravo!

The POE VI two-CD set is a fine recreation of another exhilarating Rialto-fest. It's \$30.00 including postage in the U.S. and Canada (add \$5.00 postage for overseas). You can charge it to your VISA, MasterCard, or Discover card. Send orders to JATOE, P.O. Box 72181, Roselle, IL 60172-0181. (CD recordings of earlier POEs are still available. #1 and #2 are single discs at \$20.00 each. #3, #4, #5, and #6 are \$30.00 each. The entire series—10 CDs—is \$120.00 USA and Canada—add \$30.00 for overseas).

LIVE 'N' WIRED IN SAN DIEGO

Dave Wickerham



What an unusual title for a theatre organ disc! But Dave's excellent liner notes explain why this title is perfectly appropriate: "You know all those old clichés about whatever . . . 'Floats your Boat, Turns your Crank, and Lights your Lights,' etc.? Well, ALL of them apply regarding my opinion of this instrument and the excellent acoustics of the room . . . when I actually experienced it first hand, I was BLOWN AWAY! WOW!" On this, Dave's third recording (see his previous reviews in the Journals of September 1997 and November 2000), he's playing the recently completed 4/24 Wurlitzer in suburban San Diego, California's Trinity Presbyterian Church.

And, although we could consider this disc a first recording for this instrument, the organ is actually a well-traveled Wurlitzer with an interesting pedigree!

Almost 50 years ago an organ buff named Bill Hauk set out to issue LPs of all the remaining Chicago area theatre organs on his Replica Records label. Then he decided to have his own studio organ so he purchased and combined Wurlitzers Opus 0564 (a three-manual Special from Chicago's Tiffin Theatre) and Opus 1520 (a four-manual Special from the Strand Theatre in Madison, Wisconsin). That 4/20 Wurlitzer was heard on several LPs including Byron Melcher's delightfully titled *Gorilla In The Garden*. When Replica shut down the organ went to Dr. Ray Lawson's home in Montreal, Canada (see the Journal, Fall 1961) where Quentin Maclean recorded it a few weeks before his death. In 1973 the organ moved across the continent to Sacramento, California's Arden Pizza and Pipes where it was a featured instrument for several ATOS Conventions and was recorded by Stu Boyer and Emil Martin.

About the same time that a fire destroyed our San Diego Chapter's former California Theatre organ in Trinity Church (Journal, May 1996) the Sacramento pizzeria closed. Fortunately the

San Diego Chapter was able to acquire this unique Replica/Lawson/Arden Wurlitzer. Following its complete re-specification, rebuilding, re-voicing and reinstallation by Peter Crotty, Chris Gorsuch, and the chapter's dedicated members (see the May 2002 Journal) it emerged as an enlarged, virtually brand new, 4/24. Now playing in a wonderfully warm, resonant room the organ is surely one of today's finest Wurlitzers, and Dave Wickerham's auspicious, indeed inspired, program shows it off in all its glory—no wonder this 66-minute CD is so appropriately titled *Live 'n' Wired!*

Dave opens with an enthusiastic medley of "Put On A Happy Face" and "I Want To Be Happy." Though written 35 years apart these cheerful numbers, highlighted with sparking solo voices and a few innovative musical surprises, fit together perfectly. Did you realize the "Happy Face" number was first sung in the Tony winning 1960 musical *Bye Bye Birdie* by Dr. Mark Sloan of TV's *Diagnosis Murder*? Yes, Dick Van Dyke, according to his recent biography on the A&E Channel, first found success where he least expected it—in a Broadway musical! You'll surely recognize Dave's second number as the song that declares "When The Moon Hits Your Eye/Like A Big Pizza Pie/That's Amore." It was espe-

cially written by an Italian composer, born Salvatore Guaragno, for his friend Dino Paul Crocetti to sing in the 1953 film *The Caddy*. Of course, the composer is better known as Harry Warren (who wrote over 300 songs for more than 50 films) and the film starred Jerry Lewis and Dean Martin.

The two tunes in Dave's next medley were written in the early 1930s and, once again, fit together beautifully. They are Peter DeRose' lush, haunting "Deep Purple" and Jerome Kern's wistful ode to lost love, "Smoke Gets In Your Eyes." Modern-day ragtime pianist Max Morath wrote the next tune. His "Polyragmic" is a finger-busting upbeat novelty that has a delightful hint of Scott Joplin in it! It's time to showcase this organ's baritone Tibias with Willie Nelson's country flavored ballad "Crazy." Strauss' "Trish, Trash Polka" has long been an organ concert staple but Dave's fresh, zippy arrangement also features an immaculate Xylophone. Continuing in a dancing mood (but going back to the 1500s!) Dave gives us what is probably the most exuberant enthusiastic, exhausting "Rondo In G" by John Bull that we've ever heard!

Although most of his operettas didn't enjoy great success in America, Franz Lehar (1870-1948) was one of Europe's

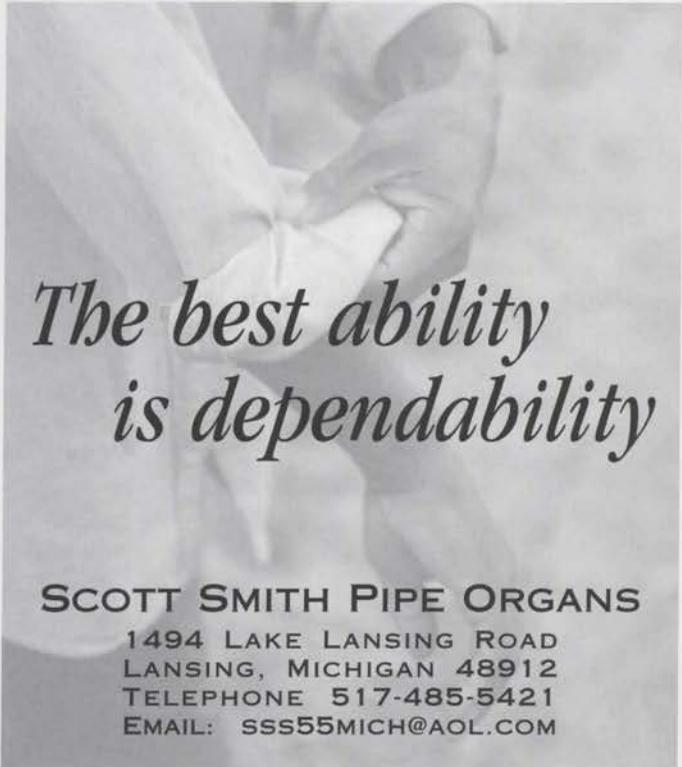
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Century II Exhibition Hall, 4/38 Wurlitzer, Wichita, KS
Little River Studio—Coup Residence, 4/19 Wurlitzer, Wichita, KS
Wilcox Wurlitzer Home, 4/48 Wurlitzer, Gig Harbor, WA
Washington Center for Performing Arts, 3/22 Wurlitzer, Olympia, WA
Aveni Residence, 4/60 Wurlitzer, Gates Mills, OH
Bay Theatre—Loderhose, 4/54 Wurlitzer, Seal Beach, CA
Holdgreve Residence, 3/21 Wurlitzer, Colorado Springs, CO

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most influential and best-loved composers. Musicologist Jim Svedja says that Lehar wrote “highly addictive numbers,” particularly for his friend, the great Viennese tenor Richard Tauber. Dave gives us a ravishing performance of “Yours Is My Heart Alone.” Quoting Dave’s liner notes: “I’ve always been fond of 6/8 marches because they give me a lift. We continue with a song that wasn’t written as a march, but definitely fits into the category. ‘Consider Yourself,’ music by Lionel Bart from the musical *Oliver* is next on the playbill.” In his medley of four well-known hymns we have an outstanding and thoroughly enjoyable demonstration of the wide range of voices and ensembles found in this Wurlitzer. It features everything from soft untremmed flutes to the powerful majesty of full organ with the tremos on.

In the early 1920s a young Gershwin wrote the musical scores for five editions of the *George White Scandals*. Ricky-tick dance numbers were all the rage and Dave has selected a raggy “Scandals Walk” for his next novelty selection. (One of the other tunes in that show had the silly title “Turn On And Tiss Me.” Well, besides new dance numbers in every Broadway show of the era, there was also a thankfully short passion for baby talk tunes!) What can we say about “Take The ‘A’ Train” that hasn’t been said before? Well, right from the start this one has a slightly slower tempo plus some wonderful jazzy touches the likes of which we haven’t heard since Billy Nalle’s spine-tingling performance on a Wichita Wurlitzer LP many years ago.

Percy Faith is best known as one of this country’s leading “mood music-easy listening” arrangers and conductors. But he had a great feeling for snappy Latin rhythms, too. Dave’s version of his “Brazilian Sleigh Bells” is a whole new approach to this number and, as he says in the liner notes, “I had an immense amount of fun assembling the following song . . . it required six separate parts (or tracks) . . . with some additional rhythms and overlays.” It’s great! The disc closes with two of the greatest All-American songs ever written—“God Bless America” and “Stars And Stripes Forever.” Yes, today both of these are being featured at almost every theatre organ concert—but once again we’ll add that you’ve never before heard them sound like they do here thanks to Dave’s superb arrange-

ment and registrations and this truly rich, versatile, brilliant Wurlitzer.

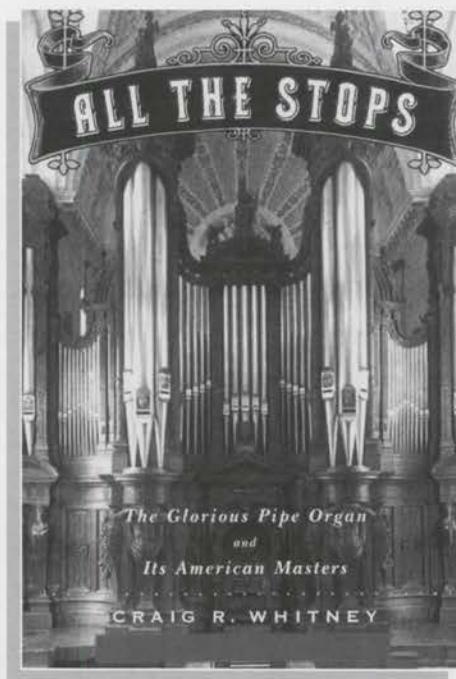
Although this may not be a first recording of this organ, it’s certainly a dynamic debut album of this historical instrument in its new home! Dave’s creative registrations and arrangements admirably show off every aspect of this organ’s versatility in a wonderfully warm, resonant room. Hats off to everyone involved with this organ’s installation and this recording. We give this disc a Must Have Recommendation!

Compact disc only for \$20.00 plus \$2.00 postage in the USA or \$3.00 postage outside the USA. Order from Theatre Organ Society of San Diego, 5568 Barclay Avenue, San Diego, CA 92120.

BOOK REVIEW

ALL THE STOPS

Craig R. Whitney



Here in one volume is, as the subtitle states, the fascinating, well-documented story of “The Glorious Pipe Organ and Its American Masters.” The author is a professional newspaperman and also an amateur organist who, in his decades as a foreign correspondent, has played some of the most famous pipe organs around the world. Mr. Whitney is now an assistant managing editor of the distinguished *New York Times* and has the remarkable ability to write in a breezy, informative style that is a joy to read. As

he says in his introduction, “I have written this book for both organ enthusiasts and people who enjoy good music, but don’t necessarily know much about the organ . . . here is a book about instruments I grew up with, about the people who built and played them and inspired my lifelong passion, (and is) offered in the hope that (my) enthusiasm will be infectious.”

Although the general public today seems to associate pipe organs only with religious and/or funeral services, it wasn’t always that way. Indeed, from the mid-nineteenth to the mid-twentieth century pipe organs were immensely popular with the general public throughout America. Almost every city and concert hall had a pipe organ and hundreds, in some cases even thousands, of people clamored to attend pipe organ concerts. World famous organists frequently toured America and were idolized by an adoring public. Although theatre organs are only mentioned briefly here and there in this book, they grew out of the romantic orchestral organs, which so enthralled and entertained the public. This book tells the whole fascinating story of the development in America of pipe (and electronic) organs, the remarkable men who built them, the many talented artists who played them, and, finally, of greatest importance to all lovers of pipe organs, their current revival as the “King of Musical Instruments.”

“Ernest M. Skinner and the Orchestral Organ in New England” is the title of Chapter One. Since Skinner began his organ-building career by taking a job with the Ryder Organ Company in 1895, Mr. Whitney first describes Ryder Opus 180, which “. . . I played as a youth in the Unitarian Church in Westborough, Massachusetts.” He continues with an entertaining history of the development of the Skinner Organ firm (including the brief time Robert Hope-Jones was in their employ) until “Skinner organs could roar like elephants or warble as sweetly as nightingales.” Chapter two (titled “Monster Organs, Mammoth Audiences”) opens with the statement “Bigger, better, and louder was the motto as the United States began to transform itself from an agrarian to an industrial colossus in the decades before World War I . . .” Whitney recounts stories of some of the many

CONTINUED ON PAGE 50

MID YEAR BOARD MEETING

The ATOS Board of Directors met in St. Louis during the first weekend of April, 2003.

ATOS MARKETPLACE

John Ledwon has agreed to take over the ATOS Marketplace. Vern Bickel has been handling the Marketplace for many years with great care. John will be filling orders on a monthly basis.

John may be contacted at 28933 Wagon Rd, Agoura, CA 91301 or by E-mail at <jblprod@earthlink.net>

ATOS YTOC

Sadly, this year, there was only one qualified entrant for the competition, Mark Herman from Ft. Wayne, Indiana. You will be able to enjoy Mark's playing this summer in Oakland during the Annual Convention. To all Chapters: Please carefully review the rules and regulations for this and all ATOS programs and benefits.

BRETT APPOINTED

Theatre organist Brett Valliant, 21, has been appointed Artist-in-Residence for Wichita Theatre Organ, Inc., Wichita KS. Brett enjoys the former New York Paramount 4/38 Wurlitzer, now known as the Wichita Wurlitzer in Century II Center and the former Miller Theatre 3/19 Wurlitzer, now installed and augmented to 4/19 in the music room (Little River Studio) of Mike and Karen Coup's home.

ORGAN RETURNING

From Bill Sibbey, Brighton, England

You may be interested to know that the famous Hill, Norman & Beard dual-purpose concert organ of the Dome Brighton is in the process of being re-installed. The Dome has been visited by ATOS members on their British Safari Conventions in the past when they were wonderfully entertained by the late Douglas Reeve. The building has been completely refurbished and re-designed in a two-year long project which has resulted in greatly improved acoustics. The organ chambers have been re-sited towards the back of the stage and the work is being undertaken by the firm of David Wells (Organ Builders) of Liverpool, who look after the famous 5 manual Willis in the Cathedral of that city and many other British cathedral instruments. Brighton organ builder Pat Christian and Hove organist Michael Maine are the acting consultants. Two new ranks are being added (Flute - 16-13/5ths and Open Diapason 8-4) in the Accompaniment chamber, which were sorely needed. Work on the organ began last August and at the time of writing (March 2003) all of the chests, windlines, and the action wiring have been installed and the checking out of that completed work is being carried out. There is a web-site devoted to the project, including regular updates, which can be found at <<http://hometown.aol.co.uk/domeorgan/>

International ATOS NEWS

THE NEWSLETTER OF THE
AMERICAN THEATRE
ORGAN SOCIETY

VOLUME 6, NUMBER 3

<http://www.ATOS.org>

MAY, 2003

WHO'S NEXT?

There was a recent discussion on the internet about the ATOS Shop Notes. The following was a response that you will find interesting and/or disturbing.

While we're all in agreement that a step-by-step manual, footnoted by several pipe organ professionals would be of enormous help, we're overlooking another, related situation that may become dire in the coming years: the extreme shortage of competent pipe organ technicians. As the years pass, so do the number of people willing to put up with the often-unpleasant task of climbing creaky ladders into dusty organ lofts, squeezing into inhumanly small spaces and extracting pieces—parts that are often difficult to access for even the more seasoned of professionals. Or those who are willing to risk life and limb to (God forbid) lift anything heavier than their cell phones. That doesn't even begin to address the few-in-number who are really skilled at the restoration of fine, old theatre and church instruments. As those of us who are in our middle years creep toward the half-century mark have grudgingly realized ourselves, the available supply of young, potential builders and technicians is not keeping up with the attrition rate of their elders who retire or are dying.

None of the scenarios to respond to this potentially looming crisis provide clear-cut or pleasant answers for the coming years. Those who remain the business and are skilled will continue to increase their prices to meet the supply and demand nature of the marketplace. As a direct result, the bottom end will drop out. Those who cannot afford to hire competent professionals will be forced to hire the local "hack", or equally as bad, do the work themselves. I've seen many botched church and theatre so-called "restorations" by eager-beaver volunteers who don't know their musettes from a hole in the ground, but when did that stop them? And so many treat restorations like they're some sort of an emergency.

Encouraging young people to play the organ is a wonderful concept. We also need to continue to provide appropriate opportunities for them to exercise their craft. The same is also true for young organ technicians. Before it's too late, we need to teach our younger people how to skive a piece of leather or tune or chase a dead note before we all forget how!

And just how do we entice smart, young people away from high-paying computer and technical jobs to get into an often frustrating (but rewarding) occupation of organbuilding and maintenance? You tell me!

Scott Smith

ATOS CALENDAR OF EVENTS

Please submit your concert information as soon as you schedule the event. That way, it will have time to appear in this listing. The minimum lead time for this publication is much longer than for your local newsletters, so please send in the information as soon as possible. Thanks, Editor.

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); Sun, Sep. 28, 2:00pm, Jelani Eddington; Sat, Oct 25, 7:00pm, Tom Helms, *Phantom of the Opera*; <<http://www.AlabamaTheatre.com>>

■ ARIZONA

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

■ CALIFORNIA (NORTH)

2003 ATOS Annual Convention in the San Francisco Bay Area; July 4-8, Two AfterGlows, July

9 & 10, 2003; Check 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; May 18, David Peckham; <<http://www.theatreorgans.com/norcal>>

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

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

Harmony Wynelands, 9291 East Harney Ln, Lodi, California, (209)369-4184, (3/15 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, (3/15RM); Winery tours, theatre pipe organ; <<http://www.ironstonevineyards.com/main.html>>

Paramount Theatre, 2025 Broadway, Oakland, CA, (510)465-6400, (4/27W); Public tours on 1st 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, May 16, 8:00pm, Dave Hooper; <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; May 10, Dennis James, Silent Movie; Oct 18, Simon Gledhill; <http://members.cox.net/sbtos/>

Avalon Casino Theatre, One Casino Way, Catalina Island, CA, (310)510-2414, (4/16P); Fri & Sat, 6:15pm, Pre-Show concert, John Tusak; Sat, Jun 21, 1:00pm, Bob Salisbury, *Sparrows*; <http://www.visitcatalina.org/>

Balboa Park, Spreckels Organ Pavilion, San Diego, CA, (619)702-8138, (4/72A); All Concerts, Monday Evenings unless otherwise noted; Jun 16, Dr. Carol Williams; Jun 23, Thomas Murray; Jun 30, Robert Plimpton; Jul 7, Alison Ludecke; Jul 14, Jonas Nordwall; Jul 21, Mary Preston; Jul 28, John West, Michael Morgan, bass; Aug 4, Dennis James, *The Freshman*; Aug 11, Stephen Tharpe; Aug 18, Chelsea Chen & Hacjib Borges; Aug 25, Dr Carol Williams; <<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, 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; <<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, Jun 22, 2:00pm, Chris Elliott, Silent Film; <<http://www.plummerorgan.com>>

San Gabriel Auditorium, 320 S Mission Dr, San Gabriel, CA, (888)LATOS22, (3/17W); Sat, May 31, 8:00pm, Stan Kann & Ralph Wolf; Sun, Sep 28, 8:00pm, Lyn Larsen; <<http://www.latos.org>>

Trinity Presbyterian Church, 3092 Kenwood, Spring Valley (San Diego), CA, (619)286-9979, (4/24W); 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; Sat, Nov. 8, 7:00pm - Chris Gorsuch

■ CONNECTICUT

Shelton High School, Meadow St, Shelton, CT, (203) 426-2443, (3/14A); Sat, Sep 27, 7:30pm, Andy Kasparian

Thomaston Opera House, 158 Main St, Thomaston, CT, (203) 426-2443, (3/15MC); Sun, May 18, 2:00pm, Jim Riggs; Sat, Nov 1, 8:00pm, Lyn Larsen; Sun, Nov 2, 3:00pm, Lyn Larsen; <ThomastonOperaHouse.org>

■ DELAWARE

Dickinson High School, 1801 Milltown Rd, Wilmington, DE, (302)995-2603, (3/66K); All concerts Sat, 8:00pm; Jun 14, Ken Double; Jan 10, 2004, Jelani Eddington; <<http://www.geocities.com/dtoskimball>>

■ FLORIDA

The Kirk Of Dunedin, 2686 Bayshore Blvd, Dunedin, FL 34698, (813)733-5475, (4/100H); Thu & Fri, May 8 & 9, 8:00pm, Terry Charles; Sat, May 10, 2:00pm, Terry Charles; Fri, Jun 27, 8:00pm, Terry Charles; Sat, Jun 28, 2:00pm, Terry Charles; <<http://www.kirkorgan.com/>>

Polk Theatre, 127 S Florida Ave, Lakeland, FL, (863)682-7553, (3/11RM); Movie overtures 7:45pm, Fri & Sat, 1:45pm, Sun, Bob Courtney, Fred Trunk & Sandy Hobbis

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 Hobbis, and Tom Hoehn; <<http://www.tampatheatre.org>>

■ 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 5:30pm - 8:30pm, Tim Tallar; Wed, 6:00pm - 9:00pm, Glenn Tallar

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; Sun, Aug 17, 2:00pm, Stan Kann & Dick Balsano; <<http://www.lincoltheatre-belleville.com>>

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); 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); 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); <<http://www.theatreorgans.com/cicatos>>

Paramount Theatre, 1124 Meridian, Anderson, IN, (800)523-4658, (3/12P); Sun, Jun 22, 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, Sep 28, 2:30pm, Simon Gledhill; <<http://www.theatreorgans.com/cicatos>>

■ IOWA

Iowa Theatre, 1st Ave & 3rd St, Cedar Rapids, IA, (319)364-6300, (3/14B); Sun, Aug 17, 2:00pm, Scott Foppiano

■ 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/>>

■ MICHIGAN

Crystal Theatre, 304 Superior Ave, Crystal Falls, MI, (906)875-6052, (3/21M); Sat, Sep 20, 7:00pm, Dave Wickerham, Silent Movie & Sing-a-Long; Sat, Dec 13, 7:00pm, Dave Wickerham, Christmas program; E-mail: <klamp@up.net>

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); <<http://www.lto-pops.org>>

Michigan Theatre, 603 E Liberty, Ann Arbor, MI (616)668-8397, (3/13B); Wed thru Sun intermissions (times vary); Henry Aldridge, Director; Steven Ball, Staff Organist, & Newton Bates, Wade Bray, John Lauter, Stephen Warner

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

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

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

■ 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, 2/6M) Sun afternoon before matinee, Jeff Barker; <<http://www.galaxy-movie-theatre.com/>>

The Music Hall at Northlandz, Rt 202 South, Flemington, NJ, (908)982-4022, (5/39W); Organ played several times daily, Call for exact times; Bruce Conway, Harry Ley, Bruce Williams

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); Concerts by Dr. Gordon Turk; Sat, Jun 28, 12 noon; Sat, Jul 5, 12 noon; Wed, Jul 9, 7:30pm; Sat, Jul 12, 12 noon; Wed, Jul 16, 7:30pm; Sat, Jul 19, 12 noon; Wed, Jul 23, 7:30pm; Sat, Jul 26, 12 noon; Wed, Jul 30, 7:30pm; Sat, Aug 2, 12 noon; Wed, Aug 6, 7:30pm; Sat, Aug 9, 12:00 noon; Wed, Aug 13, 7:30pm; Sat, Aug 16, 12:00 noon; Wed, Aug 20, 8:00pm; Thu, Aug 21, 7:30pm; Sat, Aug 23, 12:00 noon; Wed, Aug 27, 7:30pm; <<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); Sat, May 10, 8:00pm, Lance Luce; Sat, Oct 11, 8:15pm, Jelani Eddington; <<http://theatreorgans.com/rochestr/>>

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

Capitol Theatre, 220 W Dominick St, Rome, NY, (315)337-2576, (3/7M); Sat, May 17, 7:00pm, Avery Tunngley, *Grandma's Boy & Seven Chances*; Sat, Jun 14, 7:00pm, Philip Carli, *The Fire Brigade*; Sat, Aug 9, 6:30pm, Dennis James, Silent movie and short subjects; Sun, Aug 10, 3:00pm, Philip Carli, Silent movie and short subjects; 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; Thu, Aug 21 thru Mon, Sep 1, NY State Fair, daily concerts; May 11, Bob Milne; Jul 13, Father Andrew Rogers; Aug 10, Dennis James; Sep 14, Byron Jones; <WWW.JRJUNCTION.COM/estmim.htm>

Lafayette Theatre, Lafayette Ave, Suffern, (845) 369-8234, (2/10W); Sat, 7:30, Movie overtures, Dave Kopp, Keith Gramlich, Earle Seeley, Bernie Anderson

New York Military Academy, Academy Avenue, Cornwall-On-Hudson, NY, (845)534-3710, (4/31M); Sat, May 17, 4:00pm, Don Thompson

Proctor's Theatre, 432 State St, Schenectady, NY (518)346-8204, (3/18W); Noon Concert series, Tuesday unless stated otherwise; 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 Knudtson; <<http://www.fargotheatre.org/>>

■ OHIO

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

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

Grays Armory, 1234 Bolivar Rd. Cleveland, OH, (216)531-4214, (3/13W); 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.cinematelovers.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; <<http://www.elsinoretheatre.com/>>

■ PENNSYLVANIA

Grand Court of Lord & Taylor, 13th & Market, Philadelphia, PA (6/469 H); 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/>>

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

Keystone Oaks High School, 1000 Kelton Ave, Pittsburgh, PA, (412)921-8558, (3/19W); All concerts on Saturday at 7:30pm; <<http://www.aol.com/wurl2/index.html>>

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

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

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, (770)428-4809, (3/16W); Concerts 12:00 noon on the first Monday of each month; Sun, May 18, 2:30pm, Ron Carter, *Wings*; <<http://www.tennessee-theatre.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); May 9 & 10, *His Majesty The Scarecrow Of Oz* (1914); May 16, 17, A Buster Feature, *College* (1927); May 23, 24, Disney Before Mickey; Saturday and Sunday, 2:00pm, silent movie. Call to verify schedule.

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

Paramount Theatre, 911 Pine St, Seattle, WA, (206)467-5510, (4/20W); <<http://www.theparamount.com/>>

Washington Center for the Performing Arts, 512 Washington St SE, Olympia, WA, (360)753-8586, (3/25W); <<http://www.washingtoncenter.org/>>

■ WISCONSIN

Organ Piper Music Palace, 4353 S. 108th St., Greenfield (Milwaukee), WI, (414)529-1177, (3/27 W/K); Organ hours, 5:30pm - 9:00pm, Tue, Wed, Thu, Sun.; 5:00pm - 10:15pm, Fri, & Sat; Tue & Wed, Dave Wickerham; Thu, Fri, Sat, Sun, Ron Reseigh

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

Phipps Center for the Arts, 109 Locust St, Hudson, WI, (715)386-8409, (3/15W); Sat, 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); 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; May 5, Lance Luce; <www.theatreorgans.com/toronto/>

Church of the Redeemer, 89 Kirkpatrick St, Kingston, ON, (613)386-3695, (3/28K); Wed, May 7, 8:00pm, Lance Luce

■ 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; May 25, Walt

Stromy; Jun 22, Simon Gledhill & Thomas Trotter; Civic Hall, North Street, Wolverhampton, W Midlands, (0)1902 552121, (4/44C); Friday noon-time concerts 11:15 - 12:15; All concerts Sat, 2:00pm; Sat, May 18, Foley Bates, Cameron Lloyd & Steve Tovey; Sat, Jun 28, David Lobban; Sat, Jul 19, Eddie Rhuier; <http://mysite.freereserve.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; May 4, Adam Evans & Russell Holmes; 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, 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 Woodriddle & 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; 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; <<http://www.cinema-organs.org.uk/ukinstal/ritzball.html>>

St John Vianney RC Church, Clayhall, 1 Stoneleigh Rd, Ilford Essex, 44 (0)1525 872356, (3/7C); Sun, Aug 9, 7:30pm, Donald Mackenzie; <www.cinema-organs.org.uk>

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

South Bank University, 103 Borough Road, London, 44 (0)1525 872356, (4/24W); 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); 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

HOORAY for hollywood

An addendum to the history of the “#234 organ”

(November/December 2002 Theatre Organ)

By Steven Ball*

There are (as anyone who has attempted the task knows) numerous little amusing lessons and happenings that accompany the efforts of anyone who takes up a pen with the idea of accomplishing some journalism. Almost invariably, as soon as the “final” copy is sent to press, a whole new pile of useful facts and obscure data come to light just when it appears to be too late. One then runs the risk of either annoying the editors of the esteemed publication producing the material by sending a veritable blizzard of revisions and additions or to present an addendum to an already published article. Since no blizzards have recently been reported in Southern California, our reader might come to the conclusion that the author has chosen the second course of action in this case.

After hearing the positive reactions and wonderful responses of so many people about *Hooray for Hollywood!* article (November/December 2002 issue) and having to address a great many e-mails and letters about the subject, I

thought that perhaps the following little list of facts and corrections would be of interest to some.

- The most frequently asked question has been that of the new ownership of the instrument. Although it was not directly stated in the article, your author is the owner.
- Concerning the Barton organ: Barton referred to their instruments not by Opus but by number. For example, in this case “Op. 234” would be “#234 organ.” Also, in all official company correspondence, they were known as “Bartola Musical Instruments Co.”

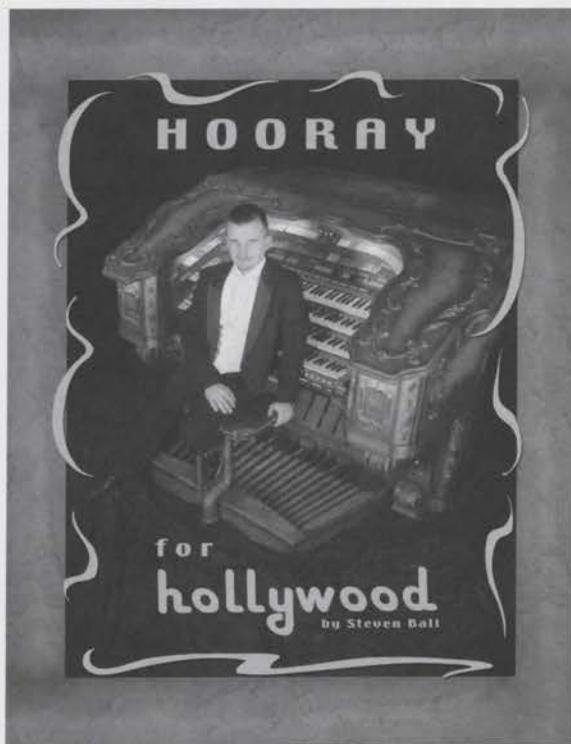
- The \$75,000 price tag of the organ was probably just the publicly advertised price for the organ (this information was extracted from an article in the Detroit Free Press for Sunday March 17, 1963). The actual original sale price may have been something much more reasonable. Mr. Roger Mumbue suggests about \$30,000 stating that Bartons generally sold for about \$1,000 a rank. No original bill of sale has yet been found.

- The Brass Trumpet rank is now more of a mystery than ever. The large body of experts which have convened to discuss the subject have come to something of a consensus that it is, in fact, brass and copper plated steel. Debate is still underway about the subject. What is clear is that it is not just plain brass as one might find in a Wurlitzer. Concerning the lineage of this type of pipe construction, Mr. Henry Gottfried (Anton Gottfried's son), recalls that there were two or three dozen sets of Brass Trumpets made in this same manner over the years and perhaps

one dozen Brass Saxophones as well. An example of the latter could be found in the former Olympia Stadium Barton, now in the residence of Roger Mumbue.

- The article mentions the Highland Park Theatre. The correction should be made that this is, in fact, the Highland Theatre.

- Probably the most significant (and accidental) error is that of the greatly reduced Solo stoplist. As the stoplist was intended as an historic record, it is reprinted here in its corrected form for future reference.



Barton #234 Organ

Hollywood Theatre

Detroit, Michigan, 1927

The specification is presented here exactly as it appears on the console.

specifications

Pedal

16' Diaphone
 16' Tibia Clausa
 16' Bourdon
 16' Tuba Profunda
 16' Piano
 8' Octave
 8' Flute
 8' Tibia Clausa
 8' Clarinet
 8' Sax'phone
 8' Tuba Horn
 8' Tuba Mirabilis
 8' Bass Solo String
 8' Cello
 4' Flute
 8' Accomp to Pedal
 8' Great to Pedal
 8' Solo to Pedal
 4' Accomp to Pedal
 Bass Drum on Pedals
 Cymbal on Pedals
 Snare Drum on Pedals
 Pedal 2nd Touch
 Bass Drum
 Cymbal
 Snare Drum
 Kettle Drum
 Crash Cymbal

 Pedal Pizzicato
 16' Tuba Pizz

Accompaniment

16' Solo String T. C.
 8' Quintadena
 8' Diaphonic Diapason
 8' Concert Flute
 8' Tibia Clausa
 8' Solo Tibia Clausa
 8' Oboe Horn

8' Sax'phone
 8' Vox Humana
 8' Solo Vox Humana
 8' Clarinet
 8' Tuba horn
 8' Trumpet
 8' Solo String I
 8' Solo String II
 8' Viole d'Orchestre
 8' Viole Celeste I
 8' Viole Celeste II
 8' Solo to Accomp
 8' Accomp to Accomp
 Blank (white) 1
 Blank (white) 2
 Blank (white) 3
 Blank (red) 4
 Blank (red) 5
 Blank (red) 6
 Blank (red) 7
 Blank (mottled yellow) 8
 Blank (mottled yellow) 9
 4' Flute
 4' Piccolo
 4' Solo Piccolo
 4' Vox Humana
 4' Solo Vox Humana
 4' Viole
 4' Octave Celeste
 2 2/3' Twelfth
 2' Piccolo
 8' Marimba Rit.
 8' Harp
 8' Chrysoglott
 8' Piano
 Mandolin
 Tamb'rine
 Cast'nets
 Chinese Block
 Tom Tom
 Sand Block
 Snare Drum

Accomp. 2nd Touch
 8' Diaphonic Diapason
 8' Tibia Clausa
 8' Solo Tibia Clausa
 8' Sax'phone
 8' Tuba Horn
 8' Tuba Mirabilis
 8' Eng. P. Horn
 Blank (red) 1
 8' Strings
 4' Piccolos
 8' Xyl'phone
 4' Glockenspiel
 8' Cath. Chimes
 Triangle

 Accomp 2nd Touch Couplers
 8' Solo

 (Accomp) Pizzicato
 (8') Solo Pizz.

Great

16' Diaphone
 16' Tibia Clausa
 16' Solo Tibia Clausa
 16' Oboe Horn T. C.
 16' Sax'phone T. C.
 16' Vox Humana T. C.
 16' Solo Vox Humana T. C.
 16' Clarinet T. C.
 16' Tuba Profunda
 16' Solo Strings T. C.
 8' Diaphonic Diapason
 8' Concert Flute
 8' Tibia Clausa
 8' Solo Tibia Clausa
 8' Oboe Horn
 8' Sax'phone
 8' Vox Humana
 8' Solo Vox Humana
 8' Clarinet

8' Tuba Horn
 8' Tuba Mirabilis
 8' Orchest'l Oboe
 8' Kinura
 8' Trumpet
 8' English Post Horn
 8' Solo String I
 8' Solo String II
 8' Viole d'Orchestre
 8' Viole Celeste I
 8' Viole Celeste II
 4' Flute
 4' Piccolo
 4' Solo Piccolo
 4' Vox Humana
 4' Solo Vox Humana
 4' Viole
 4' Octave Celeste
 2' Fifteenth
 2 2/3' Twelfth
 2' Piccolo
 1 3/5' Tierce
 2 2/3' Tibia
 16' Piano
 8' Piano
 4' Piano
 8' Marimba Rit.
 8' Harp
 8' Chrysoglott
 8' Cath. Chimes
 8' Xyl'phone
 8' Master Xyl'phone
 4' Glockenspiel
 4' Orchest. Bells
 Sleigh Bells
 Blank (white) 1
 Blank (white) 2
 Blank (white) 3
 Blank (white) 4
 Blank (red) 5
 Blank (red) 6
 Blank (red) 7
 Blank (red) 8
 Blank (mottled yellow) 9
 Blank (mottled yellow) 10
 Blank (mottled yellow) 11
 Blank (mottled yellow) 12
 16' Great to Great
 4' Great to Great
 8' Solo to Great
 Great 2nd Touch
 16' Tuba Prof.

16' Tibia Clausa
 16' Solo Tib. Clausa
 (Great 2nd Touch) Couplers
 8' Solo
 (Great) Pizzicato
 (8') Solo Pizz.

Bombarde

16' Diaphone
 16' Tibia Clausa
 16' Solo Tibia Clausa
 16' Tuba Mirabilis
 16' Tuba Profunda
 8' Diaphonic Diapason
 8' Concert Flute
 8' Tibia
 8' Solo Tibia Clausa
 8' Tuba Horn
 8' Tuba Mirabilis
 8' English Post Horn
 8' Trumpet
 8' Solo String I
 8' Solo String II
 8' Viole d'Orchestre
 8' Viole Celeste I
 8' Viole Celeste II
 4' Piccolo
 4' Solo Piccolo
 4' Clarion
 4' Clarion Mirabilis
 8' Xyl'phone
 4' Glockenspiel
 Snare Drum
 16' Great to Bombard
 4' Great to Bombard
 8' Solo to Bombard

Bombard 2nd Touch
 16' Tuba Prof.
 8' Tuba Horn
 8' Tibia

Solo

8' Quintadena
 8' Diaphonic Diapason
 8' Tibia Clausa
 8' Solo Tibia Clausa
 8' Oboe Horn
 8' Sax'phone
 8' Vox Humana
 8' Solo Vox Humana
 8' Clarinet

8' Tuba Horn
 8' Tuba Mirabilis
 8' Orchest'l Oboe
 8' Kinura
 8' Trumpet
 8' English Post Horn
 8' Solo String I
 8' Solo String II
 4' Piccolo
 4' Solo Piccolo
 4' Glockenspiel
 4' Orchest. Bells
 8' Marimba Rit.
 8' Chrysoglott
 8' Cathedral Chimes
 8' Piano
 8' Master Xyl'phone

Tremulants

Main
 Solo
 Vox
 Tuba
 Eng. P. Horn
 Solo Tibia
 Tibia
 Blank (white) 1

Effects (Mother of pearl buttons on touch-plate above Solo manual)

Auto Horn
 Fire Gong
 Horse Hoofs
 St. B. Whistle
 Surf
 Siren
 Bird Song- I
 Bird Song- II
 Door Bell
 Telephone Bell
 Musicians (signal)
 Stage (signal)

(Toe studs to the left of the swell pedals)

Auto Horn
 Fire Gong
 Horse Hoofs
 St. B. Whistle
 Surf
 Bird Song I
 Bird Song II

Swell Pedals (with matching pneumatic indicators at the center of the top stop rail)

- Div. I
- Div. II
- Master
- Cresc

Toe Levers (to the right of the swell pedals)

- Sforz. (with indicator light)
- Thunder (with indicator light as Thund'r Lgt.)
- Thund'r Crash (with indicator light as Thund'r Hvy.)

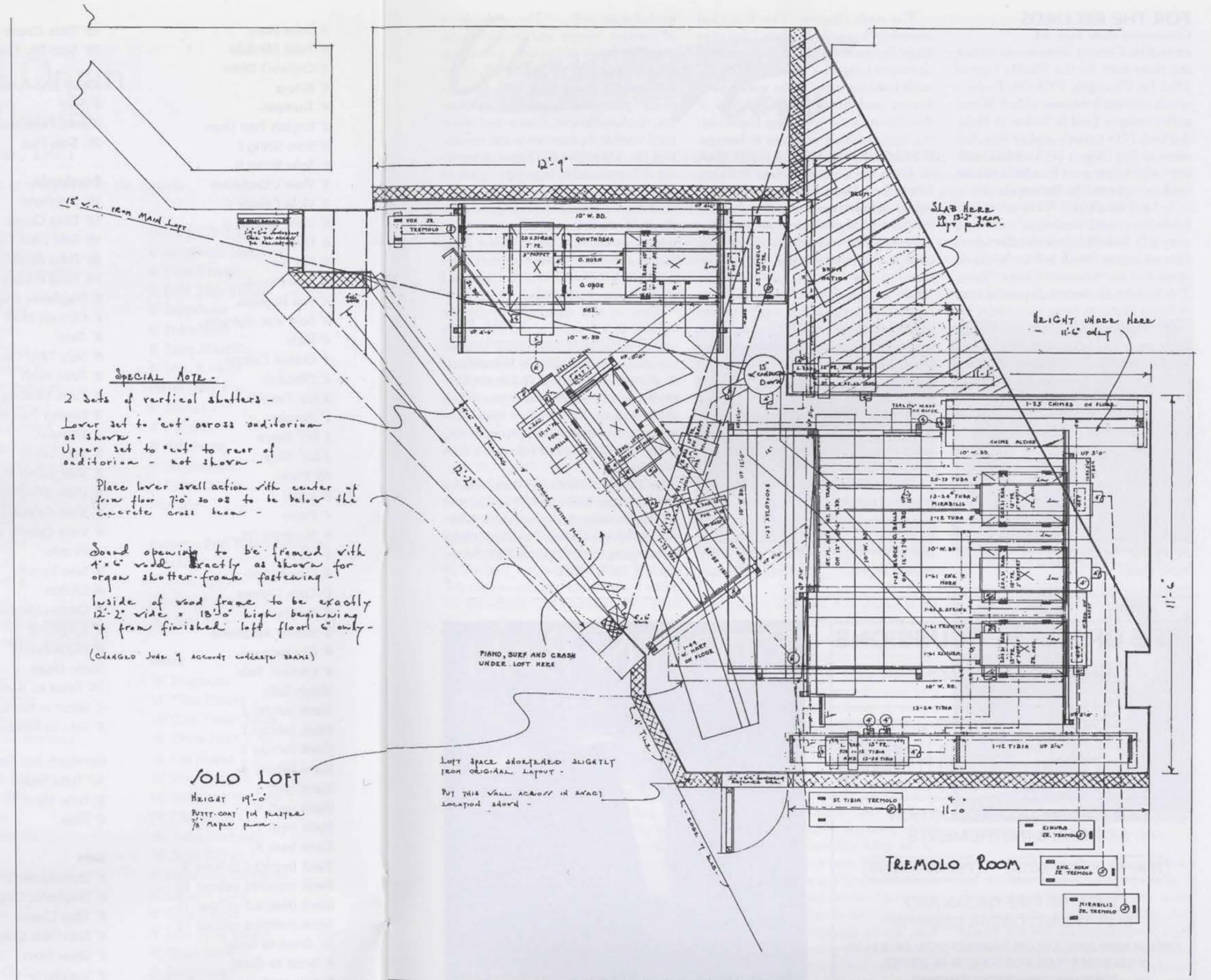
Pistons

- Solo 1-10 + C
- Bombarde 1-10 + C
- Great 1-10 + C
- Accompaniment 1-10 + C
- Pedal 1-10 + C

• Finally, the most fascinating and priceless of the artifacts to have recently surfaced is a rare, original blueprint for the solo chamber. Upon the closure of the company, Maxcy Barton destroyed all company records and for that reason, as well as the fragile state of the paper, these chamber blueprints are almost nonexistent. In the interests of preservation, and because of its rarity, it is reproduced here as well.

*Steven Ball, a graduate of the University of Michigan School of Music, holds the unique distinction of being the first organist in the history of the nation to receive a university diploma in organ performance, which officially recognized his study of both the Theatre and Classical Organ. Mr. Ball has concertized and lectured around the world including solo performances and silent film presentations in the Netherlands, Germany, Belgium, France, Portugal and Switzerland and was honored to receive the 2001 Fulbright Scholarship. His unique perspective, energy and performance style are at the forefront of efforts to continue the legacy of the uniquely American art form, which is the Theatre Organ. For more information, please visit:

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CONTINUED FROM PAGE 44

early 20th Century instruments including those built for the World's Fairs of 1893 (in Chicago), 1904 (St. Louis—which ultimately became today's Wanamaker organ at Lord & Taylors in Philadelphia), 1914 (today's outdoor Spreckels organ in San Diego), 1915 (in San Francisco which may soon be rebuilt into an outdoor organ on the Embarcadero!).

In his third chapter Whitney tells the fascinating, and somewhat turbulent, story of G. Donald Harrison's influence on Skinner organs which led to the development of the American Classic Organ. This includes the amazingly parallel story of Ernest Skinner's being barred from his own company in the same way Robert Hope-Jones had been banned years earlier from the Wurlitzer factory! (Skinner, however, opened a new shop and continued to build pipe organs.) Chapters four and five are devoted (respectively) to the two major—and certainly differing—performing personalities of the organ world: E. Power Biggs and Virgil Fox. Both were showmen (each in his own way, of course), remarkably accomplished performers, and contributed more than one might realize to maintaining, indeed increasing, the popularity of “classical” organ music.

The sixth chapter, “The Way God Intended Organs To Be Built,” describes Biggs' European tours and the numerous Columbia Long Play recordings that he made featuring many of the world's most famous and historic organs. And it describes in detail why Biggs began urging organ builders to return to baroque voicing and tracker action. Equal space is given in chapter seven (“Heavy Organ”) to Virgil Fox's use of smoke, lights, and electronic organs in his surprisingly successful attempts to bring good music to younger audiences. The final two chapters bring us right up into the 21st Century. First came the “Back to the Future” movement as organists demanded, and organ builders began providing, smaller “. . . esoteric organs with unequal temperament, no swell boxes, astringently ‘authentic’ baroque tones and the flat, straight, pedal boards . . .” and with tracker actions. As Whitney so succinctly states it “. . . to the uninitiated, the point of many organ recitals became ‘stay home; this isn't for you.’”

The final chapter “Reborn” describes how, “. . . the American historical organ movement could be said to have come full circle . . .” as the public, organists and organ builders realized they really wanted organs “. . . that could play any

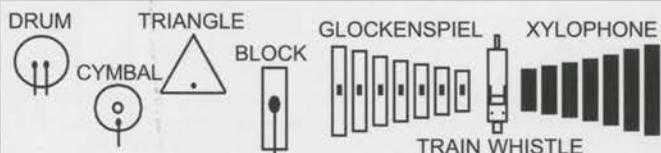
kind of music well . . .” The combination of baroque voices and features with romantic voices and modern technology is now in vogue. In addition “. . . the unthinkable came back into fashion: electro pneumatic organs built by Skinner, Aeolian-Skinner, Austin, and others (are) worthy of preservation and restoration . . . Americans also began demanding and appreciating large pipe organs in halls built for orchestras . . . in many American cities . . . pipe organs have regained the status of objects of civic pride . . . what Fox and E. Power Biggs had in common . . . was that they were good musicians who were not ashamed of also being entertainers.”

Here in one thoroughly enjoyable volume is a history of the American organ, its builders, and artists that we can enthusiastically Highly Recommend to all organ aficionados! This 6 1/8" x 9 1/4" book has 289 pages of text (including the introduction), over two dozen photographs and illustrations, plus a glossary, notes, bibliography and index for a total of 352 pages

It is ISBN 1-58648-173-8 and sells for \$30.00 in the U.S. (\$46.00 in Canada) and can be ordered from your local bookstore or Harper-Collins Publishers, Order Department, 1000 Keystone Park, Scranton, PA 18512-4261. 

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Chapter News

ATTENTION ALL CHAPTER CORRESPONDENTS: The deadline for receiving Chapter News items for the September/October issue is July 5, 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 to 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.

ATLANTA

Danny Brooke, President, 770/663-7762

Atlanta, Georgia. What a year the Atlanta Chapter has experienced in 2002—great artists, wonderful organs and larger attendance by chapter members at all of our programs. We are alive and well. Our November program was a concert by yours truly, Ron Carter, at the Michael Pettway GW IV Allen theatre organ. In addition to some standard theatre organ fare, Ron entertained the audience with a Harold Lloyd short *Two Gun Gussie*. The audience really enjoyed this silent comedy and Ron had his accompaniment fine-tuned for the action on the screen. The Pettway GW IV has been professionally voiced and recorded by International Theatre Organ Virtuoso Tom Hazleton under the title *Gone is the Wind*. The instrument is one of two GW IV theatre organs in the Atlanta area and has a very clean studio sound in a large great room in the Pettway Alpharetta residence.

Eleven of our members attended the ATOS Annual Convention in San Diego for a great four-day event. The San Diego hosts had their act together and we heard some great artists and organs.

For our Christmas program we were graciously invited to Rome, Georgia and the home of Dr. and Mrs. Ham Dixon. The Dixons have a very tastefully decorated music room containing a custom Allen four-manual classic instrument. This room is over 50' long, 30' wide and 25' high with all polished marble floors. What a sound! Chapter member Jerry Myers treated us to a smorgasbord of Christmas delights. Jerry is a very accomplished church musician, music educator



Ron Carter at the Michael Pettway GW IV.

and theatre organist. The Dixons really rolled out the red carpet for us with some great refreshments, and wonderful Southern hospitality. Chapter members also brought their favorite Christmas dish. Ham started the program with some very touching comments about a recent painting he had acquired for the Dixon family. This large painting depicts a miracle of healing and literally brought tears to the audience.

January had our chapter participating with our sister chapter, the Alabama Chapter, with a public screening of the Academy Award silent film *Wings* accompanied so well by our own Ron Carter at the historic Alabama Theatre Wurlitzer, affectionately named Bertha. There were well over 300 persons in attendance and Ron was told it was one of the most successful programs presented by the Alabama Chapter in several years. They actually made some money! It was all donations with a large fish bowl in the lobby. After Mr. Carter's standing ovation the fish bowl quickly filled up. With



Fred Boska at the McCoon custom 317 Allen.



Jerry Meyers at the Dixon custom Allen.

the smell of hot popcorn on a cold January afternoon greeting the patrons as they entered the warm theatre it just couldn't have gotten any better. Ron Carter has his accompaniment really fine-tuned with melodies that people just can't get out of their head. February brought us to the McCoon Allen 317 custom theatre organ in Newnan, Georgia. Bob and his mother Elise have been members of our chapter for over 30 years

and have hosted numerous programs. Fred Boska, the house organist for the Rylander Theater, entertained a large crowd with great up beat theatre organ fare. Fred has really fine-tuned his theatre organ skills and has some great arrangements he has "stolen" from other world-class artists. He told the crowd that if they recognized whom he was attempting to copy, then he had been successful. Well, we were treated to Buddy Cole, Simon Gledhill, and Ron Rhode to mention only a few! He not only is a retired professor from Southwestern College but he is also an old dance band accompanist. Fred knows his stuff. This was a very varied program with a special guest soloist brought to Atlanta all the way from Tallahassee, Florida. Dorothy Bradford, a retired choral director performed several popular selections and really entertained our audience. Dorothy and her husband Jeff started the dance band called the Bradford Quintet where Fred played piano. We have so many of our chapter members who really are professional theatre

organ artists. Our own Rick McGee played a wonderful program for the Alabama Chapter in February and James Thrower played a program at the Don Baker Memorial Organ in Lake Brantley Florida. We are definitely a chapter of both listeners and PLAYERS!

Future concerts by our members include Neil Pollock at the Alabama on March 9 and at the Bucky Reddish Allen on March 16. Also, everyone is invited to hear John McCall in concert on the George Wright 319 EX residence organ at the home of Mark and Carrie Renwick in Jacksonville, Florida on April 19 and in a concert of popular music on the Allen theatre organ 317 EX on May 3 in Moultrie, Georgia at St. Margaret's of Scotland Episcopal Church. Of special note to all of you will be a benefit concert on May 10 at 7:30 p.m. We will present an old time radio program at the Callanwolde Fine Arts Center in Atlanta, co-sponsored by the Callanwolde Organ Guild and the Pot Luck Players radio cast. Advance tickets are \$25.00 and well worth the non-stop two hours of 1930s live radio entertainment. This is a fundraiser for all three groups. The Callanwolde mansion was once home to the Candler family the founders of Coca Cola and has been wonderfully restored to its original grandeur with a 60-rank Aeolian residence pipe organ. Allen Organ Studios of Atlanta is providing a state of the art Allen R311 theatre organ that will be used prominently in the show by our own chapter member John McCall. Ya'll Come!

Ron Carter

CENTRAL FLORIDA

Bill Shrive, President, 727/546-0564

Tampa, Florida. Our January meeting was held at the home of Dennis and Brenda Werkmeister. Dennis is our Treasurer and also the crew chief at the Polk Theatre's 3/11 Robert-Morton in Lakeland. Dennis' organ is a Rodgers 33E, three-manual instrument, interfaced with five ranks of pipes and using MIDI interface connected to a Yamaha piano. Member Bob Courtney played a wonderful program that included many very old tunes not well known. Open console followed with many of our chapter organists taking their turn. A few members also tried the harpsichord. It was a very enjoyable meeting.



Dennis Werkmeister, left, and Bob Courtney at the Rodgers 33E.

Also in January our monthly concert in Pinellas Park featured members George Losinger on the Wurlitzer and Johnny June Carter at the piano. It was a very good program, which was well attended and enjoyed by everyone. It is great to have the new chest installed and also the Clarinet and Diapason playing.

In February we met at the home of Eloise Otterson. Eloise is our new Secretary and also Membership Chairman. The program featured our chapter organists on the Hammond console. Johnny June Carter opened the program with a Valentine medley of tunes that she made into a story using the song titles. It was cleverly done. Johnny June is our new Vice-President and is one of the pre-show organists at the Tampa Theatre. She was followed by George Losinger, Bob Courtney, Dave Henderson, and Sandy Hobbs who entertained us with some more music for Valentine's Day.

The February concert in Pinellas Park featured George Losinger on our Wurlitzer. George has been a professional musician and previously taught organ. He played a fine program that included several requests from the audience.

On February 9 Rosa Rio presented her own musical score to the silent film *The General* starring Buster Keaton at the Tampa Theatre. The film was preceded by a mini concert and a sing-along. It was an excellent performance by Rosa. Also it was great to hear the organ using the new 10-hp blower. It was a very noticeable difference going from 5 to 10 hp. A crowd of over 900 gave Rosa a standing ovation.

Rosa Rio was presented with two awards recently. Fletcher Organ Studios presented a Lifetime Achievement Award to Rosa in recognition of her years of

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providing beautiful and memorable music. On January 6, 600 people were present to applaud her at the Sun City Community Hall. On January 29, the American Association of University Women presented Rosa with a Woman of Distinction Award, which was also held in Sun City Community Hall.

Work proceeds on the 3/11 Robert-Morton at the Polk Theatre. The main chamber has been re-leathered and the organ should be playable April 1. We look forward to using the organ again before the movies and live performances.

Sandy Hobbis

CENTRAL INDIANA

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

Indianapolis, Indiana. Over the course of January and February, a mathematical relationship developed in central Indiana. The equation is: Winter in Midwest + Theatre Organ = Record Snowfall. The initial representation of this came on January 5 when the Central Indiana Chapter convened for a membership meeting at the Warren Center for the Performing Arts. The afternoon's unpleasant surprise blanket of white was countered with the very pleasant surprise of pre-meeting entertainment from chapter First Vice-President Cletus Goens gracing the Steinway grand in the lobby. There is nothing like a bit of cocktail piano to warm up those coming in from a winter wonderland—especially with the piano speaking through talented fingers!

Following a short business meeting, the afternoon of music carried on with Kurt Schakel at the 3/18 Barton giving what can only be described as a shortened concert, since the phrase "membership meeting program" would be an injustice to the quality and hard work

contained in the performance. Kurt opened the program with a rousing Irving Berlin selection. Midway through the program, the stage lights faded, leaving a silent and starkly lit house. The quiet was broken with notes from the Barton, yet as the three manuals were illuminated, the artist was missing, only to soon appear under a new glow from the proscenium seated at the grand piano adjacent to the Barton console. Through the wonder of computer playback, the audience was treated to a Kurt Schakel and Kurt Schakel playing a duet of a Moszkowski composition. Later in the program our cloned artist presented another blazing duet on *Vivo*, which melted the snow, at least in the minds of audience members.

The math lesson continued on Valentine's Day as the Long Center for the Performing Arts in Lafayette presented Jelani Eddington at the 3/21 Wurlitzer. A steady rain fell with the beginning of the performance, but by the conclusion, a full onslaught of winter was present. No less than a full onslaught of fantastic theatre organ music found its way down from the chambers high above the audience with Jelani presenting music for the holiday as well as selections from a new recording.

Following the sensational single program on Friday in Lafayette, Mr. Eddington joined with musical partner David Harris for a CIC sponsored Dynamic Duo concert on Sunday in Indianapolis. You guessed it—it was snowing that day as well. Concertgoers were thankful that phenomenal musical performances require no shoveling, as our artists



The Dynamic Duo, Jelani Eddington and David Harris.



Kurt Schakel at the Barton console.

released a musical storm from the stage at Manual High School! Though a few solo pieces were presented with Jelani at the 3/26 Wurlitzer and David at the concert grand piano, most of the afternoon featured both artists at their respective instruments. The duo seemed to effortlessly hand the melody of the selected pieces back and forth, yet no one believed the exchange to be nearly as simple as it appeared. Among the superb music of the second half was a medley of Richard Rodgers' selections. In short, those who braved the result of our newly learned equation—including a tired, overworked organ technician/restorer hiding in a

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Shawn Chase

CHICAGO AREA

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

Chicago, Illinois. Our September 14 social was a joyous occasion. Old friend, Fr. Andrew Rogers, starred at the Pickwick Theatre. Fr. Andrews sometimes plays in the mode of his mentor, the late Fr. Miller, but he has developed talents that compliment his tutor's influence.



Fr. Andrew Rogers at Pickwick played for September Social.



Oriental Theatre Wurlitzer console . . . taken in the '80s when the organ was still playing in the theatre.

The second show of 2002 featured live photoplay artist Jay Warren scoring the classic silent *The General*. The Arcada Theatre was virtually sold out. CATOE member, Jay Warren, is a pro with silent films. He heads the Silent Film Society of Chicago, based at the Gateway Theatre. The society has experienced phenomenal growth during the few years it has been in existence.

The last social of 2002 was held at the Gateway Theatre on November 29. Mark Noller sent us home in an early

Christmas mood. His rendering of a variety of Christmas Carols was excellent.

The big news of 2002 was the CATOE Board's decision to bring the already finished shell of the Oriental Theatre Wurlitzer into the 21st Century. The latest technology will update the working interior. When this has been accomplished, the console will be displayed in the lobby of the Oriental.

Volunteers will distribute literature. We hope to generate interest as well as contributions so that the organ will be reinstalled in the Oriental after too long a hiatus.

Hal Pritchard

DAIRYLAND

Gary Hanson, President, 414/529-1177

Racine/Milwaukee, Wisconsin. We had a "January Thaw" Social on January 19 at the Racine home of Marilyn Stulken-Rench. The organ is a three-rank Kilgen "Petite Ensemble" maintained by her husband Tom Rench, an organ builder. She played several unusual hymn arrangements by Hugo Gehrke. Her husband told us about the history of the instrument. Also a video, Laurel and Hardy's *Big Business* was shown courtesy of Pete Tilleme. Marilyn and Tom's warm hospitality helped to thaw everyone out.

It is with great sadness that we announce the untimely death of an officer and the treasurer of our Dairyland Chapter, Clint Lehnhoff, 44, who died of an apparent heart attack. Clint helped coordinate our Milwaukee ATOS Convention in 2000 and was going to continue in that role for our 2004 ATOS Convention. He loved the theatre pipe organ, movie palaces and the music of Jesse Crawford. He was a Business Manager at the Organ Piper Music Palace for the last ten years. It was appropriate then that his memorial service was held at the Organ Piper on January 18 with his favorite music played by organists Dave Wickerham and Ron Reseigh.

Valentine's Day was celebrated by DTOS on February 16 at the Racine Theatre Guild. The artist was DTOS member Bill Campbell who played love songs and a sing-along on the seven-rank McNeill Wurlitzer. Other entertainment was piano solos by Bill Gans and a duet with Bob Leutner on the organ and Fred Johnson played his soprano sax. The

grand finale was a demonstration of the new second console with its player device. Prizes were awarded for the couple married the longest, married the most recent, etc.

One of our newest DTOS members is concert organist Jelani Eddington. He recently moved from New York to Madison, Wisconsin. He joins other Dairyland members who are also concert organists—Dave Wickerham, Ron Reseigh and Jack Moelmann. We look forward to hearing Jelani play at socials and other events. Welcome, Jelani!

Sandy Knuth

EASTERN MASSACHUSETTS

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

Wellesley, Massachusetts. Our first public concert for the New Year was on January 4. It was a first in more than one way—it was the initial appearance for this artist on or chapter organ and first for an artist that has been sightless since birth—Candi Carley-Roth. One would hardly have known from her deft manual and pedal work, inter-manual playing, use of the combination pistons and the many stop changes. In short, she was amazing and her audience reacted accordingly with warm appreciation in sustained applause.

Candi gave us 21 selections, some popular numbers and some with religious background, including four medleys and an encore. The following afternoon she played for our monthly social and again displayed her ability in double pedaling and other challenging aspects as well as use of the piano. Four manuals and 18 ranks together with traps and percussions did not bother her or the fact that our console was new to her. Our members and guests were given a treat in watching and hearing this organist as she demonstrated how she has adapted to overcome her loss in learning to play the most difficult instrument.

With the New Year we continue with the same officers and the normal rotation of board members after serving for three years.

February 2 at Babson our monthly social had Dr. Alan Goodnow as guest organist. We heard a good mix of familiar songs, some in medley format, and our Wurlitzer was in good voice. Alan

has a theatre pipe organ in his home so he knew what registrations best fit the music he had chosen. Our member, John Cook, was also heard during open console and more good music issued from the two chambers all making for a fine afternoon.

Stanley C. Gamiss

GARDEN STATE

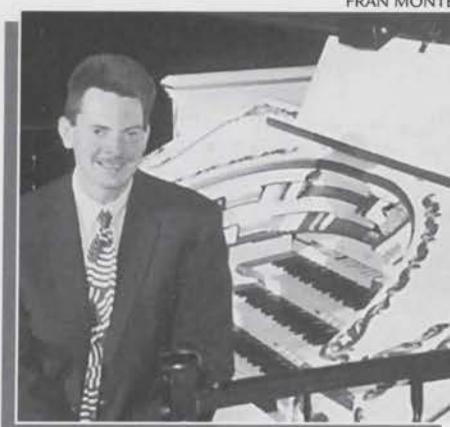
Don Hansen, President, 718/356-3175
nesnah38@aol.com

Trenton, New Jersey. The United States Eastern Coast has attracted many world travelers. New York City is always on the list to be visited. One of the jewels in the city was the famous "Rainbow Room," 70 stories high on top of the RCA Building in Rockefeller Center. A special 3/10 Wurlitzer, Opus 2185, Style R16 was installed in 1934, in the luxurious Rainbow Room for dining and dancing. The Wurlitzer had two consoles and a roll player. One console was in the Dining Room and the second console was placed in the Grill Room. Famous organists' music added to the New York scene.

As years passed, the Wurlitzer was sold and traveled to the home of RCMH organist Ray Bohr. Joe Oelhof later purchased the organ. His installation was novel. The pipes were moved into solid steel chambers. The console was placed on the floor above where it was displayed and performed on. Pipe organs seem to like traveling. Once again the Wurlitzer was purchased and moved to Pennsylvania.

July 1999 was a special month for GSTOS. Lee Hulko, owner of the Rainbow Room Wurlitzer, donated the complete 3/10 Wurlitzer with its two consoles to our chapter. Included with the organ was the special roll player with prized music rolls of famous artists. Our members were excited and we gave to Lee, and still do, a tremendous thank you for entrusting our chapter with this historic organ. GSTOS members moved the organ to the Rahway Senior Citizen Center in Rahway, New Jersey. Our energetic crew chief, Mike Fox, with crew, began installation and great progress has continued.

Sunday, January 19, 2003 at 12:30 p.m. we had an extremely important business meeting held in the Senior Center. It was the first meeting held by our new officers, President Don Hansen, Vice-



FRAN MONTE

Newark Symphony Hall, 3/15 Griffith Beach Theatre Pipe Organ, Ralph Ringstad, Jr. at the console.

President Greg Klinger, Secretary Fran Monte and Treasurer Bill Furcht. Our members arrived and, before the meeting, again took the tour of this delightful large room. A stairway leads to the second floor where the ten ranks of pipes are being restored in the two chambers. The console will be prominently placed on the main floor.

The afternoon meeting held serious discussions and future planning of our activities, which includes the Rahway Senior Center Rainbow Wurlitzer; Loew's Jersey, Wonder Morton; Bound Brook's Wurlitzer and Newark's Griffith Beach. It was a very long successful business meeting, but worth the time.

Garden State winters have for the last few years been easy living with only a few inches of snow to sweep or shovel. February 2003 blew in with snow, more snow, and lots of snow and thermometers refused to climb over 32 degrees. In spite of the bitter cold and impending blizzard, a small hardy group of our members braved the impending weather and traveled on February 16 to the historic Newark Symphony Hall for a 1:00 P.M. meeting. The main attractions were lunch, open console and a mini-concert.

After a short meeting, members enjoyed a delightful buffet luncheon. Spirited thanks were given to our hospitality chair Barbara Bacon. The mini-concert featured the talented organist Ralph Ringstad, Jr. He is a crewmember and has spent time restoring and assisting in tuning the Griffith Beach pipe organ. Ralph and the organ worked hand in glove. His program included well-known music with great registrations, which all of the audience enjoyed. With the



JINNY VANORE

New GSTOS Officers, from left, Bill Furcht, Treasurer; Fran Monte, Secretary; Greg Klingler, Vice President; Don Hansen, President

3/15 Griffith Beach theatre pipe organ newly restored, all members took advantage of open console, which lasted through the afternoon. Everyone enjoyed playing the organ. A special treat was given to the members when stage manager Glen Settle took all on a tour of this unique large entertaining building. He provided stories and history of the theatre and its various facilities. Many thanks were given to crew chief Bob Martin, Ralph Ringstad, Sr., Ralph, Jr., Jim Ernst, Mike Fox and Bill Londell. Special thanks were given to Glen Settle for the interesting tour. When the last members left the theatre the snow flurries were starting.

Jinny Vanore

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HUDSON-MOHAWK

Frank Hackert, President, 518/355-4523

Schenectady, New York. The severe winter weather curtailed much club activity for the Hudson-Mohawk Chapter during the month of January. In fact, the only notable occurrence was the January 14 noon concert featuring member organist Carl Hackert. These events are held monthly from September to June at Proctor's Theatre, Schenectady. These free concerts are sponsored by the theatre and the Hudson-Mohawk Chapter and typically feature one of our members playing *Goldie*, the theatre's fabulous Wurlitzer organ. The previously scheduled monthly meeting for January was cancelled.

February 2003, though still atypically severe, was better than the previous month in the Capital District so all scheduled club events could be presented. Member David Lester gave our club a double contribution in both meeting and concert areas. On February 10, he hosted our monthly meeting on the stage of Proctor's Theatre and offered the hearty souls who braved the frigid evening a delightful, and well constructed, round of *Musical IQ*; a game to test recognition of musical pieces through literal and musical clues. David was also our noon concert artist of the month for February, presenting a wonderful program of organ favorites.



David Lester

Hudson-Mohawk Chapter member Avery Tunningley presented a theatre style organ concert at Union Presbyterian Church on Park Avenue in Schenectady on February 22 using a 34-rank Wicks organ. The event was a church fundraiser and was extremely well received by the audience. He was joined in the presentation by chanteuse Jean Foster who used her fabulous voice in a short, potent program of torch songs. Avery also presented an enthusiastically received organ concert on March 2 at the New Times Theatre in Syracuse, New York. Future concerts by this talented young performer will be at the Glove Theatre in Gloversville, New York and the Capital Theatre in Rome, New York.

Norene Grose



Steve Plaggemeyer plays "Happy Birthday" for Jesse Crawford's 107th.

He was a retired professor of electrical engineering at John Brown University. He fell in love with the theatre organ while in high school. He purchased one of Jesse Crawford's recordings and became a devotee for the rest of his life. He installed a Kilgen pipe organ in his home with specially built chambers. His loving wife Enid preceded him in death in April 2000.

The Jesse Crawford Archives is thankful to Dr. John W. Landon for another donation. This consists of an eight compact disc set—the total output of Crawford's 16-inch transcription discs in his collection. The CDs are the original MUZAK/AMP transcriptions of the original unaltered sound. A few of the selections were so badly scratched that a sound engineer "de-clicked" them. This 8-CD set is available to chapter members exclusively at \$10 per disc, or \$80, plus postage for the set. We have had several new members enroll because of this offer. Dr. Landon also has two CDs of some of Jesse Crawford's radio broadcasts that he acquired years ago directly from NBC. These are also available at \$10 per disc—\$20 for the set, plus postage. These discs along with the set of 15-CDs of all of Crawford's 78-rpm recordings comprise all of the Crawford material, which he intends to release through the JCTOS, except for the films he showed in Billings for the 106th birthday celebration in 2001. These three films and one or two others will eventually be put on DVD some time this year. We also thank John for a DVD of the three films he donated to the archives. The quality and sound were excellent. Again, the archives are grateful for Dr. Landon's generous donations and of his sharing

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JESSE CRAWFORD

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

Billings, Montana. Charter Member
Hugh Lineback of Siloam Springs,
Arkansas passed away October 6, 2002.

The Organist Entertains

The Organist Entertains is a weekly radio program broadcast on BBC Radio 2 in the United Kingdom and worldwide via the net. British organist Nigel Ogden hosts the show. You can listen to the show every Tuesday at 2000 hours UK time at:
http://www.bbc.co.uk/radio2/shows/organist_show/

these with the chapter membership.

We celebrated Crawford's 107th birthday in Billings, Montana, Sunday December 15, 2002. The officers from last year were re-elected. Past-president Nelson Cahill again provided the champagne and we toasted Jess' memory. President Steve Plaggemeyer played his Gulbransen Rialto II organ and we all sang heartily. A suitable decorated birthday cake was enjoyed by all present. The birthday party was late last year due to the ATOS Annual Convention in San Diego occurring during December 2, Crawford's natal day. He was born December 2, 1895 in Woodland, California.

The addendum to the Winter 2003 issue of our journal, *The Poet*, was Radio Script No. 12, of the Jesse Crawford Radio Concert broadcast of December 11, 1949 over WMCA New York. The programs were broadcast live on a Hammond organ from world-famous Steinway Hall and were sponsored by Steinway & Sons who was the Hammond dealer in New York. On page three the Announcer asked, "You started your own career at the age of 14, didn't you, Jess?" Crawford responded, "Well, I was playing the piano for dances at that age, Mike—had my own union card and everything. I didn't start playing the organ until about four years later. . . ." This was on February 24, 1913 at the Gem Theatre in Billings where he was first billed as "Professor Charles Crawford." The organ was

a 2/7 Kimball with tubular pneumatic action. He was billed as Mr. Jesse Crawford for the first time on May 11, 1913.

It is sad to report than another member, Clint T. Lehnhoff of Milwaukee, Wisconsin, died on January 10, 2003 at the age of 44. He had been a JCTOS member for ten years. A long-time ATOS and Dairyland Chapter member, he was the current Treasurer of the Dairyland Chapter. He loved the music of Jesse Crawford. For the past decade he had been employed as business manager at the Organ Piper Music Palace in Greenfield, a Milwaukee suburb where a 3/27 Wurlitzer-Kimball organ is installed. Those who attended the 2000 ATOS convention will remember Clint as the "Bus Captain" who was always out on the sidewalk coordinating the busses. He also served as convention treasurer in 2000 and had volunteered for the treasurer's job again for the Milwaukee convention scheduled for July 2-6, 2004. His enthusiasm was boundless. He was former manager of the Riverside Theatre and Budget Cinemas. He also was interested in the historical time-line of theatre organs, movie palaces and memorabilia. Clint was also a member of Historic Milwaukee Inc. and Theatre Historical Society. A Remembrance Gathering was held in Clint's memory Saturday January 18 at the Organ Piper Music Palace. May he rest in peace.

Dr. Ed Mullins

LONDON AND SOUTH OF ENGLAND

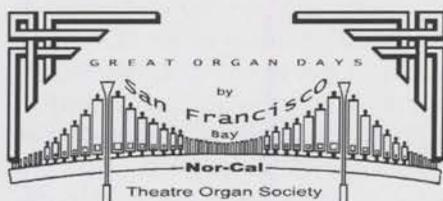
Ian Ridley, President
ridley@atos-london.freeserve.co.uk
London, England.
Woking Leisure Centre—
January 18 at 7:30 p.m.
Organist—Chris Powell.

Chris was born in the north of England but spent his early life in New Zealand. Following his parents return to



Chris Powell

this country he started taking piano and organ lessons. Like so many of our younger organists have today he came under the spell of the mighty Wurlitzer at the Tower Ballroom Blackpool. He was heard to remark at the time of his visit, "One day I'm going to play in that ballroom." His prediction came true, and in 1990 he rose up on the splendid white and gold tower Wurlitzer for the very



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first time. From there he has gone from strength to strength and is much in demand for concerts both here and abroad and has many fine recordings to his name. I think many of the audience would agree that "Blackpool came to Woking" this Saturday evening. Chris had not performed on our Woking Wurlitzer before, but was soon in his stride with a wonderful selection of rousing marches. It was soon evident that he was enjoying himself and it was obvious that the audience were too. The first half continued with a Barry Manilow selection, a wonderful tribute to Reginald Dixon, whose style Chris had obviously studied, and a selection of well-known Italian music. Mixed in with these we also had some delicate sensitive numbers.

In the interval Chris had many requests, which he skillfully wove into the second half of his programme, which included music from the Carpenters and a very comprehensive selection from the pen of Cole Porter. All too soon, our two hours of theatre organ entertainment was at an end but our very large and appreciative audience wanted more so an encore was the order of the day.

**The State Theatre Kilburn—
February 2 at 2:30 p.m.
Organist—Joyce Alldred**

Joyce was born in the North West of England and in her earlier years was taught the church organ. She regularly practised however on the Wurlitzer in the Gaumont Cinema in Manchester. Little did she know that this would be the start of a long association with this instrument. Later the Wurlitzer became one of the organs owned by the Lancastrian Theatre Organ Trust of which Joyce and her husband are prominent members and supporters. To commemorate its installation into the Granada Studios Tour Complex in Manchester Joyce wrote a march called *The Granada Connection*, which has become quite popular. These days she combines a busy concert schedule with teaching and of course composing.

Joyce is well known for her wonderful serene style of playing, and the audience was not disappointed, in fact they really absorbed themselves in her music. In the first half we were treated to flowing waltzes, a film overture and a delightful tribute to Hubert Selby who was in fact Joyce's teacher. We also had what Joyce



Joyce Alldred

calls her "Classic FM selection." For those of you outside Britain, Classic FM is a well know and popular Radio Station which specialises in light classical music. This of course was much appreciated by the audience.

After the interval we started with an unusual march from a little known composer Albert E. Matt and then it was on to some lively tangos. The programme for the second half included an overture to an opera, a selection of well-known Italian tunes, two Big Band numbers and a great selection of tunes from *42nd Street*.

We had a really wonderful programme of music from Joyce, which the audience appreciated very much. Joyce always says that the Kilburn State Wurlitzer is her "dream machine" and we all joined her in that dream this afternoon.

**Memorial Theatre Barry—
February 23 at 2:30 p.m.
Organist—Kevin Morgan**

Kevin has been involved in music since the age of three when he began playing the piano. He became a music scholar at his school and was awarded many national prizes for highest marks in various prestigious examinations. At the age of nine he started playing the organ and two years later at the age of 11 he played his first service in Salisbury Cathedral. He has studied music at London, Durham, Oxford and Cambridge and moved to Bolton in 1986 to become Organist and Choirmaster at the Parish Church. After a while he came under the influence of the late Ronald Curtis with whom he subsequently shared many theatre organ concerts.

Kevin has recently been awarded a doctorate, and at present is teaching both piano and organ. He also undertakes work playing classical, electronic



Kevin Morgan

and theatre pipe organ as well as piano and is now in increasing demand to play concerts across Britain.

Introduced to our four-manual Christie theatre organ for the first time today, Kevin's innate professionalism and musicianship saw him in full command of the instrument and really enjoying himself in no time at all. We were treated to a wide range of music in the first half, which included some lively Latin American, Big Band sounds and some haunting music from the pen of Henry Mancini. He also included a tribute to Tom Jones that well-known and popular singer from Wales who just that week had been awarded a lifetime achievement BRIT award. Kevin also treated us to a superb display of his classical organ playing skills for which he is also well known.

The second half continued with even more choice of music including Irish jigs, music from the pen of Ketelbey, some band music courtesy of Ron Goodwin and a selection of music from the "Roaring Twenties." Kevin finished with a popular sing-along selection mainly of well-known Welch songs, in which the audience participated eagerly. Kevin's programme of music and his musicianship were much appreciated by the audience, so of course we had to have an encore before the audience was satisfied. All enjoyed a wonderful afternoon of theatre organ music.

Ian Ridley

LOS ANGELES

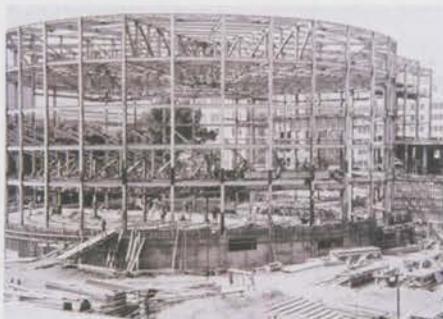
Don Near, President, 714/539-8934
donnear@cox.net

Los Angeles, California. On Saturday evening, February 1, LATOS members were treated to a RADIO DAYS

CONTINUED ON PAGE 67

An Acre of Seats In Search of 2974 Pipes!

By William Schlotter



Construction was halted during World War II and the theatre was known as "The Bird Cage of Berkeley."

THE BERKELEY COMMUNITY THEATRE

The Berkeley Community Theatre has an extraordinary history. The theatre was designed in the 1930's while the theatre world was agog over New York's Radio City Music Hall and Center Theatre. A design competition was held and a boldly Art Moderne theatre, strongly resembling the Center Theatre was proposed. Construction cost, and site slope forced the rotation of the theatre 180 degrees and a redesign to the less expensive Radio City Music Hall style. The new design resulted in the largest remaining proscenium theatre in Northern California, but with the stage house facing the street. Construction started in 1941 and by December, the steel frame filled the sky. World War II halted construction, but a new bond issue was passed in 1946 to finish the community theatre. Intended to house 5000 seats, the

seating plan was reduced to provide only 3500 seats. The end result is a massive theatre, with comfortable seating on the main floor and balcony. The theatre opened in June of 1950 and was in great demand. During the 1950s the huge stage, 65 feet deep by 98 feet wide, saw performances averaging 6 days a week. The building was equipped for an organ, with chambers, organ grille, main wind line, cable conduits, and blower and relay rooms. The school district, which owned the building, never could afford an organ suitable for this massive space. The three side-by-side organ chambers are above the proscenium, 65 feet over the house floor. The total chamber space is 66 feet wide, 15 feet tall and 13½ feet deep.

By the mid 1970s, all of the major theatre organs had departed the San Francisco Bay Area theatres and Nor-Cal hungered for a Wurlitzer thirty+ ranker again.

NOR-CAL TOS ACQUIRES ITS FIRST ORGAN

In 1978, the theatre manager, Judson Owens, came to Nor-Cal TOS to suggest that we install an organ there. Nor-Cal sent a committee, who marveled at the theatre and the space available for a major instrument. Without charitable trust tax status, Nor-Cal was un-

able to attract the donation of an organ and started the process of incorporation as a public nonprofit education corporation under section 501 (c) (3) of the Internal Revenue Service code. In 1984, the federal government granted our tax status and we once again started to solicit the donation of a major instrument.

In 1985 Mrs. Gerald Brookins and her son Gary Brookins of Fairview Park, Ohio, donated the Wurlitzer style Publix #1 (Opus 2006) that they had removed from the Toledo Paramount in 1965. The organ had been stored for twenty years while they looked for a suitable theatre location. The organ had been voiced for a large theatre of over 3400 seats, and had a spectacular architectural console and was a perfect nucleus for the organ Nor-Cal planned for Berkeley Community Theatre.



Gerald Brookins had removed the organ from the Toledo Paramount in 1965 and it was in storage for 20 years.

Berkeley Community Theatre (BCT) had a space to accommodate the largest of theatre instruments and the massive space to develop the lush ensemble and thundering pedal so memorable in the very large theatre installations. The Bay Area, at the time, had many excellent pizza instruments, and several small theatre installations, but nothing to equal the full-throated roar of a very large organ in a massive building.

NOR-CAL MOVES THE ORGAN TO BERKELEY

In January 1986, the nucleus of Nor-Cal's organ crew flew back to Cleveland to pick up the Toledo Paramount organ and to purchase a few extra gizmos. Rudy Frey and the BCT theatre manager, Judson



A fifty-three foot truck trailer arrives at the stage door in Berkeley.

Owens, flew to Detroit to rent a truck and to pick up a Wurlitzer 32 foot trap door diaphone, percussions and a few assorted ranks. Neither Rudy or Judson has ever quite explained the 360-degree rotation they did in a blinding snowstorm on the freeway from Detroit. In any case, they arrived safely and the truck was very useful in collecting organ parts from various storage places in Cleveland.

The crew, now including Lowell Wendell and Bill Schlotter, spent



Even 25 tons of Wurlitzer is dwarfed by the massive stage at Berkeley.



The only two Spanish style Wurlitzer consoles ever made were repainted in the same cabinet shop in Los Angeles.



Crome Organ has finished the shell and it is ready for reassembly and wiring.



The finished Toledo console has been installed on a walnut and teak dolly.

4 days collecting, sorting, identifying, inventorying, wrapping, packing and crating approximately 25 tons of Wurlitzer. The process was carried out in beautiful 5-degree weather, working in and out of a warehouse that was 25 degrees on the main floor and 105 degrees in the storage loft. Rudy, being from Buffalo, seemed quite unaffected by the temperature, but the rest of us Californians found the loft far too hot and asked the owner to turn off the heat. On the fifth day, a brand new 53-foot tractor-trailer arrived, and using the power tailgate on the rental 20-foot truck, Gary Brookins' staff helped us load the organ in one day. We took everything. The Brookins family had done a magnificent job in removing the organ from the Toledo Paramount. Everything was there, even the chamber heater thermostats, the brass rail from the orchestra pit, the organ platform and the lift. Much of the organ was wrapped in sections of stage curtains.

A week later, the tractor-trailer arrived in Berkeley, where a huge group of Nor-Cal members waited to unload. The organ was removed from the truck in a fraction of the time it had taken to load it and spread out on the stage. The next several days were spent storing the organ in the stage basement, stage scenery loft, and in the sidewall spaces of the theatre.

OVERHAUL OF THE TOLEDO CONSOLE BY CROME ORGAN CO.

Several years were spent in organ overhaul. Every part of every chest was disassembled, cleaned, refin-

ished, and new gasket, valve and pneumatic leather applied. This process went on for years, until we had a mountain of new Wurlitzer chest work. In the meantime, the Toledo Paramount Console was sent to Crome Organ Co. in Los Angeles for total overhaul and respecification. Ken enlarged the stop count from 205 to 229 and supplied the necessary pneumatics to operate the extra stops. The console color was scanned and the



Pipes were straightened, undented and rounded using various diameters of mandrels mounted upstage right.

console was sanded down and refinished in the original color scheme. Then sheets of gold and Dutch gold leaf were applied to the ormolu. The finished console is absolutely stunning and serves as a reminder as to how magnificent Wurlitzers architectural consoles were. Bill Schlotter did his usual rental trailer trick and towed the console back to Berkeley behind his motor home.

PIPE RESTORATION

In the meantime, the pipe cleaning crew, headed by Rudy Frey, spent endless hours cleaning, inspecting and polishing every pipe. Although the finished pipe work is a pleasure to behold, the cleaning and careful process routine insures careful inspection. It



60 feet above the auditorium floor, Berkeley's chambers were sealed, painted and prepared for the shutters.



In Phase 1, all but four of the 28 regulators and the 16 tremulants were overhauled by Richard Villemin in Porterville, California.



All of the poplar erection lumber was milled out of rough sawn planks on the stage shop patio.



All hands lift a manual chest onto the chest bearers.

is very important to find all the little cracks and broken seams that, left unrepaired, will affect pipe speech. Crew Chief Bill Schlotter, a Chief Engineer on tank ships, claims that looks are important, too."A good looking engine room almost always runs well, because the crew will take pride in their work."

CHAMBER PREPARATION

While chest overhaul was in progress, the three over-proscenium chambers were cleaned and the unpainted plaster and concrete walls were coated with concrete sealer by airless sprayer until they stopped absorbing the sealer. They were then given three coats of semi-gloss oil-based enamel in the same color as the tinted building plaster. The floors were sealed and hardened with two coats of gray floor epoxy. This produced chambers that were acoustically very bright, essential when the chamber swell openings are 65 feet above the house floor.

ORGAN OVERHAUL

By 1988, the crew was finishing the overhaul of 33 ranks of manual chests and 37 offset chests. The 24 Wurlitzer regulators and 16 tremulants were rebuilt by Villemin Organ Co. in Porterville. (Many more round trips for Schlotter's pickup truck and trailer.)

Organ installation started at the back wall of each of the three chambers, with 16 foot and 8 foot Tibias in the Main and Solo Chambers and the 16-foot Bombard in the Orchestral Chamber. The swell openings were reduced in height to match the 5-foot

shutters and the organ was installed from the shutter wall to the back aisle in layers, like those of an onion. New floor frames were made for the manual chests and the regulators, but all of the offset chests are anchored directly to the



The Berkeley organ receives its most important set of pipes, the soldered steel wind line.

concrete floors. The concrete floor was left as uncovered as possible so the sound of the organ would not be absorbed. (There is more organ sound down by the floor than you may imagine.) Additional horizontal bracing was installed to brace the organ from potential earthquake damage.

While erection was proceeding in the chambers, the Monday Night Crew, directed by master wood craftsman Carl Pinnow, was overhauling 9 units (381 notes) of percussions, 16 units of traps, and 9 units of effects in the basement of Wes Cavett's San Francisco apartment building. Every instrument was taken completely apart, cleaned, polished, refinished and leathered. We counted 3600 parts alone for the 49 note Wurlitzer Chrysoglott/Vibraphone with dampers. As each unit was finished, Schlotter trucked it back to Berkeley to join the growing mountain of Wurlitzer in the center Orchestral Chamber. Bear in mind, every



Every piece of organ in the chambers was rigged up or hand over handed up three 18 foot flights of steep ladders.



The organ crew is dwarfed by the Chicago Uptown's Tibia Plena.



Both 20 HP blowers were manhandled down stairs and through the orchestra passageway to the theatre's blower room.



Chamber assembly starts from the floor up with reservoir trunks mounted on new ground frames.

part we owned was stored either 35 feet above stage level or 20 feet below stage level and was moved to stage level every time we wanted to work on it. The stage scenery shop was invaluable for wood fabrication and chest overhaul. All of the erection lumber and floor frames were made from new poplar, planned from 1½" or 2" rough sawn planks. During the years of erection, we created mountains of planer chips, cheerfully carted away by our friendly theatre manager, Judson Owens. During the overhaul period, we used gallons of clear and orange shellac. During much of the year it is too cool and humid in Berkeley for the proper drying of shellac outdoors and it will bloom white. We got around this by spraying outdoors and two crew members



The bombards in the orchestral chamber were the first pipe work to be installed, to get them out of our way.

waiting just out of sprayer range to immediately carry the piece into the warmth and dryness of the stage shop.



Offsets were placed high in the 15 foot tall chambers to help the sound get out. (Note door at lower middle.)

The Toledo console was returned from Ken Crome in 1988 and by the end of 1989 the organ spoke with just six flue ranks in the Solo. Ed Stout and Dick Taylor were cleaning and preparing the shallots and reeds and installing the reed ranks. Their tonal work would consume the next year and a half, assisted by Clark Wilson. By December 1990, Nor-Cal had the first preview of the organ at their annual business meeting in December. The organ was now speaking at 27 ranks. The premier at the 1991 ATOS Convention was just 8 months away. During the last year, the organ crew was installing the Tibia Plena, traps and percussions in the Orchestral Chamber and in the tone chute outside the shutters. The massive 16-foot Tibia Plena and the organ piano were installed on the theater's speaker shelf 35 feet above stage level.



Our motor chain hoist on the grid was used to lift the 32 foot diaphones to their home on the scenery loft.



Two bold crew members avoid looking down as they work 60 feet above stage level to bolt the 32 foot wood diaphones to the back stage wall.



The solo chamber shutter wall has been removed and prepared for the new horizontal shutter assembly.

Last but certainly not least, the 32-foot trap door wood diaphone was installed 35 feet above stage level on the back wall of the stage house extending up through the metal gridiron at 66 feet. The crew feels that the installation of the 32-foot wood diaphone, the associated blower, and two regulators 35 feet in the air was about the equivalent of installing a complete Wurlitzer style D. All I know is that we worked for weeks closing up all the wood splits in the pipe ends and used 8 gallons of orange and clear shellac to coat them. The diaphones were rigged in place using a motor chain hoist from the grid and they are very firmly bolted to the 18" thick concrete stage wall.

On the 5th of July 1991, Tom Hazleton premiered the organ at the opening concert of the ATOS convention. The organ was playing with 28 ranks of the 33 ranks installed, and 2364 pipes out of



The new horizontal swell shutter assembly was erected, and tested backstage left.

the planned 2974 installed. At the moment the 55,000 man-hours of volunteer labor seemed very well spent.

PHASE 1½—THE SWELL SHUTTER PROJECT

In 1991 we still had much more work to do. We had acquired nine more ranks, a second marimba, an

aluminum bar harp and a Fox Special sized console for the organ. This was referred to as phase 2. We realized, however, that phase two would have to be postponed until we could improve the brightness



The new solo shutter assembly was rigged piece by piece through the slots in the organ grille.

of the organ. With a five-foot high row of shutters so far above the house floor, the organ simply wasn't clear and bright for the audience. To correct the problem, we used two approaches. Above the organ grill we started installing sound deflectors to direct the sound to the opening in the grill. We also decided to tear out the swell wall of the chambers, and replace it with floor to ceiling horizontal swell shutters.

The swell wall project took us about two years. First, we acquired enough 8-foot swell shutter assemblies to cover the entire organ front. These swell assemblies were overhauled, and extra swell motors fabricated to allow each shutter to have its own pneumatic motor. The swell frames were then engineered to position the swell blades horizontally, in order to deflect the sound downward, towards the housefloor. The new swell assemblies were then fully erected at one corner of the stage floor for testing and adjustment. With a new



The Orchestral Chamber shutter assembly dominated the stage scenery shop for months.



The Orchestral Chamber shutter opening is about to receive the new shutter assembly.



The console has been trailered over the Sierra Nevada to Crome Organ Co. before the snow makes I-80 difficult.

chamber swell assembly set ready for installation, the chamber was prepared for its installation.

First a construction platform 60 feet wide and 8 feet deep was erected in the tone chute in front of the chambers. All of the wiring to the chests in the chamber was disconnected and the cables withdrawn through the swell wall. The old swell frames were removed from the chamber and the parts rigged down through the organ grill to the house floor. A plastic barrier was installed at the front of the chamber to keep demolition and construction dust out of the chests and pipes. The steel and plaster swell wall was cut into 60 pound sections, manhandled through the attic into the ceiling spotlight gallery and lowered to the house floor. The area was thoroughly cleaned of plaster dust, and the new swell frame support was bolted into the newly enlarged opening. The new swell assembly was then erected on the outside face of the support frame, giving us



The torn and damaged veneer has been replaced twice, once in walnut and again in rosewood.

an additional 14 inches of space at the front of the chambers. The wiring was then fed into the chambers through the bottom of the swell frame and reconnected to the chests. Metal wind lines were fabricated and installed to

wind the new swell assemblies. This process was repeated for the other two chambers. The work was scheduled over two summers, so as to not conflict with our concert season. The project raises the

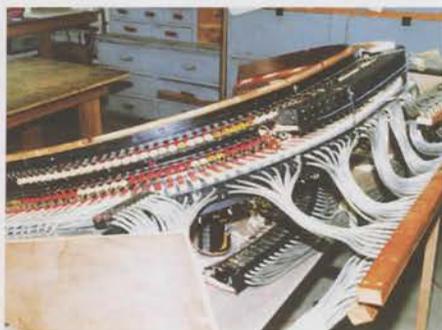


At the cabinet shop the shell is stacked to show the visual effect of the new finishes.

shutter count from 79 five-foot vertical shutters to 106 eight-foot horizontal shutters. The swell area was increased by 75%.

PHASE 2—CENTER THEATRE CONSOLE

We next turned our attention to the new console. New York's RKO Center Theatre console was the second largest that Wurlitzer had built. Of the 11 four and five manual specials, Radio City Music hall's twin consoles were the largest with 371 stop tabs. The Center Theatre was next with 359 stop tabs and the Fox specials had 349 stop tabs. The center console was a perfect match for the style of our theatre and had the resources to handle our ultimate organ of 42 ranks. The console was sent to Crome Organ Co. for overhaul and reassembly. The organ crew performed the overhaul on the console action boxes, but Ken Crome did everything else. The shell and assembly were altered to allow easier removal of components for future repair. All wiring cables were left separate to allow



At Ken's shop the lower and upper stop rails are being reassembled.



The console shell is being loaded with sub assemblies. The black object at the bottom is the original 250 stage crescendo switch with cancel pneumatic.



Ken used his custom designed trailer to deliver the finished console to Berkeley.



It takes a sturdy dolly to support the 2250 pound console.

disconnection and removal of any console assembly. All of the tin tubing was removed, straightened, de-dented and reinstalled to enhance access to and removal of console assemblies. The tubing installation is masterful, with the appearance of being an original Wurlitzer factory job. In the overhaul process the stop rails were enlarged to 364 tabs, all pneumatic. The keyboards were recovered with ten-cut ivory, all cut from antique ivory trophies already in the country. During the shell refinishing it was discovered the shell was not walnut as had been believed by everyone who saw it, but was quarter sawn Brazilian rosewood. So convincingly did Wurlitzer disguise the console as walnut that we replaced a considerable amount of the damaged veneer with walnut and Ken built a new walnut organ bench and pedalboard before we discovered that the console was rosewood. Discovering the beauty of the rosewood, we decided to finish the console in natural rosewood color. In a warehouse loft of antique veneers in Oakland, a small bundle of quarter sawn Brazilian rosewood was found and purchased to veneer the damaged places. Enough East Indian rosewood was found to construct yet another



With the help of the orchestra elevator, the console is installed on the performance dolly.

organ bench. When you see the console, you will be amazed at its deep natural rich reddish color. Only a clear lacquer was used on the veneers. When the console was returned to Nor-Cal, we then spent about a year wiring it and modifying the computer program for it. The console premiered in November of 2000 and the artists seem to be greatly pleased with it. Returning to phase 2, we have completed the overhaul and testing for 8 ranks and have installed two of them, Salicional and Celeste. Since the last convention, a 16-foot Wurlitzer Gamba has been installed. Although the size of the organ has not greatly changed, great effort has been spent on tonal quality and we believe that you will be very pleased with the present state of the massive ongoing project. 



■ The center theatre console is handsomely displayed on its jelly-glass surround dolly.

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CHAPTER NEWS

CONTINUED FROM PAGE 58

concert, performed by Tom Hazleton on the Mighty Wurlitzer in San Gabriel Civic Auditorium. LATOS Concert Director, Henry Hunt, is making a concerted effort to come up with concert themes that will entice our members to get up off the couch and out of the house and come to our concerts, and we were gratified with the turnout for RADIO DAYS. Of course, the name Tom Hazleton may have had something to do with the good turnout.

PAT MOWER



Tom
Hazleton

Nonetheless, it was a dandy concert. Ed Stout was our radio announcer at the microphone, tuned to sound like the radio sounded in the days before stereo technology and other sound enhancements at the disposal of sound engineers these days. Dressed in a natty brown suit with vest, Ed looked and sounded the part of a radio announcer during the days when radio reigned supreme.

He announced numbers and a running narration as the concert moved along, with Tom Hazleton performing magic at the Mighty Wurlitzer. Tunes made famous by the likes of Glenn Miller, the Dorsey Brothers, Benny Goodman and others during the Big Band days took us back to the days of bobby sox and jitterbugging and the memorable days we remember with fondness. Included were radio program theme songs heard on Fibber McGee and Molly, and Gaylord Carter's theme from *Amos and Andy*.

We look forward with anticipation to Concert Director Henry Hunt's next

production of "Route 66" starring none other than Walt Strony.

Char Hopwood

MANASOTA

Robert Alexander, President
941/758-7909

Sarasota, Florida. The chapter has been treated to some wonderful music lately, with David Henderson playing on January 19, followed by a program by Tom Hoehn on February 16, 2003. David Henderson led dance bands and jazz groups in Montreal, Canada from the 1950s through the 1970s, playing vibraphone, clarinet and marimba. In the 1950s, his band played for England's present Queen Elizabeth. Born into a musical family, his music-teacher mother provided piano training, and he went on to study music at McGill University and the Quebec Academy of Music. His main 40-year career was with the DuPont Company in Canada, retiring as Vice-President four years ago. He now plays organ and keyboards in Toronto and Florida. With a small swinging musical group, Dave plays vibes most Monday evenings at the popular Snookhaven Resort in Venice, just south of Sarasota. Dave gave the chapter a memorable program in January.

Tom Hoehn was the charter-signing secretary for the Central Florida Chapter (CFTOS) in 1978 and currently holds membership in five different chapters of the American Theatre Organ Society (Central Florida, Manasota, Orlando Area, Central Indiana and Hilo). He is a native of St. Joseph, Missouri where he began playing the organ at an early age—playing in church at age 12. Tom studied classical and popular organ through high school and college. He moved to Florida in 1974 and has been active in the church and theatre organ fields since his arrival. He has appeared as the organist for the Florida State Fair, Tampa Bay Rowdies Soccer Club, and Boston Red Sox Spring Training in Winter Haven, Florida. He was one of

the original four organists at J. Burns' Pizza & Pipes in Tampa, Florida along with Don Baker. During this time Tom studied with the former New York Paramount organist. In 1981, Tom moved to the new J. Burns' Pizza & Pipes in Winter Haven, Florida and remained there for four years. It was a real treat to hear Tom's lively presentation on the Manasota Chapter's mighty 4/32 Forker-Wurlitzer.

At this writing, the chapter is preparing for a special concert by Jelani Eddington on March 16, 2003. Mr. Eddington, well known for his performances and recordings on great theatre organs, has toured extensively throughout the United States, Canada, Australia, New Zealand, England, Holland, France and Germany, and now resides in Wisconsin. The chapter is expecting this concert to be a highlight for 2003.

Future programs scheduled so far include a return engagement by Stephen Brittain, on April 27, and a program by Gene Hodges on May 18, 2003. These volunteer programs by wonderful local artists are sure to be big hits.

George Milburn

NEW YORK

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

New York. The New York Chapter presented organist Scott Smith in concert on February 23 at the 3/15 Mighty Austin-Morton at Chaminade High

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School in Minneola, New York. This was our first visit to Chaminade in over two years, as the Chaminade organ was out of service while the crew undertook a major rebuilding and upgrading project on the instrument. The old Austin chests in the main chamber have all been replaced with new custom-built unit chests from Organ Supply, and the winding was reconfigured with additional trems added. They also added a Barton solo scale Tibia Clausa and a Morton 16' Wood Diaphone. The end result is a beautiful, very theatrical ensemble and a bass that shakes the auditorium. We were able to enjoy the fruits of all their hard work with Scott's delightful concert. Scott's program featured a wide selection of familiar theatre organ favorites. Highlights included the wonderful music of Harold Arlan and an excellent medley of Duke Ellington greats. Following the concert, members had an opportunity to stay and try out the "new" Chaminade organ at open console. Many thanks to the Chaminade crew, Brother Bob Lahey, Ken Ladner and Bob Atkins for all their hard work and their warm hospitality.

Our board of directors met on February 8 to review business matters and plan activities for 2003. Bernie Anderson, Larry Hazard, Jesse Kohl and John Vanderlee were elected by the chapter membership to serve two-year terms on the board. Members and crews are busy

throughout the chapter maintaining and upgrading the various instruments. John Vanderlee's volunteer crew of high school students at Roosevelt High School in Hyde Park continues to grow in numbers, skill and enthusiasm in working on the Gus Pratt Wurlitzer to be installed in the High School auditorium. As part of their learning experience, John recently took them on a field trip to visit the Austin Organ factory in Connecticut. Seeing first hand a major pipe organ shop at work helped to put into perspective all the various tasks that the students have been working on in their high school organ shop.

Meanwhile, in Suffern, New York at the Lafayette Theatre, our Ben Hall 2/11 Wurlitzer has been playing more than ever before weekend features and matinee film classics. ATOS President, Nelson Page, who is now operating the theatre, has done a great job of upgrading the 1924 vintage theatre. In addition to recovering the seats, painting the floor and many other improvements to the interior of the theatre, the sound and projections systems have also been upgraded, and audiences are returning in number to enjoy the total movie-going experience, including the music of our Mighty Wurlitzer.

Tom Stehle

NOR-CAL

Chris Nichols, Chairman, 415/821-9769

Berkeley, California. We've been away from the Chapter News for a while, but we're still around. A few of us gathered recently for quality time to ruminate on the vagaries of our theatre organ world. The January 12 concert by Clark Wilson, at the Berkeley Community Theatre, was recalled—a great performance. To end the program, Clark did a tribute to Irving Berlin. There was wild applause.

In the forefront of our minds is the upcoming ATOS Annual Convention hosted by our chapter in July. A very convincing expository by convention chairman Bill Schlotter appeared in the January/February *Theatre Organ Journal*. Reasons were given for choosing Oakland as the headquarter city. His full description of the city—He's available to the Chamber of Commerce—and venues available left us no doubts. Bill is widely known for his encyclopedic knowledge of many disciplines, and his

willingness to share the salient points with others. Back to the convention—do the "Morton Madness" afterglow. It's terrific!

Along the walls of our music room are pictures of organists, entertainers and a caricature done in 1944 by Xavier Cugat. A high point to our gathering was an audio preview of a soon to be released CD done on the 4/35 Berkeley Community Theatre Wurlitzer. Simply Elegant! For entertainment we've a Conn 652. Hold your derisive sniff—it's not an Allen or a Walker and it doesn't profess to be. It does, however, have its own persona, helped by Leslie speakers around the wall, and a magic circuit by Ev Nourse, giving it several more voices. Having a Clarinet, Tuba Mirabilis and English Horn—sorry, Post on the Great, for immediate use, is not a bad thing. Our organist, Roger Johnson, a real "Conn man," with a beat that just won't quit, gave us an hour of good music.

We're eagerly anticipating the completion of the San Jose, California Fox Theatre, probably by the fall of 2004. It will be restored to its pristine 1927 persona. One third of the cost is being borne by the Packard Humanities Institute, headed by David Packard. He will personally monitor every single step of the rehab. Nothing is to be left to chance. The auditorium, lobby, projection room, even light bulbs will be scanned for that 1927 specific. The only departure will be the new 100-foot high stage house. We're most fortunate to have as building superintendent, Bob Mion, who is a theatre organ fan. The theatre is to have two Wurlitzer organs, probably a 4/19 in the auditorium and a Style F, or perhaps a 2/10, for a lobby organ. Waiting is hard. My kind regards to Ed Stout III for the Fox information. Other sources, offset & Krumet, have been kind enough to help, but they prefer anonymity.

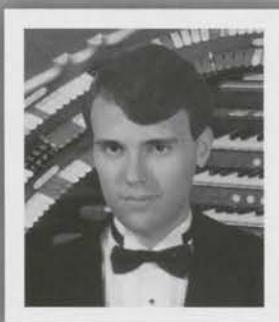
Frank Bindt

NORTH TEXAS

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

Dallas/Ft. Worth, Texas. Work on restoration of the Wurlitzer organ in the E. M. Johnson residence was temporarily placed on hold as the "breakfast club" (restoration aficionados) took on a new project of the moment—the 5/34 Wicks organ in the auditorium of Criswell Col-

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Bill Hanson at the console of the 5/34 Wicks organ in Auditorium of Criswell College, Dallas.

lege in Dallas. In late January, NTC member, Dr. Bill Hanson, approached the chapter with a proposal to hold a chapter meeting in the Criswell College auditorium utilizing the Wicks organ for concert and open console. Bill had approached the college authorities to see if they would allow our chapter access to the auditorium for our meeting or meetings. He suggested that our chapter technicians would make necessary minor repairs and thoroughly tune the organ in exchange for the privilege of using the facilities. Both the chapter officers and the college authorities were delighted and the "breakfast club" *tekkies* began meeting in the college auditorium for the stated purpose in preparation for our February 23 meeting.



Auditorium,
Criswell
College.

The first assessment of the condition of the organ (which is little used by the college) was that it was in pretty good shape except for some ciphers and tuning. When looking over the cause of a cipher and some lack of adequate wind on pedals and full registrations, Rick Mathews discovered that the turbine fan on the blower appeared to be rotating backwards. This was corrected by reversing the input wiring. The blower began proper rotation, correcting the cause of the cipher and greatly improving the power of the bass pipes and the full ensemble registration response. Consulting with Dr. Hanson, who has played the organ occasionally over many years, it was presumed that the blower had been counter rotating for many years without anyone realizing it. Tuning proceeded for several sessions, completing just a few days before the February chapter meet-

ing. Some other repairs included getting electrical power restored to the transformer that feeds the Chime action—and now the Chimes are again playing beautifully when called on. Restoration of the antiphonal organ, located in a chamber above the rear of the balcony ceiling, will be done later. Access is via a series of ladders from the main chamber and across a narrow catwalk above the auditorium ceiling. So far, only Don Peterson has attempted the perilous journey in order to assess the condition of the antiphonal organ. He reports that he found one pipe that was bent and might need repair.

The five-manual 34-rank Wicks organ was installed when this was the main auditorium of the Gaston Avenue Baptist Church. When the congregation decided to move, the church was put up for sale and was bought by a group who

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intended to use the facilities for establishing a theological seminary, which eventually became Criswell College—a fully recognized college that can grant degrees and attracts students from around the world. The college is named in honor of the Reverend Criswell who was the long-time leader of the First Baptist Church in downtown Dallas.

The organ is in three chambers, each under separate expression, and using stop tablets rather than draw knobs. Several of the chests have tremulants, allowing more romantic sounds. The strings are rich in sound and include string celestes. All in all, the organ is quite capable of lending itself to the playing of theatre organ literature. The most serious problem presented to our North Texas Chapter organists seems to be registration, the unfamiliar names of the ranks and the stop tabs (e.g. Placement and no identifying colors for guidance). Despite the fact that none of our chapter organists had a chance to become pre-acquainted with the organ, the several who took their turn at the open console at our February 23 meeting seemed to be getting some decent registrations and to be enjoying the experience.

Irving Light

OHIO VALLEY

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

Cincinnati, Ohio. The backbone of any organization is its people and this is especially true when everyone is a volunteer. The Ohio Valley Chapter has been very fortunate to have many good volunteers over the period of 43 years of existence. A fine example is our Secretary, Blanche Underwood, who has held that position for more than 24 years. More recently, Phil and Jo Ann Thornberry have taken on the task of planning our chapter meetings. They plan the place, date and time as well as planning refreshments. Phil and Jo Ann have arranged meetings at the homes of members Joan Strader, David Billmire and Joe Hollmann, who all have wonderful theatre organ installations. In addition, there was a meeting at the Henderson Music store with demonstrations of the latest electronic organs available on the market.

This variety of meetings helps to keep older members and attract new ones. Accordingly, we are fortunate to have several new members. Don Hurd is one

of them and how he came to join is an interesting story. Don is from San Francisco and came to Cincinnati to attend the College Conservatory of Music, University of Cincinnati. Don majored in violin, organ and voice. He admits, but didn't realize it at the time, that he was snobbish about only liking classical music. However, at one time he did attend a combined meeting of OVC-ATOS and the American Guild of Organists at a local pizza and pipes restaurant. Last year Don also attended the ATOS Annual Convention in Indianapolis. Suddenly, Don was hooked on theatre organ and substitutes as an organist at a local restaurant. He also is organist at the Second Church of Christ, Scientist in Dayton, Ohio.

After graduating from The University of Cincinnati, Don had returned to San Francisco but realized that he had fallen in love with the wonderful cultural activities in Cincinnati. He returned to become active in theatre pipe organ and also became a strolling violinist at a unique restaurant named Vinkolet where grapes are grown on the premises and made into wine. Don attended the ATOS Annual Convention recently in San Diego and soon after, purchased a Conn Theatre electronic organ, which he thought he would never do. So, the Ohio Valley Chapter has gained a new member as well as a new theatre organ enthusiast.

Claire Lawrence

ORANGE COUNTY

Ed Bridgeford, Chairman, 714/529-5594

Fullerton, California. January 19 saw the return concert engagement of Jelani Eddington at Plummer Auditorium, featuring music that varied from Chopin to romantic ballads. The lush melodies were stylishly woven together by the artist. After intermission, Jelani accompanied a Buster Keaton silent movie with his own improvisation, including timely console sound effects. Later, Jelani shared the news that he was moving from his east coast home to Madison, Wisconsin, where, for now at least, he will set aside his law career for full time attention to his music. We could not help but observe that one less lawyer in exchange for a full time theatre organist sounds like a good deal to us.

After the concert, Ted Storm, Dean of the Orange County Chapter of AGO



Jelani Eddington at the console, January, 2003, Plummer Auditorium, Fullerton, California.



Dr. Ted Storm introduces the kids to the Wurlitzer at the AGO organ encounter.

led a group of interested youngsters to the console and introduced them to some pipe organ fundamentals. Some in the group with a musical background took a turn at the keyboard and all showed a keen interest in Ted's presentation. We are pleased with every opportunity to attract young people to our concerts and encourage the next generation of theatre organists.

Board member Randy Bergum has recently located an electronic organ that has been donated to our chapter, known as the Orange County Theatre Organ Society. The organ, a two-manual Wurlitzer model 4500, was languishing in the Anaheim Hills home of Hope Bosheff. The organ was purchased by Hope's father in the mid 1960s and played for years and years. Later, Hope's father moved away, and the organ remained unused and unappreciated in Hope's childhood home, where she still resides. Randy picked up the organ and stored it until Don Near quickly found it a good home with a music student, who now has the resources to practice daily. Everyone is happy—Hope has more room in

her living room, the dust collector is gone, and she also has a charitable tax donation. The student has an organ in his home for practice (a possible future artist?), and OCTOS has provided a service to the public. The moral of this story is that we welcome donations of electronic organs to OCTOS, and the donor may enjoy a tax deduction!

Don Near has contributed a rare set of tuned sleigh bells to OCTOS for use on the Plummer Wurlitzer. The action has been rebuilt and is ready to install. With all the new sounds and devices we will be needing another swing out tray for the additional control buttons, since there is no more room on the stop rail for any more regular stop keys. Stay tuned for progress on this.

Jim Merry

ORLANDO AREA

Warren Thomas, President
386/761-0592, ewthomas@hotmail.com

Orlando, Florida. Going back to December of 2002 to bring us up to date, we settled in at Lake Brantley High School to hear chapter member Shawn Muir at the 3/17 Wurlitzer. Alas it was not to be this day as earlier in the week someone had attempted to turn the organ computer on using the wrong sequence and "crashed" it! We were unable to get a note out of it until it could be re-programmed. This could not happen on this day as the 5 1/2-inch flop-

pies for our dinosaur 286 computer were at "somebody's house." All was not lost however, as Shawn, in true showmanship style gave us a scintillating performance on the "Mighty Baldwin" nine-foot grand at which he is as equally adept as he is on the theatre organ. Shawn has recorded several piano CDs. You haven't really heard *Silent Night* until you hear it with Shawn's patented ragtime beat. The day was saved!

In January we met, as usual, at Altamonte Springs Lake Brantley High School where we greeted our artist of the day, Fred Boska, house organist at the Rylander Theatre in Americus, Georgia. Although the organ had been tuned perfectly by John Steele and Chris Padgett, a most un-Florida like cold snap caused it to go painfully out of tune. This because we pull outside air through the blower, a legacy from one of our early installers who should have known better. This is not usually a problem as winter temperatures here rarely go below the fifties. But while most of the east coast was digging out from record snowfalls, central Florida was seeing readings in the low thirties. In the hands of a lesser artist this could have been a huge problem but Fred was able to overcome it by the judicious use of digital ranks, and pipes that had stayed closer to A-440. Fred regaled the group with melodies from such great American composers as Henry Mancini and Gordon Jenkins, plus extended med-

leys by Cole Porter and Jerry Herman. With the school's permission we are exploring ways (and seeking funding) to re-circulate auditorium air so this embarrassment shouldn't happen again.

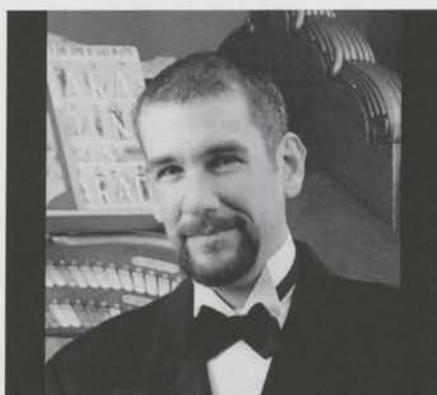
Continuing our Rylander Theatre connection our guest organist for February was James Thrower, who donated his 3/11 Möller to that historic house (see Journal, March/April 2002). Thrower, a delightful personality and most talented organist entertained us for almost two hours with an eclectic mix of popular tunes and light and not so light classics. The organ behaved beautifully except for a couple of ciphers, which Chris Padgett chased down, racing madly from chamber to chamber across the light bridge.

Jack Doyle

PUGET SOUND

Clint Meadway, President
360/805-9794, cbmeadway@wwdb.org

Seattle, Washington. The first of four "Home Parties" scheduled during 2003 took place in January at the home of Russ and Jo Ann Evans. About 35 folks enjoyed performances by a number of musicians on the 3/16 Wurlitzer as well as the piano. Some related their pleasure in being able to try a pipe organ for the first time. Finger foods and beverages added a casual touch as people nibbled and socialized, and many expressed the wish that such get-togethers would be continued.



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Members of Haller Lake Community Club in North Seattle were invited to join PSTOS for a "Pipes and Pizza" Valentine Party held at HLCC in which the PSTOS pipe organ is installed. Efficient PSTOS volunteers served pizza, salad, dessert and beverages, and Don Wallin provided enjoyable background music and a short program. He also accompanied three short silent comedies. Jack Becvar presented a fascinating addition to the program, a most interesting video of the 1995 cutting of the Paramount Theatre Wurlitzer's cable and its removal from the theatre, a sad moment indeed. Fortunately, the instrument has now been returned to the theatre and is used for various events including a silent movie series and pre-event music at some functions.

Jo Ann Evans

RIVER CITY

Greg Johnson, President, 402/753-2486

Omaha, Nebraska. Our January 19 meeting was held at the home of Shirley and Paul Kanka, with 15 brave souls managing to attend, in spite of Omaha's snowy and icy streets. Following a short business meeting chaired by our Vice-President, Jeanne Mehuron (President Greg Johnson was out of town), we were entertained with 16 mm silent films from Paul Kanka's private collection. With Jeanne, providing appropriate organ accompaniment, and Paul manning a vintage 16-mm projector, we were taken on "a trip down memory lane" with archival scenes of Omaha, dating back to the 1950s. Among the many sequences included, we saw scenes of massive flooding at Omaha's Missouri Riverfront, the recovery of a drowning victim in Carter Lake, and even vintage trolley cars rolling through downtown Omaha. Paul ran the films twice—on the first pass the



Jeanne Mehuron entertained us with silent film accompaniment and a sing-along with slides.



Shirley Shainholtz, who knows her way around on both theatre pipes and electronics, took us 'for a spin' on her fantastic Lowrey Royale.

audience suggested songs to fit each sequence—on the second pass, Jeanne "winged it." A sing-along, with slides, concluded the program and open console followed. We thank Paul and Shirley for their hospitality.

Shirley Shainholtz hosted our February 16 meeting in her mid-town Omaha home, which boasts a Lowrey Royale organ. Once again, the weather didn't cooperate, and we were confronted with nine inches of heavy wet snow and icy streets to match. In spite of the elements, 13 brave souls made it to the meeting. Following a business meeting chaired by Jeanne Mehuron, our guest artist, Shirley Shainholtz, offered a program, with a 'Love Theme' for Valentine's Day. The Lowrey Royale is a "mighty music machine," thanks to the magic of digital memory chips. We were entertained with an array of sounds ranging from steam "choo-choo" trains, to the soft mewling of a kitten. The voices and rhythms were "candy for the ears." Following Shirley's program, Jeanne Mehuron, Donna Baller, and Jim Boston

gave the Lowrey a 'whirl' during open console. We thank Shirley Shainholtz for her hospitality.

With much sadness we report the death, on January 19, of Lynn Harlan Lee, a long-time member of our River City Chapter. Lynn faithfully served as Vice-President from January 1998 through August 2001. He was a member of the organ crews for both the chapter's Barton theatre organ and the Markworth Kimball theatre organ installations. Lynn was an accomplished musician, both on piano and organ. In failing health for more than a year, Lynn made the effort to attend meetings, in his wheelchair, whenever possible. Burial was in Dawson, Nebraska, with three chapter members serving as casket bearers. One son, two daughters, 12 grandchildren, one great-grandchild, many nieces and nephews, and a host of friends survive Lynn.

Bob Markworth, Paul Kanka,
and Tom Jeffery

ROCKY MOUNTAIN

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

Denver, Colorado. Our Chapter Social on January 12 was just a plain old HOOT! About 50 members and guests gathered in the Holiday Hills Ballroom for the program titled "Everyone's a Musician" . . . And we were! Mike Bryant was Master of Ceremonies and opened the event with selections on the ballroom's vintage Electronic Wurlitzer. After vocalist Lee Morris warmed up the group with a number of wonderful song stylings, it was time for "everyone-plays-the-hand chimes" led by Lee Shaw. Everyone pitched in and produced a great sound. (This was such a success, there are even rumors of the group "going on the road.") Hmm.

Bob Castle and Ed Benoit played some of their enchanting organ and piano duets, and then were joined by Mike Bryant in a "stump the organist" contest with prizes for some pretty obscure songs they couldn't recall. A special treat was "Out of Africa" presented by Twyla and Dexter Landau. The "Silent Slides" were photographs, by Dexter, of African wildlife and Ed Benoit provided the "sound track" accompaniment on the organ and the entire audience equipped with drums, maracas,

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Bob Castle, vintage electronic Wurlitzer, Holiday Hills Ballroom.



Treat Sims at the Console 3/15 'Mostly' Wurlitzer, home of Duane and Jennie Searle, Aurora, Colorado.

tambourines, triangles, etc. Africa was never so real!

The finale of the afternoon was the Colorado Premier of the exciting and fascinating "Concerto for Theatre Organ, Piano and Zippers." Our fearless musicians, Bob Castle at the piano, Ed Benoit at the organ and the whole audience at the zipper, conducted by Lee Shaw, produced a musical spectacle that will not soon be forgotten, and we had way more fun than any adult should have.

February we became our usual "dignified" Theatre Pipe Organ Nuts, to enjoy a delightful and engaging program featuring Trent Sims, of Cincinnati, Ohio, on February 16 hosted by Duane and Jennie Searle at their Music Studio with its 3/15 "mostly" Wurlitzer theatre organ. Trent is Senior Organist at the Music Palace in Sharonville, Ohio, a suburb of Cincinnati and also holds the position of Director of Music at the Oak Creek United Church of Christ in Kettering, Ohio. He has 11 albums to his credit.

Trent presented a well-rounded program of music not frequently heard in

organ concerts. The 60 plus people who attended were all extremely complimentary in their praise of Trent's artistry at the console and expressed hope that he would return to Denver at another time. During intermission, refreshments were served and attendees enjoyed meeting and greeting Trent and each other as they renewed acquaintances. Prior to starting the second part of the program, Duane gave a brief history of the organ installation along with plans for additional ranks. An organ installation is never a finished project.

Our thanks go to Ed Benoit for arranging this program and social, Don Wick for spending the time to tune and prep the organ, Priscilla Arthur for refreshments, Doris Beverly for taking care of the finances, Lee Shaw for the Glitzy posters he created, Gary Miller for the photography and finally to Duane and Jennie Searle for sharing their Music Studio. Once again, it was a most enjoyable experience.

We are looking forward to our planned Spring Concert with Bob Ralston at the Paramount Theatre on March 30, 2003 at 2 p.m.

Priscilla Arthur

SAINT LOUIS

Jim Ryan, President, 314/892-0754
sltos@att.net, www.sltos.org

Saint Louis, Missouri. Theatre organ is alive and exciting in the Saint Louis area! The Saint Louis Theatre Organ Society, SLTOS, held its first organ weekend, the "Meet Me In Saint Louis Extravaganza" over February 28 through March 2, 2003. People from all four corners of the U.S. made the trip to Saint Louis. Our weekend began with registration at our headquarters at Our Lady of the Snows Shrine in the Belleville, Illinois area. At noon, the busses were ready to roll to the first round of tours including two homes and the Wicks Organ Factory. The factory held some real surprises for many who had never seen the processes of creating such an instrument. The two home tours were at the home of Dennis and Mary Lou Ammann, with their 2/18 Barton and the home of Jack Moelmann, past ATOS President, with his highly modified Rodgers 340 organ. Our visitors were treated to a delightful presentation from each venue.

With the afternoon now completed, we enjoyed dinner at the Bellecourt Ban-



Col. Jack Moelmann at his Rodgers 340.



Dennis and Mary Lou Ammann at their Barton organ.



Rob Richards at the Fox 4/36 Wurlitzer.



Rob Richards and Stan Kann in the lobby of the Lincoln.

quet Center in Belleville. We entered this renovated former church building to the sounds of a George Wright Allen 319 organ provided by Jerry Roberts of Midwest Music in Saint Louis. Les Hickory, Arthur Bass, Ed Plitt, Ken Iborg and Warren York played the Allen during cocktails and dinner. Then most of us

walked to the historic Lincoln Theatre to hear Rob Richards. Rob had worked with the organ crew to find new sound combinations, which had not previously been heard! The results were well worth the time and labor. The organ performed and sounded bigger than it was. Rob captured the character of the instrument and had the crowd wanting more. It was over too soon. After the program, Rob and Stan were in the lobby signing CDs and talking with the people. As the bus arrived to take a group back to the hotel, the ambient sound of people talking about how much they enjoyed the day filled the air. It was the end to a near perfect day.

Saturday we went to the Fabulous Fox Theatre for lunch in the Fox Club. SLTOS members provided music on the 2/11 Wurlitzer lobby organ used for entertaining the theatre's patrons before the Broadway shows and during intermissions. After lunch, several of the volunteer ushers conducted tours of the theatre. Then it was time to hear the Mighty Wurlitzer in its original 1929 installation. Saint Louis's own, Stan Kann, the longest running house organist, brought the 4/36 up from the pit. Stan talked about the organ and the history of the theatre. He then introduced Rob Richards. Rob, as many know, is the staff organist at the El Capitan, playing an almost identical organ from the San Francisco Fox Theatre. Again, Rob showed his ability to adapt. The Wurlitzer organ is original; nothing has been changed or updated. The organ has had maintenance, but is not in the "pristine" condition of the El Capitan organ. But Rob had the old Wurlitzer sounding like a million bucks. After the program the organ was opened for "open console" for those who wanted to try it out or just

have their picture taken. Stan Kann then sat at this organ he knows so well and played for almost an hour. We left the Fox to ride a few blocks to the Saint Louis Cathedral Basilica. What an incredible building with a magnificent 4-manual, 118-rank instrument, made up of parts from a number of manufacturers.

Our weekend concluded with open console time at the home of Jim and Dee Ryan, who live south of Saint Louis and the home of Dennis and Mary Lou Ammann. The Ammann home was on the Friday events and is located in Highland, Illinois. Jim Ryan is our Chapter President and has a 4/18-hybrid pipe organ in his basement surrounded by a movie theatre. The homes were open all day Sunday for our guests to enjoy.

Our "Meet Me In Saint Louis" weekend was an event of cooperation—from our members, our venues, and our guests. We thank all for making our first, a most memorable event worthy of repeating.

Les Hickory

SIERRA

Tom Norvell, Chairman, 916/947-0673

Sacramento, California. Tom Sheen, from Southern California, returned to Sacramento to start Sierra Chapter's 2003 with a fine concert on our 3/13 George Seaver Memorial Wurlitzer. This was a repeat for Tom as he had kicked-off our concert series in 2001. Tom presented us a wide range of ballads and show tunes that were enthusiastically received by his audience. His medley of Cole Porter songs was particularly memorable. As you may know, Tom is nearly blind, but you would not have known it from his great performance—a fully sighted player would have had to work hard to equal Tom's performance.

Our February concert was by another

Tom, Tom Thompson, at our chapter's Wurlitzer. Tom has an extensive background in theatre pipe, Hammond and church organ performance. He toured internationally for Hammond. Tom has entertained our chapter many times in the past. During the first half of his program, Tom was accompanied by percussionist Michael Bayard. Michael, who graduated from both Julliard and the Curtis Institute, was the Sacramento Symphony's principal percussionist for 16 years. Tom and Michael presented a variety of jazz, blues, ballads and Latin tunes. They received a well-deserved standing ovation. The second half of Tom's program included many of his well-known secular and sacred songs that we chapter members have enjoyed over the years. Tom received a well-deserved standing ovation for his solo performance, also.

Each year several museums in the Sacramento area have a day when admission is free. This year, Sierra Chapter members Dave Rietz and Dave Sauer alternated playing a couple of tunes every half hour on the Dale Mendenhall Memorial Wurlitzer installed in the Towe Auto Museum. Other chapter members handed out literature about ATOS, the chapter and future organ events at Towe. Literally hundreds of people were exposed to the theatre pipe organ.

Thanks to Dave Moreno for keeping our chapter and the Towe Wurlitzers in such good playing condition.

Pete McCluer

SOONER STATE

Vernon Jackson, President
918/493-2365

Tulsa, Oklahoma. Sooner State met in January at Tulsa Technology Center's Broken Arrow Campus for their annual business meeting and for open console



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PHIL JUDKINS



Sooner State's past president Joyce Hatchett shows off the plaque presented to her by new president Vernon Jackson.

on their 3/13 Robert-Morton. The business meeting opened with Lee Thomas presenting his treasurer's report. We then held the election of officers to serve for the next two-year term. Elected were: Vernon Jackson, President; Wayne Barrington, First Vice-President; Phil Judkins, Second Vice-President; Barbara Purcell, Secretary; and Lee Lomas, Treasurer.

The first thing Vernon did as our new President was to present a beautiful plaque to Joyce Hatchett, honoring her for her past four years as our President. Then the music began. First up was Dick Deaver, followed by Phil Judkins. Before Phil began he reminded us of some of the history of our instrument. It was built in 1928 and originally installed in a theatre in Steubenville, Ohio. Billy Hargis purchased it in 1966 and housed it in his Christian Crusade Auditorium until it closed. Our chapter purchased it in May of 1978, had it in storage until 1984, until the school agreed to install it in their auditorium, which was designed around the organ, and it was playable in 1986. He also mentioned the other organs in the Tulsa downtown theatres.

Carolyn Craft was next to play—and she barely got started when the blower quit! The crew hurried backstage to get it going again and we heard music from Julius Chapin before Carolyn returned to finish her selections. We also heard Bill Rowland, Joyce Hatchett, almost 15-year-old Kenneth Pierce, Bonnie Duncan and Betty Sproull. But then the blower quit again before we could hear Sam Collier. There was apparently a leak in a regulator, which let the blower spin too fast, and it was blowing an electric circuit. It has since been repaired!

The organ was playable the following Tuesday evening when a class of some 35

JOYCE HATCHETT



Dick Taylor at the console of Tulsa's Central High School's 4/45 Kilgen.

to 40 students from an Oklahoma State University Marketing class, taught by Vernon Jackson's sister, Dr. Mary Bea Drummond, met to study ideas for "marketing" theatre organ to the general public. This meeting was their introduction to the theatre organ and Carolyn Craft played a couple of selections for them so they could hear what a theatre organ sounds like. Vernon Jackson presented the history of the theatre organ, plus a history of our chapter, and told them about the American Theatre Organ Society. Phil Judkins was also present and answered questions. And, of course, there was a tour of the pipe chambers and the blower room, which had to be quite an experience for them. Now we're waiting to hear their ideas.

For our February meeting we met at Tulsa's Central High School to participate in the official re-dedication concert of their 4/45 Kilgen pipe organ. Many of our members had participated in the restoration project of the organ so this was a special time for all of us. Before the concert began, "Intro Music" was played by chapter members Joyce Hatchett, Dick Deaver, Phil Judkins, Carolyn Craft and Sam Collier. Then the concert opened with the featured artist for the evening, Tulsa's First Methodist Church organist Dick Taylor. We began with an enthusiastic singing of the National Anthem (with organ accompaniment, of course!), and then he played three Latin numbers. Master of Ceremonies Garvin Berry, one of our members and a CHS Alumnus, told of the history of the organ, how it was originally purchased by the class of 1924, and finally paid for by the classes up to 1934. When the school was moved in 1976, the organ was moved also to its present auditorium, which was

designed around the organ. It was at that time that the Sooner State Chapter became involved with the project, which included a lot of re-leathering when it was discovered that the synthetic material used a few years previously had deteriorated. Updated plans include installation of a MIDI system. The program continued with a delightful sing-along accompanied by Dick Taylor, of many songs and a patriotic medley. We also heard more from the three CHS alums of our chapter, Carolyn Craft (whose late husband was an alum), Sam Collier and Phil Judkins. It was a delightful evening!

Dorothy Smith

SUSQUEHANNA VALLEY

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

York, Pennsylvania. On November 2, 2002 our club sponsored a showing of the classic silent film *The General* at the Reading Public Museum in Reading, Pennsylvania. Mr. Bob Walker, owner and founder of the Walker Technical Company loaned us a fabulous 3/18++



SVTOS member Gary Collier along with Don Kinner, Sandra Walker and Bob Lilarose backstage at the Reading Public Museum.



Local organists take a bow from the stage at the Masonic Home following a Christmas pops concert. From left, Gary Collier, Glenn Thompson, Bob Lilarose and Emmitt Miller.

digital theatre organ with 12 speaker systems. Five of our members helped move and set up the organ. Don Kinnier, known throughout our area for his interpretation of silent movies did a superb job as the accompanist.

On December 9 a group of four organists from our club gave a Christmas pops concert for about 150 residents of the Masonic Home in Elizabethtown, Pennsylvania on the institution's three-manual Allen theatre organ. Bob Lilarose was the M.C. and, along with Gary Collier, Glenn Thompson and Emmitte Miller, played a fast-moving one-hour show that warmed up a cold Pennsylvania evening.

Dusty Miller

VALLEY OF THE SUN

John Bittner, President, 480/802-9709

Phoenix, Arizona. We were very pleased to have had Bill Kuczak as our



Bill reading BIG NOTE music during his concert.

featured artist January 12, 2003 at our Wurlitzer in the Orpheum Theatre. Bill is a native of Chicago, but he moved to Tucson, Arizona where he now resides.



Bill Kuczak at the Phoenix Orpheum Theatre Wurlitzer.

He was the assistant organist at the famous Hub Roller Rink for five years as well as other roller rinks in the M&R rink circuit. He later became head organist of the Elm Roller Rink. In 1985 he won national acclaim for his performance at the ATOS Annual Convention in Chicago.

After a short business meeting, the console was turned over to Bill. I have never heard the organ sound better. Bill's program was very smooth and sweet. Although he used the full, rich sounds of full organ, he also explored the instrument's quieter, gentler side. Bill brought three Korean girls with him, and they helped hold up a Big Note song, which I had prepared the previous evening. The routine was a great comic relief segment. The sheet was one foot high and sixteen feet long! We sure do want him back to play for us again!

After the program, Bill was gracious

enough to give the organ over to Tom Hoehn, who was visiting from his home in Largo, Florida. Tom played several pieces for us and then joined our chapter. Way to go, Tom!

Dale Caplin

WICHITA GREAT PLANES

Brett Valliant, President, 316/687-4499
Tibia88984@aol.com

Wichita, Kansas. Wichita's Great Planes members, other theatre organ fans, and many out-of-towners from Colorado, Texas, Washington State, and California enjoyed two great Double Concert Weekends last spring. Peggy Green, widow of long-time ATOS journalist Stu Green, made the long trip from California with her daughter, Donna, for the March 15-16 weekend, and enjoyed master musician Barry Baker at Century II's Paramount Wichita Wurlitzer, and her good friends Rob Richards and Ralph Wolf doing their exceptionally fun organ/piano duo concert at Coups' Little River Studio.

April 5-6, new Westminster Abbey organ scholar and fine young talent Richard Hills did the honors at Century II to much acclaim. On Sunday, after a 28-year hiatus from playing concerts, former Ohioan Rick Shindell enjoyed a comeback performance at LRS. Rick's wife Linda, Mom (Bert), and cousin Ron Shindell with new wife Patty were in attendance. The Artists' Receptions at LRS each Saturday night featured the usual banner line-up of musicians with WTO artist-in-residence Brett Valliant and Patti Simon joining the guest artists at the two LRS consoles and Steinway grand.

WTO has announced its 32nd Season of Double Concert Weekends: Oct. 4-5, 2003: Jim Riggs accompanying Safety Last (1923) at Century II and Dave Wickerham in his first appearance in Wichita at LRS. March 20-21, 2004 will feature Jonas Nordwall at Century II and Patty Simon/Dick Kroeckel at LRS. The final weekend will headline "Wichita's Own" with Brett Valliant at the Century II Wurlitzer joined by a vocalist, Broadway Tony winner Karla Burns, and pianist David Harris. On Sunday, David will join Jelani Eddington at LRS.

The chapter hopes to schedule a summer concert to keep the interest level high for the new season.

Karen Coup 🎵

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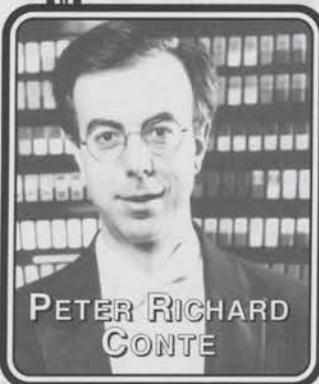
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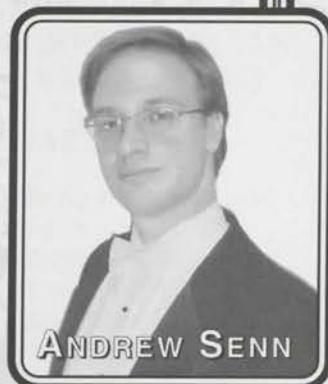
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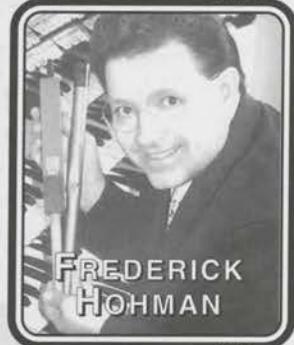
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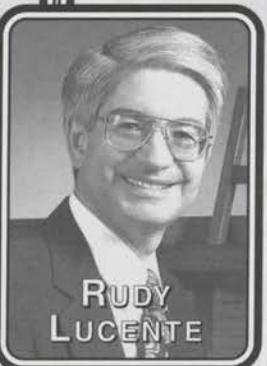
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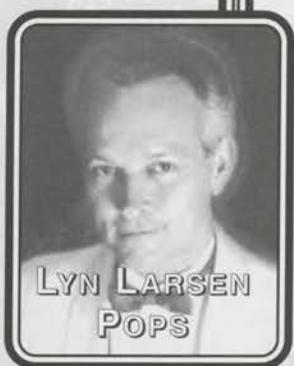
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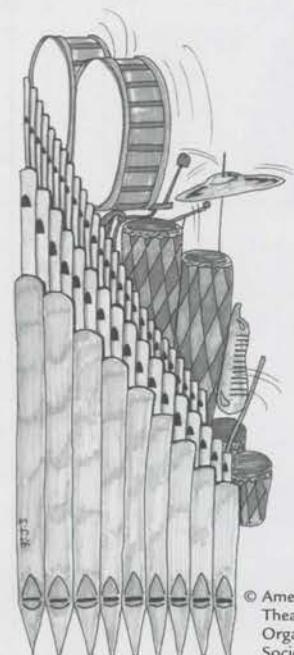
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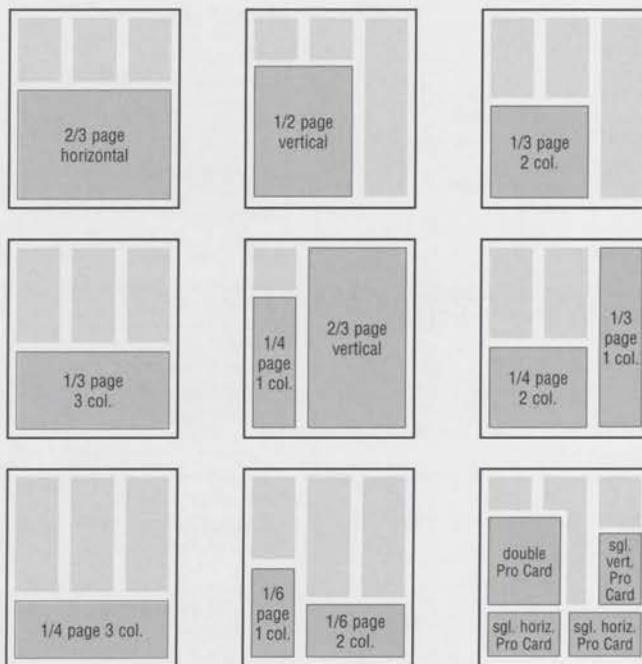
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A Call For Papers

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*.

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Sixty-one Years of Town Meetings

By Bruce Netton*



Entrance to Stoneham Town Hall auditorium.

The Town of Stoneham, Massachusetts, is a quiet suburb just north of Boston. As do most New England towns, Stoneham has a town meeting form of government. Town budgets, major unbudgeted expenditures, and changes in town bylaws



*Town organist
Bruce Netten
prepares to
play before a
town meeting.*

and zoning regulations must be debated and passed by voters at town meetings. There are an average of three meetings a year. Meetings sometimes run for several evenings. Unlike in any other town, Stoneham voters are entertained before the meetings and during intermissions by a theatre pipe organ.

The organ is a 2/14 Wurlitzer. It was rebuilt by Wurlitzer in 1930 out of two organs that they had previously repossessed, and installed in the WNAC Radio Studio in the Buckminster Hotel, near Fenway Park in Boston. One of the original organs was Opus 1602, a Style B, originally installed in the Windsor Theatre in Brooklyn, New York. The other was originally Opus 1742, a Style 190, from the Empire Theatre, also in Brooklyn.

On July 28, 1941, WNAC organist Francis Cronin announced on the radio that the organ was for sale at a low price on condition that it "be installed in a public place where people could enjoy it." Ralph Patch, owner of the E. L. Patch Cod Liver Oil Company in Stoneham, immediately called, arranged for its purchase, and offered it to the town.

The 1941 Annual Report for the town describes how the chambers were being built. The town meeting of March 16, 1942, voted to establish the Town Organ Committee, giving it full charge of the maintenance and use of the organ.

The town accepted the organ at a dedication program on March 19. Francis Cronin, last organist at WNAC, was the first organist to play it in Stoneham. The review of this concert, filling the entire front page of the March 20, 1942 edition of the *Stoneham Independent*, stated that "the occasion marked what may well be a turning point in musical appreciation in the town as this magnificent instrument began its new life of service, which will inspire future generations for years to come." The organ's donors had remained

anonymous until this night, when Ralph and Christine Patch were so honored.

The organ has been played before town meetings ever since. During World War II and into the early 1950s, monthly free concerts were played on this organ. From the 1950s into the 1970s, Stoneham Town Hall was home to the ATOS Eastern Massachusetts Chapter (EMCATOS), who maintained the organ and presented concerts. This stopped when EMCATOS installed their own larger organ at Babson College.

From then until his death in 1995, Stoneham resident and past EMCATOS Chapter President, Royal Schweiger, maintained the organ and played it before the town meetings. For several years during the mid-1990s the organ was used for a summer series of noontime concerts featuring local organists.

The current Chairman of the Town Organ Committee and Town Organist is Bruce Netten. Also a Past President of EMCATOS, he was previously House Organist at the Jane Pickens Theatre in Newport, Rhode Island. Before each town meeting the organ is played from 7:00 until the meeting is about to be called to order. Because only voters are allowed into the meetings, it is rarely heard by anyone not living in town. The largest crowd ever heard the organ at a special town meeting in March 2002, when the hall was filled beyond capacity to decide school funding. The organ was played for over an hour while they determined how to fit all the voters in.

Stoneham Town Hall was built in 1938. The pipe chambers were added in 1941 to accommodate the organ. They are suspended from the ceiling so they would not "injure the appearance of the hall or freedom of the stage." The main chamber is reached by a stairway. Climbing a 20-foot ladder

Town Hall Auditorium before a town meeting.



and swinging across into a door gains access to the solo chamber. The blower and relay room is below the stage. While the combinations for each manual are set in the rear of the console, the organ also has ten general combinations, whose setter board is in the relay room. The console is normally located on the floor to the left of the stage, below the main chamber. It can be rolled to the center for concerts.

Seating in the balcony is original with the building, fixed and uncomfortable. Main floor seating is comfortable and flexible. The auditorium's maximum capacity is about 1,000. It is very live acoustically, giving the organ a unique sound and making it sound as though the hall were much larger than it is. As voters come in they absorb sound, changing the sound of the organ, and the echo of their voices is quite noticeable to the organist.

The town has recently provided funding for major maintenance of the organ. Those who came early to the last town meeting noted a significant improvement in the sound of the organ. The console has been refinished to look better than ever. Plans are to continue improvements as money becomes available, and to expand the usage of this magnificent instrument. Public concerts have been resumed, beginning with John Cook playing a benefit for the Stoneham Theatre. Anyone who is coming to the Boston area may contact the Town Organist at 781/438-2466 to gain access to the organ.

The original donor would have been pleased to know that 61 years later the organ is still being used and appreciated.

**Chairman, Town Organ Committee
Town of Stoneham, Massachusetts*



ORGAN SPECIFICATIONS

MAIN CHAMBER

Flute 16'-2'	97 pipes
Tibia 8'	61 pipes
Vox Humana 16'-4'	85 pipes
Salicional 8'	61 pipes
Violin 16'-4'	85 pipes
Celeste 8'-4'	73 pipes
Posthorn 8'	61 pipes

SOLO CHAMBER

Clarinet 8'	61 pipes
Diapason 16'-4'	85 pipes
Krumet 8'	61 pipes
Oboe 8'	61 pipes
Tibia 16'-4'	85 pipes
Trumpet 8'	61 pipes
Tuba 16'-8'	73 pipes
Percussions	

Technical Talk

RESTORING FLARED REED BELL RESONATORS

By Robert M. Fischer*

I have had the privilege of maintaining the Blackwood 3/20 theatre organ, largely composed of Wurlitzer chests and pipework. Because of careless handling and improper storage (no fault of the present owners) there was damage to the flared style reed resonators. It was necessary to restore them and this article tells how such restoration was accomplished.

The method described here requires a basic acquaintance with both machine shop and metal spinning techniques. It is assumed that the pipes to be restored are physically sound.

Equipment Required

It is with some misgivings that I visualized an entire reed resonator being revolved, at any speed, without disastrous results. Fortunately, as shown in Photo #1, my shop is equipped with an 8' long engine lathe. In the lowest belt, and back gear setting, the spindle speed is reduced to 70 rpm. The tailstock was removed and replaced with felt lined support posts, which are securely clamped to the lathe bed. (See Photo #2)

The number of support brackets required is based on the scale and the materials of which the resonators are made. The support areas on the pipes should be further protected by a turn, or two, of a relatively smooth masking tape to further eliminate the dangers of unwanted polishing marks on the resonator body.

The Gottfried pipes described here have centered pipe sockets for the longer pipes and centered resonators for the remainder of the stop (thus providing concentric rotation). On pipes, which have offset resonator holes, a 4 jaw independent chuck must be used to obtain the same results. (See Photo #3) With

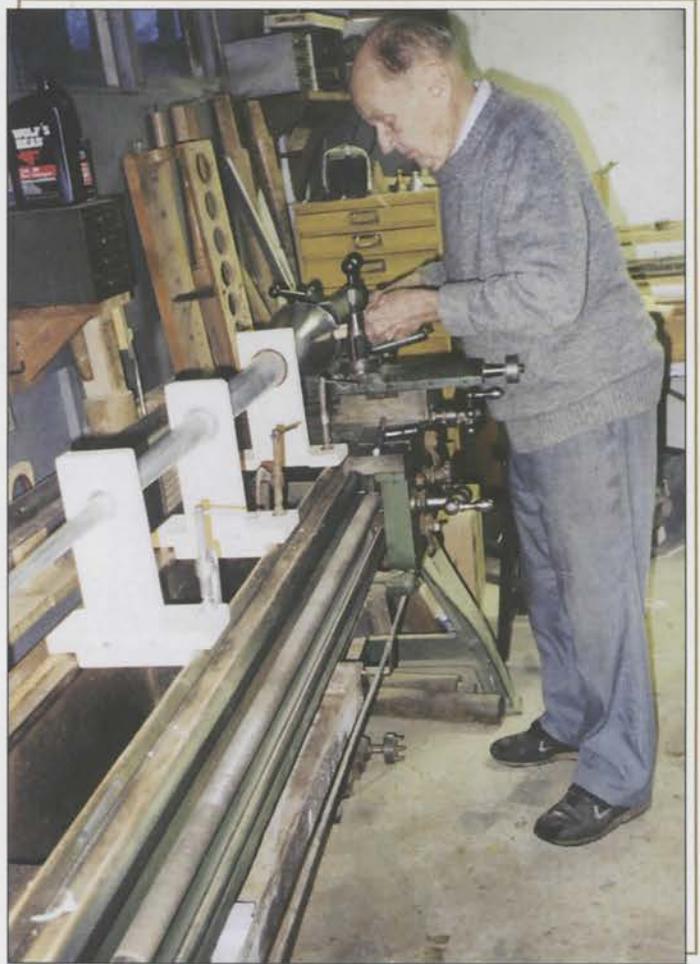
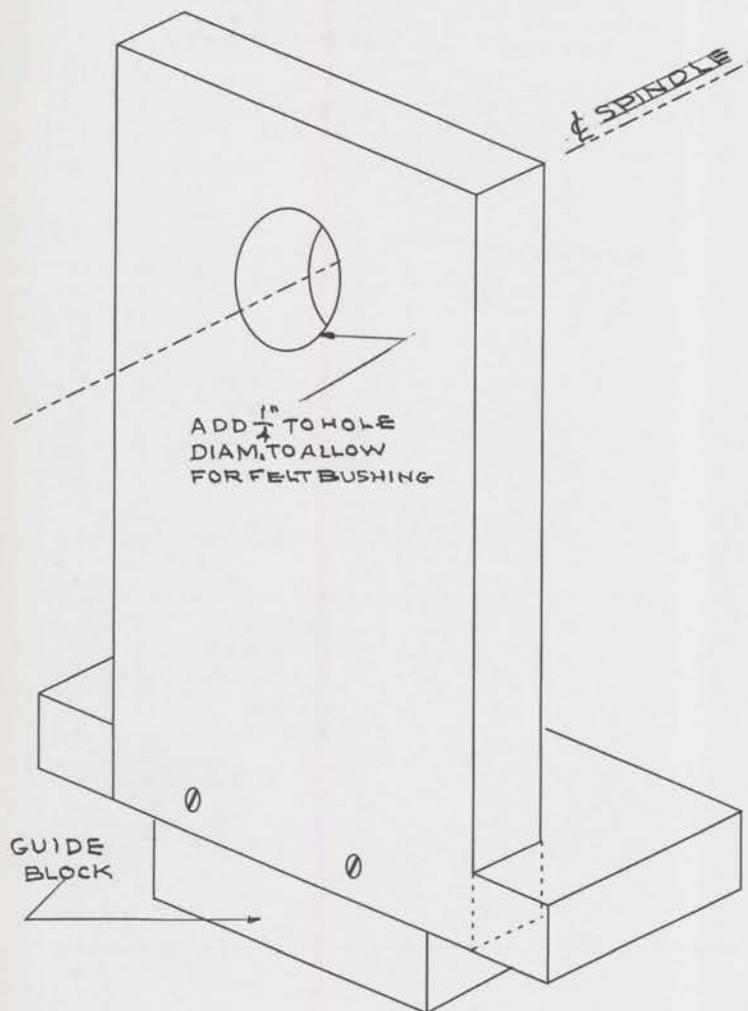


Photo #1



Photo #2



Drawing #1, Support Block

a sufficient number of support blocks, safe, smooth rotation was achieved. See drawing #1, which describes the essentials of the support blocks.

The layout of the tool rest is best understood by referring to Drawing #2 (a suggested design for a light duty tool rest). The top surface should be below the center line of the lathe spindle so that the spinning tool can properly line up with the work. The support for the tool rest should be firm, vibration free, and easily adjustable. It might be easier to convert a standard wood turning tool rest, if one is available.

Because of the lower stresses encountered in spinning pipe metal, the spinning tools are best made of a close-grained wood such as yellow poplar or bass (a piece of maple floor board will do). One spinning tool should have a rounded end. The back-up tool should be shaped to form a convex surface for the inside of the bell.

The experienced metal turner will know which tools to use. To the metal spinner who is used to spinning copper, brass and occasionally silver, pipe metal should present practically no challenge. To determine the shape of the curve required, reference should be made to a less damaged pipe.

Before Spinning

1. Examine all solder joints and repair (re-solder) if necessary.
2. Reduce extreme deformities on an appropriate mandrel.
3. To reduce final finishing time, clean both inside and outside surfaces of the bell. To prevent solvent from discoloring the zinc pipe adjacent to the bell, apply masking tape up to the solder joint.
4. Lubricate both inside and outside of the bell. I have found that Vaseline™ works very well and in conjunction with #0000 (super fine) steel wool removes any oxides that might remain from the initial cleaning.
5. To prevent slippage between the resonator and the socket use several turns of masking tape. I have found that 1" tape manufactured by Walco Corp. works well (call the adhesive division at 412/486-4400).

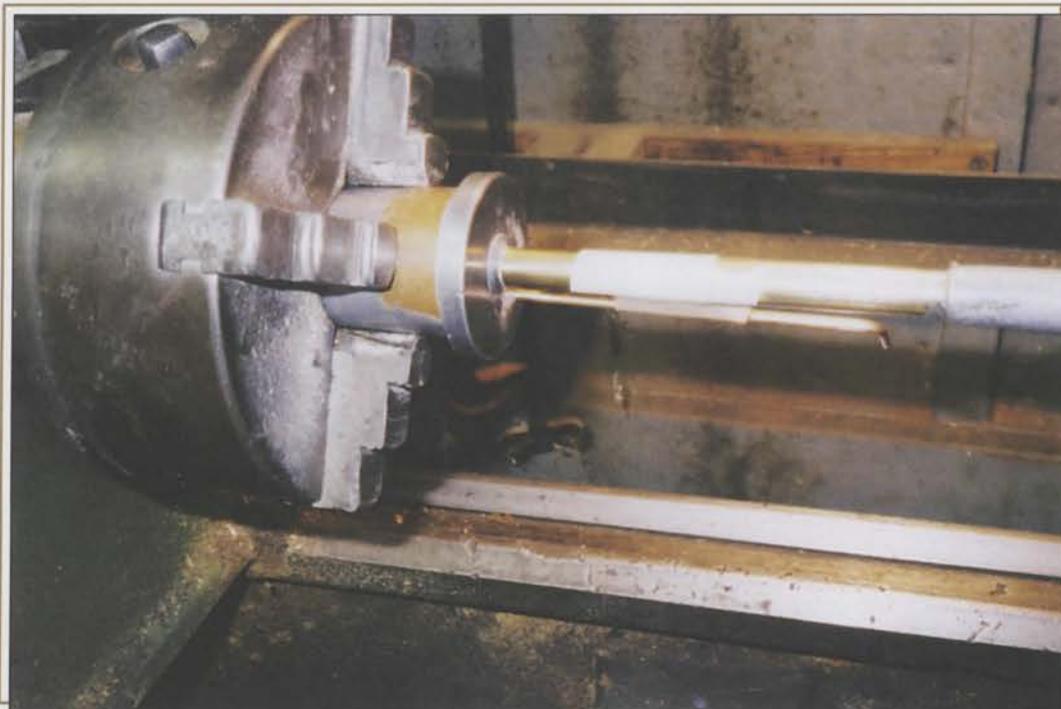
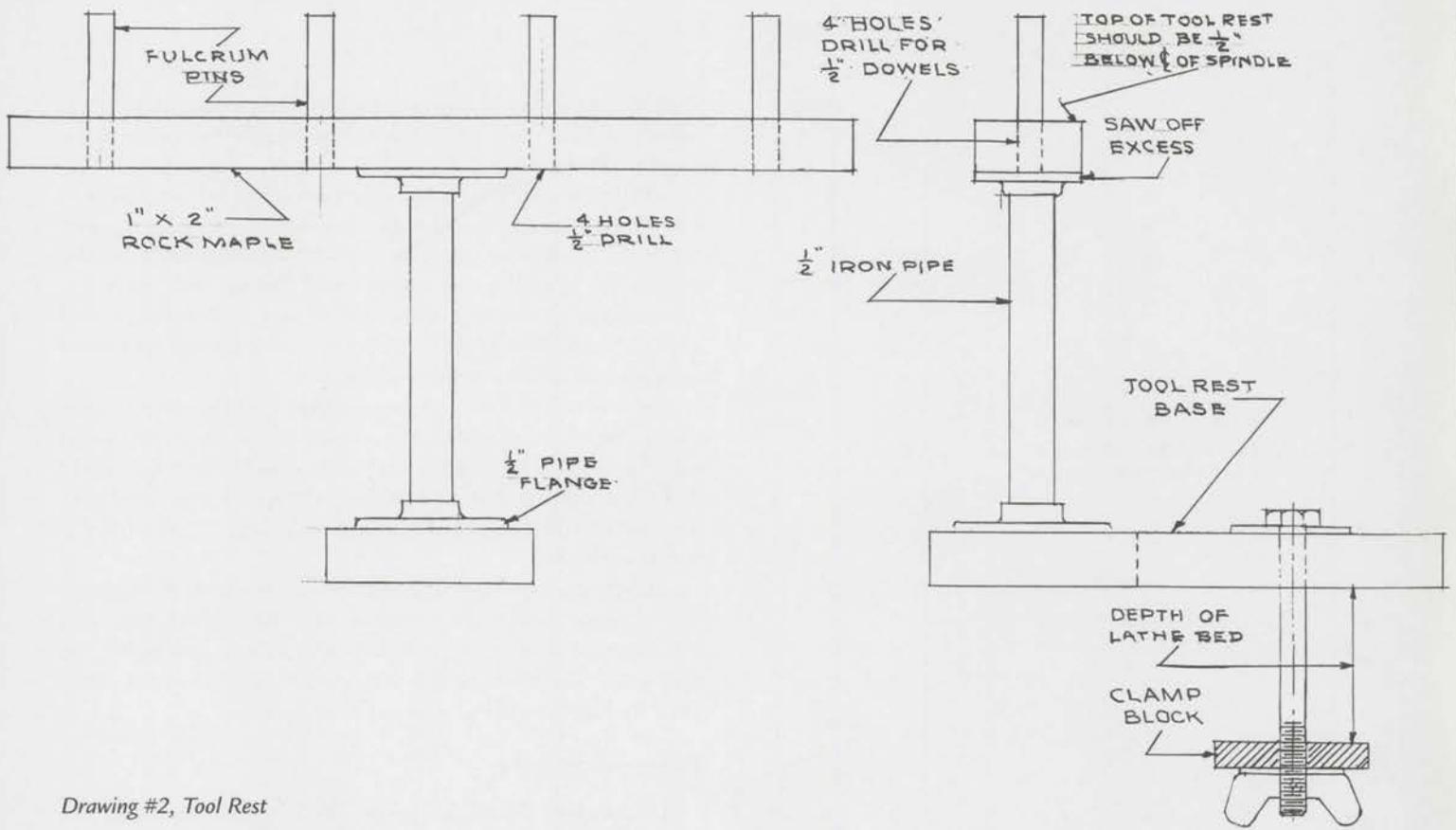
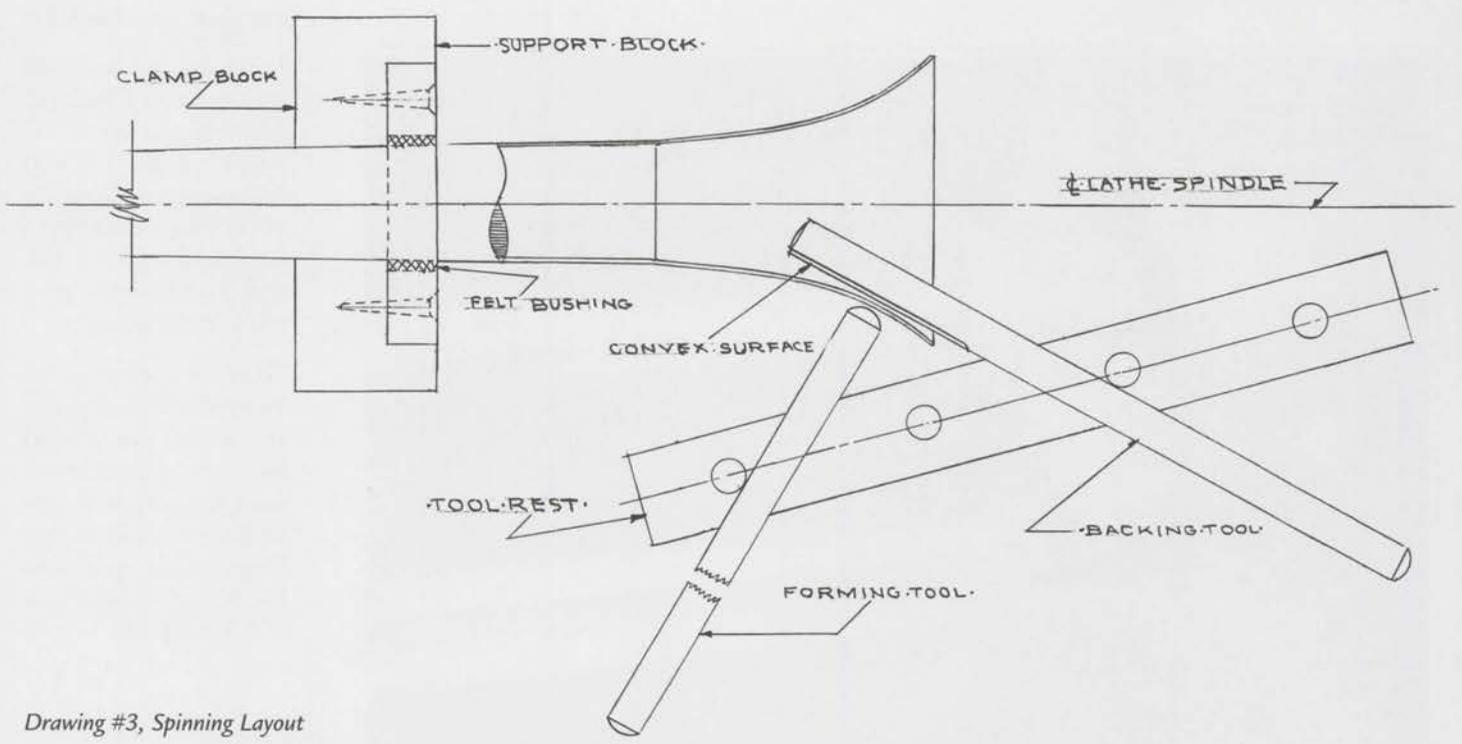


Photo #3



Drawing #2, Tool Rest



Drawing #3, Spinning Layout

6. Wear appropriate gloves for the cleaning solvents process.
7. Wear eye protection.
8. Before turning on the power, make sure that the resonators turn freely in the support blocks.

The Spinning Process

For the person who has had little, or no experience with metal spinning, I suggest that a junk pipe from a broken set be used to get the "feel" of the process. Using Drawing #3 as a guide, position the tool rest as close as feasible to the bell. Hold the spinning tools as shown in Photo #4, apply pressure on both tools until the pipe metal responds. Depending upon the extent of damage, or "out of roundness," start well back to the solder joint and work outward. To get some idea of the original configuration, use a less damaged pipe as a guide. At no point should the outer portion of the bell form a return curve.

I have found that a good, soft grade of paper toweling will impart a high luster to the finished job. Under no conditions should the finished bell support any part of the pipe. Plentiful use of packing materials should be utilized on the resonator bodies to prevent sagging and bell damage.

**Bob Fisher is a 1939 graduate of Carnegie Institute of Technology (now Carnegie Mellon) in the College of Engineering. What was once a hobby became a life's work after his retirement. Bob is a member of the American Institute of Organbuilders and the American Guild of Organists. You may reach him at: Fischer Pipe Organs, P.O. Box 9051, Pittsburgh, PA 15224.*



Photo #4

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